

Scotland's  
Urban Past  
YOUR TOWN YOUR STREET YOUR STORY

# PAST FORWARD

STORIES OF  
URBAN SCOTLAND



Historic Environment Scotland is a charity and public body leading the way in understanding, sharing and protecting Scotland's historic environment, for today and for the future.

Historic Environment Scotland  
Longmore House  
Salisbury Place  
Edinburgh  
EH9 1SH

0131 668 8600

[historicenvironment.scot](http://historicenvironment.scot)

Scottish Charity No. SC045925



HISTORIC  
ENVIRONMENT  
SCOTLAND

ÀRAINNEACHD  
EACHDRAIDHEIL  
ALBA

---

## CONTENTS

Foreword	3
Introduction	5
Working Together	13
Online Resources	19
Urban Detectives	23
History: Reconstructed	27
Snapshot Surveys	31
<b>Case Study 01:</b> Archaeology Shetland, Lerwick	35
<b>Case Study 02:</b> 1, 2 History Crew, Arbroath	39
<b>Case Study 03:</b> The Vennie, Livingston	43
<b>Case Study 04:</b> West of Scotland Regional Equality Council (WSREC), Glasgow	47
<b>Case Study 05:</b> Friends of Granton Castle Walled Garden, Edinburgh	51
<b>Case Study 06:</b> Youth Forum	55
Events	59
Projects that Never Were	65
Community Needs	69
Group Perspectives on SUP	72
60 Projects	75
Acknowledgements	83



A young architect  
celebrates her  
Canongate  
Cardboard  
City design

“ I can't believe I finished this!  
I'm only FIVE! ”

Canongate Youth Project, Edinburgh

## FOREWORD

**Scotland's urban heritage is a key part of what makes communities, with each area having a distinct story to tell.**

Through Scotland's Urban Past (SUP), communities across Scotland have come together to highlight and place a spotlight on the diverse make-up of our towns and cities, with over 60 communities, from Shetland to Eyemouth, contributing to this fascinating insight into the history of our streets.

Through events, training programmes and projects, the SUP Project Team directly involved over 10,000 people, providing the opportunity to develop new skills in areas such as filming and photography, surveying and recording, to tell their story, in their way.



Archaeology Shetland and HES staff celebrating the successful survey of an anti-tank weapon on Staney Hill, Lerwick

*Past Forward – Stories of Urban Scotland* is a testament to this work. It shows how deeply people in Scotland care about their historic environment, and how highly they value it. *Past Forward* also shows how the historic environment can be life-changing, fostering skills, economic growth and regeneration, and health and wellbeing.

Through this project, SUP worked with many diverse communities in a variety of urban settings, opening heritage to all.

This book celebrates and showcases this wealth of urban heritage through the fantastic community-led projects produced.

Historic Environment Scotland is proud of what the project and all of the contributors have achieved, and we are pleased to have joined the National Lottery Heritage Fund in supporting this ground-breaking initiative, which has brought to centre stage the heritage of the urban places that matter to people.

I very much hope that through this legacy publication we can further share their contribution as part of Scotland's continuing story.

**Alex Paterson**  
**Chief Executive,**  
**Historic Environment Scotland**  
**August 2019**



Archaeology  
Shetland  
recording a  
Second World  
War defence  
structure  
to add to the  
National Record

### WHAT IS THE HISTORIC ENVIRONMENT?

We see the historic environment as everything that has been created by people over time: the tangible and the intangible. It can be a place, an object or an idea. It can be a castle, a tower block or a stone circle; a high street or a garden; a book, an instrument – even a song.

## INTRODUCTION

**SUP was developed as a five-year nationwide programme to support communities to investigate, record, engage with and celebrate the heritage that mattered to them within the nation's towns and cities. Over this period it enabled over 10,000 people to gain new skills and recognise places that they regarded as important. The remarkable achievements, which speak for themselves, are celebrated throughout this publication.**

The programme started in late 2014, shortly before Historic Environment Scotland (HES) was established as the lead public body to investigate, care for and promote Scotland's historic environment. In its infancy HES has learned much from the programme's outcomes, underpinning and furthering its desire that the historic environment is cherished, understood, shared and enjoyed with pride by everyone.

Over the duration of the programme a dedicated team of professionals worked hand in hand with communities from Lerwick to Dumfries, supporting the 60 project groups that are celebrated within this publication. Their professional skills covered architecture, archaeology, building history, community engagement, project management, communications and digital archiving. The SUP team joined forces with people from all walks of life for training events, get-togethers, exhibitions and activities.

The achievements of the 60 projects are wide and varied in both scope and content, often with multiple outcomes: some groups were proud to see their findings added to the National Record of the Historic Environment held by HES, while others felt so inspired by their heritage that this initial curiosity became a springboard for creative pursuits. Some came along to gain knowledge and learn new skills; others enjoyed sharing memories of how their urban environment used to be.

### Origins in Scotland's Rural Past

SUP received a 78% funding award of £1.65 million from the Heritage Lottery Fund (HLF, now the National Lottery Heritage Fund) and the programme of activity could not have been achieved without this generous funding. The impetus for the project stemmed from the runaway success of another HLF-funded project, Scotland's Rural Past (SRP), which took place at the Royal Commission on the Ancient and Historic Monuments of Scotland (RCAHMS), one of HES's forerunners, between 2006 and 2011. SRP had a lasting impact on individuals and communities across rural Scotland, with the skills and experience gained through participation creating a strong legacy. Information on the rural archaeological remains of the last 500 years, visible throughout Scotland's countryside, was gathered by participants and added to the National Record. Project outputs inspired wider understanding and awareness of our rural heritage, with many community projects spawning new ideas for engaging local people after their SRP work was completed.

“ The best thing about the experience is how much I’ve enjoyed working with my neighbours ”

Friends of St John’s Tower, Ayr



Generations working together: pupils and nearby residents create ceramic tiles inspired by the history of the Clydebank Blitz





A Newark Primary school pupil poses as a Roman soldier as part of the Stone Songs project, based on the history of Craigmarloch Hillfort



The majority of SRP participants were members of local archaeology clubs and societies, already actively interested in the abundance of heritage in their area. They sought better skills and confidence in drawing, photographing and describing the monuments within a defined archaeological period. Many wanted to know about archive and library resources too, and how best to use them alongside their archaeological fieldwork.

The evaluation of SRP concluded that RCAHMS, in partnership with others, should seek to establish an ambitious follow-up project or series of inter-linked projects. 'This successor should be of national significance and have community engagement at its heart. It should build on successes, but also broaden out to embrace new periods or environments for historical and archaeological exploration, and to increase its potential to engage participants from under-represented groups.'

### Developing the new project

A team was assembled in 2012 to develop this new project idea, focusing on places with a population of 3,000 or more – the Scottish Government's classification of 'urban'. The team researched UK surveys on participation in heritage activities, learning that on average only 28% of the Scottish population visited heritage sites in 2012, and a mere 2% visited archives or local record offices. Reports in England suggested that less than 1 in 200 were actively participating in their heritage – and the majority of these were retired, white, middle-class British nationals, with only a very small percentage from other audiences.

The development team recognised that communities have their own individual drivers, be they economic resilience, regeneration, cultural identity, or sense of pride and belonging. In 2013, a survey of England revealed that, on average, 77% of adults felt very or fairly strongly that they belong to their immediate neighbourhood, yet this statistic was considerably lower for people from non-white ethnic backgrounds, from the 16–24 age group, and from areas where people found it harder to have a sense of belonging or to see the worth in where they lived.

The desire to engage meaningfully, and with a wider audience than ever before, resulted in RCAHMS reaching out to communities in Scotland's towns and cities to confirm interest in the ethos of SUP. This led to designing a five-year programme of 60 projects focused on three broad audience groups:

- 20 groups already doing heritage activities.
- 20 groups starting out with interests or reasons for coming together that weren't heritage-related, perhaps new to heritage.
- 20 groups of young people under the age of 25.

Looking at buildings  
in Portree, Skye





**The Welcoming:  
using glass  
to sketch the  
Scottish National  
War Memorial in  
Edinburgh Castle**

### **The National Record of the Historic Environment**

The contribution of SRP participants' drawings, photographs and research to the National Record of the Historic Environment – made available to the world via the online database [canmore.org.uk](http://canmore.org.uk) – was highly praised by SRP's evaluators. Contributors felt valued in having their work in a national archive and were proud that their findings would be preserved in perpetuity. The HLF were therefore keen to see this element of contribution within the new project, and an online form was designed so that SUP communities could upload their material.

The Canmore database contains a wealth of information on the urban environment, but internal audits showed that it fell short of providing a comprehensive resource for public and professionals. It was felt that data could ultimately be much more searchable if more of the records contained better information about building type and date. 'Crowdsourcing' – gathering this data with the help of the public – was built into the SUP project along with opening up further opportunities for the public to contribute their images and stories to add a rich seam of knowledge to the National Record that could not have been captured by the organisation's staff alone. Our successes and challenges of this aspect of SUP are detailed later in this publication.

### **Digital and creative partnerships**

SUP, like its predecessor, was designed so that communities could identify what they wanted to survey and record, and add this to the National Record. However, it was felt, particularly in the case of younger groups, that the main goal for some might be simply

cultivating an interest in the historic environment and that this might best be achieved through activities such as creating works of art or a film that could be shown at a local event or museum. This would build on tried and tested approaches in other RCAHMS HLF-funded projects such as the Sir Basil Spence Archive Project (2005–7) and Treasured Places (2007–9), where field investigation and/or exploration of archives was the springboard to creativity, celebrating places and rich, personal histories within urban places. In SUP we worked with a broad range of creative people, universities and small businesses: our work with artists, illustrators, digital creators, film makers, actors and so on is evident in the summaries of many of the 60 groups.

### **What this publication does and how to use it**

This book features some of the steps that we took to help people get involved in discovering more about the history on their doorstep. The strength of SUP has very much been in the ability of a skilled and dedicated team to respond to the needs and interests of groups, and our community-first approach is explained in the next chapter. This is followed by some examples of the tried and tested techniques that SUP developed for getting the most out of documenting, researching and celebrating Scotland's historic towns and cities, and how we work, live, learn and play in them. We hope that these accounts, along with the detailed experiences of some of the SUP participants, will inspire more people to explore the past that matters to them – perhaps to set up a community group afresh, reinvigorate an existing club or society, or provide new ideas to organisations that want to reach out beyond their current audiences.

# Scotland's Urban Past

in numbers



**£2.1m**

budget

**60**

community projects

20 with new audiences  
20 with young people  
20 with traditional audiences



**5**

years  
programme  
duration

**5**

exhibitions



**422**

training  
sessions



**3,419**

people gained  
new skills



**122**

events



**19,134**

video views

**10,300**  
people involved

**142,997**  
unique website users



**2,000**  
*Past Forward*  
exhibition  
visitors

**1,768**  
records submitted  
by Urban Detectives



**1,461**  
Urban Detectives



**19,946**  
online resources  
downloaded



**1,194**  
Facebook likes

**4,388**  
Twitter  
followers



Artist John Quiroga, a member of The Welcoming and artist-in-residence, creating a community mural during the exhibition at Summerhall, Edinburgh

“The arts are a universal language so for people that come here learning English, like me, it’s nice”

The Welcoming, Edinburgh

## WORKING TOGETHER

### The ‘stick of power’

**All SUP projects were spurred on and delivered by communities, from start to finish. Groups came to the SUP team to seek the support and training that would enable them to realise their project idea.**

From the beginning of the SUP programme, our approach has been about handing over the ‘stick of power’ to the groups we have been working with. The stick represents the opportunity for groups or individuals who often don’t get the chance, or who don’t feel represented, to freely express an idea without feeling judged, and to be able to take ownership of this idea.

This needed SUP as facilitators to step back from the project design process, and above all, listen, listen, listen, so that groups could carry out their project about the heritage that mattered to *them* in the way *they* preferred.

We were careful to ensure that communities were listened to and that we could adapt our resources and training to their needs.

This required a degree of flexibility, so that we could tailor our approach to different age groups, different learning styles, different backgrounds, different requirements and different constraints.

### Approaches

Throughout SUP, we used different techniques to enable groups to carry out their projects. The initial approach always began with a chat, an email or a tweet, which later translated into an idea, and then to a more concrete ‘project agreement’, highlighting the group’s aims, objectives and timescales, what training and resources were required, and what results were expected.

Some groups we worked with never formalised their idea with a project agreement, but used other forms of communication. For instance, some project ideas were developed via brainstorming sessions, community mapping sessions and mapping memories sessions. Some of the more practical and visual sessions appealed to groups that might not consider themselves as a ‘traditional’ heritage or history group. By linking memories to places, for example, many groups could better express their ideas and the values they linked with their heritage.

Working with communities with different types of disabilities required the SUP team to carry out initial research, and to fine-tune our approaches and the material provided in order to tailor them to each group’s different learning needs. We adopted a very collaborative, mutual learning process to try to ensure that our information would be accessible and inclusive to all who took part.

Sharing stories in Gaelic between school pupils and older members of the community in Oban





Visitors contributing to the LGBT+ community map of Edinburgh

### Community mapping

Community maps are a way to create a picture of an area through the eyes of those who live there and use it. What sets community mapping apart from more formal or structured ways to do this is the ability of the community to decide what to include and what to exclude from the maps. Community mapping is a great tool to draw out tangible elements (eg buildings or parks) and intangible elements (eg stories or traditions) of the heritage that surrounds us all.

We used the idea of community mapping and its many variations from the start of the SUP programme. We found that mapping was an effective ice-breaker to spark off a conversation about a place. We often used an existing map and then asked people to tell us what their favourite places were and why. This helped start a debate among people who didn't know each other, exploring common ground together.



Using drawing and collage, members of the community at The Welcoming reflect the hilly cityscape of Edinburgh

We worked alongside artists to produce community maps from scratch, for example with Down's Syndrome Scotland in Glasgow, The Welcoming in Edinburgh and LGBT+ communities in Edinburgh and Ayr. In all these different cases, mapping was a great way for people to express themselves visually and freely.

Of course this method has limitations: for instance, a community map, unless updated continually, is only the representation of a city or a space at a single point in time, by a selected group of people. All the same, it's a very valuable and creative way to engage groups that feel under-represented, and obtain a more 'democratic' picture of heritage, as seen through their eyes.

### Reflections

Handing over control – the stick of power – is essential for a project to become truly community-led. In our experience, community-led projects are successful only when the idea is adopted and spurred on by the community itself. In this way, the community retains a vested interest in the project and is more likely to follow it through from start to finish.





The Welcoming's community map of Edinburgh begins to take shape after a creative session at The Welcoming organisation

Recreating favourite parts of Edinburgh using collage in a community mapping session



# “ I loved every second ”

Down's Syndrome Scotland, Glasgow



Taking some time out from organising the World Down Syndrome Congress to work with artist Jenny Speirs on their community map

## Our Community Map of Glasgow!

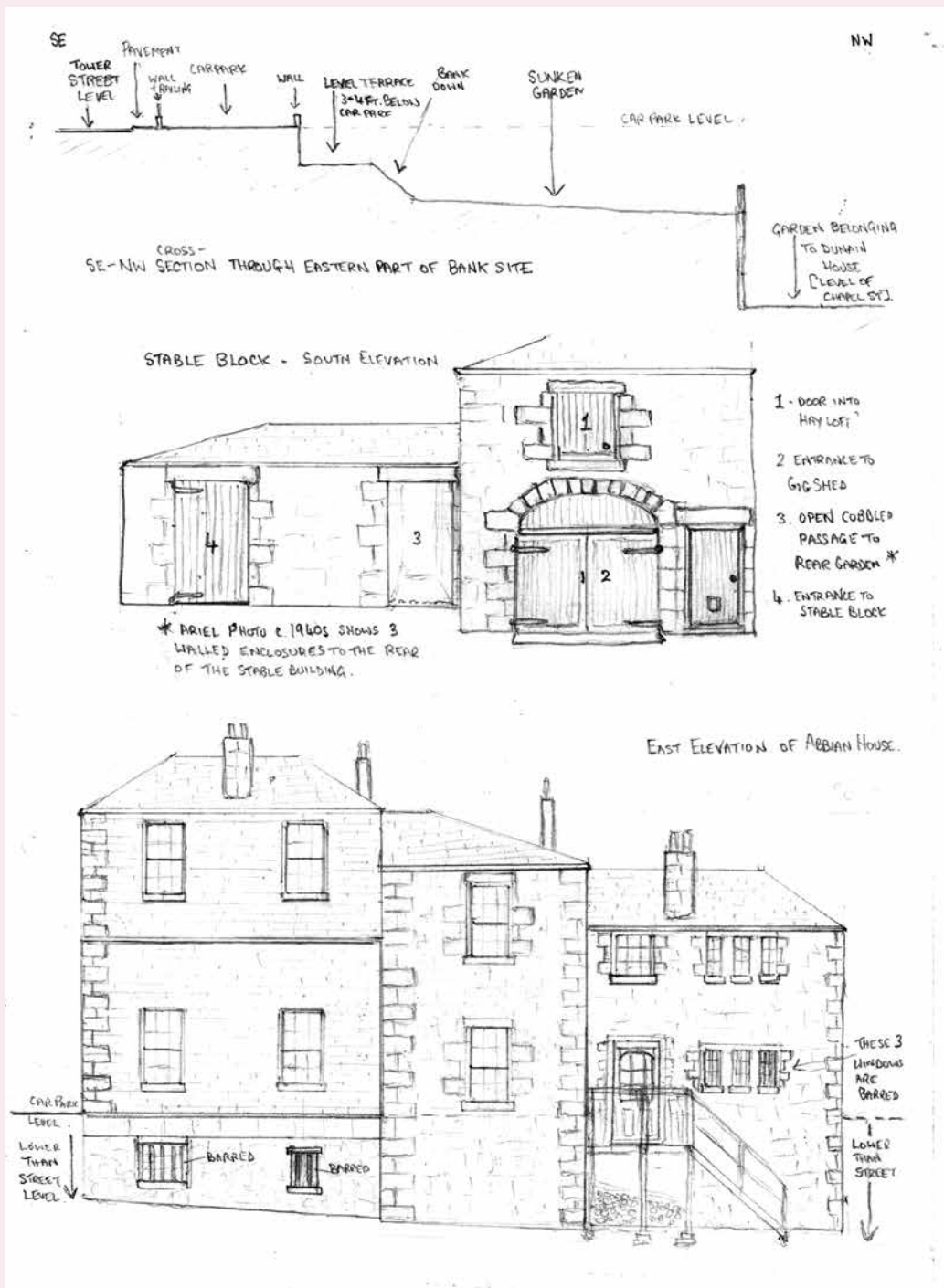


This map was made in collaboration with  
Lead Commissioners: Sam, Andrew and Stuart; Commissioners:  
Amy, Tamao, Lyndsay, Luke and Theresa, and Hosts: Paul M. and Paul C.

Down's Syndrome Scotland is a charitable company (limited by guarantee) registered in Scotland No. 200117. Scottish Charity No. SC021912.



The map of Glasgow created by Down's Syndrome Scotland features the group's favourite places and their stories



# “What better way to learn about your local history than a building that’s been here for 400 years?”

SUP Participant

## ONLINE RESOURCES

### In a nutshell

**SUP delivered a wide range of workshops and training activities, which aimed to enable participants, regardless of knowledge and experience, to explore and discover their heritage and develop a wider understanding of urban history. We wanted to share the tips and tools that can help make a project a success, so we developed free online resources to complement our training activities and provide a source of information for community groups to use in the future.**

These resources were created with expert input from the SUP team and other members of Historic Environment Scotland. It was important to avoid the exclusive language often used in the heritage sector: the language had to be jargon-free as well as clear, instructive and concise. The resources also had to cover a wide range of topics and themes, detailing skills training and practical advice for many different project types.

### The resources

Our first set of resources covered the steps a community group may take in starting a project, with a focus on research and investigation. This aspect can be especially daunting for those who have never used local archives or libraries; they may not know where to begin. So our guides set out the various resources available (eg statistical accounts, census returns

and digital resources), where they can be found, and how they can be accessed.

Urban heritage projects also often involve ‘reading’ and recording the urban environment, so our guides were designed to help people with little or no previous experience of this. They offer step-by-step guidance on the different types of survey that can be done. For example, many projects use photography and filming as a means to chronicle urban spaces, using phones, compact cameras or high-end digital cameras. So we created a photography and filming guide, designed to help develop knowledge of composition and editing. Guides like these were supplemented by ‘how to’ films throughout the project to keep content fresh and further promote the aims of the project via social media.

A key part of our online resources is a series of guides on finding out about the social history of places through historical facts and personal stories. Talking to people and gathering their memories allows the sharing of unique stories and first-hand experiences, which in turn informs and enlivens a project. But doing this is not as simple as it sounds. Our oral history guides cover the preparations and practicalities of conducting interviews, as well as their later editing and transcribing – using free online software.

Volunteers and SUP staff look at architectural features in the walls of Black Bull Close in Dunbar



You can discover information and guidance that can help you and your community in the Advice and Support area of the HES website:

[www.historicenvironment.scot/advice-and-support/](http://www.historicenvironment.scot/advice-and-support/)



University of Highlands and Islands students exploring the history of Kirkwall through different resources

University of the Third Age using a 'map regression' approach to identify changes to the town of Peebles



## “ There’s more to a community than just existing ”

Friends of Eyemouth Fort, Eyemouth

In making use of our resources, a community group can collect all kinds of information – photos, plans, elevation drawings, facts, oral histories and other related data – all of which can be shared and contributed to the National Record of the Historic Environment so that it can be made accessible to everyone. Two of our resources – one for adults and one for youth groups and schools – help guide people through our online ‘crowdsourcing’ activities, outlining how to share all the information they have gathered. Once it’s in the National Record, the information and data will be kept safe and accessible into the future.

### Legacy

Our online resources are designed to meet the challenges that often face community heritage groups: a lack of the skills and confidence to participate actively; few opportunities to develop relevant expertise; a lack of comprehensive and easily accessible information on the techniques used to investigate the urban environment. Our online resources help groups overcome these difficulties and explore learning in a different way, eventually developing the skills needed to successfully complete a heritage project. They are also part of our legacy, allowing community groups as well as other heritage organisations to use them long into the future, to continue building knowledge and skills.

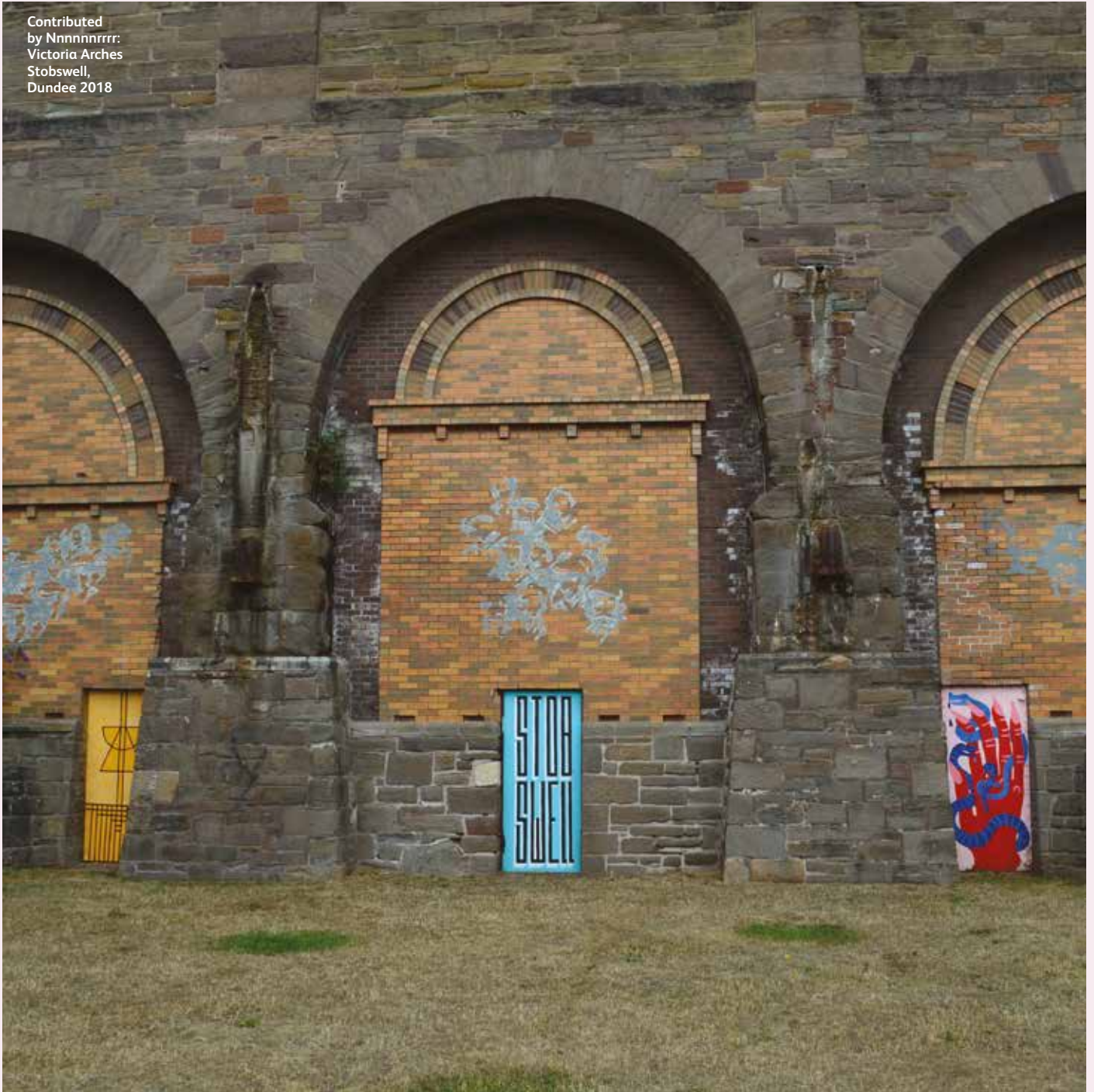


Volunteers at the Vennie recording their skatepark using traditional survey techniques



Newark Primary school pupils discuss a horse's bit with SUP staff

Contributed  
by Nnnnnrrrr:  
Victoria Arches  
Stobswell,  
Dundee 2018





## Q URBAN DETECTIVES

Using *Urban Detectives* your group can add your findings to Historic Environment Scotland's National Record of the Historic Environment. The information that you've gathered will be held there permanently alongside the work of professionals. Anyone interested in Scotland's archaeology, buildings and industries, from anywhere in the world, will see your findings for free when they search on [canmore.org.uk](http://canmore.org.uk)

## URBAN DETECTIVES

### Digital crowdsourcing

*Urban Detectives* is our online 'crowdsourcing' platform. Through this, any registered user of Canmore or SUP can contribute their photos, stories and drawings of urban places to the National Record of the Historic Environment.

The National Record is a collection of architectural, archaeological, maritime and industrial sites; Canmore is the public-facing website. Before the advent of SUP, contributors were only able to add their pictures to existing sites through the 'My Canmore' route. With SUP *Urban Detectives*, online users are able to enhance and enrich the records in Canmore by adding information to existing sites as well as creating new ones.

### Technical challenges

The creation of *Urban Detectives* had to address several challenges, including how to make a public-facing web platform accessible and inclusive for all, and how to ensure that contributions could fit in with the existing record.

We researched 'user journeys', from collecting information to creating and completing a new online form. We wanted the SUP website to be enjoyed by as many people as possible, and the form they fill in to be as easy as possible to complete. An accessible font, colours and clarity of message were our priority for the web pages.

The online contribution form we created uses Plain English, avoiding technical jargon and explaining tasks in clear language. The form provides the National Record database with key information, using digital archives standards such as image quality and virus-checking requirements.

All material contributed through *Urban Detectives* uses a Creative Commons 4.0 licence. This allows contributors to share their material for free for non-commercial use and to charge for commercial use. However, it posed issues in terms of other licence agreements present in the HES archives. This issue was resolved by 'badging' the *Urban Detectives* contributions as 'SUP' through the online form, and then giving the entry the correct copyright by default.

### Delivery and outcomes

With the key aim of enhancing and diversifying the National Record, the main crowdsourcing challenge was to encourage digital contributions from lots of different kinds of communities and individuals around the country. This was done through workshops and campaigns.

Contributed  
by Bartdude:  
Theatre Royal  
Dumfries, after  
refurbishment  
2014



Contributed by Rhona  
 Crow: St Machar's  
 Cathedral Aberdeen  
 2018



Contributed by Keira,  
 Josh and Jack P7:  
 St John's Primary  
 Ex-Servicemen's  
 Club Rosyth 2016

Contributed by Ghazala  
 Ansar: Napierhall Street  
 Centre 2018



## “Heritage is where you came from and where you’re going”

### Archaeology Shetland, Lerwick

By spring 2019, over 55 workshops had been delivered, introducing the online-contribution form and helping with the digitisation of contributors’ personal archival material. A good example is the wealth of information added by the Friends of Granton Castle Walled Garden. Their research, photographs and survey sketches were all added to Canmore via the SUP *Urban Detectives*, considerably enhancing the existing record for the garden – which before was barely acknowledged.

Crowdsourcing campaigns during national history months – such as those for LGBT, Black History and Disability – invited contributions from individuals and community groups whose voices, heritage and sense of place were hard to find or absent from the National Record. For example, the work carried out by the LGBT+ community has helped ensure that queer places and stories are added to the National Record.

Another example contributed something entirely new: the Vennie’s Project was the first ever skatepark to be added to the National Record, and as a type of site it continues to challenge public ideas of what heritage can or should be.

Contributed by  
Matthew Jarron: DPM  
Park Dundee 2018



### Reflections

Crowdsourcing has proved to be a tool that makes heritage relevant to everyone, as it invites people from all backgrounds to say what heritage is, and what is worth recording and holding for the future in Canmore.

*Urban Detectives* succeeded in challenging the common definition of heritage, and more than 1,100 registered users added more than 1,700 contributions to the National Record. We were happy with this, having realised halfway through our five-year programme that the initial target of 4,000 registered users would be a tough one for us to achieve given delays in producing online systems that were compatible with Canmore and the demands of other programmes.

Although we didn’t remove the target, we worked to make the task more attractive, by having targeted campaigns and by simplifying the contribution process. Users’ responses helped us improve the registration process, the contribution forms and the user interface.

What we have learned from our experiences with *Urban Detectives* is now being used to enhance the way the public add information to the National Record. Following completion of SUP, the digital crowdsourcing elements we developed will be integrated into Canmore. Work on incorporating the ability to add new archaeological sites to Canmore is already underway, and will be extended to all places in Scotland, not just urban ones. The valuable lessons learned during SUP will also be used in developing other crowdsourcing opportunities, such as improving the main descriptions attached to records.

*History:*  
Reconstructed  
training being  
delivered in the  
HES Search Room  
in John Sinclair  
House, Edinburgh



## Q HISTORY: RECONSTRUCTED

Using *History: Reconstructed* your group can develop your skills and knowledge of historical research.

You can learn about different types of historical resource: maps, aerial photographs, architectural drawings and documents, including archive records.

## HISTORY: RECONSTRUCTED

### In a nutshell

***History: Reconstructed* was created by SUP as a hands-on training workshop, and it remains available as an online resource. For anyone, whether beginner or experienced, it aims to develop participants' skills and knowledge of historical research using case studies from different urban environments and with the aid of specially selected print-outs and digital resources.**

The workshop format is flexible; it can be delivered as a stand-alone, single-day event or as a part of other community training events. It has four modules, each consisting of a presentation and group tasks. Each focuses on one type of resource: maps, aerial photographs, architectural drawings or documents. Participants work in small groups, and each group concentrates on one case study: Aberdeen, Greenock, Jedburgh or Kirkwall. Each case study consists of a portfolio of paper copies of resources plus digital and digitised sources from HES's archives, the National Library of Scotland, the National Collection of Aerial Photography and other archives. The group tasks consist of a series of questions which guide participants through the material and encourage them to develop skills and knowledge of using each type of resource and of cross-referencing resources in their case-study research. The workshop concludes with groups giving feedback on their discoveries and experiences of the tasks, and of using the case-study materials.

### Development

*History: Reconstructed* was first proposed in 2015. It was developed from Scotland's Rural Past historical-research training, combined with SUP practical experience of archival research.

Four half-day pilot workshops using a single case study were delivered in 2016 and 2017, after which three further case studies were developed. Feedback by participants and staff informed continuing development of content, structure and delivery.

A cut-down format was delivered to archaeology students in February 2019. Feedback was positive and thoughtful; comments on content and the way the workshop worked will feed into future delivery to academic audiences.

Feedback from all workshops showed that, although participants' experience and knowledge of historical research varied widely, there was always appreciation of: the new sources and resources shared and the working knowledge demonstrated by SUP; challenging thinking about doing research and about the need to use multiple sources of information; developing personal skills and confidence; and sharing knowledge and making new connections while working in groups.

Architects' drawings are a great resource to find out more about a building or a site



## “ Time is a clock ticking. Time is very old and never ending ”

Young people, Craigmarloch Hillfort, Port Glasgow

### Participants

More than 100 people took part in *History: Reconstructed* between March 2016 and March 2019, with events from the Scottish Borders to Orkney. Participants were aged 18 to over 90. They included members of the SUP Youth Forum; community history, heritage and archaeology groups; postgraduate and undergraduate students of history, architectural history, architecture and archaeology; artists; and people working in the built environment, library, museums and heritage-tourism sectors.

### Future

The flexible format of *History: Reconstructed* allowed us to tailor the content, structure and delivery to meet the needs and wishes of many audiences, and it should prove useful as part of formal and informal learning.



University of  
the Third Age  
exploring the  
history of Peebles  
through archival  
material



A selection of pictures taken by participants during *Snapshot Surveys*



## Q SNAPSHOT SURVEYS

Using *Snapshot Survey* your group can add your data and images to the National Record.

You can create your own online resource – but remember to look after it!

You could lodge your findings with your local library or set up an exhibition.

## SNAPSHOT SURVEYS

### In a nutshell

**Another type of workshop devised by the SUP team is the *Snapshot Survey*. As the name suggests, the aim of this workshop is to invite people to make quick photographic surveys of streets and buildings in their town or city.**

The workshop can be structured in two parts:

- The event leaders give an introduction to the survey, photography tips and what to look out for in the town or city. This introduction can be held outdoors or indoors, depending on the weather and location.
- Participants carry out a photographic survey and then add images to the National Record of the Historic Environment. Learning to 'read' buildings and other building recording activities can be added to the workshop to provide more in-depth engagement.

To ensure that the images are added directly to the National Record on the day of the survey, SUP participants are asked to register as *Urban Detectives* in advance of the workshop or during the introductory session.

Friends of St Peter's Kirk using different survey techniques to record the historic gravestones



### Reflections

*Snapshot Surveys* were tested for the first time in Girvan in 2017. The idea emerged from two sources: a response to the Girvan community group who wanted to reveal stories about their town's buildings to boost tourism; and a lack of photographs of the town in the National Record.

We learned a lot from the pilot survey in Girvan, informing later improvements to the survey design and format:

- The survey is best carried out as a single-day event.
- It works best with an established local group.
- Effective event promotion involves working with local partners in advance and focusing on the 'who, what, how and why' of participating.
- Participants are encouraged to sign up for *Urban Detectives* in advance and to bring charging cables for phones and cameras to the workshop.
- Survey routes must be decided in advance and stuck to; inclement-weather alternatives should also be identified.
- Workshop venues need wired computers or dedicated wi-fi with enough bandwidth to cope with activities.

“ I was literally up to my height in ivy, rubble and debris and it’s all been cleared out. We’ve had great support from the community ”

The Dunbar Ridge volunteers using information from their survey, and measuring to create accurate sketches of Black Bull Close

Volunteers at the Ridge, Dunbar





**A volunteer recording the cellar below the King James pub in Perth during a one-day Snapshot Survey**

### **Benefits and future**

Between July 2017 and March 2019 more than 100 people participated in *Snapshot Survey* workshops in Girvan, Glasgow, Aberdeen, Dundee, Perth, Tranent, Dunoon and Kirkwall. On several occasions, including in Girvan, heavy rain or snow prevented effective photography or building recording. Despite this, participants enjoyed looking at and learning about familiar buildings, and the opportunity to talk with HES staff about buildings and photography techniques.

Benefits for *Snapshot Survey* participants have included gaining a wider understanding and appreciation of the character and significance of buildings, streets and towns in a relatively short time, and developing ideas for sharing and celebrating knowledge about the local built environment. The survey could also help support funding applications for regeneration projects, such as Conservation Area Regeneration Schemes and Townscape Heritage Initiatives, or as part of the basic knowledge for Local Place Plans.




*Snapshot Surveys* have proved very effective in boosting the number of good images in the National Record. Survey results could be used to inform future more detailed surveys and research, and could even lead to suggestions for places to be protected through designation.



**Taking survey photos of the Napierhall Centre building with WSREC, Glasgow**



## PROJECT ID

	Number of people involved	7
	Number of training sessions	12
	Duration	11 months

## CASE STUDY

## 01

ARCHAEOLOGY  
SHETLAND,  
LERWICK**In a nutshell**

**Archaeology Shetland received training to record some of the most extensive and well-preserved twentieth century town defences in Britain, containing the near-complete remains of Lerwick's Second World War installations. Their findings were added to the National Record of the Historic Environment.**

**How it started**

Archaeology Shetland is made up of members of the local community with an interest in exploring, recording and promoting archaeology in the Shetland Islands. They asked SUP to train them in 'walk-over' survey and monument recording so that a better record could be created of the Second World War defences in and around Lerwick.

'Walk-over' survey is a process of moving through the landscape looking for signs of past human activity. When something of interest is found, a note is taken of its location (eg National Grid Reference), alongside a description including its dimensions, what it's made of and its overall appearance. The note can include a reference to its current condition.

Archaeology Shetland's desire for training was prompted by housing development on the periphery of the town, potentially threatening individual archaeological sites. The group felt that there was a lot more twentieth century archaeology to discover in and around the town, and that its recording had been overlooked by those who had a tendency to focus on prehistoric monuments.

**What we did**

During three 5-day trips SUP provided on the ground support to the group, initially focusing on identifying sites and how they connected to each other within the defensive landscape. Members of the group took an active role in flagging up many features they had already identified through their initial investigations.

At these sites Archaeology Shetland members were trained in what to record using our recording form, photography and hand-held GPS to record the location for each site. They worked alongside an HES expert in Second World War archaeology who was able to paint a picture of these sites in their wider defensive landscape.

Once the survey was underway, sites that might be under immediate threat, or were excellent examples of their kind, were recorded in detail by 'plane table' surveys. The results were combined with elevation drawings, and detailed plans were created.

Plane table survey is a technique used to create an accurate, scaled plan of a monument or remains of a building using real-world measurements and angles. The resulting drawing can be overlaid onto maps and used to understand what the site once looked like.

Carrying out a plane table survey over the remains of a spigot mortar, a type of anti-tank weapon used in the Second World War



Archaeology Shetland members learn plane table surveying skills from SUP and HES staff

The Archaeology Shetland team celebrates completing a day of field surveying



Archaeology Shetland team members examine concrete 'Dragon's Teeth' defences which were designed to hinder tank movements

## “It was just immense”

### Archaeology Shetland, Lerwick

The group quickly gathered a massive amount of information. To help them manage this, and for their future survey work, we gave them training in 'QGIS', an 'open source' (free to use) piece of mapping software that is increasingly being used by academics, local authorities and heritage management organisations. The group were able to try out tasks commonly undertaken by archaeologists, for example putting the locations of their newly discovered sites onto an OS map in order to look at their distribution.

This training was followed by an *Urban Detectives* workshop, guiding the group through SUP's online form, enabling them to upload their findings to the National Record.

#### Outcomes

The project was successful in a number of ways. It helped a local group to become self-sufficient in walk-over survey, using techniques in line with best practice; group members were trained in using mapping software; more than 100 sites were newly recorded; and some of the archaeological remains have been earmarked for protection.

#### Reflections

- Communities may be just as interested in recent archaeology and buildings as they are in the more popular periods such as prehistory or medieval.
- With the right training and ongoing help, community groups can produce research and results of professional standard.
- Community engagement can lead to the protection of our heritage – the group highlighted the need to preserve these monuments.

#### What's more

- Following SUP training, Archaeology Shetland scoured their local archive for documents that could shed light on Lerwick's Second World War. They discovered a plan of the defences on Stoney Hill, giving them an opportunity to compare this information with the evidence they had found on the ground.
- The group are hoping to submit a case for designating some of the sites that they have recorded so that they are protected for future generations.

**This Second World War fortification held three concrete torpedo tubes. It is the last example of its type in Scotland**






The Arbroath Academy 1, 2 History Crew pose in costume in front of their school; left to right are Kaelen, Lorri, Chloe, Jess, Elizabeth, Elsie and Rowan





## PROJECT ID

	Number of people involved	8
	Number of training sessions	6
	Duration	10 months

## CASE STUDY

## 02

1, 2 HISTORY  
CREW, ARBROATH**In a nutshell**

**Children who didn't want to stay at home and be 'bored out of our minds' formed an after-school club to spend Friday afternoons discovering their local history. They designed a geocache trail around Arbroath Abbey, based on the tales of their town.**

**How it started**

'1, 2 History Crew' is an after-school youth group whose members were made up of S1 and S2 pupils from Arbroath Academy. They are led by Angus Council Communities Team.

The youth group was formed following changes to the school hours. With school ending after lunch on a Friday, the Pupil Care and Support Staff at the school suggested that some pupils would benefit from this type of engagement.

After attending an SUP taster session in Arbroath, and seeing the hands-on activities and focus on heritage, Angus Council Communities Team decided to see if there would be interest among the young people they had invited to attend the after-school group.

Arbroath Abbey is an HES Property in Care, and HES staff in the Learning and Inclusion team deliver on-site education activities. We saw that this could provide a hub and jumping off point for a project, which it was hoped would expand to include the wider town and the places that mattered to the young people, or that they wanted to find out more about.

**What we did**

The SUP team and an HES Learning Officer met with the group, who decided on their name: the '1, 2 History Crew'. Introductory sessions included looking at historical and modern maps and photographs, a photography workshop, games, idea gathering and a site visit to Arbroath Abbey. The young people then decided on the events, people and places in Arbroath that they would like to investigate, and the sort of creative outcome they would like to see – in this case a trail.

The young people identified historic places, events, traditional practices and sporting venues that were important or interesting to them. These included the harbour, Signal Tower, Bell Rock Lighthouse, Arbroath Abbey, Arbroath Football Club, the Second World War Drill Hall, shipwrecks, Arbroath smokies and the Declaration of Arbroath Monument.

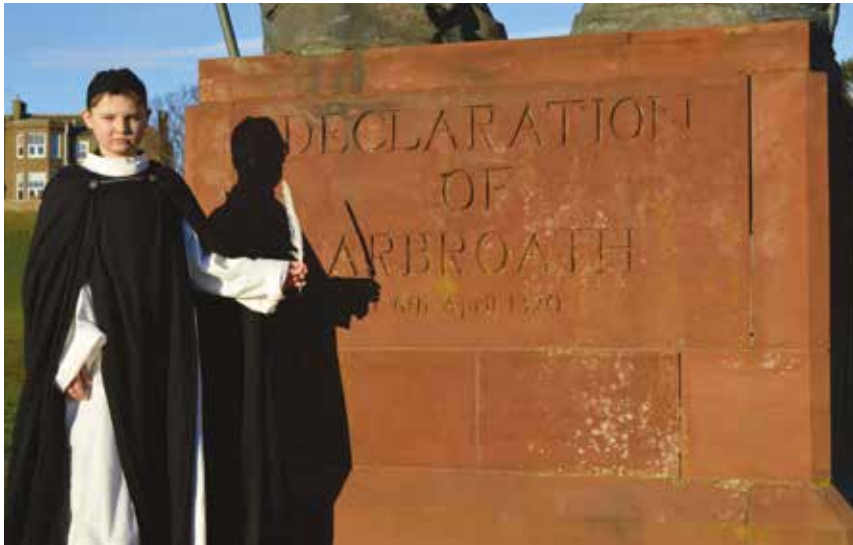
The young people researched these places, events and practices in their local library using Canmore and PastMap online resources and also local interest books, collecting what they learned into a PowerPoint document. This information was later shared with children at Hayshead Primary School, along with an invitation to try out the trail.

The young people were keen to include some drama in their project, so they visited the sites in costume as characters from local history and did a historical photo-shoot.

Lorri and Chloe from the 1, 2 History Crew at Arbroath harbour dressed as local fishwives. It was the fishwives' job to gut and smoke haddock to make Arbroath smokies

Arbroath smokies being prepared by fishwives

© National Museums Scotland / Licensor SCRAPN



Rowan from the 1, 2 History Crew stands in front of the statue commemorating the Declaration of Arbroath of 1320

“It was better than sitting in our house being bored out of our minds!”

### 1, 2 History Crew, Arbroath

#### Outcomes

The young people celebrated the completion of their project at a special event in June 2018, attended by their families and local councillors. At this they were delighted to see the premiere of a short film created by SUP to capture their journey from project inception to completion.

The ‘geocache’-style heritage trail around Arbroath Abbey is now available for families and young people to complete, with boxes (specially crafted to look like sandstone) hidden around the abbey grounds and buildings. The project team created bookmarks featuring the young people dressed as historical characters and worked with a local artist to design ‘seals’ linked to the sites, which were later turned into ink stamps. The stamps and bookmarks were then placed inside the boxes on the trail.

Banners featuring the young people as characters from Arbroath history were displayed around a local housing development, stating their thoughts about Arbroath.

The young people themselves had the opportunity for peer-to-peer learning through members of the ‘crew’ sharing their findings with Hayshead Primary School. They increased confidence by getting to know their local area and seeing the project come to fruition, and they gained leadership skills while taking groups of Hayshead Primary School children around the trail.

#### Reflections

- Working with youth groups like this one works best when there is a good local support network and enthusiastic leadership on the ground.
- Setting aside enough staff time is also important as it can take time to build trust and tease out what the group would like to do and what they are interested in.
- All partners involved need to use sustained input and good communication to get the best results for young people and heritage.
- It’s also important to remember to keep things informal and fun during the workshop delivery – it’s called an ‘after-school’ group for a reason!
- Project leaders need to be flexible in approach and read the mood of the group. Getting active with site visits, technology, games, drama and art are all excellent ways to inspire interest.

#### What’s more

- The project won Best Contribution to a Heritage Project by Young People at the 2018 Scottish Heritage Angel Awards funded by the Andrew Lloyd Webber Foundation.
- Participants received Archaeology Scotland Heritage Hero Awards, at ‘Detective’ level.
- Young people received the Arbroath 400 Challenge Cup at the Arbroath Academy prize giving, for contributions to their local community.


The 1, 2 History Crew, teachers and SUP staff collect the award for the Best Contribution to a Heritage Project by Young People at the 2018 Scottish Heritage Angel Awards





A GoPro camera captures a skater using the park

## PROJECT ID

	Number of people involved	9
	Number of training sessions	7
	Duration	6 months

## CASE STUDY

## 03

THE VENNIE,  
LIVINGSTON**In a nutshell**

**A group of young skaters wanted to celebrate their skatepark by creating a film and submitting a full record to the National Record of the Historic Environment, becoming the first ever skatepark to be recognised in it.**

**How it started**

The Vennie youth club engages with children aged 5–12 years and youths aged 13–21 years at its home in the Knightsridge area of Livingston. Club members, tired of using the disabled ramp for skating, approached Tom Heron, Manager of the Vennie, to see if they could get funding to build a skatepark. Confidence in securing financial support was initially low but Tom introduced the skaters to Andrew Miller, a local councillor, who was able to use money from under-spending on the council budget to start construction work. The youth club members were proud of what they had achieved and wanted to make a film about how their skatepark dreams became a reality.

**What we did**

Club members received training in storyboarding and film making so that they could document the history of their skatepark and their personal journey. We helped them gain survey and recording skills such as plane table measuring methods and photography. They collated architects' designs for their skatepark and submitted these to the National Record to give a comprehensive picture of their place.

**Outcomes**

The Vennie's experiences formed the backdrop of SUP's official launch in early 2015, attended by Fiona Hyslop, Cabinet Secretary for Culture, Tourism and External Affairs and Member of the Scottish Parliament for the Linlithgow constituency. Their film was premiered to more than 200 members of the Knightsridge community on a unique sphere-shaped screen so that everyone could gather around and watch.

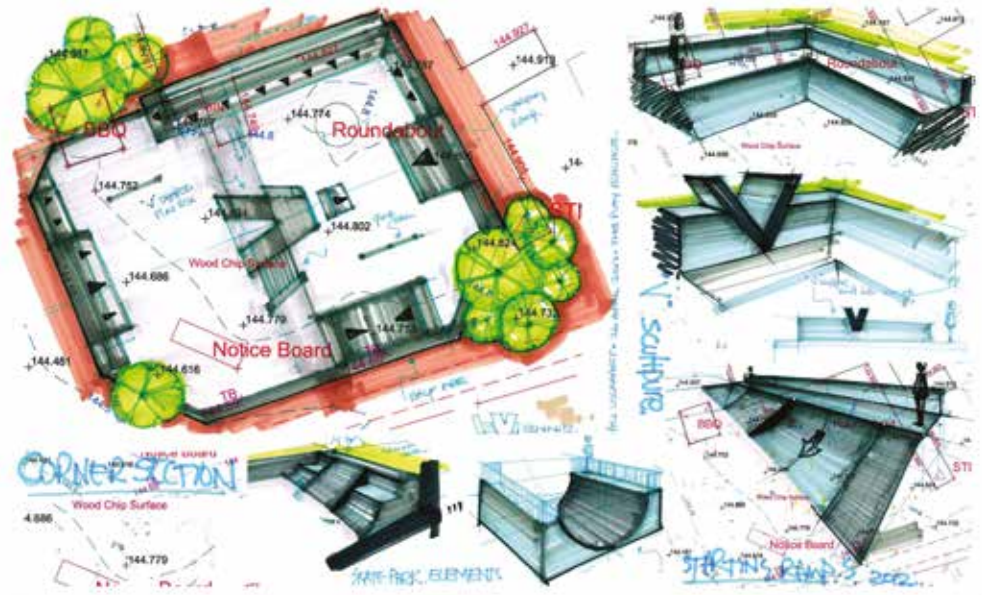
Skaters at the Vennie celebrate their film premiere with Fiona Hyslop, the Cabinet Secretary for Culture, Tourism and External Affairs



Street art on the walls of the Vennie Youth Club



The architect's drawings for the Vennie that were produced in consultation with the young skaters can now be found online at [canmore.org.uk](http://canmore.org.uk)



*the Vennie*



“ If I wasn't skating then I'd be out with people my age doing stuff I'm not supposed to do ”

## The Vennie, Livingston

### Reflections

- The history around us is not just about old buildings like castles, churches and stately homes. And it's not necessarily about the things people learn in history at school.
- Documenting more recent experiences is important too if the group thinks that these are the things that matter: consider what modern-day things like skateparks, climbing centres, retail parks and current technology might look like to somebody in the year 2100!
- Young audiences can add what they think is important to the National Record of the Historic Environment; it belongs to everyone.
- A small project like the one that the Vennie members undertook with SUP can lead to all sorts of other adventures in heritage and digital technology.

### What's more

- More than 1,000 people saw the Vennie's film online. In addition, it was later showcased in Livingston as part of *Made in my Town*, a Scotland-wide tour of archive film screenings curated by the Moving Image Archive of the National Library of Scotland. The tour featured special guests exploring what our towns and cities mean to us today.
- Some club members went on to participate in think-tank workshops on diversity and inclusion run by the Built Environment Forum for Scotland, a membership organisation that represents people who work in the historic environment sector.
- The first ever visualisation of a skatepark to appear in the National Record has led to the addition of further examples from other contributors.
- We met up with some skaters at the Vennie in 2019 when Soluis Heritage asked if they would help with the creation of a computer game for the *Past Forward* exhibition: in the game participants could choose their skateboard, hop on and attempt to collect objects scattered around a 3D representation of the Vennie skatepark.
- The original participants are now young adults who no longer attend the youth club. Following the popularity of the film more people joined the Vennie, and skateboarding skills were passed on.

An SUP team member shares digital photography skills






HES staff share  
photography  
tips with WSREC  
participants  
at Napiershall  
Street Centre





**PROJECT ID**

	Number of people involved	<b>30</b>
	Number of training sessions	<b>10</b>
	Duration	<b>1 year</b>

**CASE STUDY****04****WEST OF  
SCOTLAND  
REGIONAL  
EQUALITY  
COUNCIL  
(WSREC),  
GLASGOW****In a nutshell**

**An organisation that occupies a former school building in Glasgow collected histories of the centre, its former life as a school, and the experiences of its own staff and customers, to create a new record for the National Record of the Historic Environment.**

**How it started**

WSREC run a range of programmes dedicated to helping Glasgow's diverse community and those from ethnic minority backgrounds. When they contacted SUP in 2017 their home, the Napiershall Street Centre, was facing an uncertain future as it was earmarked for renovation or demolition.

The former school building currently provides office and community spaces for a range of community-based organisations, including WSREC, offering services, educational and social activities for BME and migrant communities in Glasgow and the west of Scotland. The building has significant social, cultural and economic value for local people and life.

The building isn't listed or included in a Conservation Area, and before SUP's involvement it didn't have a record in the National Record. The aim of WSREC's project with SUP was to create a record for the building and collect histories of the centre.

Project participants, whether they had been involved from the start or joined the group a little later, became involved because they were curious about the building and its past. Participants hadn't thought much of their building's history until they heard about SUP. Often, they hadn't associated the building with any kind of heritage or historical value, but the idea of exploring this was appealing.

For this project, it was vital that activities would cover all these different aspects of the tangible and intangible history of the building. SUP organised with WSREC a programme of activities to be as inclusive as possible and to reflect the interests of their diverse communities.

**What we did**

SUP delivered a series of research workshops, which enabled participants to deepen and broaden their knowledge and understanding of their building. Participants included staff and volunteers of WSREC and other third-sector organisations resident in Napiershall Street Centre, along with members of the local community, mostly new to history, heritage and archaeology.

The group received SUP training in research and archiving in collaboration with Glasgow City Archive, and in measured survey techniques, sketching, photography, oral-history recording, community mapping and social media. They also learned how to add their research to the National Record.

WSREC members  
celebrate their  
sketching skills



### Outcomes

Thanks to the SUP training, the participants were able to create their own building tours, contribute a new and detailed record to the National Record, produce a 'storymap' using ESRI mapping software and produce a booklet documenting the project process.

The group submitted a successful bid to host Glasgow Doors Open Day in the Napiershall Street Centre in September 2018. They presented the history of the building through an exhibition and led building tours on the day.

Through participating in the SUP project, local people who would not have viewed heritage as one of their interests actively engaged with the historic environment.

In feedback focus groups with WSREC, participants talked about how the workshops had increased their appreciation of the building's history and had developed new knowledge, skills and confidence.

### Reflections

- Having a single building to focus on in a community project works well and gives clear project scope.
- Practical workshops are most successful when they are designed around the group's own interests and ideas.
- Workshops develop knowledge, skills and confidence. Holding them close together creates more momentum and ensures a consistent profile for participants. It is helpful to include a visit to archives in the first session.



Sketching the  
outside of the  
Napiershall  
Street Centre  
during an SUP  
workshop

**“ Great to hear about the organisation and its work. I am very interested in sorting through my existing photo library to submit some to the archive; buildings are something I particularly enjoy photographing! :) ”**

WSREC, Glasgow

“ [We enjoyed] learning about photography from professionals who actually take photos as part of their job... and understanding how to measure things without a ruler ”

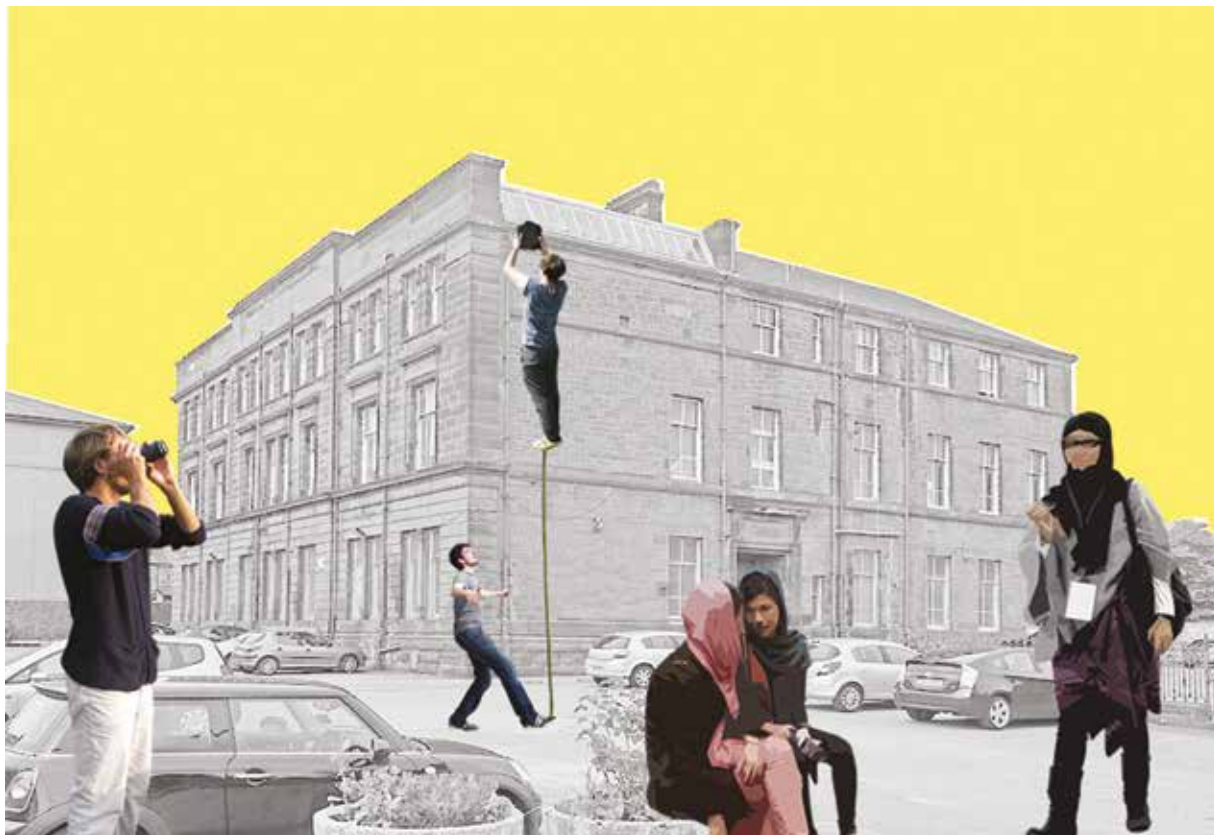
WSREC, Glasgow

#### What's more

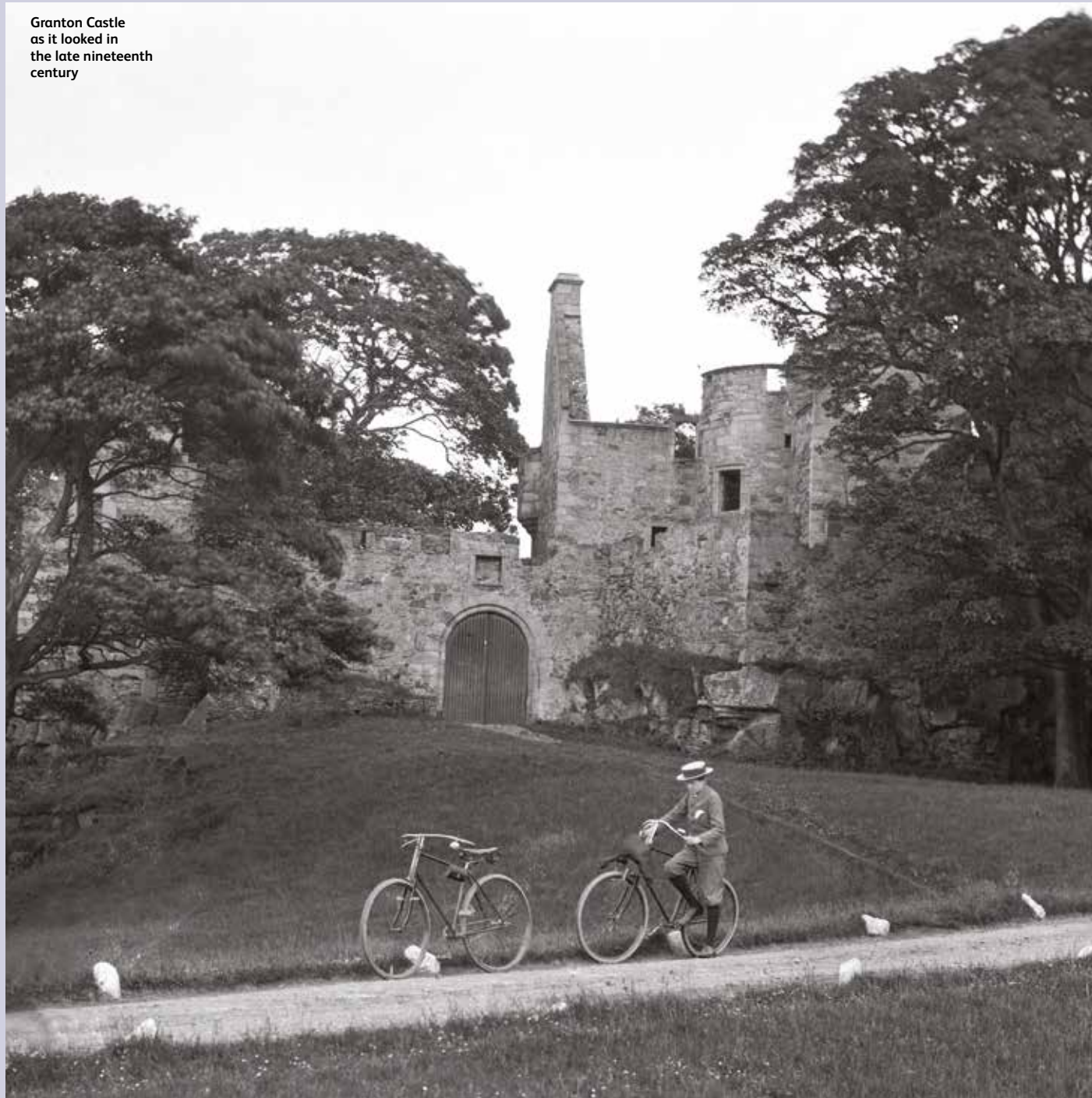
- WSREC decided to hold a more in-depth photographic workshop, which was held in association with an HES Threatened Building Survey investigation in November 2018. This workshop helped the group to produce a more detailed photographic record of the building.

- WSREC also featured in an SUP 'how-to' guide on oral history recording, and were mentioned in the media campaign and launch of the HES Corporate Plan in 2019 – chosen as an exemplar of partnership working between HES and a community group.




Napiershall Street Centre features in a promotional poster for an SUP workshop



Granton Castle  
as it looked in  
the late nineteenth  
century



## PROJECT ID

	Number of people involved	13
	Number of training sessions	7
	Duration	4 years

## CASE STUDY

## 05

## FRIENDS OF GRANTON CASTLE WALLED GARDEN, EDINBURGH

### In a nutshell

**A local group interested in preserving a historic walled garden in Granton, Edinburgh, gathered archival and other evidence to understand the garden's history and to advocate for the garden's recognition, preservation and protected status.**

### How it started

Friends of Granton Castle Walled Garden is a group that was formed in 2013 by people living in north Edinburgh. The walled garden of the demolished Granton Castle had not been cultivated since the 1990s. A developer had owned the site for almost a decade and planned to build luxury housing. Group members began investigating and gathering evidence to understand the garden's history and to promote its preservation and return to productive use. The group contacted SUP in spring 2015 seeking support to raise awareness and tell the stories of the garden and to check their research. At the time the group was also liaising with HES Designations staff.

SUP got to know the Friends and their work at their May 2015 committee meeting. At this time the group did not have access to the walled garden. SUP delivered a talk and began with group members to plan project work together. Training workshops were designed to help the group survey, record and understand features of the exterior and, eventually, the interior of the walled garden, and of the demolished castle site. They learned to use archives to research and gather evidence effectively, and to enhance existing information in the National Record about the walled garden.

### What we did

In October 2015 SUP delivered on-site training. Ten participants were guided step-by-step through practical tasks to understand, measure, sketch and photograph the fabric and construction of the outside of the west garden wall, and the outline of Granton Castle, demolished in 1921. Based on the on-site work, SUP later provided the group with digital images of the footprint of the castle and lost garden walls, superimposed onto an aerial photograph and a current map.

In December 2015 SUP worked with the group on searching and using archives and exploring Canmore and other websites to support their research and advocacy work. In this first year SUP supported the promotion of the Friends' research and survey work to wider audiences using SUP Facebook, Twitter and newsletter, sharing material from the Friends' blog and social media.

In June 2016 the Friends were among the first to participate in *Urban Detectives* training, and later that year SUP delivered a second on-site workshop. Nine returning and 14 new participants were guided through practical activities to investigate, measure, photograph and sketch the exterior of the west garden wall, the doocot and accessible castle remains at the south-west corner of the site.



**A volunteer gardener gets stuck into digging in the newly cleared community garden**

In spring 2017 the Friends finally gained access to and short-term responsibility for the walled garden, after which a small group participated in *Urban Detectives* training to enable them to add their many photos of outside and inside the walled garden to the National Record of the Historic Environment, along with their growing body of research.

### Outcomes

The Friends' meticulous research and tireless advocacy were recognised: in November 2016 the 'Dooocot, boundary wall, and walled garden to Caroline Park (and to former Granton Castle), excluding glass houses to North and Centre of Walled Garden, Caroline Park and West Shore Road, Edinburgh' were amended to a category B listing, accepting that the walled garden was regionally significant or a major example of its type.

The Friends' research contributed considerably to the *Statement of Special Interest*. The description of listing is on the HES website.

The group's research on Granton Castle was published in the journal *Scottish Local History* and, in abridged form, in *Edinburgh Life*. SUP supported work towards publication with advice on accessing images in the HES archive and on image permissions.

Later in November 2016 the developer withdrew the application to build on the walled garden site, and following negotiations with the developer and City of Edinburgh Council, the Friends were granted access to, and use of, the walled garden for one year, which has since been extended. SUP training on research and recording supported the Friends' advocacy work, which contributed to this breakthrough.

Friends reported several benefits of working with SUP, including improved confidence, knowledge and skills in researching and recording. Their website blog states, 'brilliant advice and help from the SUP team back in 2015 allowed us to map the historic footprint of the missing castle and develop some field archaeology and cartography skills', and that SUP helped validate the research that they had done.



**Growing fruit and vegetables is a year-round job. The garden was once cared for by professional gardeners and it has taken a lot of work to bring the soil back to good condition**

## “ It makes me feel like I am in heaven on earth ”

Friends of Granton Castle Walled Garden, Edinburgh

### Reflections

- SUP workshops can help community groups better understand the processes behind protecting historically important sites, listing, local decision making and the role of HES.
- The ongoing dialogue between a community group and SUP allows the group to better understand the workings of HES and the wider heritage, and in return SUP can better understand community groups' perceptions, knowledge and concerns, and potential barriers to their access and participation.
- Projects take time! In a project such as this one, a lot of time was spent awaiting planning decisions, making their community venture a success and actually creating a garden.

### What's more

- The group is now busy gardening: a film that the Friends produced shows the abundance of crops and public events that are encouraging more people to use and enjoy the garden.

Granton Castle Walled Garden volunteers learn how to carry out a survey of the garden from SUP team members



Surveying the neglected site




The third SUP Youth Forum organises an event, *Knox Tradition*, featuring a storyteller playing the part of John Knox





## PROJECT ID

	Number of people involved	46
	Number of training sessions	40
	Duration	4 years

## CASE STUDY

## 06

## YOUTH FORUM

**In a nutshell**

**The SUP Youth Forum provided young people with training opportunities and helped them put on a youth-led event to celebrate their urban heritage, incorporating their feedback. The SUP programme delivered four Youth Forums, each lasting six months on average, from initial sign-up to the delivery of the event.**

**How it started**

We used the first six months of the SUP project to scope out the Youth Forum idea, taking into consideration potential issues, such as whether to include both under 16s and young adults in the forum, and whether to have a touring forum or different parallel forums.

We decided that the Youth Forum would only include young people aged 16–25, and would travel to different locations to encourage wider participation.

An important part of each forum was the initial physical meet-up where members came together to get to find out more about the forum and the youth-led event, meet the forum co-ordinator and the main point of contact, and get to know each other.

A closed Facebook group was set up for each forum, as a valuable tool for keeping in touch, sharing ideas, documents and arranging meetings. This was set up to be 'hidden' from the wider public to maintain privacy and online safety, and gave the group an informal way of keeping in touch with each other.

**What we did**

For each Youth Forum, members were invited to give feedback, and although broadly speaking the formula stayed the same, the feedback provided by the young people, along with that of staff, was used to help inform the next forum.

Although each forum followed a similar formula, each output was unique. The majority of each forum's members were new sign-ups, of different ages and with different interests and backgrounds, and this was reflected in their very different approaches:

*Dance Through the Decades:* Focused on youth culture from 1920 to 2020. The forum researched the decades and organised a party, including a 'memory recording booth'.

*Through the Arch:* Looked at people's experiences of Glasgow Green, researching the history of the Green and conducting oral history interviews on-site leading to a podcast.

*Knox Tradition:* On the theme of Edinburgh and the Reformation. The group created games and used a storyteller posing as John Knox to bring alive key events in history.

*Knight at the Castle:* Part of Knight at the Castle, HES's key event for the 2018 Year of Young People. This included a themed 'escape room', custom-made graffiti tattoos, and eighteenth century gambling games set in Edinburgh Castle's Vaults and Military Prisons, to the musical accompaniment of a 'Jacobite Jukebox' singing duo.



Members of the first SUP Youth Forum deliver the youth-led event *Dance Through the Decades*, with over 50 young people involved



Despite the bad weather, the second SUP Youth Forum successfully record testimonials of people around Glasgow Green as part of their *Through the Arch* event

Training included event planning and delivery; time management; communication and social media; CV writing; oral history recording and editing audio files. Other individual requests for training were also provided for, such as photography, writing for publications and conservation skills.

### Development

Over the course of the Youth Forum project, changes were made based on feedback. In the second year the age limit was extended to 25 rather than 24 to bring the forum into line with Young Scot and European initiatives.

Another change saw the term 'recruitment' rephrased as 'sign-ups', which better reflected the fact that participants were volunteering their time and were not taking part in a work placement.

Some changes were influenced by logistics. As the Youth Forum progressed, the training options became more focused on the delivery of the youth-led events and less on general heritage skills training. This was partly because it was very time-consuming to organise the large number of training events (which had lower attendance than anticipated), and also to ensure that the Youth Forum members were as well prepared as possible for the delivery of their event.

### Outcomes

Over the course of the project we were able to deliver four successful youth-led events that reflected the interests of young people.

Young people gained confidence, employability skills and engaged with the heritage that mattered to them.

Some participants even returned to work with SUP or other heritage organisations in student placements.



A temporary tattoo created by the fourth Youth Forum, based on the historical graffiti that can be found in the prisons at Edinburgh Castle

“ There’s a lot of assumptions that heritage isn’t for young people. This is an event that shows that it doesn’t have to be like that! ”

SUP Youth Forum member, on the youth-led event at *Knight at the Castle*, Edinburgh

### Reflections

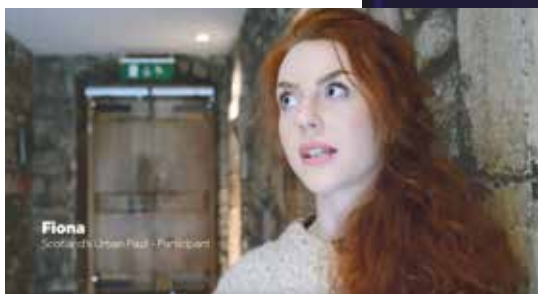
During each forum’s six-month period and the run up to the ‘sign-up’ period, a considerable amount of the SUP Learning Officer’s time was taken up with co-ordinating the Youth Forum in addition to delivering other activities. On reflection, the co-ordination of the Youth Forum would ideally have been a role in itself.

SUP took a literal approach to the term ‘youth-led’. Members of each forum took a very active role in planning, preparation and delivery. This gave young people a valuable opportunity to gain real-life event experience. However, it was a lot to take on and deliver, both for young people and staff, especially given additional demands on time and the fact that some of the activities were beyond the young people’s experience.

It’s also important to remember that young people are as diverse as any other group of people, with different interests and priorities. What suits someone at 16 might well not suit someone at 25.

Each year, Youth Forum members were invited to report on their project after its completion and offer advice to one or both of the SUP Project and Advisory Boards. On reflection, we wish we’d involved the participants in more of the project’s management and guidance sessions: we recommend that young people are involved in existing governance arrangements where possible.

Stills of a video featuring the fourth SUP Youth Forum, as part of the *Knight at the Castle* event



The *Past Forward* exhibition showcases films created by community groups in Livingston, Port Glasgow, Ayr, Stonehaven and Edinburgh



“ We’ve been allowed to have a laugh, have fun and be ourselves ”

1, 2 History Crew, Arbroath

## EVENTS

**SUP delivered 122 events ranging from exhibitions and community gatherings to guided tours and creative performances, and involving over 8,100 people.**

### Unlocking the Tower

In collaboration with the Friends of St John’s Tower, South Ayrshire Council and colleagues across HES, SUP held a free all-day event, *Unlocking the Tower*, in May 2017 to explore the unique history of St John’s Tower in Ayr.

The event arose from an SUP project with the Friends of St John’s Tower, a group of volunteers who came together to tackle social issues in their neighbourhood, using the tower as a focus to achieve this. The tower is owned by South Ayrshire Council, and the Friends open its doors to the public once a year.

For the SUP project, the Friends further researched the history of the tower and created a film recording the beautiful interiors and the great views from the top of the tower.

*Unlocking the Tower* became the opportunity for the Friends and SUP to showcase this research and celebrate the tower’s rich history. The tower – the oldest building in Ayr – is the surviving fragment of the original twelfth century parish church and has a fascinating history. Oliver Cromwell constructed a fort on the site in the 1650s, and the church was commandeered as a store, mill house and chapel, with the tower as an armoury and look-out.

Pock-marks from musket shots from this period are still visible on the north-facing wall of the tower. The church was pulled down in 1726 but the tower was retained as a navigation beacon.

Hundreds of visitors of all ages came to *Unlocking the Tower*, from across Ayrshire and beyond, and participated in hands-on activities, re-enactments and tours celebrating the tower’s heritage.

Activities on offer included stonemasonry and soap carving, survey and recording techniques, historical graffiti treasure hunts, laser scanning, hand drawing, virtual reality head sets and photography. Visitors particularly enjoyed re-enactment performances by the Sealed Knot society and by ‘John Knox’s wife’ in the tower grounds.

Civil War re-enactors launch an attack during *Unlocking the Tower* community day which celebrated the history of St John’s Tower, Ayr



### Magic Box

SUP created the *Magic Box* exhibition to celebrate the programme being halfway through its five-year duration. This digital exhibition was unveiled during the Year of History, Heritage and Archaeology and as part of the Royal Incorporation of Architects in Scotland Festival of Architecture in September 2017.

The exhibition design consisted of a box featuring heart-rate monitors that controlled the projection of images of four SUP projects: Merkinch Welfare Hall, St John's Tower, the Vennie and Greenock Newark Primary. The digital design was created by student Eva Mackamul as her third-year Interactive Media Design project at Edinburgh Napier University, supervised by Dr Tom Flint. A small Raspberry Pi processor unit and Arduino pulse monitor circuit board enabled the box to show images at the rate of the heartbeat of people who touched the sensors.

The exhibition launch was held at Destiny Church in Leith in Edinburgh, a former Turkish bath from 1885. It was an artistic event, showcasing a live music performance by Edinburgh band Sink, dancing by young dancers group YDance and projections by Mettje Hunneman. The music was partly improvised following heartbeat rhythm, tempo and mood, and the dancers responded to this with an original choreography.

During the evening launch, images from the four SUP projects were projected. This event acted as a gathering for SUP community groups, meeting together and celebrating their achievements so far.

**YDance  
(Scottish Youth  
Dance) is the  
national dance  
organisation  
for children and  
young people  
in Scotland**



“ You can't move forward without engaging in the past ”

Archaeology Shetland, Lerwick

The Magic Box project stems from an ongoing partnership with Edinburgh Napier University, looking at creating digital, interactive content for urban places



Interactive panels with augmented reality content bring to life the heritage that people celebrated around Scotland



© Helen Pugh



Cabinet Secretary  
Fiona Hyslop  
at the launch  
of *Past Forward*  
at the Scottish  
Storytelling  
Centre

© Neil Hanna



## “ There’s always something to discover... mysteries and questions to seek out answers ”

### SUP Participant

#### Past Forward

*Past Forward – Stories of Urban Scotland* was a travelling exhibition that SUP launched in Edinburgh in May 2019 to celebrate five years of work with urban communities around the country.

The exhibition was conceived as an immersive digital experience showcasing over 60 community projects through different media, such as films, community maps, photos, original artwork, and virtual and augmented reality content.

From experiencing the views from St John’s Tower in Ayr, to an augmented reality model of Arbroath Abbey in its heyday, *Past Forward* shared how participants around the country celebrated the heritage that matters to them. The exhibition also featured an interactive game based on the Vennie skatepark, a film unveiling a hidden community garden in the ruins of a medieval castle, and the live creation of a mural of Edinburgh which incorporated drawings and paint-stroke contributions from more than 200 people.

After a month at Summerhall in Edinburgh, the SUP exhibition toured the country, travelling to Inverness in June, back to Edinburgh in July and concluding in Glasgow in August, welcoming over 2,000 visitors. A programme of public events ran in parallel with the exhibition, including Minecraft and graffiti workshops, as well as community gatherings celebrating storytelling, volunteering and mapping.

The exhibition was designed and built by SUP, working with external consultants Soluis Heritage, Lateral North and Lucidity.

Over 200 people attend the launch of *Past Forward* in Summerhall in May 2019

© Helen Pugh



The *Past Forward* exhibition welcomes over 300 visitors at the Creative Academy (WASPS Studios) in Inverness

Visualising a project idea is essential to create momentum and inspire others to join in



## PROJECTS THAT NEVER WERE

**The target for successfully completed projects during the life of SUP was set at 60, and this target has been reached. However, beyond these the SUP team have met with representatives from 46 further community groups whose projects, for various reasons, have not started or have yet to reach completion.**



An SUP team member shares archaeological dig finds with Newark Primary School pupils

Following initial contact, these 46 projects went in one of four directions: no further communication came from the community group after initial contact (7); SUP and the project group realised that circumstances, timing or objectives were not the best fit and no further contact took place (13); a second planning meeting or full group meeting took place but the project did not continue thereafter (14); a planning meeting and then a talk and/or training workshops took place but then at some point later the project did not proceed (12).

We identified several reasons why projects started but did not continue or faltered later. In at least six cases where project work was underway, the loss or conclusion of funding for an adult-learning tutor, arts or community-development worker, or local heritage project officer meant that a significant local organiser and/or facilitator of a group was no longer available and the community groups in question were unable to continue. Funding cuts affecting local authorities and third-sector organisations during the life of SUP are reflected here. Searching for and applying to new funding sources takes time, and this meant that at least one group was not able to engage with SUP due to the limited timescale.



Funding, resources and expertise are often barriers and big reasons why many community heritage projects stall. You can discover information and guidance that can help you and your community in the Advice and Support area of the HES website.

[www.historicenvironment.scot/advice-and-support/](http://www.historicenvironment.scot/advice-and-support/)



Projects need resources and enthusiasm to take off: discussions around a table can be time-consuming, but are essential



Comparing notes with other communities who are facing similar challenges can help this. In this photo, members from the Tain and Easter Ross Civic Trust and Friends of St John's Tower (Ayr) meet in Paisley

**“ It’s really great to have been given the opportunity for free training and to gain some skills ”**

#### **Govan War Memorial, Glasgow**

For at least two further community groups a change of staff in the facilitator/organiser role and changes to the priorities of that job prevented their participation in SUP.

In around ten cases the capacity for involvement from community-group members could not be secured beyond initial meetings, talks given by SUP or a first training workshop. This ultimately affected the group’s engagement with SUP and the completion of their project. Due to the delivery targets and limited five-year timescale of SUP it was not possible to revisit groups at a later date to discover whether interest or individuals’ capacity to get involved had developed.

Good communication, as well as SUP’s capacity to meet with groups in person and to provide ongoing support, played a significant part in the successful completion of projects. However, the skills of the SUP team and the remit of the programme could not cover every group’s expectations or needs – particularly groups seeking planning advice, expecting full funding from SUP, exhibition design, and detailed management of their project proposals.

**The SUP team delivers a Mystery Object activity at an event in Stirling**



**Learning how to draw buildings in Glasgow**





Enjoying a workshop on community mapping and using archival photos with Down's Syndrome Scotland

## “It spreads something funky”

SUP Participant

### COMMUNITY NEEDS

#### Evaluation process

**As part of our Year 4 evaluation process, we asked our external evaluators, Research Scotland, to approach our community groups directly to capture feedback on the SUP approach to engagement and to identify community needs. The questions included:**

- Has SUP added value to the work of local groups, to other programmes, and to the work of HES more widely? And, if so, how?
- What are the future support needs of community groups?
- What role could HES play in supporting these needs?
- How should HES continue to engage new audiences?

The final evaluation report will be published in late 2019, but some of the responses to these questions are outlined below.

#### Adding value

Groups interviewed said that SUP acted as a catalyst and ‘gave everybody a focus and injected positive life into our work and community of volunteers and staff. It was like a ray of light.’

In terms of capacity building, communities said that SUP provided transferable skills, which were ‘really beneficial in the long run’, and that this type of support ‘is critical’ for communities.

As for professional skills and knowledge, communities seemed to agree that SUP offered ‘something we didn’t have the skills or resource to do otherwise ... having the team on hand – even just to run ideas past – being able to offer training that wouldn’t have been possible otherwise’. Also, some groups thought that ‘SUP brought a wide variety of expertise. They had people on staff who came from different backgrounds’ and that it reached ‘places HES might not otherwise reach. It is more grassroots – it is for school pupils and others, who don’t visit stately homes.’



**Laure Paterson**  
from Citadel Arts  
Group presenting  
at the *Past*  
*Forward* launch  
at the Scottish  
Storytelling  
Centre

“ It reached beyond heritage and archaeology... there was an artistic vein hooking people in ”

Abbot House Volunteers, Dunfermline



An SUP team member shows a historic map of the site to the Friends of St John's Tower in Ayr



“*SUP was reactive to what projects brought to them – that was its massive success – there is a huge opportunity to continue that*”

## SUP Participant

### Style and approach

Communities appreciated the expertise as well as the enthusiasm brought in by the SUP team: ‘They really know what they are talking about... but I feel I can ask them questions... they are passionate about what they do... and they are really generous with their time’; ‘It was an absolute dream. The relationship with SUP was fantastic. They were exceptional – they were warm, friendly and approachable’; ‘SUP has been superbly led... the recruitment was very well done... [HES] recruited people who really “got” communities.’

Groups interviewed thought that SUP increased resources and capacity within their communities, as well as instilled a sense of achievement, helping ensure that their projects were manageable. ‘In the first instance, the sheer number of sites they helped us catalogue... They also helped us to catalogue stuff in a much quicker way... it allowed us to send more people out independently.’

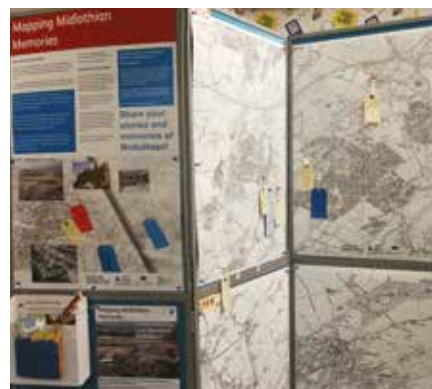
### Future support needs

Looking ahead, communities said that they ‘need exactly a continuation of what was brought – availability of resources community groups can’t afford’ as well as ‘having the ability to think outside the box, which SUP does’.

As demonstrated in the previous chapter on projects that did not go ahead, groups often seemed to need increased capacity and more expertise to enable them to deliver their projects. They also appreciated the direct support of a team like SUP that used a friendly face-to-face approach ‘We couldn’t afford to pay for someone to come along and help us... it’s difficult to find expertise... especially in [rural areas]... especially people who are patient enough to come and teach people how to do these tasks.’

Ultimately, looking at the work of HES, groups said that ‘[HES] need to work on finding a way to be very engaging with the public and get the public to see the value of what they do.’

**Volunteers train in photography and oral history recording to be able to capture the stories of Abbot House in Dunfermline**



**Memory-mapping is an effective technique to collect people’s stories and ideas about their places, as in this example from Loanhead**

## GROUP PERSPECTIVES ON SUP

### The Welcoming

In 2018 The Welcoming [Edinburgh] had the pleasure of working with Scotland's Urban Past through the creation of a new community map aimed especially at newcomers to the city. Through a series of outings and mapping sessions, participants were able to identify key landmarks, useful vocabulary and places of interest that would help them navigate their new city. The final map was put together by John Quiroga, a talented illustrator and Welcoming participant, and will be used in future outings and activities.

Each session was different and tailored to the group's needs. Sessions helped introduce new Scots to Historic Environment Scotland and its activities, as well as providing insight on how newcomers relate to Edinburgh's heritage on a day-to-day basis. What's more, this project motivated newcomers to explore the city, form new friendships and bonds and put forward their talents and share them with their new communities – this is exactly what The Welcoming is all about, and we could not have done it without Scotland's Urban Past.

**Victoria Lanata Briones,**  
Creative Arts Coordinator at The Welcoming

### West of Scotland Regional Equality Council (WSREC)

Being part of this project made recording history fun, we learnt a fluorescent pink sock is just as useful on a microphone in the wind as it is on a foot, and we were able to share the story of a building we love.

**Ghzala Khan,**  
Deputy Director WSREC



**Victoria Lanata Briones**  
from The Welcoming  
speaking at the *Past Forward* launch in  
Summerhall, Edinburgh

*“Everyone has a story to tell, and now we have the ability to share ours”*

West of Scotland Regional Equality Council (WSREC)



© Helen Pugh

Ghazala Khan from WSREC speaking about their project with SUP and their future plans



Storyteller Colin Williamson from Craigshill Good Neighbour Network introducing their Livingston-based project

**Denise Nicolson from Lerwick Observatory Project speaking at the Past Forward launch in Inverness**

### **The Lerwick Observatory Project**

At a public meeting in 2016, community members expressed concern that there was a huge amount of information relating to the Observatory, which was unrecorded and was in danger of being lost. Representatives from Scotland's Urban Past were interested in this potential project and offered encouragement to take it forward.

A working group including retired Observatory staff and family members, representatives from Adult Learning and Shetland Heritage Association was formed.

We defined our objectives and identified our training needs. SUP staff provided some training and funded a local filmmaker to deliver the rest. As a result, we conducted and filmed a number of 1–1 oral history recordings with retired and existing staff and held several group sessions to share and record memories and stories. Sessions were interesting, informative and, at times, hilarious!

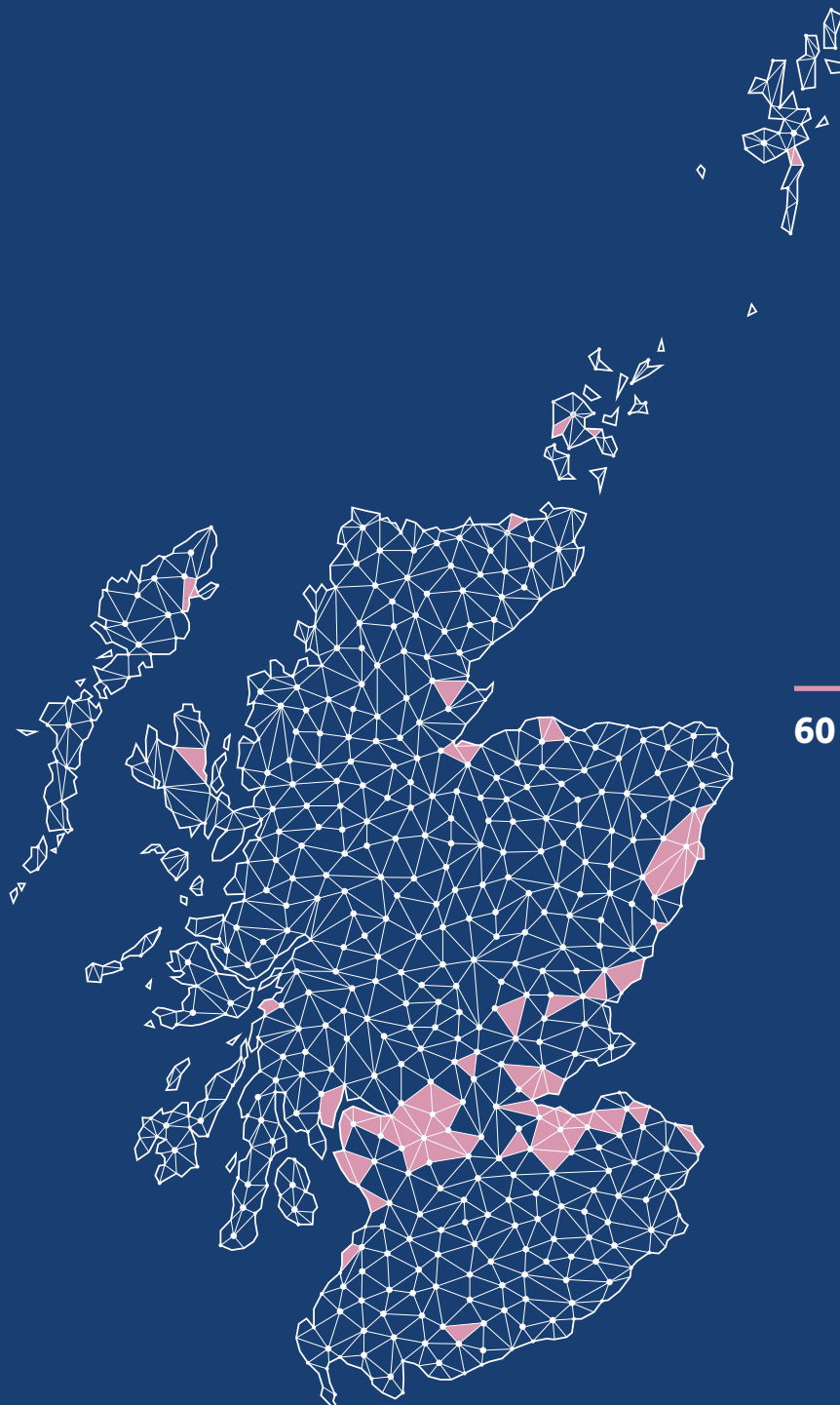
We are currently compiling a photo archive using photos supplied by project participants. We aim to have a bank of resources, including a series of short films, ready for the Lerwick Observatory Centenary in 2021. Our first short film, funded by SUP, is almost ready for launch.

We are most grateful for the training, access to essential resources and project support provided. The value of projects such as this is immeasurable, not only through the resources produced and through the legacy left behind, but also through personal benefits such as keeping people active and connected in their communities, engaged in learning and purposeful activity and ensuring people are valued and respected in their community.

Scotland's Urban Past was the catalyst for the project – it wouldn't have happened without their involvement.

**Denise Nicolson,  
The Lerwick Observatory Project**





---

**60 PROJECTS**

## ECONOMIC VALUES

We have listed here all the projects whose first aim was economic. These include: communities who broadened their learning and skills to follow education courses or new job opportunities; or communities who went on to apply for grant funding to improve the experience of visitors to their historic environment.



### 01 AYR Friends of St John's Tower

The Friends of St John's Tower teamed up with SUP to uncover the history of the tower and celebrate its past with the whole town in a special community event called *Unlocking the Tower*.

The Friends added their surveys, photos and sketches to the National Record of the Historic Environment.



### 04 DUNBAR The Ridge

Social enterprise The Ridge worked with building conservation experts from SUP, Historic Environment Scotland and Simpson & Brown Architects to study the medieval remains of Black Bull Close.

The team surveyed the site using their new skills in recording and interpreting buildings. One of their discoveries gave insight into drinking habits from the past through investigating a rubbish pile filled with bottles from the Black Bull pub.



### 03 GIRVAN Girvan Town Team

The Girvan Town Team and Girvan Future Unwritten want to boost tourism and regeneration by attracting visitors who pass through their town on their way to and from ferries to Ireland.

The group learned about photography, surveying and using archive photos, taking part in the online storytelling project #FutureUnwrittenGirvan and sharing ideas for a new visitor experience in Girvan.



### 04 GLASGOW West of Scotland Regional Equality Council

WSREC faced the threat of having to leave their base, a former school on Glasgow's Napierhall Street.

Keen to know more about the building they call home, the group learned from SUP how to carry out oral history recording, surveying and photography. In 2018 they took part in Glasgow's Doors Open Day for the first time, sharing their discoveries with visitors.



### 05 PORTREE Sabhal Mòr Ostaig

Students from Sabhal Mòr Ostaig Gaelic College on the Isle of Skye invited the SUP team to help them to tell stories about Portree.

The students learned about the history of the town and how to analyse buildings. They then took photos of the sites that mattered to them, adding the images to the National Record. The students recorded their thoughts about the project in Gaelic.

## CULTURAL VALUES

We have listed here all the projects whose first aim was cultural. These include: communities who used our training to present their historic environment in creative ways, and communities who improved capacity to investigate, record and protect their historic assets, and have this acknowledged.



### 06 ABERDEEN Aberdeen Women's Alliance

The Aberdeen Women's Alliance shared women's history by creating a city walking tour, recording oral histories, making interpretation panels for a local park and taking part in Aberdeen Women's History Festival.

SUP trained the group in social media, research, interpreting historic photos, surveying buildings and creating historical records.



### 07 CLYDEBANK St Stephen's Primary

St Stephen's Primary School, Dalmeir Park Housing Association and Generations Working Together marked the 75th anniversary of the Clydebank Blitz, one of Scotland's worst Second World War bombings.

The young people listened to the older people's stories, learned how to use maps and photographs to understand the past, and the whole group made art and ceramics together.



### 08 CUMBERNAULD Old Parish Church Project

Cumbernauld's historic kirkyard is full of centuries-old graves, but time has left many headstones weathered and illegible.

Local people worked with the SUP team, using reflectance transformation imaging to make images of inscriptions, revealing features invisible to the naked eye.



### 09 DUNBAR Dunbar Grammar School

The S2 pupils from Dunbar Grammar School became local history detectives with the help of SUP.

The students investigated sites in their town – from local streets to 1940s/50s social housing designed by famous architect Basil Spence – and added them to the National Record.



### 10 DUNDEE Public Art Project

Photographers and local historians joined forces with SUP, Dundee University Museums and Art UK to create a record of public sculptures in Dundee, promoting the vast array of artworks in the city's outdoor spaces.

They shared their work in the National Record and in the Art UK database.



### 11 DUNFERMLINE Young Archaeologists Club

Abbot House was built in the late sixteenth century but alterations and additions have hidden much of the original structure.

The Dunfermline Young Archaeologists Club and SUP teamed up to understand how the building has changed. Club members used Minecraft to 'recreate' the building and the medieval people who lived and worked in it.



### 12 EDINBURGH Citadel Arts Group

Leith-based Citadel Arts Group were already creating a new play – *The Story of Leith* – when they contacted SUP for help using historical diaries and sketches to inspire their work.

To help promote their efforts, SUP ran a session on how best to use social media to get a sell-out performance.



### 13 EDINBURGH Parkour Communities

The Edinburgh Parkour Communities wanted to create a documentary film promoting their sport and showing how they use the city's modern and historic spaces to practise their skills.

The group worked with SUP and a local film maker to create a storyboard, identify the best locations within the Edinburgh World Heritage Site and take part in filming.



### 14 EDINBURGH Southside Heritage

Local historians in Edinburgh's Southside worked with SUP to create a record of their neighbourhood, gathering stories about growing up, going to school, working and raising families as well as recording how the area has changed over time. Their research is now accessible to everyone through the National Record.



### 15 ELGIN & FORRES Seafield Primary and Applegrove Primary

SUP helped primary school pupils to explore their local history by teaching them new skills in surveying, photography and oral history.

The young people took a closer look at the urban spaces around them – from their schools to local high streets, parks and favourite places – and then used historic photographs to record and identify how the spaces have changed.



## 16 EYEMOUTH Friends of Eyemouth Fort

The Napoleonic-era fort and military barracks at Eyemouth have all but disappeared so the Friends were keen to create a record of the site's history and the remains still visible today.

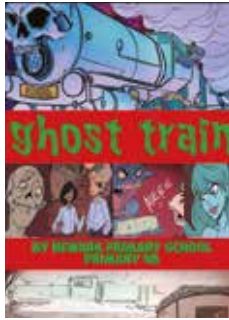
SUP taught them to do plane-table surveying and reconstruction drawing, and how to interpret plans, military records and maps.



## 17 GLASGOW Govan War Memorial

The Govan War Memorial was earmarked for restoration work so local people were keen to record how it looked before changes were made.

With support from the SUP team, they learned surveying and photography skills and their drawings and images were added to the National Record.



## 18 GREENOCK Newark Primary School

Newark Primary School pupils produced their own comic with help from SUP and Magic Torch Comics, a not-for-profit organisation working to improve literacy and share Scottish folklore through comic books.

The pupils investigated the history of the local cycle track and a former railway line from Greenock through Port Glasgow which had inspired their 'Ghost Train' story launched on Hallowe'en 2016.



## 19 HADDINGTON Haddington History Society

Members of the History Society traced the history of Nungate through archival research and by interviewing current and former residents.

Working with SUP, the group produced a film which they showcased at the 2017 Community Heritage Conference, offering practical tips and advice to other people interested in doing oral history recording.



## 20 KILMARNOCK Kilmarnock Academy

Young people attending after-school activities at Kilmarnock Academy decided to record the Edwardian parts of their school before they moved to a new building.

SUP trained the young people and group leaders in photography, creating building plans and identifying architectural features. The club members went on to create digital images, sketches and text descriptions.



## 21 LERWICK Archaeology Shetland

Locals from Lerwick recorded some of the best-preserved Second World War defences left in Europe following their training from SUP.

Working alongside archaeologists from Historic Environment Scotland and Archaeology Shetland, they undertook research and documented the military structures using lidar digital survey technology.



## 22 LOANHEAD Midlothian Memories

Midlothian residents came together to share memories of Mavisbank House and Loanhead's mining industry in a series of workshops on studying maps, interpreting historic photographs and examining artefacts.

The project was a collaboration between SUP, Edinburgh & Lothians Greenspace Trust, National Mining Museum Scotland, Mavisbank House and Loanhead Library.



## 23 MOTHERWELL Our Lady's High School

Students explored the heritage of the fifteenth century Dalzell Estate, a medieval building near their school.

SUP gave the students experience in using maps and in photography which they used to produce a digital trail and create artworks. Their work was displayed in an exhibition at the Engine Shed, Historic Environment Scotland's building conservation centre in Stirling.



## 24 PAISLEY Paisley schools

In early 2015 SUP invited Paisley school students to learn and then show off their photography skills in a competition called 'What is Your Paisley?'.

Todholm Primary went a step further and took part in a workshop to learn skills in surveying, recording and sketching.



## 25 PEEBLES Tweeddale U3A

The University of the Third Age (U3A) wanted to investigate the story of Peebles in the 1950s.

SUP trained participants in oral history recording, studying historic photographs and maps, and undertaking architectural surveys to see how buildings had changed over time. U3A shared their findings in an exhibition in Peebles museum.



## 26 PERTH Perth & Kinross Heritage

In July 2017 community volunteers worked with SUP and Perth & Kinross Heritage Trust to identify and record the medieval walls in the cellar of Christie's Bar, Perth.



The cellar is a candidate for being the place where King James I of Scotland was murdered in 1437. Following the research and investigation, the pub has been renamed the 'The King James'.



### 27 PORT GLASGOW Craigmarloch Hillfort

St Stephen's High School and Port of Glasgow High School worked with SUP and Magic Torch Comics to use their local history as a starting point for creativity.

The students explored Inverclyde's archaeology and then created their own comic book, composed a piece of music and wrote poetry based on Craigmarloch Iron Age Hillfort.



### 28 ROSYTH Primary Schools First World War Centenary

Living in a community closely linked to the Royal Naval Dockyards Rosyth, primary school students marked the centenary of the Battle of Jutland and the history of Rosyth Garden City.

SUP led workshops in four schools focusing on photography and understanding buildings. Young people collected family histories, created a tree of memories, mapped a local park and created a Rosyth treasure hunt map. Their work was included in an exhibition opened by HRH the Princess Royal and visited by Nicola Sturgeon, Scotland's First Minister.



### 29 SOUTH QUEENSFERRY Queensferry Community High School

As their school was built on a former Second World War anti-aircraft battery, S2 students at Queensferry High wanted to look for other evidence of the war in their area.

Students worked with SUP to learn about interpreting maps and aerial photographs, understanding archival material and looking for evidence in a landscape. They turned their findings into a history quiz and made models of barrage balloons.



### 30 STIRLING Arts Awards

Young people learned how to interpret old photos and maps to help them understand Stirling's past, then created their own heritage trail and artworks.

The group was supported by HES, the 'See Think Make' team and SUP, who showed the young people how to use ESRI Storymaps software to create the final trail and how to make an animated film. Everyone was rewarded with an Arts Award certificate.



### 31 STIRLING Volunteer Scotland

Based in Stirling's historic town centre, staff from Volunteer Scotland were keen to gain skills in recording not just their building but the urban heritage around them.

Working with SUP, the staff learned skills in making the most of archival materials like historical maps, aerial photographs and historical photographs, and where to find them. Practical photography workshops enabled the Volunteer Scotland team to survey their building and other parts of Stirling, adding to the National Record.



### 32 STORNOWAY Learning in Lewis

Stornoway Primary School and the Nicholson Institute studied their urban environment around Stornoway with SUP and Museum nan Eilean. Teaming discovery with surveying, the students tracked their town's changes over time using maps.

The students also explored an abandoned tower, a mystery site (a drained water feature) and a converted farmhouse, recording their discoveries with measuring, sketching, mapping and photography.



### 33 TAIN Tain and Easter Ross Civic Trust

Tain has more than 1,000 years of recorded history but it can be hard to see evidence in local buildings as so many have been harled or renovated over the years.

SUP helped the Trust to interpret local buildings and identify evidence of earlier sites and structures. The group's survey photos and sketches are now part of the National Record.



### 34 WESTHILL Westhill Academy

As the school celebrated its 40th birthday in 2019, Westhill Academy students worked with SUP to hold an open day and create a special edition of the school's newspaper using a mix of new and archive photos and stories.

The students took the lead on the celebrations, learning about event planning and management. They also created an entry for the National Record, using archives and surveying buildings.

## SOCIAL AND WELLBEING VALUES

We have listed here all the projects that came together for social and wellbeing reasons. These include community groups that wouldn't have viewed heritage as one of their interests but who are now actively engaging with the historic environment, and community groups from a diverse range of backgrounds who now actively relate to and engage with their heritage, in many cases working collaboratively.



### 35 ABERDEEN Albury Sports Centre

Volunteers from the wellbeing and walking groups at Albury Outdoor Sports Centre joined forces with SUP to mark the 90th birthday of their pavilion in 2019.

The groups devised a neighbourhood walking tour, created a display and added their research to the National Record.



### 36 ABERDEEN Torry Memories and Heritage Society

Residents living in a sheltered housing complex in Torry created a Memory Room and website based on their local history – as a way of sharing their heritage and making new friends.

SUP helped the residents to learn about local history research and oral history recording.



### 37 ARBROATH 1, 2 History Crew

Arbroath Academy's S1 and S2 after-school history group devised a historical geocache trail around Arbroath Abbey for other young people to follow. Working with SUP, the History Crew researched and photographed the town (and themselves...) and then hid their clues and geocache treasures around the Abbey grounds.



### 38 DUMFRIES Lincluden Collegiate Church

In a collaboration between Wildlings youth group, SUP and Historic Environment Scotland, young people in Dumfries are now caring for this historic site after it had suffered from years of vandalism and graffiti.



### 39 DUNDEE Worker's Education Association

WEA members uncovered the hidden stories of Scotland's conscientious objectors who chose not to fight in the First World War.

Guided by SUP, the participants recorded oral histories and created maps incorporating stories, images and multimedia content using ESRI Storymaps software. They studied archive letters and photographs and shared their findings in a storytelling session.



### 40 DUNFERMLINE Abbot House Volunteers

Volunteers working at Abbot House wanted to make a record of their much-loved historic building before it closed to the public.

The SUP team trained the volunteers in oral history recording, photography and film making, producing a film which captures the team's commitment and pride in their local heritage.



### 41 EDINBURGH Canongate Youth Club

Canongate Youth Club were inspired by SUP to have some fun with history. Younger club members went on an architectural feature treasure hunt and created cardboard models of local buildings. Older members planned, shot and starred in their own film – part tour, part ghost story.



### 42 EDINBURGH The Welcoming

Members of The Welcoming know from personal experience that it is hard for newcomers to find their way around Edinburgh, especially if English is not their first language.

After studying old maps, key landmarks and sharing stories of their experiences (how do you pronounce Cockburn St?), the group created a community map which was further developed by artist John Quiroga into a map that anyone can use.



### 43 GLASGOW Down's Syndrome Scotland

As hosts of the 2018 World Down Syndrome Congress, Down's Syndrome Scotland wanted to work with SUP to create a warm welcome for their international visitors.

Conference organisers created a community map for the three-day event, taking photos of their favourite city sites and working with local artist Jenny Speirs to make a set of postcards given out as souvenirs.



### 44 GLASGOW Glasgow Disability Alliance

Members of the Disability Alliance wanted to share their feelings about their favourite places in Glasgow and also record the daily challenges they face living in the city.

Trained by SUP in oral histories, interpreting maps and filming, the Alliance were inspired to create photos, film clips and a personalised mural map.



#### 45 GLASGOW Govanhill Baths

Opened in 1917, the Govanhill Baths were saved from closure after a sit-in in the early 2000s and are now run by the community.

To celebrate the centenary of the Baths, SUP worked with P6 and P7 pupils from Annette Street Primary School and the Govanhill Housing Association to teach photography, research and architectural history skills. The school pupils' work was used in an exhibition celebrating the Baths' centenary.



#### 46 INVERKEITHING Inverkeithing Memory Project

Inverkeithing Arts collaborated with SUP to look back at the town's past.

Older people shared their memories of local places using maps and oral history recordings. Locals of all ages created a photographic record of the many changes to Inverkeithing over the decades, which was added to the National Record.



#### 47 LERWICK Lerwick Observatory

Lerwick Observatory dominates the town's skyline and also serves as a weather station. Several former employees and local supporters of the site wanted to record it for the National Record.

SUP provided training in recording oral history interviews and camera techniques to enable the group to produce a short film about their project and the Observatory's history.



#### 48 LIVINGSTON Craigshill Good Neighbour

The Craigshill Good Neighbourhood Network worked with SUP to create an exhibition of local tales on topics such as identity, play spaces, shopping and celebrations.

Older and younger people worked together to uncover the story of Craigshill, the oldest part of Livingston new town, which was built in the late 1960s.



#### 49 LIVINGSTON The Vennie

Members of the Vennie youth club wanted to celebrate their achievement in getting support and funding to create a purpose-built skatepark in Knightsridge, Livingston.

With help from SUP, club members trained in film making and created their own community map. They also used their new survey and recording skills to create the first ever record of a skatepark for the National Record.



#### 50 OBAN Old Oban Project

The Old Oban Project brought together primary school students and older people to explore the town's history.

The young people researched and planned oral history interviews using storyboards, photos and drone filming, before recording the older members of the project in English and Gaelic.



#### 51 STONEHAVEN Home Educators

Three families of home-educated children worked with SUP on a puppetry and film workshop based on the history of Stonehaven.

The young people researched local buildings, historic characters and Stonehaven's past working life, developing their characters and storylines before making puppets and props and then producing their own film.



#### 52 SCOTLAND-WIDE LGBT History Month

LGBT+ communities across the country asked SUP to help them celebrate LGBT History Month 2019.

In Ayrshire, at a day of workshops and story sharing, local LGBT+ people were invited to explore their experiences and to create a timeline of local, personal and LGBT+ history. In Edinburgh a LGBT+ group worked with a local artist to create a community map reflecting both good and bad experiences of the city.



#### 53 SCOTLAND-WIDE Toilets and Travel

Partnered with the University of Edinburgh, SUP explored the experiences of people living with dementia – especially when it comes to using toilets in public buildings.

Working with people who have dementia, the team ran workshops in Edinburgh, Dundee and Aberdeen focused on skills such as photography, film making, interpreting archival material and surveying buildings.

## ENVIRONMENTAL VALUES

We have listed here all the projects with an environmental aim. These include communities who improved their historic environment through regeneration, reuse and adaptation.



### 54 DUNOON Argyle Street

As part of plans to regenerate Dunoon's main shopping street, local residents donned their waterproofs for a built heritage walking tour with architectural historians.

With the help of SUP, locals learned how best to record the town's buildings and their own memories of it, adding information to the National Record.



### 55 EDINBURGH Friends of Granton Castle Walled Garden

The Friends called on SUP to help them learn how to research and document this historic garden, which had fallen into disrepair and was scheduled for redevelopment.

After being able to show its historic importance, the development proposal was withdrawn and the garden is now a community space maintained by over 40 volunteers.

© Newsquest (Herald & Times) / Licensor Scran



### 56 GLASGOW Clyde and Clydesdale Amateur Rowing Clubs

SUP showed the rowing club members how to record the personal stories of past and present rowers for a new film combining their memories, old photographs and present-day footage.

The clubs partnered with the Glasgow Disability Alliance to survey the Clydesdale boat house, and the survey was used in a successful Lottery application to refurbish the building.



### 57 INVERNESS Merkinch Welfare Hall

Built as a Temperance Hall in 1914, the Merkinch Welfare Hall became unrecognisable after decades of change. But a recent redevelopment gave the community the chance to explore the building's past.

With the help of SUP, local people undertook an accurate survey of the original hall. This was added to the National Record and included in a publication about the building.



### 58 KIRKWALL Kirkwall Research and Skills Project

Orkney College students and members of the community joined SUP for a weekend of workshops, learning how to research and record the history of Kirkwall using maps, aerial photos, architectural drawings, digital resources and documents.

The group drew and photographed buildings, then added them to the National Record. After gaining GQIS software training the group also created digital maps of their area.



### 59 THURSO Friends of Old St Peter's Kirk

The Friends wanted to research the history of the church and become custodians of the site.

SUP helped by providing training to record the kirk's historic graveyard through photogrammetry and reflectance transformation imaging – a lighting technique which revealed graveyard headstone engravings invisible to the naked eye.



### 60 TRANENT Fun Friday Youth Club

Workshops at Fun Friday after-school club focused on learning about archaeology and architecture.

SUP and the local Conservation Area Regeneration Scheme team took young people on a tour of their high street, inspiring them to create model cities and imagine their own high streets.

---

## ACKNOWLEDGEMENTS

**The preparation of this publication has benefited from the input of many colleagues within Historic Environment Scotland and we are grateful to them for their contribution. The text was written by Emma Brown, Thomas Crowther, Neil Gregory, Nicky Imrie, Chiara Ronchini and Fiona Isobel Watson. It was edited by Neil Gregory, Chiara Ronchini and Robin Turner. Florence Finlayson assisted with sourcing the images.**

The publication was designed by Submarine Design; copy-editing and proofreading were carried out by Mairi Sutherland.

SUP has been delivered thanks to a large number of people. We are grateful to all of them, particularly staff with supportive roles on the project board and in IT, Finance, Communications and Human Resources. Whilst it's not possible to name everyone who played a part in the project's success we would like to make special mention of the following people:

The project was designed by a team led by Rebecca Bailey and Tertia Barnett. Chiara Ronchini successfully delivered the project as its manager, while Neil Gregory was the Project Executive. Rebecca Bailey, Lesley Ferguson and Robin Turner fulfilled Senior Responsible Officer roles.

We offer particular thanks to Chiara and her project team for their efforts over the course of the five years: Emma Brown, Gillian Conabeer, Thomas Crowther, Bryony Donnelly, Danny Dutton, Florence Finlayson, Nicky Imrie, Mindy Lynch, Peigi Mackillop, Sarah Manavis, Frances Mann, Victoria Robb, Fiona Robertson, Mark Scott, Carol Stobie and Fiona Isobel Watson.

SUP benefited from the wisdom of its advisory board which comprised: Barbara Cummins (Chair, HES), Rebecca Bailey (former Chair, HES), Katie Dargie (Glasgow City Council Heritage Officer), Lorna Ewan (HES), Lesley Ferguson (HES), Neil Gregory (HES), Fiona Jackson (Community/Volunteer group representative), Cara Jones (Archaeology Scotland), Euan Leitch (Built Environment Forum Scotland), John Pelan (Scottish Civic Trust), Lesley Riddell-Robertson (A+DS), Chiara Ronchini (HES), Jeff Sanders (Dig It!, Society of Antiquaries of Scotland), George Thomson (Volunteer Scotland), Alison Turnbull (HES) and Robin Turner (HES).

Our final thanks go to the community projects and individuals who participated in Scotland's Urban Past and to the National Lottery Heritage Fund and Historic Environment Scotland, who generously supported the project.

“ *This is exactly what I hoped  
we could achieve* ”

Friends of St John's Tower, Ayr

© Historic Environment Scotland 2019



You may re-use this information (excluding logos and images) free of charge in any format or medium, under the terms of the Open Government Licence v3.0 except where otherwise stated.

To view this licence, visit:

**[nationalarchives.gov.uk/doc/open-government-licence/version/3/](https://nationalarchives.gov.uk/doc/open-government-licence/version/3/)**

Or write to the Information Policy Team at:

The National Archives  
Kew  
London  
TW9 4DU

Or email:

**[psi@nationalarchives.gov.uk](mailto:psi@nationalarchives.gov.uk)**

Where we have identified any third party copyright information you will need to obtain permission from the copyright holders concerned.

Any enquiries regarding this document should be sent to us at:

Historic Environment Scotland  
Longmore House  
Salisbury Place  
Edinburgh  
EH9 1SH

**+44 (0) 131 668 8600**

**[www.historicenvironment.scot](http://www.historicenvironment.scot)**

You can download this publication from our website at:

**[www.historicenvironment.scot](http://www.historicenvironment.scot)**

For further information please visit:

**[www.nationalarchives.gov.uk/information-management/re-using-public-sector-information/uk-government-licensing-framework/open-government-licence/](https://www.nationalarchives.gov.uk/information-management/re-using-public-sector-information/uk-government-licensing-framework/open-government-licence/)**



This document is printed on 100 per cent recycled paper using non-toxic inks.

If you no longer need this publication, please pass it on, recycle it or return it to Historic Environment Scotland.

Scotland's  
**Urban Past**  
YOUR TOWN YOUR STREET YOUR STORY



HISTORIC  
ENVIRONMENT  
SCOTLAND

ÀRAINNEACHD  
EACHDRAIDHEIL  
ALBA



**HERITAGE**  
FUND