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*The Scottish
Council on Archives*

08-32

Case studies



SCOTTISH
COUNCIL ON
ARCHIVES

SCOTTISH ARCHIVES & RECORDS: *the Year in Review*

2023-4



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Foreword

Welcome to the *Scottish Archives and Records: the Year in Review, 2023–4*. This is the second edition of the *Review* and features a diverse range of articles about recent and ongoing archives and records projects and initiatives from across the country, as well as a summary of Scottish Council on Archives' own activities over the past year.

Submitted articles include: the work of Scotland’s Business Archives Surveying Officer; an amazing collaborative project between DC Thomson and the Moving Image Archive, National Library of Scotland; two collections linked by their unique and internationally significant importance to the history of Scotland’s water resources – the McClean Hydrometric archive and the papers of ecologist John Berry; Scotland’s first archive dedicated to LGBTQ+ young people; a wonderful artistic project commissioned by the School of Scottish Studies Archives called *A Carrying Stream|Sruth an Eòlais*; and a cataloguing project revealing the records of one of Scotland’s New Towns. This is just a snapshot of what the *Review* contains.

We are very grateful to all our contributors, and we hope that you enjoy the publication. We look forward to working with many of you in the future as we continue to support and promote the archives and records sector in Scotland.

With thanks to National Records of Scotland, Scottish Ministers and all our funders and supporters.

BRUCE JACKSON, *Chair*
JOHN PELAN, *Director*
Scottish Council on Archives

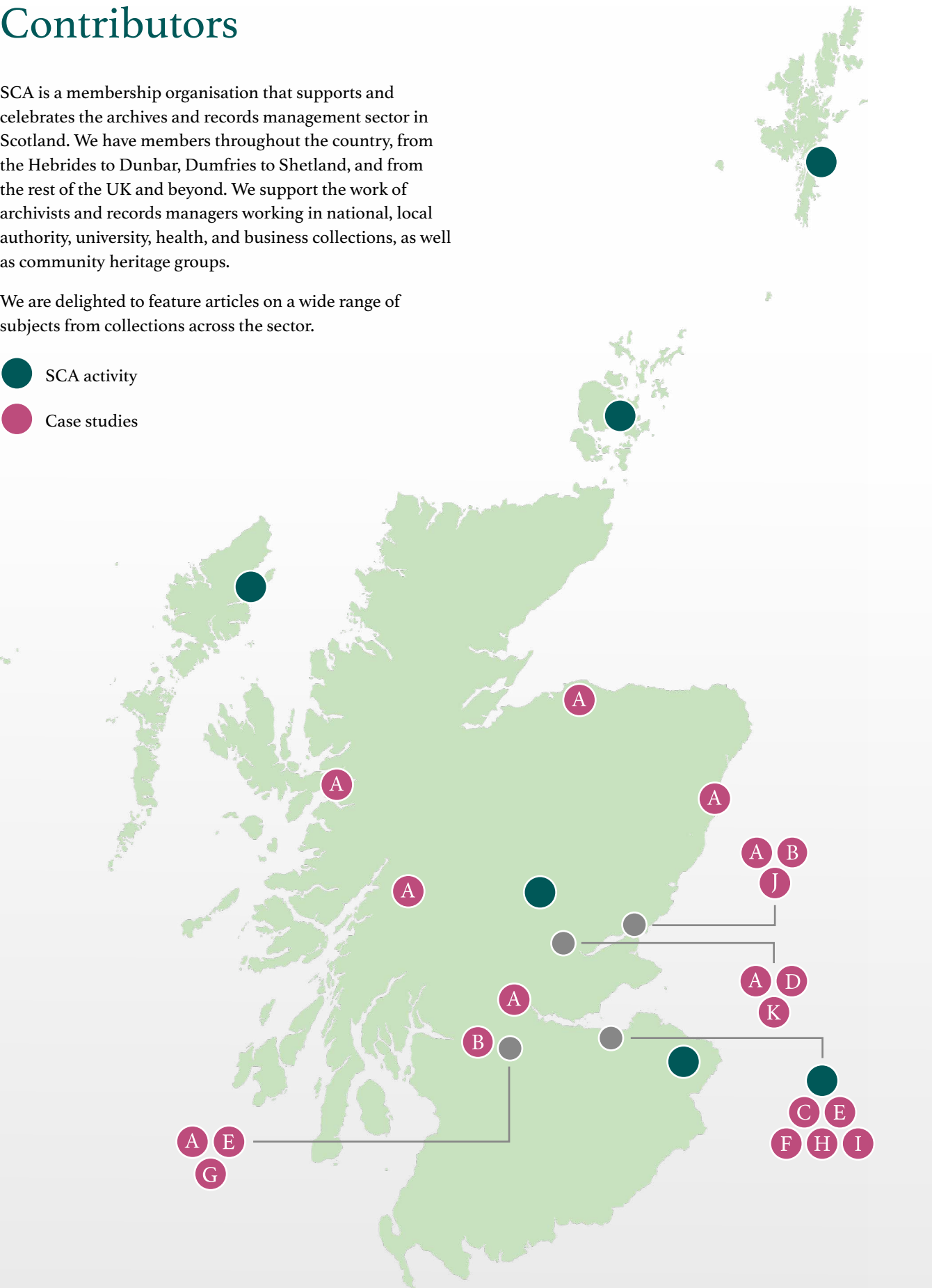


Contributors

SCA is a membership organisation that supports and celebrates the archives and records management sector in Scotland. We have members throughout the country, from the Hebrides to Dunbar, Dumfries to Shetland, and from the rest of the UK and beyond. We support the work of archivists and records managers working in national, local authority, university, health, and business collections, as well as community heritage groups.

We are delighted to feature articles on a wide range of subjects from collections across the sector.

- SCA activity
- Case studies



The Scottish Council on Archives

ANNUAL REVIEW 2023-4

The SCA's programme of activity and projects covers the four strategic areas which make up our 2023-26 strategic plan. These areas – Advocacy and Communications, Programme and Development, Partnerships and Engagement, and Governance and Management – underpin our board and committee structure and governance.

ADVOCACY AND COMMUNICATION

We established a new Records Management Working Group in 2023 with a remit to support and promote the work of records managers. The group advised on the publication of a statement on the importance of efficient record keeping to the ongoing Covid-19 Inquiry. The statement emphasised that: “Key to the success of the Inquiries will be the quality and accessibility of the records of the multitude of decisions and actions taken by government, organisations, and individuals. The role of records managers in ensuring the integrity and availability of this evidence, almost entirely digital, to inform the Inquiries cannot be overestimated.”

A successful and well-attended conference in May 2023, *Why Archives and Records Matter*, highlighted the value of archives and records in different areas, including nation-building, transparency and accountability, culture, communities, and personal histories.

Although efforts to form a cross-party group at Holyrood have faced setbacks due to changes in political appointments, the SCA remains committed to pushing forward with this initiative, linking it to the ongoing discussions about the need for a national archives and records strategy. Several discussions about a possible



The conference, *Why Archives and Records Matter*, was held in May 2023 at Riddle's Court, Edinburgh.

strategy have taken place, and advice has been provided by representatives of Historic Environment Scotland, Museums Galleries Scotland and the Scottish Library and Information Council. We are working towards developing a proposal before the next Scottish parliamentary elections in 2026.

The SCA's online presence continues to grow, with steady increases in social media followers across platforms such as X, Facebook, Instagram, and LinkedIn.

PROGRAMME AND DEVELOPMENT

SCA ran a series of events focussing

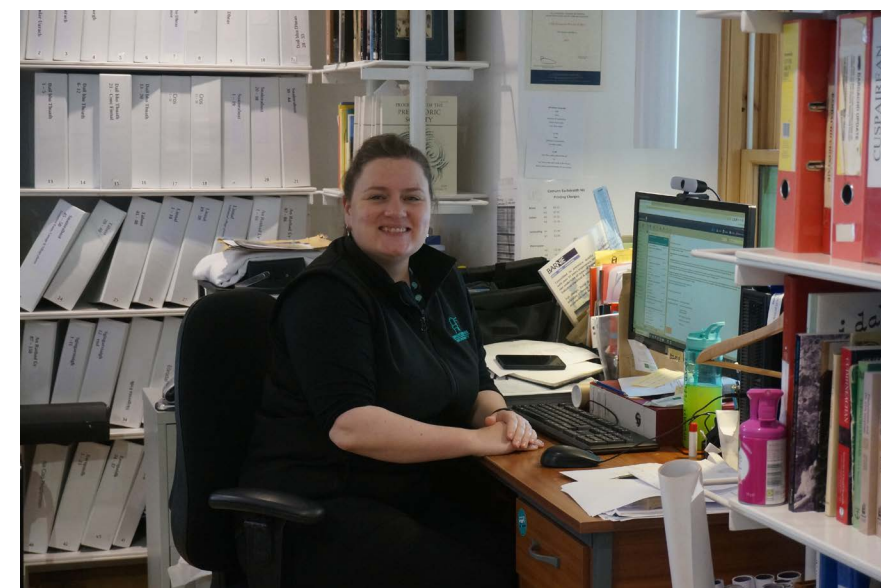
on preservation throughout autumn 2023, including a webinar on video game preservation. Zoë Reid, conservator and Keeper at the National Archives of Ireland gave the SCA Annual Lecture in December, with over seventy people in attendance. A workshop on 'Applications for Nanocellulose Films in Conservation' also took place in November, hosted by National Records of Scotland at Thomas Thomson House in Edinburgh, and was very well received. SCA commissioned Karyn Williamson of Digikive to deliver workshops in March 2024 on open-source tools for digital preservation, with supporting short films.

In addition to training and events, the SCA is working on revising and supporting key tools like the Scottish Council on Archives Records Retention Schedules (SCARRS), which have seen updates in response to recent feedback from practitioners.

SCA, alongside National Records of Scotland, are the assessor body for the Archive Service Accreditation scheme in Scotland. The Royal College of Nursing and Orkney Archive, now at the six-year point of accreditation, were successful at the November panel, with full retention of the award recommended.

PARTNERSHIPS AND ENGAGEMENT

Significant progress was made with the *Your Scottish Archives* portal project over the last year. By March 2024, around sixty repositories, a mix of local authority, university, business, and community archives, contributed catalogue descriptions. Extensive content for the resources and guidance section of the website has been created, including a complete update of the Knowledge Base and Glossary from the old Scottish Archive Network site. Plans are now in place to launch the new portal in late 2024, following a testing and checking period. An application to the National Lottery Heritage Fund in October 2023 to support a community archives project which will generate new catalogue descriptions for the portal was successful. *Community Stories*, *Community Archives* will support groups across Scotland who have amazing archival material but need help with managing, preserving, cataloguing and online accessibility. The project will also provide diversity and inclusivity training to help groups be as representative as possible of



Donna Doris, Comunn Eachdraidh Nis (Ness Historical Society, Lewis). Comunn Eachdraidh Nis was one of the community-led collections SCA were able to support with bespoke training, through the *Outreach to Ownership* programme.

their wider communities. A key element of the project will be the facility to upload catalogues to *Your Scottish Archives*.

SCA chairs the Community Archives and Heritage Group Scotland (CAHG Scotland); established in 2020, the Scottish branch of the Community Archives and Heritage Group (CAHG UK & Ireland) has actively supported community archive heritage groups across Scotland, from Shetland to the Scottish Borders. As part of the broader UK and Ireland network, CAHG Scotland not only preserves community-driven archives but also fosters learning, social participation, and cultural understanding by empowering communities to curate their own histories.

CAHG Scotland's growing success is reflected in the increasing

number of Scottish groups joining the three thousand who subscribe to its newsletter and their valuable contributions to CAHG's interactive map and resources. This collaborative network allows Scottish groups to share experiences and insights while learning from others across the UK and Ireland.

A recent milestone for the group was the in-person event, *Gaps in The Archives: Celebrating Community Archives and LGBTQ+ History Month*. This event highlighted the essential role of community-led archives in Scotland, featuring the National Heritage Lottery Funded *(Un)seen, (Un)heard* project by LGBT Youth Scotland and the inspiring *Gaps in the Archive* oral history programme. The latter has equipped communities across Scotland with the tools to identify and address gaps in their archives.

Eileen Brooke-Freeman, Cultural Heritage Officer at Shetland Amenity Trust, delivered a powerful keynote address titled 'Every Voice Matters – Expanding Shetland's Story', emphasising the importance of including LGBTQ+ voices in the region's historical narrative.

SCA also continues to be part of Scotland's Community Heritage Conversations. The 2023 hybrid event, *Exploring Potential*, was held at The Engine Shed, Stirling and online via Microsoft Teams.

Using the funding secured from Historic England and Historic Environment Scotland as part of an AHRC-supported GLAM Hub pilot project, SCA delivered one-to-one bespoke training for community groups in Glasgow, Edinburgh, Moray and Stornoway. Two professional archivists helped groups manage and maintain their archival collections, with a focus on cataloguing using the international standard. The project generated new catalogue descriptions for *Your Scottish Archives* and also involved the creation of a new Scottish Community Archives Toolkit on the SCA website. Three short films featuring some of the groups involved were commissioned and published.

GOVERNANCE AND MANAGEMENT

The SCA board, committees and working groups help inform and support the work of the executive team. All projects are aligned with our strategic and business plans and monitored regularly. The risk register, updated and refreshed in 2023, is used to identify risks and impact and mitigate actions. ●

To find out more about our work, visit: www.scottisharchives.org.uk



Delegates and speakers at 'Gaps in the Archive: Celebrating Community Archives and LGBTQ+ History Month', National Library of Scotland, February 2024.

Volunteers from Stornoway Historical Society, at an 'Outreach to Ownership' workshop on Lewis.

NANOCELLULOSE FILMS IN CONSERVATION

In November 2023, with the support of SCA, we welcomed Remy Dreyfuss-Deseigne to lead a conservation workshop exploring 'Applications for Nanocellulose Films in Conservation' at Thomas Thomson House (National Records of Scotland). The field of nanotechnologies offers new possibilities in stabilising translucent and transparent supports with innovative nanomaterials, like nanocellulose films, also known as nanopapers.

The workshop hosted ten participants from across the main national cultural heritage conservation departments. The structure consisted of theoretical and practical sessions with a programme aimed to introduce conservators to the use of nanocellulose suspensions and films. These new techniques and materials are key to maintaining and preserving archival collections in Scottish institutions from a more sustainable perspective.

PASCUAL RUIZ SEGURA,
Conservator
National Records of Scotland

COMMUNITY CULTURAL EXCHANGE: SOUTH KOREA

In October 2023, the Community Archives Heritage Group (CAHG) was invited to participate in the Cheongju Archival Culture Workshop in South Korea. Audrey Wilson, SCA Partnership and Engagement Manager, a CAHG board member, and the lead of the CAHG Scotland group, shared an insight into the recent work of both CAHG groups and their support for community heritage groups.

Cheongju City, recognised as a cultural centre, is embracing a vision of fostering archival culture and creativity. One of its key initiatives is focused on citizenship, aimed at revitalising the local community and culturally empowering its citizens. A significant aspect of this initiative is establishing a network of community archives, termed 'neighbourhood archives'. This endeavour chimes neatly with the goals of CAHG, which focus on supporting the preservation and utilisation of community-curated collections, promoting learning and skill acquisition, fostering social participation among diverse

age groups and backgrounds, and enhancing community identity along with mutual and cross-cultural understanding.

The Cheongju Cultural Foundation (CCF) is in the early stages of developing a Neighbourhood Archives Network and has expressed interest in learning from CAHG UK and Ireland, and CAHG Scotland. Our success in documenting various events, training sessions, and workshops has made our activities searchable online and through social media. CCF is keen to explore collaborative projects that integrate organisations and individuals with diverse interests and expertise, focusing on sustainable archiving practices. They are also keen to explore potential collaborations between Cheongju projects planned by CAHG.

The Cheongju Archival Culture Workshop invited two other international speakers to discuss community-led projects in their locations: Noor Ahmed from the Citizen's Archive in Pakistan and Wenshi Lu from the National Library of Singapore. Each speaker

Participants at the 'Applications for Nanocellulose Films in Conservation' workshop' at Thomas Thomson House, November 2023.





Archive Manager at the community archive near Cheongju, describing traditional Korean papermaking, which is part of the Korean traditional culture programme.

contributed unique insights and experiences, fostering a rich exchange of knowledge over the two-day event. We were fortunate to have a translator for our visit, allowing for seamless communication, and were given the opportunity to explore Korea's rich heritage. Our first day was spent at Dongbu Changko, a former tobacco processing plant transformed into a vibrant centre for arts and culture. After touring the Cheongju Biennale Exhibition, we engaged in a workshop attended by approximately sixty

participants. The second day featured visits to neighbourhood archives on the outskirts of Cheongju, including a stop at the Cheongnamdae Presidential Villa.

CAHG hope to be able to return the hospitality and welcome our Korean colleagues to the UK, providing an opportunity to showcase the diverse and eclectic community archives in Scotland.

AUDREY WILSON,
Partnership & Engagement Manager
Scottish Council on Archives



Museum storage and conservation at National Palace Museum, Seoul.

International speakers at Cheongju City of Culture Archival Workshop. From left: Noor Ahmed, Citizens Archive of Pakistan, Lu Wenshi, National Archives of Singapore, and Audrey Wilson, Scottish Council on Archives and CAHG UK & Ireland.

A fun family day out, dressing up in traditional Korean *hanbok* while visiting Gyeongbokgung Palace, Seoul.



Case Studies



Still from *Bunty* advert, featuring promotional 'Perky Pet' broach, 1964. © DC Thomson

A Business Archives

SURVEYING OFFICER FOR SCOTLAND

The role of Scotland's Business Archives Surveying Officer, established in 1977, has involved surveying the records of over 700 Scottish businesses and helping secure homes for many of these collections with business owners, as well as with university, local, and national archives. With two thematic surveys, several records at risk cases, recruitment, and consultancy work, it has been a varied and exciting twelve months for the current Surveying Officer, Rachael Muir.

In the period 2023-24, over 130 businesses were contacted, and 27 surveys were conducted, which achieved an overall response rate of 20%, a great increase on the average 10-15% response rate received in the past.

A continuous service offered throughout this year by the Surveying Officer has been student support for those undertaking cataloguing placements whilst studying archives and records management related modules. The Surveying Officer has provided regular practical on-site sessions to support two students, with the cataloguing of Scotland's Garden Scheme archive and the records of Goodfellow & Stephen Bakery. This initiative has successfully provided ongoing professional development for those starting their careers in archives, while also offering valuable follow-up support to two organisations keen to build on the survey experience and further develop their archives. The Surveying Officer hopes to be able to offer the opportunity of new cataloguing placements in the future.

There have also been several unique surveys undertaken this year, including a survey of one of the earliest examples of a community-interest company (CIC) in Scotland. This involved the Surveying Officer

travelling to Glenelg in the Highlands to visit the offices of the Glenachulish Preservation Trust, which works to preserve the last remaining turntable ferry in Scotland.

The launch of a new thematic survey in the summer involved contacting those in the natural environment and outdoor sector. This led to several first-time surveys, including the Glencoe Mountain Resort, Scottish Wildlife Trust, the Scottish Tourist Guides Association, Action to Protect Rural Scotland, and the John Muir Trust, two of which have now been transferred to relevant archive services. Without the efforts of colleagues across the country, it would not have been possible to secure a home for these collections, so it has been a great reminder of the strength of partnership and collaboration within the archive sector in Scotland.

The Surveying Officer has also continued to work as the lead representative for Scotland on the UK Crisis Management Team for Business Archives. The team has existed since 2009 to organise agreed responses to business archives under threat and to monitor and assist in steering records at risk into suitable homes. This year, there has been an incredibly high number of at-risk cases compared with last year, with at least 23 cases that the Surveying Officer has investigated in Scotland alone. Most notably, this has included the well-known brands of Ted Baker and Hunter Boots, but unfortunately, there has been no progress in identifying any surviving records. However, there were successes, with the likes of Alexander Wilkies, whose records were surveyed and transferred to Fife Archives, and a small number of records left following the closure of Cairncross of Perth Jewellers after 154 years of trading.



Cairncross Jewellers is one of Perth's oldest and best known businesses. When its closure was announced earlier this year, the Surveying Officer got in touch and offered to help with the salvage of any business records – which I accepted without hesitation. She alerted me to an early records survey of the business, negotiated access with the owners, salvaged the records from the premises and deposited them in the archive.

ISHBEL MACKINNON
Archivist,
Culture Perth & Kinross

Brochure for Cairncross of Perth, jewellers. The records were surveyed following the store's closure in 2023 after 154 years of trading. © Surveying Officer

as from April 1990

Cairncross

Specially selected Scottish pearls

Brooches

1. The fruits of this wild blackberry are none other than Scots pearls outshining their 9ct gold spray. Matching earrings (1). 215.00
2. Blackberries again – a natural display of all the subtle virtues of the Scots pearl. Matching earrings (1). 125.00
3. Crowberries to the life – Scots pearls gracing a finely wrought gold spray. 185.00
4. Between them Scots pearls and 9ct gold re-create the immortal Asphodels. Matching earrings (5). 350.00
5. The bramble fruits are Scots pearls, set in leafy gold. 225.00
6. Earrings to match. 185.00
7. Heather, fern and grasses in Scots pearls and gold, picked from a Scottish Moor. 475.00
8. The lovely bluebell of Scotland, celebrated in Scots pearls and delicately stemmed gold. 190.00
9. Flowering eternally for a change – the demure snowdrop elegantly fashioned from Scots pearls and gold. 175.00
10. Pearls shochberries captured forever on a twiglet of gold. 190.00
11. Rhododendrons re-created in miniature – in warm glistening pearls and sculptured gold. 305.00
12. Ferns and hill heather – a Scottish bouquet in gold enhanced by lustrous Scots pearls. 195.00
13. The national emblem demands a particularly fine Scots pearl, set off by gold thistle leaves. 135.00
14. A slender bar gives full prominence to this glistening Scots pearl. 15. – and the equally elegant pearl topped the stick pin. 145.00
16. A pearl acorn in a cup of gold perfectly balances the finely veined oak leaf of 9ct gold. 160.00
17. The crowberries are Scots pearls, trembling life-like on a spray of gold. 180.00
18. Pearls replace the lush red berries in this exquisite cranberry inspired design. Earrings to match (4). 416.00
19. Cranberries of Scots pearls cling to an artistically swaying gold spray. Earrings to match (4). 135.00
20. Circular perfection – a prime Scots pearl with textured gold leaves. 195.00
21. Diamond set leaves immortalised in two Scots pearls and 9ct gold. 315.00
22. Wild heather is the inspiration for this delicately swaying gold brooch with inset Scots pearls. Earrings to match (2). 375.00
23. Larger size available.
24. The stately elegance of Lily of the Valley in 18ct gold with Scots pearls flowers. 725.00
25. The rare elegance of the orchid – perfectly captured in this unique design. 195.00
26. A floating reed in pearls and gold – extremely simple, immensely effective. 135.00
27. Nature crystallised in art – a striking design in pearls and gold borrowed from the chestnut tree. Matching earrings (8). 310.00
28. Elegance in gold with amethyst and Scots pearls for the dress occasion. 415.00
29. This lovely creation in pearls and gold is a poetic tribute to the Rowan of Scotland. Matching earrings (7). 475.00
30. The gean – the shy wild cherry immortalised in two Scots pearls and 9ct gold. 315.00

Earrings

1. The telling simplicity of a pearl stud. from 150.00 to 195.00
2. Gold Scottish heather sprigs blossoming with Scots pearls. 175.00
3. Scots pearls form the ripe fruits on this pair of Blackberry sprays. 170.00
4. Cranberry sprays – another motif from nature, perfectly translated into highly individualistic earrings. 127.00
5. Stateliness in miniature – asphodels with pearl flowers. 120.00
6. Clusters with a difference: a lovely pearl surrounded by a) sapphires or rubies b) garnets or amethysts. All set in gold. 475.00
7. Tiny Scots pearls highlight the virtues of these beautiful Rowan earrings. 185.00
8. Chestnut leaves of gold with a short pendant pearl fruit. 175.00

Rings

1. Pearl and amethyst or garnet – an inspired partnership in a warm setting of 9 carat gold leaves. 215.00
2. Full prominence is given to the fine, lustrous Scots pearl on this gold-banded ring. from 150.00 to 195.00
3. Two or three available in straight or crossover mounts. from 130.00 to 170.00
4. A lovely Scots pearl nestles in a fine diamond shoulder. WITHDRAWN 210.00
5. An exquisite Scots pearl dominates this very feminine gold cluster ring in a) sapphires or rubies b) garnets or amethysts. WITHDRAWN 210.00
6. Tiny diamond petals in white gold, frame a lustrous Scots pearl. WITHDRAWN 210.00
7. Rough 14 carat gold forms a unique setting for a group of fine pearls. 280.00
8. A nicely balanced white gold cluster of Scots pearl with brilliant cut diamonds. from 650.00 to 750.00

Pendants

1. The glowing centre of attraction – a full Scots pearl on a chain of 9 carat gold. from 110.00 to 150.00
2. As above with 3 pearls. from 225.00 to 275.00
3. As above with 5 pearls. from 170.00 to 210.00
4. As above with 7 pearls. from 225.00 to 275.00
5. Here the shining pearl nestles in textured leaves – a most unusual and striking effect. 175.00
6. A subtly-designed oval frame a fine Scots pearl like the prize it undoubtedly is. 110.00
7. Back to nature – a superb Scots pearl chestnut pendant in a gold setting. 160.00

Chains are not included in cost in Nos. 5, 6, and 7: any length can be produced on request.

Links

1. What more natural setting for these men (or ladies) pearl links than 9 carat gold mussel shells? 275.00
2. Cool elegance – Scots pearls in plain gold oval links. 350.00

Charms

1. The Scots pearl's value symbolised by its capture in a golden cage. 60.00
2. This full baroque pearl graces a 9 carat gold mussel shell. 95.00

Your Own Piece of Scottish Pearl Jewellery

One of the exotic fruits of highly individual craftsmanship, the delicate smoothness of the Scots pearl a perfect foil to the more robust gems of rose quartz, amethyst, agate roses, etc.

Such pieces are, always will be, unique – and we are delighted to submit equally striking (or starkly simple) new designs to fulfill your own special requirements.

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Consultancy work has also been steady throughout the year. In autumn, we were delighted to support Johnstons of Elgin in recruiting its first corporate archivist. Further consultancy work has involved undertaking eight days of historical research for JC Peacock, formerly shipping charterers, now salt merchants, as part of their 150th anniversary this year. Newly found information will be used as preparation for a commemorative corporate history that is already underway. Consultancy time has also been secured for the Surveying Officer to develop a catalogue for the Scottish Women's Institute Collection alongside its wider heritage project.

The archive work of sporting organisations has also featured regularly this year, and the Surveying Officer was able to attend the Sporting Heritage's Scotland network event at the University of Stirling last summer. Rachael promoted the Surveying Officer's services and was able to share past survey successes, like those of St Johnstone FC, St Mirren FC, and Queen's Park Bowling Club. Time was also spent identifying and contacting those clubs with significant anniversaries coming up in the next ten years. This resulted in two surveys, one of which was undertaken remotely by reviewing Aberdeen Football Club's heritage inventory, whilst the other took place at Airdrieonians.

New content for the Surveying Officer website is also underway, and an exciting year ahead is planned with the launch of another thematic survey, this time contacting those in the timber and forestry sector, as well as a new regional partnership that will see surveys specifically launched in Angus. ●

RACHAEL MUIR

Business Archives Surveying
Officer for Scotland

For more information, visit:
www.busarchscot.org.uk

or contact: surveyingofficer@glasgow.ac.uk



Archive of the
Royal Highland &
Agricultural Society of
Scotland. All images
© Surveying Officer

Measuring tape used
for glove fittings at
Alexander Wilkies.

Image shows the
records of Stewart &
Shields, construction,
following its
administration in
2023.



B DC Thomson & the NLS Moving Image Archive UNCOVERING AN ADVERTISING TREASURE TROVE

A chance discovery of 80 cannisters of moving image film in a Dundee print-works basement has led to a collaborative project between the Archives team of Dundee-based media firm DC Thomson and the National Library of Scotland's Moving Image Archive.

The films carried titles relating to well-known DC Thomson publications such as *The People's Friend*, *Bunty*, *Jackie*, *Hotspur*, and *Bimbo*. A casual look by holding them up to the light suggested these may have been TV adverts. So, we moved them to better storage, added them to the to-do list, and got on with the day job.

That was until an opportunity arose in 2018 to digitise a couple of these films using a commercial company, which indeed confirmed that these were in fact, TV or cinema adverts. *The People's Friend* films we had digitised related to free gifts being given away in the 1960s, such as a plastic egg whisk and a pastry brush. These adverts went on to feature in our 150th anniversary celebrations, so were a good return on investment.

However, this still left us with a lot of unprocessed film, and the dawning realisation that we lacked the skills, expertise or equipment to view, prepare or digitise them ourselves, or to store the film in anything near adequate conditions. Which made us think that we were not the best long-term home for these films in their current format. The leader in the film field in Scotland is the National Library of Scotland's Moving Image Archive so we opened discussions with them.

Working with Kay Foubister, Acquisitions Curator at the Moving Image Archive, we scoped a project to transfer the films to their care so they could be sorted, identified and, if suitable, prepared for digitisation.



Still from *Judy* advert, with free 'Wishing Star Ring', 1964. © DC Thomson

A business case was made to DC Thomson senior managers to fund the transfer of the film and to employ a part-time film technician on a project basis to undertake the bulk of the work over a year-long period.

It soon became apparent that the Moving Image Archive couldn't work on this material alone but would need significant help from DC Thomson's archive team to identify the content and context of the films. A knowledge exchange and work shadowing programme was therefore a key part of the project plan and business case. This was approved and work commenced in 2022 with Barry Sullivan, Assistant Archivist at DC Thomson and Sophie Tupholme, Film Technician, leading the way.

What became clear quickly was that these films were important. Sophie's technical skills unlocked access to the film content, allowing Barry to date the films quickly. Most

seemed to relate to 'pushes' where titles were launched or free gifts were included to help increase sales. The films dated from the late 1950s and early 60s and were produced by Mather & Crowther, a major London advertising company. The target audience was the new medium of commercial television. The NLS collection holds few TV adverts from this time, and what became clear was that this treasure trove contains some of the earliest surviving TV adverts from this period.

With this information as a springboard, Barry undertook further research into the business records of DC Thomson where the relationship with Mather & Crowther was recorded in the Directors' papers, and the success of the adverts could be measured by looking at the rise in circulation figures thanks to the publicity. It also demonstrated that DC Thomson, with its print products and traditional advertising

mechanisms, was not scared to embrace this new commercial TV opportunity and worked with Mather & Crowther (who, around this time were bought by the Ogilvy agency) for almost ten years. Additionally, Barry's own interest in film allowed him to review the film content more critically, noting some of the creative innovations used to overcome the technical and budget limitations of these 15–30 second films.

The work of Barry and Sophie meant we had films ready for digitisation along with a draft catalogue. Kay Foubister and David Powell, DC Thomson Archive Manager, were then able to appraise the collection for elements that could be disposed of, and in 2023 funding was secured from DC Thomson to digitise the films.

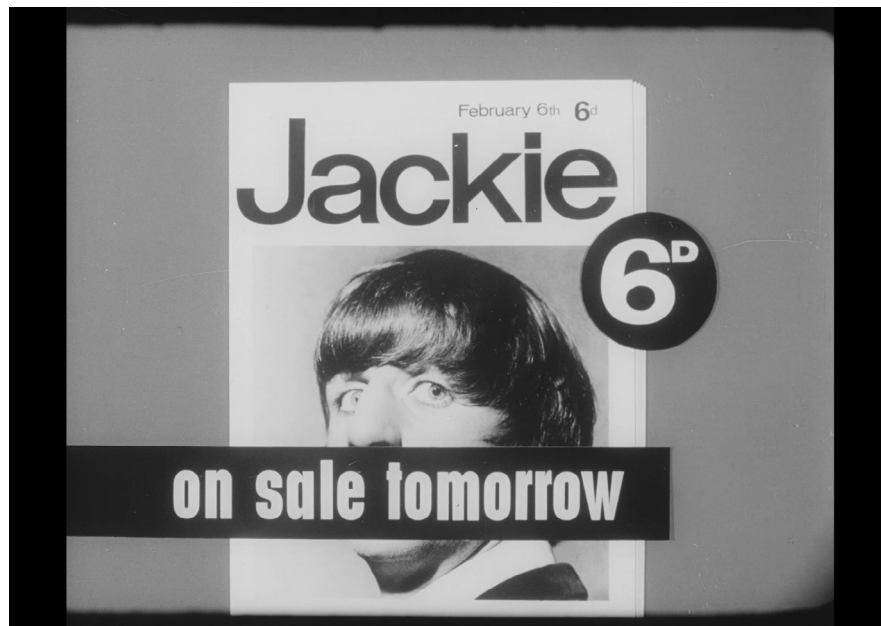
An important aspect of the transfer of the film to the National Library of Scotland (NLS) was that DC Thomson retained copyright and control in the content of the films so that they can use them for commercial purposes. As part of the agreement, NLS was granted a perpetual license to publish the films on its website and use them for educational purposes.

This collaboration has unlocked an important piece of Scottish and UK broadcast advertising, and corporate and social history. The films also lend themselves to presenting opportunities for NLS's public and academic audiences and for DC Thomson to use them as commercial and promotional tools with its own audiences. DC Thomson and the NLS launched the films in September 2024 on the NLS catalogue and website and through a film talk by Barry Sullivan on 25 September 2024 at the NLS Moving Image Archive in Glasgow. DCT and NLS launched the films on the NLS catalogue and website which can be viewed at movingimage.nls.uk/search?personality=10087 ●

DAVID POWELL
Archive Manager
DC Thomson, Dundee



Still from *My Weekly* advert, with free beauty cape, 1965. © DC Thomson



Still from *Jackie* advert, with free 'Going Steady' ring, 1965. © DC Thomson

Heriot-Watt University 50 YEARS AT RICCARTON



View of the library looking across the lawn at Riccarton, 1980s (Ref: History 76). © Heriot Watt Archives

During a very snowy day on 10 November 1969, the foundation stone was laid at the Riccarton Campus on the outskirts of Edinburgh, which marked the beginning of a new chapter at Heriot-Watt University. A team of cross-country runners braved the weather to carry the university standard from Chambers Street in the centre of Edinburgh to Riccarton. The first students started studying at the new campus in January 1974.

The history of Heriot-Watt University dates back to 1821. The Edinburgh School of Arts, the world's first mechanics institute, was established by linen merchant Leonard Horner and clock maker Robert Bryson to expand education to working people. The School of Arts, then later Heriot-Watt College, was based in the Edinburgh city centre, but by the time it became a university in 1966 it was clear that more space was required to allow it to develop and grow. This would mean a move out of the city into the country.

Riccarton was originally a landed estate near Currie in south-west Edinburgh. The history dates back to the fourteenth century when Marjorie

of Riccarton was granted the land by her father, King Robert the Bruce. The estate was later owned by the Gibson-Craig family of lawyers and politicians who laid out the estate as it is now in the early nineteenth century. The sunken part of the lawn was a curling pond reflecting Sir James Gibson-Craig's love of the sport.

However, the successive deaths of sons in twentieth century wars and the appropriation of the house by the army in 1939 meant that by the 1950s the estate was unoccupied by the family. The house was demolished in 1956, and that space is now occupied by the library. The land was bought by Midlothian Council through a compulsory purchase order in 1968 and then gifted to the university. Sadly, very few of the original buildings have survived, although one that has is the gardener's cottage.

The approach to developing the campus was in sympathy with the original estate landscaping and layout. As with many Victorian landed estates, there were interesting examples of trees and shrubs. Unfortunately, a combination of Dutch elm disease and a massive

storm in 1970 resulted in the loss of many historic trees. A spine and spur system of interconnecting buildings to mitigate the effects of Scottish weather was chosen with brown brick – rather than red – to mimic the colour of Scots pine bark. The close proximity to the airport meant that buildings were a maximum of four stories high.

Building started in April 1971. 'Core 1' as this was known, consisted of the buildings for chemistry, mathematics, actuarial mathematics, statistics and physics, the first part of the Hugh Nisbet Building with lecture theatres and catering and three blocks of residences. The first building to be occupied in October 1973 was the sports centre, with plans for the first students to be on campus for 1973–74 academic year. However, delays caused by late completion of the buildings meant that students did not move in until January 1974. Many had to be accommodated in hotels, and lab equipment repacked and moved back to Chambers Street.

Despite the initial hiccups, work progressed on the development with the ultimate goal of moving the

whole university out to Riccarton. Phases 2 and 3 with engineering, biological sciences, the completed Hugh Nisbet Building with shops, administration space and the library were completed in 1976.

One innovative development was the Research Park. Principal High Nisbet was impressed by the links between research and industry with the science parks established by universities in the United States such as Stanford and MIT which he visited in 1966. One reason for choosing the Riccarton estate was the amount of land available for a research park. Unilink was established in 1969 to set up links with industry. Any institutions wishing to set up at the research park had to comply with the strict criteria that they had to share a common scientific interest with the university and be willing to collaborate in research. The first company, Inveresk International, opened in April 1971.

Cuts in funding caused by the oil crisis and public spending in the 1980s resulted in a much slower development than anticipated. For twenty years there were two Edinburgh campuses with two student unions, and staff and students spent time travelling between the city centre and Riccarton. By the late 1980s most services and academic departments had moved and the last building to be decommissioned in 1992 was the Mountbatten Building in the Grassmarket heralding the move of humanities to Riccarton. This building is now the Apex Hotel.

The campus, now just the Edinburgh Campus, continued to develop and change with new buildings and the installation of outside sculptures. Some of the original buildings, including the first residences, have now been



Illustration of Heriot-Watt College building viewed from the Cowgate, Edinburgh, 1935 (Ref: History 119). © Heriot Watt Archives

demolished as they no longer complied with new standards such as disabled access. New services and buildings including the Robotarium and GRID Innovation Centre are now on the campus.

To celebrate the 50th anniversary of the campus, an exhibition featuring photographs from the university

archives will open in autumn 2024 in the James Watt Centre and will run until April 2025. ●

HELEN TAYLOR
Archivist
Heriot-Watt University

For more information, visit:
www.hw.ac.uk/uk/services/is/heritage/museum-and-archive.htm

D LGBT Youth Scotland (UN)SEEN, (UN)HEARD

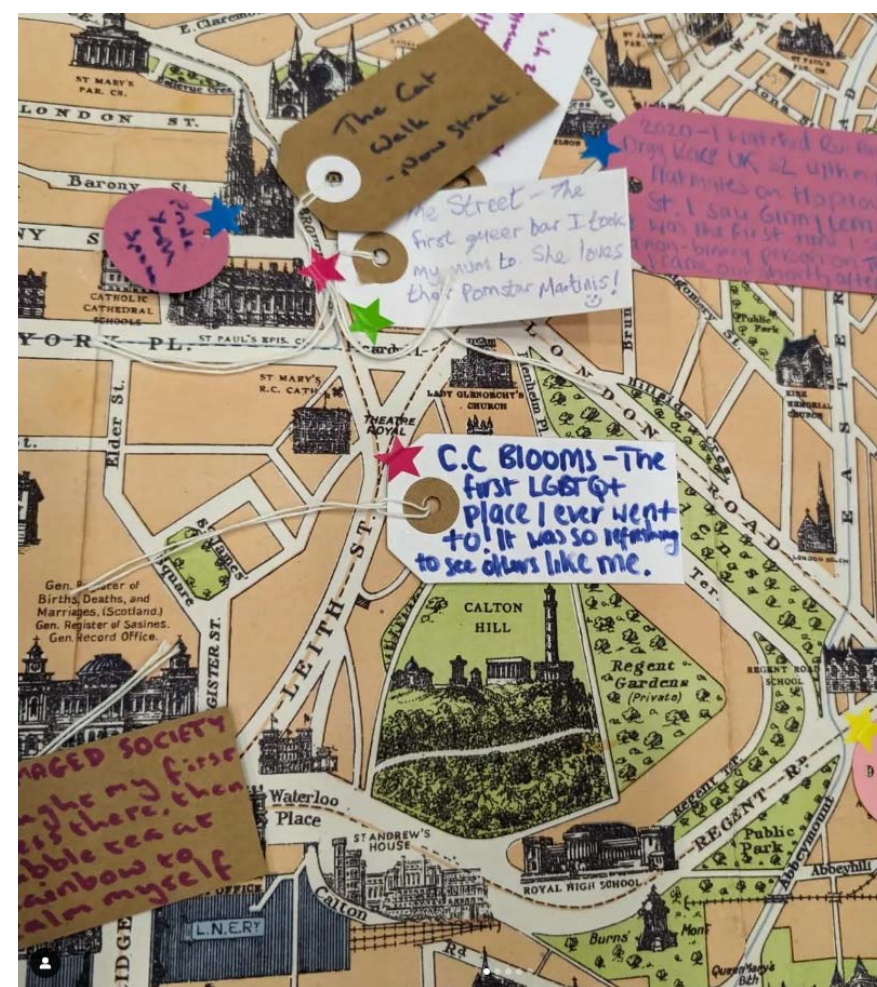
In 2023, LGBT Youth Scotland celebrated 20 years as a charity. To mark that anniversary, we launched *(Un)Seen, (Un)Heard* – Scotland's first archive dedicated to young LGBTQ+ people – to capture, collate and celebrate the lives of young LGBTQ+ people all over Scotland.

(Un)Seen, (Un)Heard is a social history project working to preserve the stories of young LGBTQ+ people, documenting what it is like growing up LGBTQ+ in Scotland through a variety of media including oral history interviews, writing, poetry, photographs, videos, artwork, and other creative opportunities. We have been working directly with

young people to create an accessible, engaging, and lasting resource Scotland can be proud of. Scotland already has a long and interesting LGBTQ+ history that is too often hidden, so as well as making people aware of those hidden histories, we want to make sure today's community is even more represented in our national history. To achieve this, the stories gathered through the *(Un)Seen, (Un)Heard* project will be shared across Scotland and then archived in partnership with local and national partners, including the National Library of Scotland, so that future generations can learn about what life is like for young LGBTQ+ people today and be inspired by their stories.

This is an extremely important time to undertake this project because the hard-won progress of LGBTQ+ rights over the past 20 years has been stalled by the current debate on the rights of trans individuals. This, combined with the impact of the pandemic, means now more than ever – these stories matter. Young people tell us that being LGBTQ+ means they face barriers to achieving their full potential in education, work and relationships, and that Scotland does not feel like a safe and inclusive place to live, love, or learn.

We know that visibility gives a sense of security and belonging to LGBTQ+ individuals and that it helps to destigmatise different identities in their wider community. The *(Un)Seen, (Un)Heard* project exists to send messages of solidarity and create a sense of progress and pride for our community.



Map of Edinburgh transformed by workshop participants with memories and experiences of LGBTQ+ life into a piece of the city's living history.
© LGBT Youth Scotland

A workshop marking the launch of *(Un)Seen, (Un)Heard*'s new digital exhibition and archive of young LGBTQ+ people's lives at National Library of Scotland.
© LGBT Youth Scotland



In the first year of the project, *(Un)Seen, (Un)Heard* has already achieved so much. In the first phase, we collected stories through a variety of workshops all over Scotland and attended Pride events across the country to gather stories. The submissions showcase the diversity of Scotland's young people and highlight stories of young people coming to terms with their own identity and creating their own happiness. These stories of hope express a desire for a more inclusive and welcoming Scotland, where people are free to be and love who they want without fear of stigma, discrimination, or physical danger.

A common theme throughout the submissions is the importance of community and how LGBT Youth Scotland groups, Pride events, and safe online spaces have helped young people cultivate their own communities. The stories illustrate how crucial friendships and family (including chosen family) are to young people's sense of wellbeing, and how finding people who understand and accept them for who they are is essential for helping them come to terms with their own identity and creating their own happiness.

In February 2024, we launched our digital exhibition, which highlighted some of the most touching submissions gathered so far across five themes: Hopes for the Future, Community, Gender Identity, Across the Generations, Show and Tell, and LGBTYS Across the Web. This exhibition was launched at an event at the Sound and Moving Image Archive in Kelvin Hall, Glasgow. The event was an opportunity to bring

together community archives and heritage organisations in Scotland to share ideas and collaborate, as well as a chance to celebrate all the work that had been collected in the first year of the *(Un)Seen, (Un)Heard* project. This was also the first screening of the 30-minute version of *Past, Present and Proud*, a powerful film in which LGBTQ+ people from different generations sat down to discuss their experiences.

Following the success of our digital exhibition, LGBT Youth Scotland was also involved in two in-person exhibitions in Perth. The first was *(Un)Seen, (Un)Heard: Celebrating Young LGBTQ+ Voices* at the AK Bell Library which opened on 27 February 2024. Throughout 2023, young people who attend LGBT Youth Scotland's GLOW group took part in an oral history project in partnership with Perth & Kinross Archive as part of the *(Un)Seen, (Un)Heard* project. The young people then chose key topics

about their lives which they felt were important for people to know about them. They interviewed each other to create the recordings that were then made available to listen to at the exhibition alongside some artwork and objects selected and created by the young people.

In March 2024, Perth Museum reopened its doors with its debut exhibition, *Unicorn*, exploring the story of Scotland's national animal from antiquity to the present day. The exhibition includes four themed galleries, exploring the unicorn's enduring presence throughout history and its role as a symbol of Scotland's changing heritage and identity, including its significance as a modern symbol of the LGBTQ+ community. *(Un)Seen, (Un)Heard* was delighted to contribute archive material for inclusion in the exhibition, including audio from interviews we conducted with young people and artefacts donated by LGBTYS youth group.



The Trojan Unicorn, designed by Becky Minto, Scott Bisset, and Kate Bonney, Perth Museum.

Viewing archival films at launch of *(Un)Seen, (Un)Heard*.
© LGBT Youth Scotland

This exhibition ran until September 2024 and was a great opportunity to see the archives come to life in a real and meaningful way.

Throughout 2024 and 2025, we will continue to gather more stories and curate more exhibitions so that we can continue to cement young LGBTQ+ people's place in the national archives and in the history of Scotland. If you would like to visit our digital exhibition, find out more about the project, or get involved yourself, please visit lgbtyouth.org.uk/unseen-unheard and follow us on Instagram at [@unseenunheardlgbtys](https://www.instagram.com/unseenunheardlgbtys) to keep up to date with our events. ●

CHLOË GARDNER
Communications Officer
(Un)Seen, (Un)Heard,
LGBT Youth Scotland



E National Library of Scotland

#LEGACY150 CONFERENCE: THE MUSEUM WILL NOT BE DECOLONISED

On 18 April 2024, the National Library of Scotland hosted the first day of a three-day conference to mark the 150th anniversary of the funeral of Scottish explorer David Livingstone at Westminster Abbey, organised by Dr Kate Simpson of the David Livingstone Birthplace Museum, Blantyre, in collaboration with Alison Metcalfe, Curator, Archives & Manuscript Collections at NLS. With generous support from the University of Sheffield, the conference brought together around fifty international partners, including library, archive and museum professionals, researchers and diaspora groups, to discuss Livingstone's legacy and the interpretation of colonial-era collections in cultural heritage organisations.

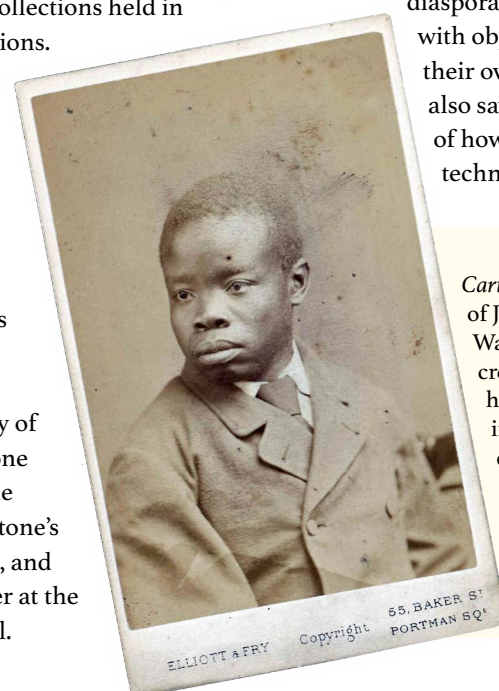
Held in the NLS boardroom, the first day saw representatives from cultural heritage bodies in Malawi, Zambia and Botswana speak about their perspectives on Livingstone's legacy, including its influence on the tourist industry and local economy in their areas. We also learned about projects engaging their local communities with collections held in UK heritage institutions.

Delegates were invited to participate in a private viewing of the NLS collection archives, and there was an opportunity to visit the Treasures Gallery, where items are on display showcasing the story of Jacob Wainwright, one of the African people who carried Livingstone's remains to the coast, and who was a pallbearer at the Westminster funeral.



Conference delegates at David Livingstone Birthplace Museum, Blantyre. © NLS

The rest of the conference took place at the David Livingstone Birthplace Museum, Blantyre, where we heard from cultural heritage professionals and community groups from the UK about projects to make collections and heritage spaces more equitable, such as revising language in catalogue descriptions, researching collection items to describe their origin more accurately, and engaging diaspora communities with objects to tell their own stories. We also saw examples of how digital technologies can



Carte-de-visite of Jacob Wainwright, created during his brief stay in England during 1874 (Acc.12444), © National Library of Scotland.

support decolonisation of collections, such as locating hidden voices within digitised British colonial-era texts, or experimenting with 3D scanning and printing to produce objects for handling.

The conference provided an opportunity for open and honest discussion, including around bigger issues relating to repatriation and restitution, while recognising the complexity of such questions. Feedback was overwhelmingly positive, particularly from international participants. It also successfully demonstrated what can be achieved incrementally through collaboration on a smaller scale to change the context in which collections are presented, to reveal hidden histories, to make connections with communities, and to seek to understand the perspectives of all parties. ●

ALISON METCALFE, *Curator, Archives & Manuscript Collections*
National Library of Scotland

For more information, visit:
www.dhi.ac.uk/blogs/legacy150

F National Records of Scotland

THE DISPLAY OF THE DECLARATION OF ARBROATH



David Frank, conservator at Atelier Frank, and Linda Ramsay, Head of Conservation, National Records of Scotland, with the Declaration of Arbroath and two facsimiles. All images © Crown Copyright

The Declaration of Arbroath on its custom built mount.



BEHIND THE SCENES WITH NATIONAL RECORDS OF SCOTLAND CONSERVATION TEAM

The conservation department has many roles and duties within National Records of Scotland, the institution responsible for archives that have national importance to Scotland. One of these tasks is the care of the Declaration of Arbroath. Simply put, this is a letter, written to Pope John XXII on 6 April 1320, and sent in the name of 39 earls and barons of Scotland, and in the name of the rest of the nobility of Scotland, referred to collectively as the 'community of the realm'. The letter sought to demonstrate to the Pope that Robert I should be recognised as the legitimate king of a sovereign kingdom of Scotland. At the time, neither the Pope nor the English king, Edward II, recognised Robert, while Edward believed the Scottish Crown should be subservient to the English throne.

2020 marked the 700th anniversary of the Declaration, and a programme was devised to mark it, including the display of the original document within the National Museums of Scotland, Edinburgh. Unfortunately, this was cancelled twice due to the Covid pandemic, but in 2023, we went ahead with a four-week exhibition. Displaying such an ancient document requires much conservation preparation and the involvement of most of our team to complete the many necessary processes.

Our work began in 2019 with the creation of two fantastic facsimiles made in our studio by the conservator David Frank. These were made using the same materials as the original, with one including the same historic damage and the other a pristine version.

Then it was time for photography to ensure that there was an up-to-date surrogate, showing all the information now available. Detailed photography was carried out, which revealed distinct red flecks of wax within most of the green seals, possibly indicating that the red seals may have been sealed first.

Much of the modern conservation work was done in 2005 by Hazel de Vere in advance of the previous exhibition at the Scottish Parliament, but some consolidation was required before display this time too. All treatments used were as minimal as possible. The tags are of a very fragile nature, and repairs were made using re-moistenable tissue with Isinglass adhesive. Detailed condition reporting recorded areas with damage, listing all tags and seals, totalling 62 pages in all! Conservation staff were directly involved in helping with media events, including doing a mock-up of the condition report for the BBC.

Due to the fragility of the document, a great deal of our concerns lay in the actual transporting of the object to the museum: how would it travel, how could we reduce vibration, who would take it, which route should we use, including even a walkthrough of the lifts and any floor issues within the museum. Our Exhibition Registrar, Saho Arakawa and Head of Conservation, Linda Ramsay, were



Creative photography was undertaken to help promote the exhibition.

kept very busy with the paperwork relating to the document's exhibiting and case move.

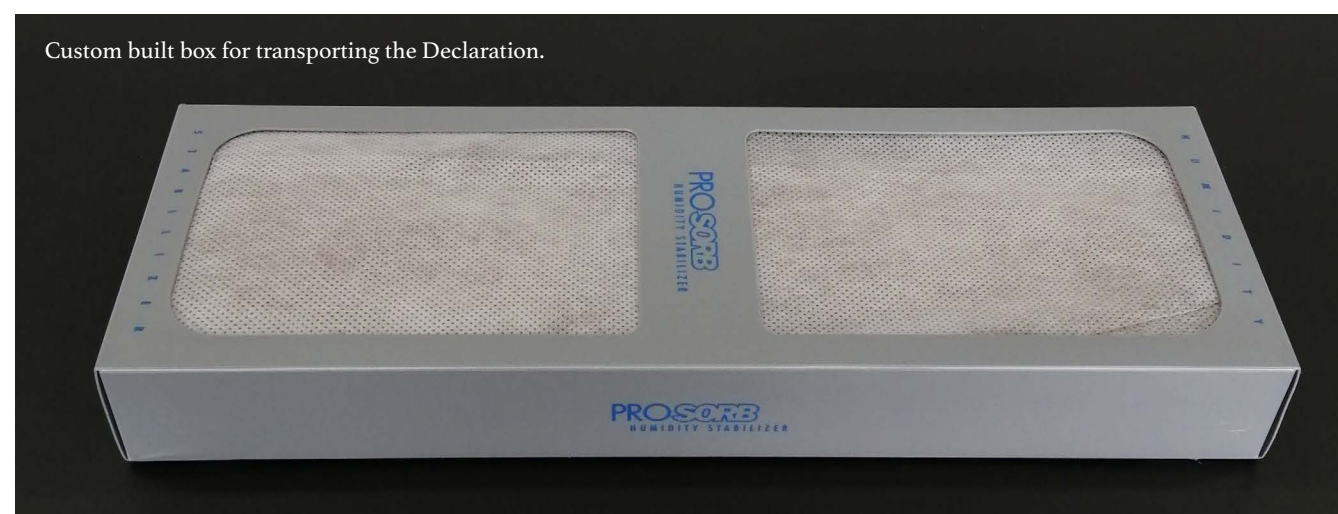
The case moved the day before the document to enable it to be fully installed and conditioned inside. Eva Martinez Moya prepared the ProSORB cassettes, a silica gel, used specifically to help stabilise relative humidity (RH) inside the display case, between 45–55%.

The Declaration could travel on its custom mount, but it required a new box for transit. Conservator Peter Dickson demonstrated his skills by making a box just for this purpose, with a plastazote insert designed to

hold the mount in place. After some problem solving, the introduction of magnets and even the use of a heat gun, the box was ready.

The box itself then went into a transit crate which was also made for the purpose. It fitted like a glove, and we practised many times (without the document!) to ensure that the box was lowered perfectly level into the crate. The crate was then moved by art handlers, Constantine, and off it went, accompanied to the museum. The crate was moved directly through the museum, while it was closed to the public, to the secured exhibition space.

Additional consolidation was carried out where required, like this fragile fragment on one of the seals, secured with a drop of Isinglass.



Next was the nerve-racking unpacking and condition checking with the museum. The document was assessed with the museum's conservator, going over each tag, seal, and textual area. Once completed and signed off, we were ready to install. Even though the case was cleaned before departure, further detailed cleaning of the interior was required to prevent any hairs or fluff from being trapped. Then we were ready to place the document inside, with a monitor to record conditions within the case and an alarm.

After this, a lighting check was performed to ensure that light levels were within the agreed limits. The lighting designer cleverly devised the light to gradually reduce from 50 to 30 lux in the exhibition so that the human eye had adjusted by the time they got to the case which was at 20 lux. This helps prevent damage and fading to the ink and will enable it to be preserved for the future.

Finally, after more media events, all was ready for the grand opening. And then, after 31,000 visitors, four-weeks later, we did most of this in reverse to safely return the document to the National Records of Scotland. ●

HAZEL DE VERE,
Book and Paper Conservator
National Records of Scotland

For more information, visit:
www.nrscotland.gov.uk/Declaration

Eva Martinez Moya and Hazel de Vere celebrate after the successful installation.



Press covering the exhibition included the BBC who filmed interviews with staff.



North Lanarkshire ArchivesCUMBERNAULD: A TOWN FOR TOMORROW

REVEALING THE RECORDS OF THE CUMBERNAULD DEVELOPMENT CORPORATION

In July 2023, staff at North Lanarkshire Archives in Motherwell were delighted to learn that it had become one of ten recipients of an *Archives Revealed* grant. The archive was awarded £34,000 to employ an archivist to catalogue the records of the Cumbernauld Development Corporation (CDC), which is an extensive collection including minutes, reports, promotional material, architectural drawings and thousands of photographs, documenting the creation and administration of Cumbernauld New Town.

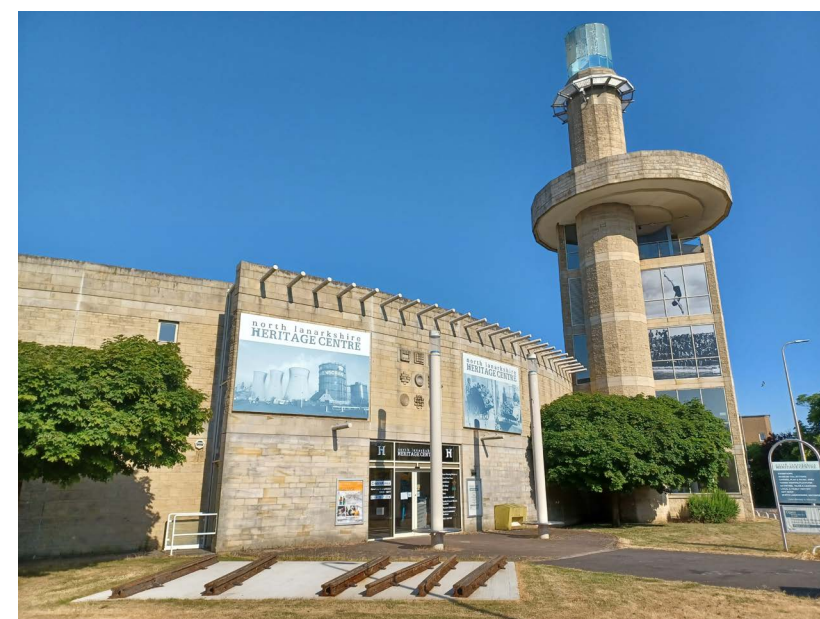
The CDC was a non-departmental body set up in 1956 to develop the New Town of Cumbernauld. As part of the post-war New Towns movement, the CDC transformed the medieval Cumbernauld Village and Estate into a sprawling urban settlement that provided new homes and a modern lifestyle to an overspill of social housing tenants from Glasgow. It created North Lanarkshire's largest town and significantly impacted the lives of the people of the area. The CDC's high-profile marketing campaigns and film sponsorship cemented Cumbernauld in the Scottish public's minds, achieving a wider impact, in particular through the documentary *Cumbernauld – Town for Tomorrow* (1970), the 1980s marketing campaign *What's it called? Cumbernauld*, and the cinema film *Gregory's Girl* (1981).

The collection allows readers to explore Cumbernauld's approach of high-density housing surrounding a single, multi-level, multi-purpose town centre complex, which was a departure from other New Towns. Highlights are the plans,



Ariel view of Cumbernauld from the south, showing the housing area of Carbrain (front), the newly built Town Centre (centre) and the area of Seafar (background), c. 1967.

A selection of publications produced by the Cumbernauld Development Corporation. Both images © North Lanarkshire Heritage



North Lanarkshire Heritage Centre, Motherwell where North Lanarkshire Archives is based.

North Lanarkshire Archives staff in the reading room in Motherwell. Both images © North Lanarkshire Heritage



drawings, and photographic material documenting the creation of Cumbernauld's town centre. The Centre – one of the world's first mega structures – is of exceptional research interest, both nationally and internationally. Other records, such as new residents' welcome packs, house type plans, and promotional brochures, give an insight into the experience of moving to Cumbernauld New Town.

The CDC's records have been seamlessly managed throughout their existence and transition to North Lanarkshire Council but were never catalogued as one collection

with records split between archives and records management. When the CDC was wound up in the 1990s, the records were retained in the CDC's record store which, after the implementation of the Local Government etc. (Scotland) Act 1994, became North Lanarkshire Archives. The archive remained in Cumbernauld until 2012 when it moved to its current home at North Lanarkshire Heritage Centre in Motherwell.

We are grateful to the *Archives Revealed* programme, a partnership between the National Archives, the Pilgrim Trust and the Wolfson

Foundation, for the opportunity to make the records of the Cumbernauld Development Collection accessible to the public for research and enjoyment and are looking forward to working on this project with our newly appointed Project Archivist, as well as community volunteers, throughout 2024–25. ●

WIEBKE MCGHEE, Archivist
North Lanarkshire Archives

A small selection of images from the Cumbernauld Development Corporation collection can be viewed on Flickr: www.flickr.com/photos/nl_heritage/albums

H School Archives and Records Association

A SUPPORT NETWORK FOR SCHOOL ARCHIVISTS



George Watson's College, Edinburgh. © GWC Historic Archive and Collections.
For more information, visit: www.schoolarchivesandrecordsassociation.org

The School Archives and Records Association (SARA) was created in 1998 when a handful of archivists working in independent schools gathered at Lancing College in West Sussex to share their experiences and exchange views. From this initial meeting, the group has grown to be a crucial support network for school archivists, and its current membership includes around 570 archivists and representatives from 321 state and independent schools, mostly, but not solely, in the UK.

SARA is steered by a small committee of archivists, a chairman, and a lifetime president. We offer a mentoring scheme to help new professionals and host a very active discussion forum that allows members to ask questions, share knowledge, and discuss ideas

among the whole membership. We also host a well-rounded library of resources spanning various topics such as GDPR, conservation, volunteer management, and funding applications.

The association is a valuable network for those looking to share ideas, learn from best practice within the field, and enhance their own professional understanding and development. We put on a number of training events throughout the year as well as an annual conference, the most recent being held at George Watson's College in Edinburgh. The 2024 conference was attended by around fifty delegates and touched on a variety of topics including engaging young people with historic materials, how archives provide context and direction for schools today,

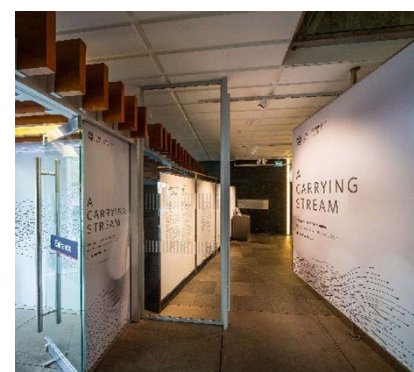
and why planning ahead matters. After receiving excellent feedback, hopefully it won't be too long before the SARA conference returns to Scotland.

There are also a number of regional SARA groups that provide a more informal and localised opportunity for school archivists to meet and share their issues and ideas. The Scottish regional group is run by myself and Julie Devenney at Hutchesons' Grammar School, Glasgow. We are always looking to welcome new school archivists so please get in touch if you would like to join! ●

TOM BENNETT,
Historic Archive and Collections
Officer & SARA Committee Member
George Watson's College,
Edinburgh

I School of Scottish Studies Archives

A CARRYING STREAM/SRUTH AN EÒLAIS



All images © SSSA,
University of Edinburgh.

Installation for 'Through the Mill' by Carla Sayer, part of *A Carrying Stream/Sruth an Eòlais* exhibition, University of Edinburgh, 2023.



*Maker, ye maun sing them...
Tomorrow, songs
Will flow free again, and new voices
Be borne on the Carrying Stream.*
- Hamish Henderson

The School of Scottish Studies Archives (SSSA) at the University of Edinburgh is a well of creativity, holding thousands of Scots and Gaelic songs and stories in its extensive sound archive, as well as rhymes and verse, proverbs and sayings, instrumental music, folklore, oral history, information on place-names, dialects and much more. Many of these songs and stories have travelled through the generations, sung and told within different communities in Scotland. The SSSA has always been a landing place for artists using material for repertoire and inspiration and has, for several years, hosted a Traditional Artist in Residence post. Towards the end of 2022, Bianca Packham, Engagement Officer (Exhibitions), along with Scottish and University Collections Archivist,

Kirsty M Stewart, and Archives and Library Assistant, Louise Scollay, proposed a new exhibition which involved commissioning three artists who had previously engaged with the archives to work with the concept of the *Carrying Stream*, the transmission of heritage as fluid, flowing, moving, changing, rippling yet with a strong undercurrent...

The artists were invited to create a sensory, immersive experience with thematic installations reflecting the places, people and languages of Scotland, and bringing a contemporary edge to our spoken heritage. Carla Sayer's theme was 'Urban', Fraser MacBeath's was 'Rural' and Blair Coron's was 'Coasts'. *A Carrying Stream/Sruth an Eòlais* was the first exhibition in the University Library to focus on sound, and the first to be bilingual reflecting the orality and linguistic variation of the SSSA. Gaelic and English signage and feedback forms were used and appreciated. (By coincidence the NLS was hosting its first bilingual

exhibition, *Sgeul*, opening on the same day just up the road.)

Entering the exhibition through an antechamber with introductory panels, visitors were channelled into a dimly lit space; a space of quietness, save for the whispering headphones.

'Through the Mill', Carla Sayer
*My granny and mum worked
in the ... mill and they worked
on looms and to the clicking of
the loom when she started
working the hours were fae six
in the morning to six at night...
... you can't stop coughing ... it's
the dust oh it was an an
awfae feeling at first – I felt fair
enclosedthese were hard
times but still you got through
it and I think that singing
was a fine antidote to any
trouble you had...*

A giant billboard holds a black and white image of women working in a textile factory, bobbins spinning, tightly concentrated on their work.

Facing this, on a long bench, an array of headphones. *Through the Mill*, has a strong personal resonance as Carla's great-grandmother was a millworker. Carla interwove recordings of renowned Dundee socialist, composer, singer, and poet Mary Brooksbank with those of other millworkers from Peebles, Port Glasgow, Blairgowrie, Arbroath and Aberdeen. Underlying these, the clatter of textile production machinery from Verdant Works and New Lanark, blended with piano and antique instruments from St Cecilia's Music Museum, created an intricate tapestry of the interaction between the mechanical and the human. This soundscape, strongly evoking the lives of working-class women and the industrial landscape of the twentieth century, conveyed the hardship and monotony of the work as compared with the warmth of their friendships.

Carla indicates: "the mill becomes a metaphor for how we are processed and categorised by our work, how

this is publicly received, and how our voices and stories become stored, processed, forgotten, and reused over time."

'Mar gum biodh an teine air do chraiceann / As if the fire were on your skin', by Fraser MacBeath
... you can feel that they're all there ... all the souls that ever walked there and it's not only memories... it's the atmosphere, the feeling, the love that was there ... it's possibly because they had lived so close to nature ... wild fern, bracken, weeds of all kinds... you can feel that there is a spirit there ... and that spirit there you are in tune with it ... instead of being different species we are kindred spirits ...

Around the corner from the mill, there is an enclosure, a fold, with a screen at the centre and stools, scattered like stones. The fire crackles and burns brightly at the beginning and end of a journey where past and

present move in and out, a mixture of continuity and collision. *Mar gum biodh an teine air do chraiceann / As if the fire were on your skin* uses excerpts from film footage and audio recordings, fragments that echo memories, memories of lives that were closely bound with the natural world, drifting in and out in a dream-like sequence. A train in motion, woods, snowy fields, children running and laughing, women waulking the cloth, the clip clop of horses, a baptism, foaming sea. The fire is the centre, creating warmth and a place where community meets; the link between nature and nurture.

Fraser characterises the film as "... a reflection on what it means to live a rural existence – a life characterised by a deep bond with nature; an endless balancing act between appreciating its beauty and bounty, and sheltering from its ambivalent brutality...".

The film was selected for the Royal Scottish Academy (RSA) Annual Exhibition 2024.



Photograph of Stac Li, St Kilda archipelago, taken by Robert Atkinson on 9 August 1938 (ref. SSSA, S357).

'The Sea Close By', by Blair Coron

[Did they ever have a word about the wind when it fell. Did they ever say the wind was listening or anything like that?] ... squir a chridhe – the wind split their heart... sgaoil a'ghoath a cridhe ... [what did that really mean?]. ... that the storm was over that the storm was tired that he broke her heart ... oh there was a lot of old words like that going on but that's a thing of the past nowadays ... today I will speak to young folk in Gaelic and they look at me ... what are you saying ... oh the Gaelic is lost...

A giant image of Stac Li, part of the St Kilda archipelago, looms over the bench on one side against a small set of photographs on the other. Blair selected the voices of people living along the coast for *The Sea Close By*. Creating a lush, incantatory soundscape layering piano, stringed instruments, birdsong, sounds of the

sea with these voices talking about seaweed harvesting, the movement of sheep between hill and shore, the Gaelic names of birds and their coming and going on the rocks in St Kilda, fowling, fishermen's bothies and stormy weather. Interspersed are tales of supernatural creatures including selkies and njuggles that lived in Shetland lochs.

Blair felt an intimate connection with the voices: "... listen to their stories – we can learn so much. How wonderful it is to commune and find comfort with someone from the past whom you have never met... the sound archive provides a wonderful and vital way to learn of Scotland's past ... which cannot be found in the history books."

Linking the installations is a row of equipment used from the early twentieth century onwards to make the field recordings: wax cylinder machines, wire and disc move on to the more reliable open reel and then, via Minidisk and DAT, to contemporary

digital recorders. From mechanical movement to digital streaming. The visibility of the media and its intricacy is highlighted in comparison to the tiny digital recorders now used to pass our voices and our experiences, by almost invisible means, to future generations.

Visitors responded with enthusiasm to the blend of artistry and everyday life, a reflection of the archive itself: "Love it. Love it. Love it. Transported to the Hebrides by birdsong and folksong. Compelled by the video – totally spiritual experience. The women at the start – amazing. Feel proud of the mill women and proud to be a Scots woman hearing them all. Hope this gets taken to other places. I know folk would also love it." ●

CATHLIN MACAULAY,
Curator, Scottish Collections
School of Scottish Studies
Archives, University of Edinburgh

The exhibition is now available online:
www.exhibitions.ed.ac.uk/exhibitions/a-carrying-stream

Display of recording, listening and editing devices belonging to the School of Scottish Studies Archives.



J University of Dundee Archive Services

THE McCLEAN & BERRY ARCHIVES: SCOTLAND'S RIVERS AND HYDRO SCHEMES

The McClean Hydrometric Archive and the papers of ecologist John Berry are two collections linked by their unique and internationally significant importance to the history of Scotland's water resources. This cataloguing project, funded through an Archives Revealed Cataloguing Grant, aims to make these collections more accessible for researchers and professionals who can utilise these records to make decisions about our water environment today. The data created by Captain William McClean between the 1920s and 1950s gives us a valuable insight into the waterways of the Scottish Highlands prior to the widespread construction of hydropower dams and power stations. In conjunction with the records created by Dr John Berry, which chart the construction of these schemes, the collections create a unique picture of how water was measured and utilised in the past that can inform present and future projects.

The McClean Hydrometric Data Collection was created by Captain William Newsam McClean, a freelance hydrologist. During the First World War, he served time with the Royal Engineers, the Australian Corps and the 9th Corps, retiring with the rank of Captain. He returned to work at the Cannock Chase Colliery Company as Chairman and Managing Director; however, his role from 1919 as a director of the River Flow Records organisation was of particular significance.

McClean was especially interested in the theoretical and practical aspects of hydrology and this aspect of his life grew in importance as time went on. Even as early as 1912 he was one of the first people in Britain to measure river flow using a current-meter instrument, and in 1913 had initiated the first systematic approach to river gauging on the River Garry at Invergarry.

Because of his commercial activities, he became quite affluent and thus was able to spend a large percentage of his fortune gathering scientific data on river flows. One of his aims in later life was to convince the government that the heavy rainfall in Scotland meant that harnessing and exploiting Scotland's water power was a viable possibility. In 1929, he began to measure river flow on the River Dee, installing a gauge at Cairnton, and later installed gauges on the River Spey. Indeed, his pioneering work in developing a database of river flow measurements later proved of great value in the planning and development of hydro-electric schemes for the rivers Garry, Moriston, Foyers and Spey.

Dr John Berry was an ecologist and zoologist who initially studied at the University of Dundee and later earned a PhD from the University of St Andrews. During the Second World War, he served as Press Censor for Scotland, before, in 1944, becoming an advisor to the newly formed North of Scotland Hydro-Electric Board which planned and constructed major hydropower schemes across the Highlands. His collection gives us both a sense of how the current

William McClean conducting a river flow test, River Garry, 1913.



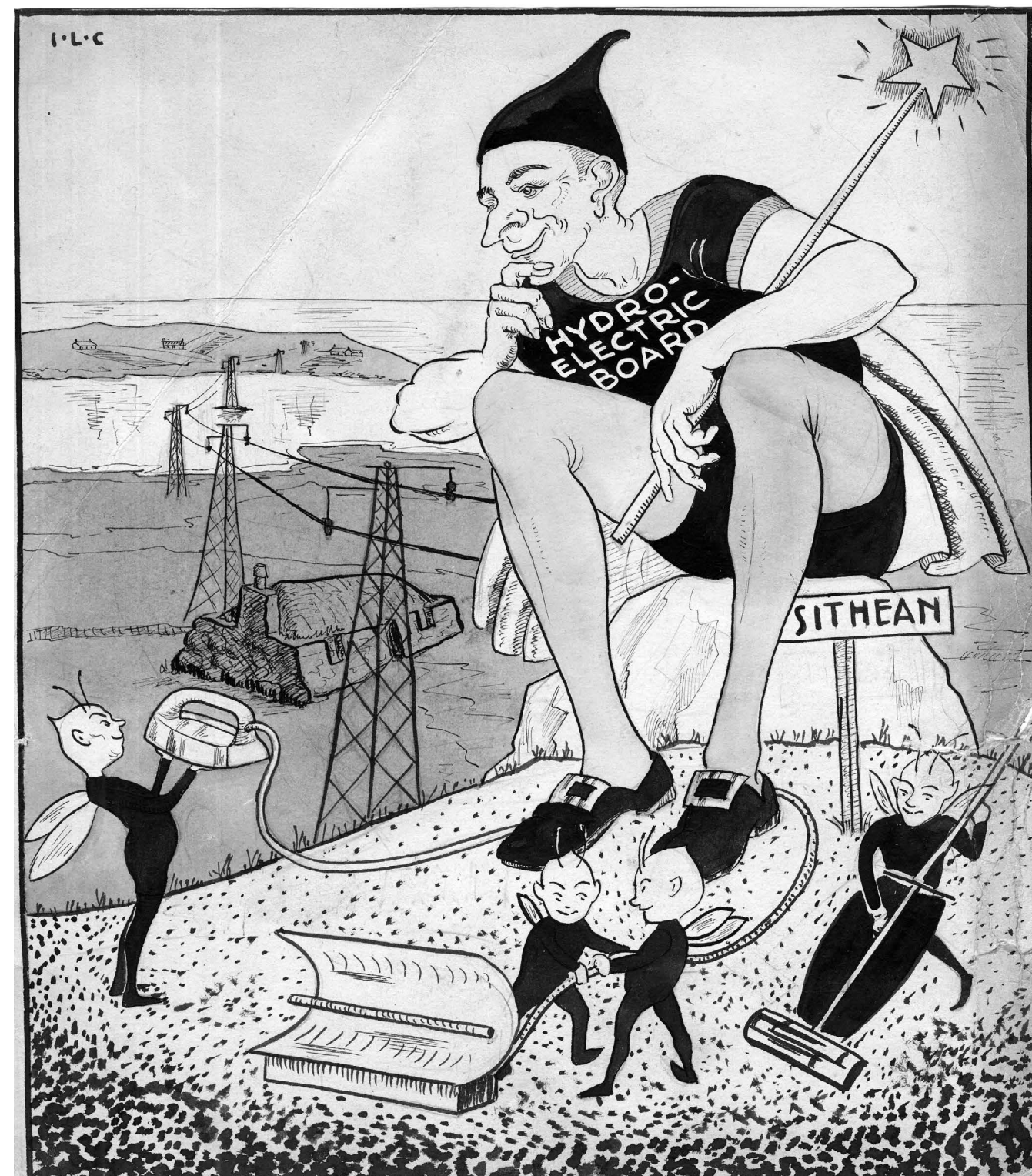
hydropower landscape of Scotland came to be and what could have been, as many hydro schemes were never realised. In the course of his work, he gained an international reputation and travelled extensively, publishing papers and articles on freshwater fisheries, hydroelectric development and ornithology.

During his career, he was also consultant ecologist for the Scottish Landowners' Federation, and a leading member of the Scottish Marine Biology Association, the Scottish Wildlife Trust, the International Union for the Conservation of Natural Resources and the Wildfowl Research Bureau. Between 1949 and 1967, he was the first Director of the Nature Conservancy for Scotland (now NatureScot). His involvement in such a broad range of institutions has led to an equally diverse collection, ranging from wildlife and habitat preservation to water acidification and acid rain.

Both collections hold tremendous significance for researching climate change and its impact. The McClean collection comprises some of the earliest data of its kind in the UK, which has the potential to affect the use of hydropower in the future. John Berry's notes and observations reveal much about the Highland environment in the last century and provide unique comparative data for research into the impact of the major hydro schemes after their construction and later responses to climate change effects. The cataloguing project runs from October 2023 to September 2025 and hopes to open up the records to academics and industry experts as well as to the communities impacted by the hydro schemes. ●

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For more information, visit:
www.dundee.ac.uk/projects



Cartoon showing the coming of hydroelectricity as a form of magic, from late 1940s. 'Sithean' is Gaelic and refers to an artificial mound associated with a meeting place for fairies. Both images © University of Dundee

K University of Stirling

COVID COLLECTING



Q&A panel following a film screening at the Macrobert Arts Centre.

In 2021, one year on from the first UK national lockdown, colleagues in the University of Stirling's Division of History, Heritage and Politics and the University's Art Collection approached Archives and Special Collections about an oral history project which would interview staff and students at the university about their experiences with the huge shifts in learning, teaching and lifestyle which took us by storm in 2020–21. The oral history interviews would be kept in the University Archives and Special Collections in the Pandemic Archive, which, by the time this oral history project was launched in 2021, had already amassed related material through contemporary collecting strands.

Our original *Covid Collecting* strands were launched in spring 2020 when many archive services across the

UK and beyond tried out similar projects for the first time in order to capture the period, keep audiences interested and immersed in archives and provide a means of engaging with heritage remotely. We created three main strands: calling out for photographs of how the pandemic and its associated restrictions were manifesting themselves in local communities, videos of the one-time weekly 'Clap for Carers', and diaries or written responses to the pandemic. The photographic strand was by far the most popular, and hundreds of photos show the ways in which communities were restricted and how they came together. The bulk of the images come from 2020, but donations were still being added to the collection right through 2022. The diary strand fed into the wellbeing offering provided at the University of Stirling – *Be Connected* – and we gave

out diaries in the fresher's week of the 2020–21 academic year, facilitating weekly online meet-ups where students could chat. Though no one was obliged to donate their diary to the archive, we offered to accept diaries from anyone who wanted to deposit them, and the additions from this project are beautiful records.

The oral history project we embarked on – the only one of its kind in Scotland with a university focusing on its own staff and student community – was initially supported with some internal funding from our Vice-Chancellor's Fund. During the application process, we committed ourselves to producing an end-of-project film – something to challenge the project team and create a lasting output that could form an introduction to the archive. Having promised such a thing, the team

promptly forgot all about it for two full years and concentrated on the oral history.

We first set some parameters around who we would interview. We knew we wanted to talk to those who could meaningfully discuss the key period, so we stipulated that staff members should have been working at Stirling for at least 12 weeks from March 2020 onwards. For students, we required that they had begun their first year of study at the university on or before 1 October 2020 and that they had studied here for a full academic year during the period 2019–22. Keen to give students the opportunity to learn new skills and unsure that the student body would be as comfortable being interviewed by staff members, we decided to train a group of student volunteers in oral history interviewing so that they could conduct the interviews with students and recent alumni.

We also had in mind the broad spectrum we ideally wanted to cover – undergraduate and postgraduate students from across the faculties and not only a range of academic staff but professional services staff too, and we were keen to include those who had been key workers and remained on campus when everyone else was sent

home in March 2020 such as cleaners, catering staff, accommodation, estates and security services. Despite our best efforts, some of these groups are not represented in the collection and perhaps inevitably, the archive is weighted towards arts and humanities staff and students, reflecting perhaps predispositions towards recording history as well as the connections we already had within the university.

Since the project began in 2021, we had to conduct our interviews remotely, so we used Microsoft Teams, the university's video calling application of choice. Although oral history is often a purely audio-based practice, we found ourselves recording video as well, as keeping the video on throughout the interview felt like the only way to make our interviewees feel at home, at ease and listened to when we could not be in the same space together. A few of the interviewees subsequently redacted their videos, as they were told they could, but for many, this is an added dimension to the interviews, enhancing the pathos of the collection.

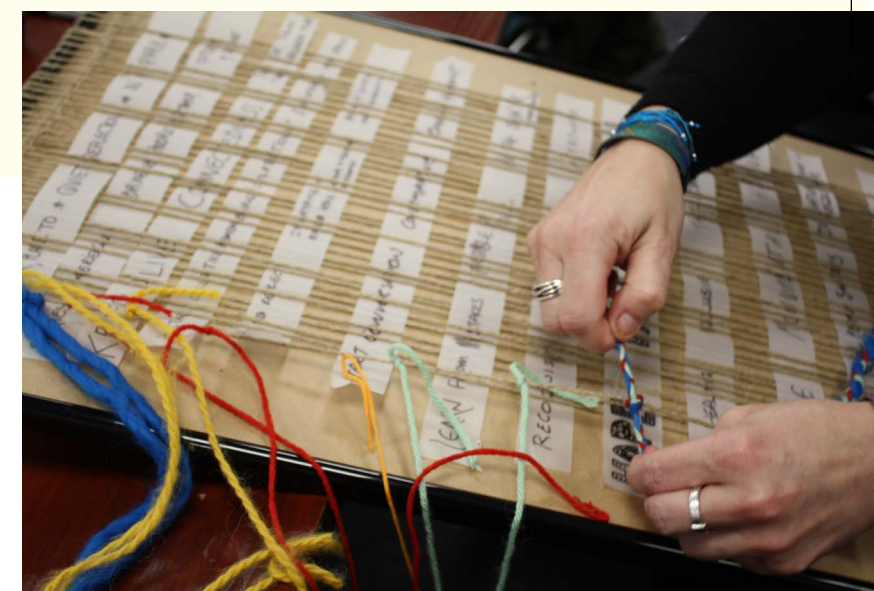
Though the project team designed an outline of topics to touch on during the interview, we allowed interviewees to largely direct the

course of their own account. It might seem strange to some that we began these interviews in September 2021 when the pandemic was far from over and before even a vaccine had been announced. However, it became apparent from the very first interviews that in the muddle of fast-paced changes, shocked hindsight and perhaps some self-preservation, interviewees had already begun to forget the finer details of what they had been through and by the end of 2022. Most interviewees didn't recall the tier system of restricting movement between local council authorities prevalent in 2020–21 until prompted. That being said, the timeline of our interviews did then necessitate a fair amount of variation in our questioning – when we first began the staff interview stage in September 2021, we interviewed some optimistic colleagues who felt the situation was improving. By Christmas 2021, the Omicron strain had hit us and colleagues interviewed around that time were, of course, nowhere near as optimistic as they might have been three or four months previously. The earliest interviews did not touch on vaccines, but they perhaps remembered more of the earliest days of the pandemic.

The oral history archive now contains 40 interviews with staff members and 21 interviews with students. We've been honoured to have so many in-depth discussions with colleagues who we work with, are good friends with and those we might never have met otherwise; it has certainly been a privilege and often therapeutic.

As we crossed the final names off the interviewee list, we thought about tying up the project and remembered our somewhat rash promise to create a film. None of the project team had ever put a film together before and the prospect of doing justice to the incredible interviews in the archive was more than a little daunting.

Remembering Together workshop, November 2022. © University of Stirling



By this point, for some months we had been working on an article for UCL Press’s BOOC *Paper Trails* which, as a journal tagged ‘the social lives of archives and collections’, sets out to showcase the wonderful synergetic relationship between historical research and archives. Our article deliberately wasn’t a traditionally-academic piece, with a new interest within the Division of History, Heritage and Politics in ‘creative history’, and was co-authored by whomsoever from the project team wanted to contribute. We had held writing workshops and explored writing prompts, encouraging the staff and student interviewers to reflect on themes they found prominent in the oral interviews or facets of the project they wanted to discuss. As such, the article was formed into ‘montages’ – spaces to focus on interesting elements of this archival account of the pandemic, spaces to reflect on our own participation in this period and this project. As we cast around for ideas for our film, Stephen Bowman, one third of the original project team, Lecturer in History and co-founder of the University’s Creative Histories Research Group, suggested that the film become a visual version of our article, loosely taking a viewer through the same montages and themes and hopefully encouraging reading of the article and vice versa. In this way, we hoped to broaden our aim of reaching beyond usual academic audiences, which we were already working to achieve by writing so creatively.

Working on this film during the summer of 2023 was a steep learning curve for the team – including a disastrous first edit (entirely a product of our uncertain first steps into uncharted territory!). But it allowed us to re-engage with our interviewees, some of whom we invited to re-record quotes from their interviews in a recording studio on campus for better sound quality. It also afforded us the opportunity to make new connections as we commissioned a score for the film from a student at the Royal Conservatoire of Scotland – Connor

Bristow – and original animation for sections of the film we were struggling to visualise from a student at Stirling University – Gregor Forbes, who has won awards for his incredible animation. In the end, it was these especially creative elements which tied the film together, enhancing the themes we sought to explore. The personal stories we brought out of the archive were lent just the right emotional timbre by these beautiful visual and aural representations, and we can’t imagine the film without them.

The film was shown at the Macrobert Arts Centre at the University of Stirling on Monday 3 June 2024 where we were delighted to invite back all the participants in the project and see so many new faces who were interested in our work. Connor and Gregor joined the original project team of Rosie Al-Mulla (Assistant Archivist), Stephen Bowman (Lecturer in History) and Sarah Bromage (Head of University Collections) in a Q&A panel after the film screening, which afforded interesting discussion and a wonderful opportunity for us to hear more about Connor and Gregor’s experiences working with the original archive material.

The article, which is paired with the film, has been published in a fantastic issue of *Paper Trails*, all about creative responses to the Covid-19 pandemic and our contribution can be read and/or watched at ucldigitalpress.co.uk/BOOC/Article/3/148/.



United headlines
(Ref: PAN/1/1/1/2/17), image from the University of Stirling contemporary collecting project, March 2020.
© University of Stirling

Though the publication of the article and film signals the official end of the project, the team still have a few upcoming events where we can reflect on oral history, disaster archiving and creative history and the film in particular will feature in the University of Stirling Art Collection’s exhibitions on *The Year of Human Experience* for the academic year 2024–25. This exhibition will also feature material from the Scotland-wide *Remembering Together* project which commissioned artists in all the local authority areas of Scotland to find ways of co-creating with their respective communities and explore how to memorialise the Covid-19 pandemic and those we lost along the way. Project staff for the oral history project, student volunteers and interviewees were privileged to be a part of the workshopping stage of *Remembering Together for Stirlingshire* in November 2022 and as a result of this long collaboration, the University Archives and Special Collections will be taking in the *Remembering Together* archive. This collection is wonderfully complimentary to our own Pandemic Archive and a beautiful resource to keep for generations to come. ●

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collections.stir.ac.uk/archive-collections/archive-collections-a-z/covid-19-pandemic-archive



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