




**SCOTLAND'S
SOUNDS**
PRINCIPLES AND PRIORITIES

OUR VISION

To **engage a network** of organisations and individuals who have a **shared** interest in **preserving and protecting** Scotland's audio heritage. **Together** we will share **knowledge** about sound archives and aim to **raise the profile** of our rich and varied sound collections held across the **communities** of Scotland.



THE NETWORK



The Scotland's Sounds network welcomes everybody who shares the aims of improving the care of Scotland's recorded sound heritage, and access to it. Our network includes people from museums, libraries, community organisations, archives, private collections and individuals who want to work collaboratively to achieve this ambition.



Because the network is connected by recorded sound as a format, our recordings may be analogue or digital, and the recordings' content can be everything from music, radio broadcasts, oral history, sound art or environmental sounds.



We can work co-operatively to increase the availability and profile of Scottish sound collections among professionals and the public, both nationally and internationally.



Regular stakeholder meetings and events, co-ordinated by the National Library of Scotland, are held across Scotland in order to strengthen ties between organisations caring for sound collections. Whilst sharing responsibility for sustainable access to our sound collections for the benefit of the public, the network also aims to proactively increase engagement with Scotland's sound heritage by promoting creativity and re-use where possible.



OUR PRINCIPLES AND PRIORITIES

Over the next 5 years to 2025, we will focus on the following key principles and priorities in order to achieve our vision.

PRINCIPLE 1: Sound recordings are invaluable and fragile. They need to be preserved and protected.

Sound is often a neglected format within our cultural heritage organisations because it requires specialist knowledge and skills. Many sound collections are at risk and require immediate attention in order to make them available for people now and in the future.

The network is committed to safeguarding the nation's audio heritage by building shared solutions within the sector to sustain activity for caring for sound collections.

The network will build confidence in working with sound collections within the museums, libraries and archives sector by sharing and developing key knowledge and skills in caring for sound formats and providing access to them.



PRINCIPLE 2: Sound is an engaging format. We must make our sounds accessible and available as widely as possible.

Listening to our sound heritage can be an emotive, engaging and immersive experience. We will attempt to connect people with their shared heritage through listening to our sound collections.

Before we can listen to our sounds, we have to reveal them to the public. This requires having good, clear descriptive data available and published online, making people aware of how and where to access our sounds, and what access restrictions may exist.

Sound recordings need not only be listened to: we should help people to use them, re-use them and work with them creatively, while respecting peoples' existing rights and ethical concerns.



PRINCIPLE 3: Our communities and collections will benefit by collaborating across a distributed collection network

Sound recordings have most significance within the context of their community, place, or organisations and therefore the network supports preservation and access across a distributed network of individuals and organisations who will manage the sound collections in situ.

While maintaining a distributed collection of recorded sounds, stakeholders in the network will adopt a shared responsibility to ensure that we are able to care for and improve access to our sound collections across Scotland.

Across our distributed network we are able to use shared principles and tools to connect relevant sound collections to each other, and also to connect our sound recordings to people.

The network will create opportunities for a range of stakeholders to become involved in collaborating within network.

How will we facilitate our principles?

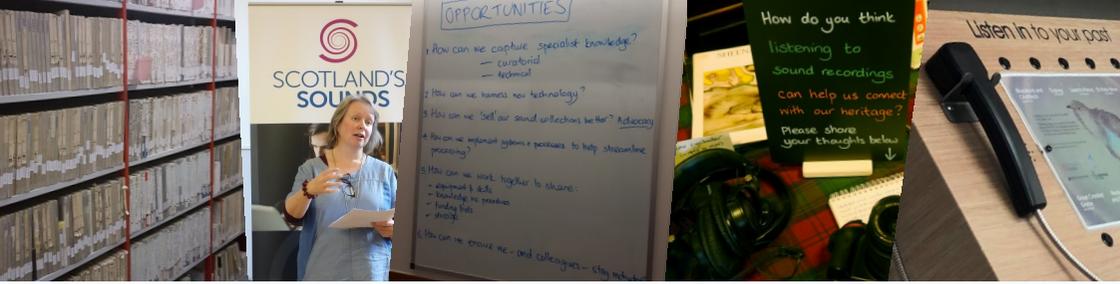
Develop and share skills and resources

Share, distribute and improve access to content

Connect with each other and work together

Actively collect sound recordings for preservation





OUR PRIORITIES

In the next 5 years to 2025, we will focus on the following priorities:

Preserve

Investigate shared solutions to help us preserve our collections, including facilitating digitisation, exploring storage solutions, and exchange of knowledge and skills for network stakeholders.

Connect

Use our collections to create focused public campaigns to raise the profile of our work across Scotland. Inspire local public engagement and creativity with sound collections by sharing guidance, ideas and resources with stakeholders.

Collect

Set the foundations for a "collecting consortium" within the network, to include collecting organisations who wish to collaborate to ensure that sound collections without a suitable home will be preserved.

Fund

Initiate large-scale themed collaborative projects, support small-scale funding applications, and investigate opportunities for Scotland's Sounds to offer small grants to stakeholders for sound projects.



RECENT PROJECTS

UNLOCKING OUR SOUND HERITAGE (2018-2021)

Working in partnership with the British Library, and supported by the National Lottery Heritage Fund, the National Library of Scotland has established a sound hub at Kelvin Hall in Glasgow, where over 5,000 unique, rare and at-risk sound items are being digitally preserved.

These recordings are being drawn from 17 collection partners from the Scotland's Sounds network and are mostly on magnetic tape (compact cassette, open reel), but also on 78rpm disc and mini-disc. They cover a wide variety of genres: mostly oral history, but also traditional music, wildlife recordings, and representing a range of Gaelic and Scots dialects.

As part of the project, we are clearing rights in the recordings so we can make as many of them available online as possible, so they can be re-used in a variety of ways. The project is engaging people with their sounds through a series of community artist-in-residences, developing resources and workshops for schools, and training and resources for higher education students studying in fields where audio will be used or useful.

Our ambitious volunteer programme has given people opportunities to learn, and get involved at Kelvin Hall and in local communities in different parts of Scotland.



CONNECTING SCOTLAND'S SOUNDS (2016-2017)

Connecting Scotland's Sounds was a 2 year project championing Scotland's heritage audio recordings. It was largely funded by the Esmée Fairbairn Foundation and co-ordinated by the National Library of Scotland. The project delivered an interlinked programme of knowledge exchange and public engagement activities which took place across Scotland during 2016 and 2017.

The project engaged over 3,000 people at one or more of the 80 public engagement sessions, which sought to encourage people to learn about and enjoy Scotland's sound heritage. Furthermore, 555 participants attended 34 knowledge exchange events with the aim of upskilling the heritage sector and increasing confidence in caring for and working with audio collections they hold. The project resulted in a number of welcome outcomes, including a greater understanding of the importance and potential of sound collections, and stakeholders being inspired to showcase and use their sound collections creatively with new audiences.

"Stakeholders' meetings have provided excellent opportunities to showcase creative projects linked to Scotland's Sounds. These have proved to be an inspiration for Wick Voices.

The networking opportunities have been invaluable and despite living in a remote area of northern Scotland we have been made to feel very much part of the Scotland's Sounds community."

Doreen Leith, Wick Voices, The Wick Society

"I borrowed Scotland's Sounds' listening station for a local history exhibition in St John's Town of Dalry, Galloway. The opportunity to listen to audio clips of local musicians was a great addition to the event, leading to fascinating conversations and ideas for further fieldwork. I am fully supportive of the Scotland's Sounds project and would like to see local archives benefit from links to larger networks and resources."

Dr Jo Miller, Ethnomusicologist and community musician

"At the meetings I learned a lot about how to handle archives appropriately and many issues were discussed which I had not considered. Using the combined knowledge of the Scotland's Sounds Stakeholders we were able to create an archive which has had over 4,000 plays in a year online."

**Abi Lightbody, Àrd-Neach-Taic DASG (Corpas is Tasglann-Èisteachd),
Senior Audio Archive and Corpus Assistant DASG**

"Our partnership with Scotland's Sounds has given us the opportunity to reach communities in new and innovative ways and to preserve, explore and share with them audio from the less familiar corners of BBC Scotland's extensive collections."

Charlie McCann, Archive Manager, BBC Scotland

Contact us by email for any enquiries
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Check out our website for news, advice and to
join our network www.scotlandssounds.org

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