

D

ocument

I

t

Y

ourself

a

Zine

about

queer(ing)

archives

Hi! I am a queer grad student who just moved to Glasgow, Scotland.

Document It Yourself is about my quest to find archives of local queer narratives, with the goal of making them more interactive and accessible to the public. This zine explores different archives and queer initiatives in town, gives you a few tips if you are new to archival research or just curious about it, shows you samples of documents I found and illustrated, and helps you retrace them if you want to learn more.

The physical sites I visited are located in Glasgow (and one in Edinburgh), but you don't have to live here in order to enjoy reading this zine.

👤 Names have been redacted out of personal documents to protect people's privacy.

👁️ For the purpose of a simple layout, I only put reference numbers and authors' names on each page. All the complete sources are at the end of this zine. Lots of people have given me permission to reproduce their archival documents, so please do have a look at the reference list on p.45. 🙏

Table of Contents

Introduction	4
Mitchell Library – Glasgow Life Archive	5
Queering language.....	5
Glasgow Women’s Library – Zine, LGBTQ and Lesbian Archive	8
Care, part 1.....	8
Queering sources.....	10
National Library of Scotland – Moving Image Archive	17
Care, part 2.....	17
Bildwechsel Glasgow	19
Queering access.....	19
OurStory Scotland	22
Do it yourself.....	22
Queering methods.....	23
Life episodes, illustrated.....	23
Now what?	39
Archive visit checklist.....	39
Document it yourself.....	42
References	45
Sources.....	45
Addresses.....	48
More, more, more	50
Links.....	50
Sharing.....	51
Contact.....	51

Introduction

If you are an artist or a student, a historian or simply interested in queer history, you will soon notice that finding a variety of queer archival documents isn't always easy. I started researching queer archives in Glasgow for my course and art practice. However, I ended up turning the focus of my project onto archival methodology and politics instead. There was just so much to be said about the radical acts of reclaiming queer histories and the methods used to document them.

Being able to tell a story, and having the language to talk about yourself, can give you confidence and a strong sense of identity. Where you lack the words and the confidence to tell your story, you can feel as if you have lost your self. Telling your story may even be a matter of life and death. If you cannot name and narrate your identity, you may lose a sense of who you are, what you are doing and why it is worth continuing. (...)

Where voices are unheard, hidden or suppressed, the images and representations of a community may be stereotyped and discriminatory, constructed about the community by those on the outside. LGBT (lesbian, gay, bisexual and transgender) people have experienced social exclusion and marginalisation, and their stories have been neglected or distorted. Their lives and loves have been characterised as wrong: mistaken in medical or moral terms. Their choice has been to understand themselves, if at all, in alien terms (Valentine, 2008, p.2).

Mitchell Library - Glasgow Life Archive

Queering language

Queer archives are scarce in general. When you find documents, the way they are catalogued does not always represent the whole spectrum of terms queer people use to describe themselves.

While there is a diverse terminology for sexual identity, the [US] Library of Congress distills it into variations of lesbian, gay, bisexual, and homosexual. Meanwhile, we are queers and queens, and transgender, and dykes, and bull daggers, and butches, and lipstick lesbians. (...) "Queer" represents a wide range of sexual identities and expressions. It was a term of the working class and used by people of color from early on in the gay liberation movement (de la tierra, 2008, p.98).

Dated terms like 'sodomy' (see next page) are to be expected in historical documents, but updating the index would help making archives more welcoming to people researching the history of their own community.

'Queer' is an important word, because it is a slur reclaimed by its targeted group. Institutions have the resources to adapt their language so that it reflects the way people name themselves. Not doing so further alienates communities and reinforces systemic oppression. Institutions should support, uplift and amplify marginalised voices, especially those of queer, trans or non-binary people who also happen to be people of colour, sex workers, working class or unemployed, people with disabilities or mental illness, etc.

"The language and discourse of liberation and transformation recognizes and honors the right of all people to name themselves." (Abalos (1999) cited in de la tierra (2008, p. 97.)

LGBTQI

see SODOMY
LESBIANISM

Our Story Scotland organisational records, inc. magazines, other publications, emails, minutes etc

TD1904

Case of female sodomy in Glasgow
Presbytery minutes, 1625, CH2/171/36

Having more index cards with more varied and accurate terms referring to the same files could be a first step in the right direction, but it's not an easy one.

[They] may be terms that "represent shifting and overlapping sexual and gender identities," but in the library "books about these identities will be assigned static subject headings that collate sometimes widely divergent representations of gendered selves." (Drabinski, cited in Eichhorn, 2014, p.141)

Rish & mercall

could
some

Compairet Elffred fawle and Margarat domas
parifhioner of Gylifhame who
upon the informatic of their flanderous beha-
vior of sodomy were inhabite others copany
and the said Elffred comandit to put away out
of her copany the said Margarat under the
haine of excommunication...

Miller
Jack

Elffred

Juste Elffred parifhioner of backcar being
fomendit for the flander of her difobedience

Miller

Another step that institutions can take to support marginalised voices is to offer archival space to groups that work on documenting their own narratives. This is what the Mitchell Library has done by allowing OurStory Scotland to store their organisational records in their Glasgow Life collection. In the files (ref.TD1904), you can see the steps taken by OurStory Scotland in order to create local queer archives. (more at p.22)

Archiving Meeting 13 August 2002

Research Interests

- see separate document: Establishing LGBT Archives in Scotland
- researcher's role
 - make connections/links
 - find out best practice
 - see what we and others can learn from the lives of our community
 - help to find funding: research can often attract funding

Funding

- small pilot project, such as for oral history and/or exhibition/performance
- longer term projects that might feed into a national archive for Scotland

How to Proceed

- collection of published/printed material can proceed, but would eventually need cataloguing and housing – can be a burden if not thought out; JV trying to find out if we can link to one of the major city/national libraries
- collection of life stories / oral histories:
 - volunteers need training (funding useful here) in interviewing and perhaps transcribing
 - issues of ethics, confidentiality and copyright need to be established
 - can start establishing contact with people who would be interested in telling their stories
- exhibition
 - collecting artefacts and quotations around a particular theme
 - can proceed now
 - should try to retain in archive, and so start thinking about this now
 - whatever we do should be able to build up*

* important to make any cataloguing consistent/available to other projects

JV

In the files (ref.TD1904), you will also find, amongst other things:

- Issues of Pulse magazine (from 1992), Scotsgay magazine (until 2003) and Gay Scotland (until 2003)
- Historical flyers for queer events like Glasgay
- A shiny binder full of music sheets and clippings from Glasgow's Gay Men Choir (1998)



Glasgow Women's Library – Zine, LGBTQ and Lesbian Archive Care, part 1

At the Glasgow Women's Library, like at most archives, the documents are stored in acid-free paper files, which are marked with a reference number. The files sometimes come with a list of documents, so you can see in a quick glance what each one contains.

The files are then grouped together thematically and stored in acid free cardboard boxes. Paper that contains acid turns yellow with time and deteriorates quicker. It's important that the temperature in the facilities remains stable, cool, and dry.





Archival Handling

- Poor handling is just as much a threat to archives as fire or flood
- Keep things in the order in which you found them, make sure you have enough space to look at items and that the table is clean and dry
- Make sure that there is no food or drink in the vicinity
- Do not use hand creams before handling material and make sure your hands are clean and dry
- Turn pages with care
- Don't fold pages, tear or cut documents
- Report any mould to the archivist – mould can be any colour and is potentially dangerous to health
- Never use a pen when consulting archives
- Use a soft pencil (2B) for making notes and for marking items
- If any pages are stuck together do not try and open them but inform the archivist
- Never use sticky tape, glue or tippex
- Try not to touch the main text and do not trace or lean on items
- Do not photocopy items which are badly torn, tightly bound or faded
- When taking digital images do not use a flash

Glasgow Women's Library, 15 Berkeley Street, Glasgow G3 7BW
Tel 0141 248 9969 Email: info@womenslibrary.org.uk Website: www.womenslibrary.org.uk
Find us on Facebook: www.facebook.com/womenslibrary Follow us on Twitter: @gwickettle
Registered Company No: 178507 Charity No: SC029881



- Keep items as flat as possible
- Newsprint is very fragile, so take extra care when handling
- If conservation tape has been used, please tie back after use

When you work with archival documents, it's important to make sure you handle them with care, so that they remain in good condition for many more years. This list from the GWL contains common advice for handling archival documents.

Glasgow Women's Library, 15 Berkeley Street, Glasgow G3 7BW
Tel 0141 248 9969 Email: info@womenslibrary.org.uk Website: www.womenslibrary.org.uk
Find us on Facebook: www.facebook.com/womenslibrary Follow us on Twitter: @gwickettle
Registered Company No: 178507 Charity No: SC029881



Queering sources

The DIY, low-budget nature of zines has long made them a great medium to amplify marginalised voices and political messages that wouldn't make it into mainstream media. While they are still being made in 2017 (case in point – you are reading one), many people now use blogs or social media to the same effect.

Queer Gazet by Queerilla

I was so happy to find out a person from Belgium was making a queer zine. It must have been in 2003. I met Ben at an activist gathering in Ghent when I still lived in Hasselt. Queer Gazet, edited by the Queerilla collective from Ghent (mainly by Ben), opened a world of queer politics for me. The zine was especially important to me for its views on transgender identities. I was exploring my own gender identity in this world and often felt confused by it. Queer Gazet really helped to think about stuff that no one else talked about or even understood. There was not yet a queer/trans feminist movement like there is today. Even though I didn't (and don't) identify as trans, transgender issues somehow did (and do) affect me. Because I don't fit in the narrow gender boxes that society has set out for us (as a "girl" I'm supposed to do and be certain prescribed things and not be or do things like boys), it helps to read the thoughts of others who break away from confining gender identities/expressions. Queer Gazet also made an issue about suicide that was very eye-opening and that I should read again some time soon. The zine was open for contributions from people outside of Queerilla which made it a platform for a variety of voices who were interested in queer activism. Queerilla still exists, but the zine is no longer made, nor reprinted:
<http://queerilla.wordpress.com/>

Zine collections, like the one at the Glasgow Women's Library, preserve these artefacts that were and are still important to queer communities.

Asexuals in Media

Examples of Asexuals in the media are:

- **Sherlock Holmes** (Despite modern adaptations)
- **Harry Potter**: While the word "Asexual" was never used, J. K. Rowling said in an interview that Charlie Weasley is more interested in dragons than women (and he's not gay, either).
- **Les Misérables**: Enjolras is specifically stated to have no interest in women, and his mistress is his country.
- **Dexter**: Dexter Morgan is uninterested in sex, but willing enough to keep his wife, Rita, convinced that he's a "normal man".
- **Game of Thrones**: Aerys I apparently never consummated his marriage with his wife. It was said "Aerys would sooner bring a book to his bed rather than his wife" and Varys claims to have been asexual even before he was castrated.

Shades Of Grey

People who identify as Aze can include, but are not limited to:

- people who occasionally experience sexual attraction
- people who experience sexual attraction, but a low level
- people who experience sexual attraction and drive, but not strongly enough to want to act on them
- people who are asexual but have a libido that they do act on
- people who can enjoy and desire sex, but only under very limited and specific circumstances
- people who experience limited sexual attraction randomly or confusingly (with no clear pattern in gender or situations)

Sex-averse

Someone who is opposed to having sex. They may not want to talk about sex, use sexual images, etc.

Sex-favorable

Someone who likes and is rewarded in having sex.

Sex-indifferent

Someone who is indifferent to the idea of sex or participating in it, a general attitude of "meh" towards sex.

Sex-positive

It is possible for an asexual to be repulsed by sex on a personal level while being sex-positive towards humanity as a whole.

Sex-repulsed

People who find sex, the idea of, sexual talk, sexual images, etc repulsive, disgusting, or actively disturbing. Some sex-repulsed people are repulsed by all things sexual, while others are only repulsed by certain things. The degree of repulsion varies from person to person, but is considerably stronger than in sex-averse.



dyke
dreams.

Allie
Photo
Here

Feminine Wetness

THE LGBT COMMUNITY: THE PUBLIC IMAGE

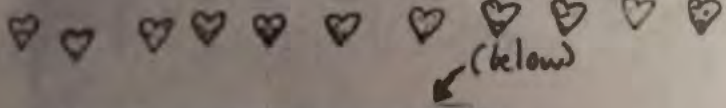


THE LGBT COMMUNITY: BEHIND THE SCENES





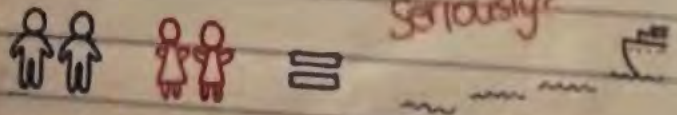
Hopefully I'll go see
 Austin Powers & Never
 Been Kissed this week (Drew
 Barrymore's such a cutie)
 Also can't wait for new
 Clea du Val flick 'But I'm
 a Cheerleader' 'bout girls
 in a homosexual-rehab
 camp. Clea plays a 'tough
 cutie' who falls in love
 with Natasha Lyonne



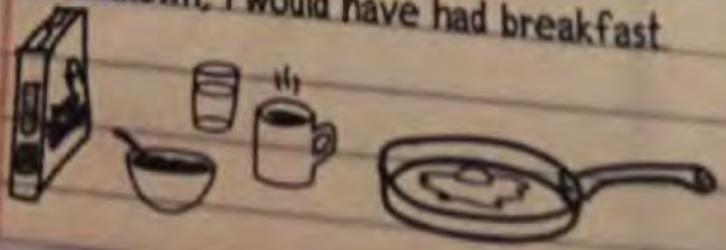
Cleopatra & 'Q,' Cleopatra & 'A,' Cleopatra & 'T'
 Michelle Williams (left) and Natasha Lyonne in But I'm a Cheerleader

GB 1534 ZN/B/06/zines/B/6/1
 GB 1534 ZN/A/10/01

I don't care if I fail this assignment.
 I really don't. Mark it however you like.
 It won't change anything. I'll still be a
 massive queer and you'll still be an RE
 teacher who could have jumped in and said
 something to that kid who said that the
 Great Flood was caused by gay marriage
 I mean.

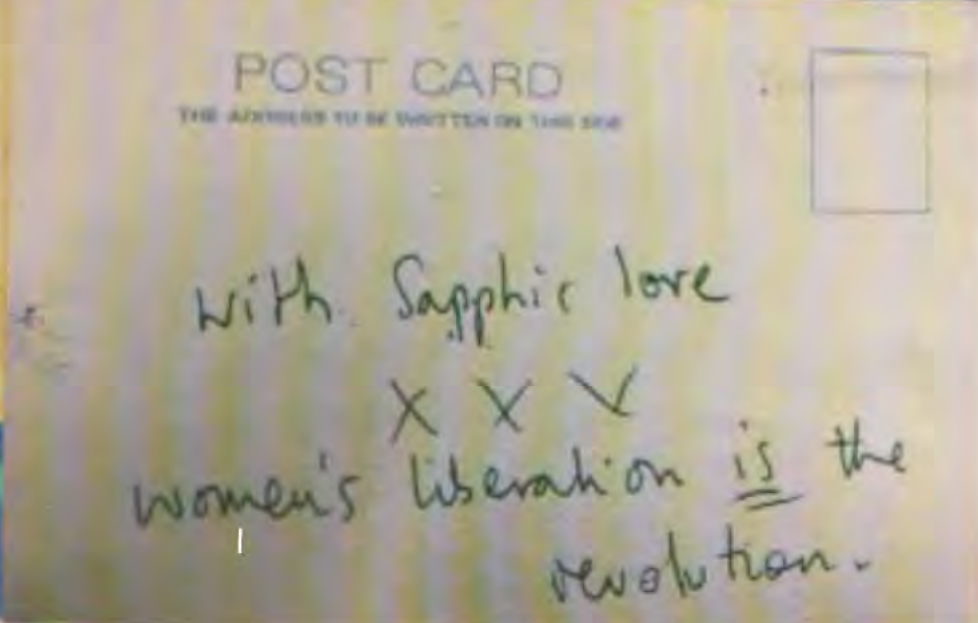


I genuinely did not know when I got up for
 school this morning that I would be blamed
 for the total destruction of the planet.
 If I'd known, I would have had breakfast.





The archives at the Glasgow Women's Library also give insight into personal queer stories.



For example, in the records about the creation of Sappho magazine, one can find old photos, postcards and letters.

National Library of Scotland - Moving Image Archive

Care, part 2

If paper documents and other artefacts are fragile and should be handled with care, the same goes for old films. At the Moving Image Archive, I learned that some films have particular problems when they are first collected. Acetate film, for example, can with time shrink or become brittle. When it happens, the film starts smelling like vinegar (acetic acid). The stinky rolls of film are kept together in a vault until they can be restored and hopefully digitised.



Another example: nitrate film is extremely flammable and can sometimes even spontaneously combust. It is very important to store it safely and away from the rest of the collection.



Old video documents will rarely arrive at the archive in pristine condition. Rolls of film can be dirty, scratched, mouldy, discoloured or show shaky images. Films waiting for a makeover are stored according to their issues.

The restoration team uses chemical processes to save as much as they can. When films are digitised, they go through a big machine with a digital camera that photographs every frame. The team then uses a software to correct colours and image stability.



DIRTY FILM VAULT

As a visitor, you can have access to films like *Coming Out*, a 1983 “television documentary about Scottish society’s attitudes towards homosexuality.” (ref.T2326)



bildwechsel Glasgow

Queering access

Still in the context of my course, I got the opportunity to meet someone from the Glasgow branch of bildwechsel. According to their website:

bildwechsel is an umbrella organisation for women, and their communities, who are involved in media, culture and art.

recognising and celebrating the diverse and changing communities we live and work within we use the term woman+ –to reflect our inclusiveness to those that support us and work alongside us.

with its main base in hamburg, bildwechsel acts as a platform and as an infrastructure to:

- *to support and develop their own work, projects, ideas,*
- *to find out about the work of others,*
- *make connections,*
- *develop new initiatives and*
- *build up archival collections that represent their work.*

(bildwechsel, 2015)

They have growing collections of art zines, artworks, art films, video postcards and diaries, TV magazines, historical footage of events and political movements, and much more. A significant part of their collections is from or related to queer artists.

As an organisation and community initiative, bildwechsel also works on making archives more accessible in various ways. One of their projects, the videocastle, consists of a digital interactive space, where visitors can explore rooms and find samples from the video collections.





idee / realisation / buch / kamera / ton /
 licht / good girls / requisite / maske /
 dramaturgie / schnitt / ausstattung /
 produktion / aufnahmeleitung / catering /
 assistenz:

lily besilly / stefanie jordan

Here is a sample film from the art video collection at bildwechsel Glasgow.

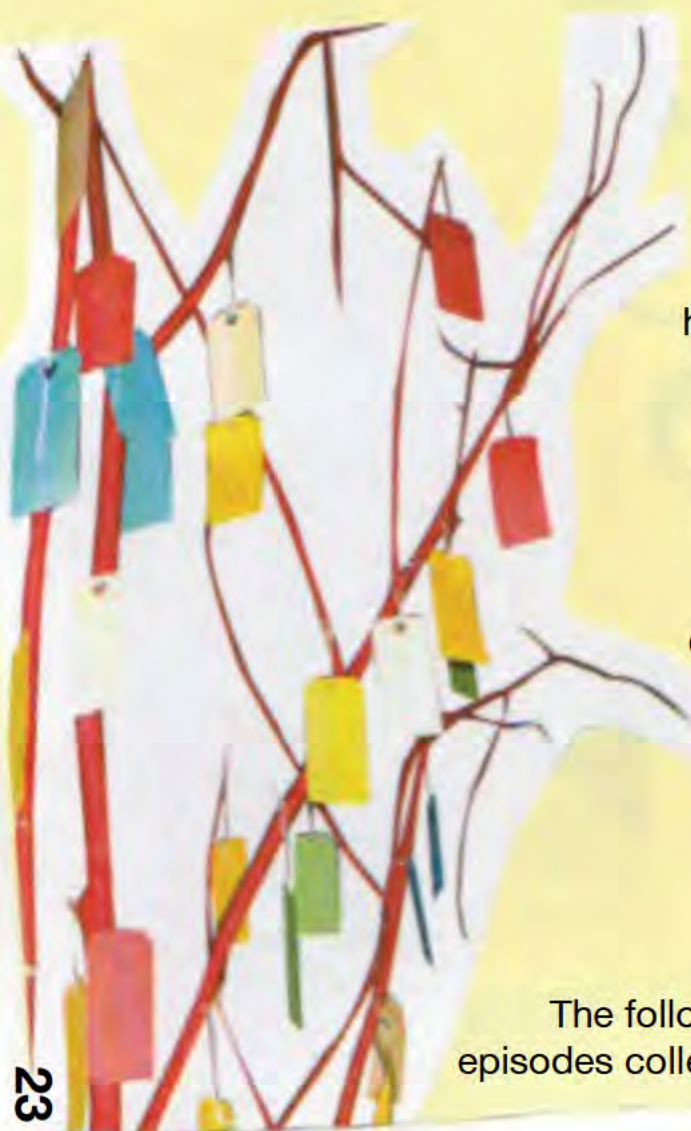
From the outset [OurStory Scotland's] aims were to collect, archive and present the life stories and experiences of the LGBT community in Scotland in their own words and images, since representations of our community have tended to be stereotyped and discriminatory, constructed about us rather than by and for ourselves.
(Valentine, 2012)

To achieve this, they use multimedia storytelling, with handwritten life episodes, recorded oral histories, interactive workshops, filmed performances, video diaries, community events (like a queer Ceilidh), collected art projects, comics, caricatures, masks, art exhibitions a reminiscence box with memorabilia for the public to handle, and documented feedback about these projects.

OurStory Scotland displays some of their archive online and some at partner institutions, like the life episode collection, stored at National Museums Scotland.

Life episodes, illustrated

The following pages showcase a sample of handwritten or typed life episodes collected by OurStory Scotland. I illustrated them with collages.





We ate our sandwiches and then, still in our motorbike jackets, we had our first kiss. The wind blew through our long hair and I remember the feel of our beards entwining, the sound of our jackets being pressed together, and the smile on his face.

No one saw us except the sea birds. The fulmars hovered and circled effortlessly above and below us. Some passed close by and saw our embrace, but they did not reject us.

I Lost my Virginity in a loft
with lots of spiders which I'm
Scared of but the sex was
great call me!



I remember the first time I came through
to Aberdeen to meet other lesbian
women... I ended up thinking I
wasn't a lesbian - as they watched political
programmes, had educational books, mis-matched
furniture. The women had short hair, they
were mannish. Nothing like me, I liked
Coronation St, read the Bibens book and had
long hair. My furniture



matched... totally put me off - I
decided then "I'm not gay". Came out years later
though...



In my final year of Primary school, I first remember then thinking I was gay. Our classroom teacher treated us to watching the film 'Titanic'. I distinctly remember all the girls expressing how much they fancied Leonardo Dicaprio (Jack) & the boys fancying Rose (Kate Winslet). I thought about it, and realised how much I fancied Jack.

Outraged at the billboard posters put up by Brian
 Souter saying keep the clause (2a) We borrowed
 a friends van + ladders and begged paint
 from supporters and drove round Aberdeen painting out
 and graffitiing posters every day for days. The posters
 we de-faced were replaced ~~at~~ daily. We worried
 about being stopped by the police but were only ever
 chased by harbour police ... + got away ~~to~~



My guidance teacher took me out of
RE when I was fourteen because
some girls complained that I was
gay. He said he'd be distraught if
his kids were gay and told me to act
less like a ... "what's the word again?
homo ... something?"



Durham 1970.....

We met because we had both chosen as postgraduates to live in an old farmhouse rather than on campus. I was a physicist and was so pleased to discover that he was not - he was a sociologist with a similar interest in music.

We spent almost every evening, till two o'clock, talking about ideas, aesthetics, the arts, politics and ecology. Then after six months he gave me a short questionnaire, specially designed for me, asking me about the extent to which I would consider having a physical relationship with another man.

YES NO

I had never considered such a possibility before, but I could not think of any reason in principle to say no.

Things then moved very quickly and within a few weeks we had started an intimate physical relationship!



I remember that it was
sometime in 1976 that the Tom
Robinson Band brought out their hit
single 'Sing if You're Glad to be Gay'. I used to
listen to it on the radio in my bedroom with the
volume turned down low so that my parents couldn't hear.
Of course, if it was mentioned on TV at the time my father
would make some remark about 'bloody perverts' and I'd try

to make myself invisible behind a book or something. It was
even more embarrassing than watching Pan's People on
Top of the Pops when my Da was in the room. Still, that
song meant a lot to me – it was like a lifeline – and
I eventually summoned up the courage to
buy the record.

You are now leaving

LESBIANVILLE USA

Come back again!


I used to live in a state with not one, but two gay meccas, Northampton (aka Lesbianville USA) and Provincetown. Because there was a strong, and vibrant lesbian community and I often dated men, my identity as bisexual usually got lost in assumptions. It was only when I was somewhere else that I got to be queer. Usually these were locations where the G's and L's were complaining about being marginalised. Oh well, I've never managed to fit in.

I suppose that means I'll get to be bi here in Aberdeen, if only I can figure out how to meet people. How on earth do you manage that when no one will look you in the eye?

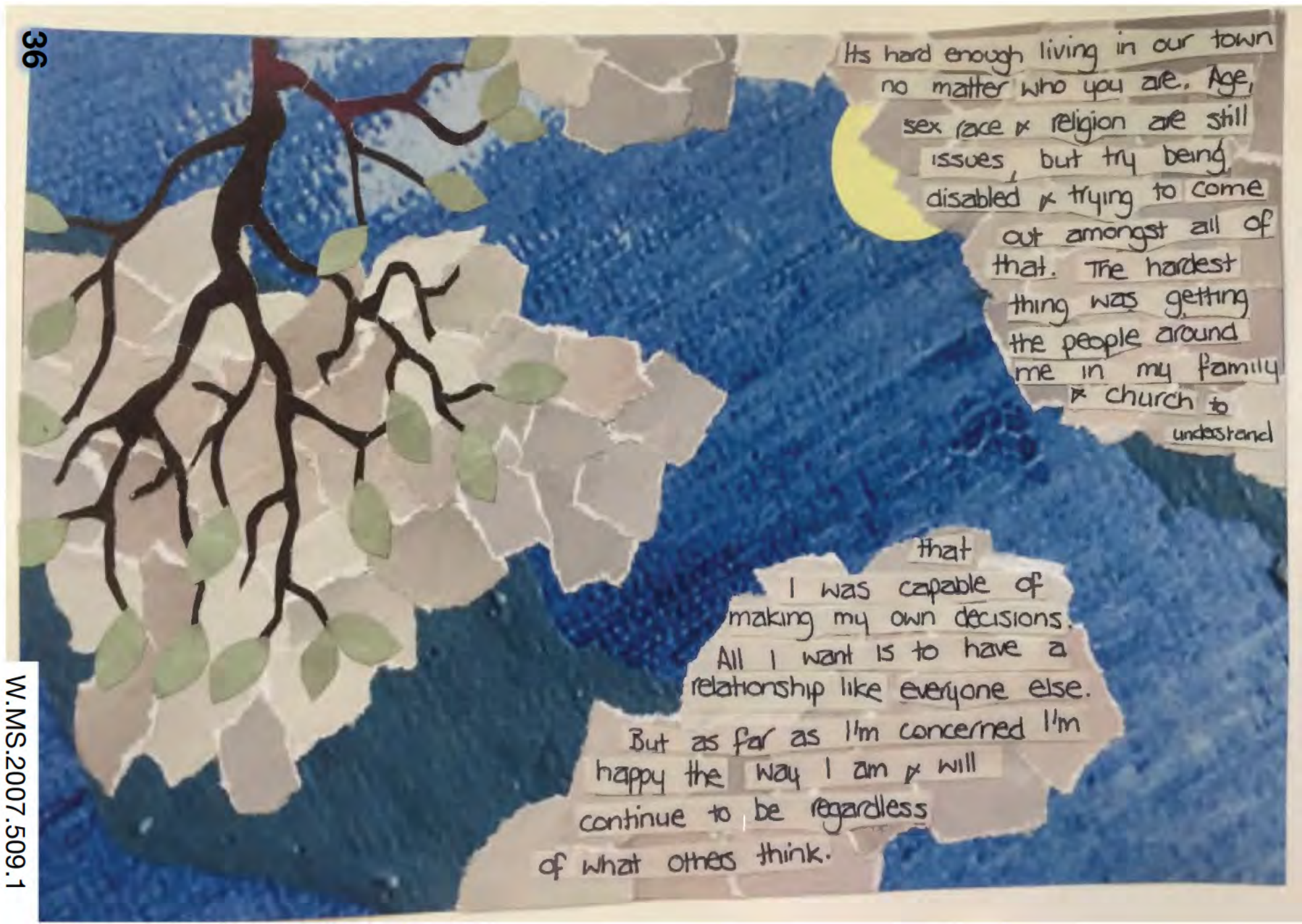


EASTER 1985

WATCHING THE ROCKY HORNER PICTURE SHOW' AND REALISING I WANTED TO BE FRANKENFURTER.



I was in London for a drama course and I'd decided to pocket the money I'd been given for official accommodation and instead trust to meeting up with a guy and sleeping over. I went to the A&B Club and started talking with a G I. He was strong and proud and wanted to show me how tough he was. He invited me to punch him in the stomach. I tried, but hated the idea of hurting him, and failed miserably. When he suggested that I drive his Chevrolet back to his place, as he was too drunk, I (16 and non-driver) upped and left. But that was my chance of a room for the night. I went on to a gay disco, and danced desperately for a couple of hours, and then left, tired and worried. I walked through Victoria, and asked a stranger if he knew of any cheap accommodation. I had an idea he might offer something. He did. He was about 60 and apparently kind and gentle. He took me back to his flat. When I attempted to sleep on his floor he said he could only let me stay if I shared his bed. I asked why I couldn't sleep on the floor - he said it might damage the carpet. So I left and walked the streets at 4am, and even hitched at any passing motorists, even in little side streets. A guy stopped. This one also offered me his bed, but this time he agreed that I could sleep on the floor. I was so grateful. The next day he took me to the drama course, where I went through pretending to be a wall or a flower - but not a wallflower!



Its hard enough living in our town
no matter who you are. Age,
sex race & religion are still
issues, but try being
disabled & trying to come
out amongst all of
that. The hardest
thing was getting
the people around
me in my family
& church to
understand

that
I was capable of
making my own decisions.
All I want is to have a
relationship like everyone else.
But as far as I'm concerned I'm
happy the way I am & will
continue to be regardless
of what others think.

I studied at a convent school in Calcutta, India. I was 8 years old. There was a girl I really liked, called ~~_____~~. I wrote an essay about my best friend, like everyone else - For some reason mine got read out to the whole class. Everybody liked it and were clapping. She was blushing, like me. I wrote the truth, that she was beautiful, funny and I liked her very much.



$0 - 2 = -2$
 $2 + \dots$
 $7 - 4 = 3$

$7 - 8 = -1$
 $12 - 5 = 7$
 $\dots 5 =$

I once wrote a poem about myself. The last lines of the poem were

I've been hetero and LGBT

I'm not that I'm all that

I'm perfectly able to identify

Simply as me.

It kind of sums me up. My journey has been a fluid discovery of myself, claiming and rejecting identities, trying to find the one that fits best. Through that process I have come to realise that I have been, and therefore am, all of the labels, but mostly I'm just me.

In my teens I said I was bisexual. At the age of sixteen I came out as lesbian. I had a seven year relationship with a wonderful woman but that was not the whole story, that was not the whole me. At the age of 25, I started the process of taking hormones and living and expressing my masculinity. I even have 'male' on my birth certificate these days, but I also kept my old birth certificate. One day I'll frame them together in a picture frame and laugh at it knowing none of those birth certificates are adequate.

I'm transgender, a trans-man and I'm proud to acknowledge

that. I now live with my gay male partner. People couldn't understand that at first and not just straight people. A lot of lesbian and gay folk had difficulty understanding why a gay man and a trans-man would get together, but the truth is, both my partner and I looked beyond the labels and saw each other for real. It's such a free place to be. I don't care how other people view me. I know what I like, what makes me

comfortable, happy and free,

and I'm not bothered what you
want to call it.



Now what?

Archive visit checklist

Are you planning to research archival documents for the first time? The first visit at an archive can be a little bit intimidating. Here are a few things to think about before you start.

Remember to plan early – these steps can take several weeks!

In advance:

- Look if the archive of your choice as an online catalogue
- In which case, note the reference number of precise documents you would like to see
- Find out about eventual copyright policies
- Contact the archivist/curator for questions and to make an appointment if applicable
- Some archives are only open to researchers or students, so ask about those policies too

Right before your visit:

- Plan some time, so you are not in a hurry
- Eat well – you can't bring snacks with you
- Bring a bottle of water to keep in your bag – you can't bring coffee either!
- Bring sharpened 2B pencils and an eraser
- Bring a camera/phone and charger
- Otherwise, bring a folder for your photocopies
- Turn off the flash
- Avoid hand lotion
- Wash and dry your hands 🙄

During your visit:

- Ask for help if the index system is confusing (it can be!)
- Follow the handling instructions carefully
- Write the reference numbers of every copied document on the copyright form
- When you're done with it, make a copy of that filled out form for you to keep – it'll make referencing easier later on
- If you don't have much time, take many pictures for later
- Use the index sheets to skim through files and save time
- Have fun! 😊

After your visit:

- Follow up with the archivist/curator
- Get written permission to use images in your projects
- Reference the documents properly
- Inform yourself about the ethics of using archival documents – for example, are there other people's identifying personal details on your copies? How do you plan on using them or discarding them when you are done? When in doubt, check in with the archivist.

Document It Yourself

When you are part of a community of activists, advocates or artists, the task of archiving your histories and projects is often not a priority. People work very hard towards their goals, which range from radical societal change to simply supporting each other and trying to survive together within oppressive systems. Archiving these narratives from first-person points of view is very important, but not easy.

If you have the energy, time and resources to document what your group is doing and going through, here are a few things you can do:

In your group

- Research how other groups started their archiving process and/or contact them for tips
- Record or write down what happens in your meetings
- Screenshot your social media posts (especially when your posts have been wrongly flagged or removed in the past)
- Discuss the ethics of what you document, especially when you deal with sensitive subjects or personal information
- Keep a shared hard drive or free online storage account
- Whenever possible, keep your physical documents in a dark, cool and dry space
- When possible, use acid-free paper and cardboard to store your items
- Organise your archives as soon as you create them – it's easier to sort a few documents in different files on the day of than thousands of documents 3 years later
- Take turns and ask for support
- If you choose to make your archives public, you can keep a blog or a website, have exhibitions or viewing parties, etc.
- Approach existing queer archives (physical or online) to see if your documents might interest them!
- Make zines. 🤖

By yourself

- Learn how to digitise paper documents and videos
- Organise your old photos, artworks and letters
- Get together with other queer people and record oral histories
- Interview queer friends or family members who were alive before the internet
- Help them sort their stuff and old pictures
- Keep a diary, a blog, or a social media account
- Approach existing queer archives (physical or online) to see if your documents might interest them!
- Make zines. 🧐
- Ask activist groups or community projects if they need help or money to keep their own archive running
- When possible, use acid-free paper and cardboard to store your items

References

Sources

- Page 4 Valentine, J. 2008. Narrative Acts: Telling Tales of Life and Love with the Wrong Gender. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*. **9** (2), 34 pages. [5 Dec. 2017]. Available from: <http://www.qualitative-research.net/index.php/fqs/article/view/412/896>
- Page 5 de la tierra, t. 2008. Latina Lesbian Subject Headings: The Power of Naming. In: Roberto, K.R. ed. *Radical cataloging: essays at the front*. Jefferson, N.C: McFarland, 94-102.
- Abalos, D. (1999). Perspective: choosing between the languages of oppression and liberation. *The Hispanic Outlook in Higher Education*. **9** (17): p.18. Cited in de la tierra, t. 2008. Latina Lesbian Subject Headings: The Power of Naming. In: Roberto, K.R. ed. *Radical cataloging: essays at the front*. Jefferson, N.C: McFarland, p.97.
- Page 6 Eichhorn, K. 2014. *The Archival Turn in Feminism: Outrage in Order*. Philadelphia: Temple University Press, 123-153.
- From the Glasgow Life Archive at Mitchell Library [18 Oct. 2017]:
'LGBTQI' index card
Case of Female Sodomy in Glasgow Presbytery Minutes, 1625, ref. CH2/171/36
- Page 7 From the Glasgow Life Archive at Mitchell Library [18 Oct. 2017]:
'Archiving Meeting 13 August 2002' in OurStory Scotland Organisational Records, ref. TD1904
- Page 8 From the Glasgow Women's Library [20 Nov. 2017]:
Archival file and box, photos by me

Page 9	From the Glasgow Women's Library Archive [20 Nov. 2017]: 'Archival Handling' sheet
Page 10	From the Zine Archive at Glasgow Women's Library [20 Nov. 2017]: Cunt & Paste, ref. GB 1534 ZN/C/13
Page 11	A Handy Guide to Asexuality, ref. GB 1534 ZN/A/14
Page 12	Dyke Dreams, ref. GB 1534 ZN/D/5/1
Page 13	Hens Tae Watch Oot Fur, ref. GB 1534 ZN/H/03/zines/H/3
Page 14	Bombshell, ref. GB 1534 ZN/B/06/zines/B/6/1 The Animals and the Ark and the Rainbow, ref. GB 1534 ZN/A/10/01
Page 15	Fabulous Babes, ref. GB 1534 ZN/F/01/zines/F/1/1
Page 16	From the Lesbian Archive at Glasgow Women's Library [20 Nov. 2017]: Postcard and montage poster, ref. Sappho 2/3
Page 17	From the Moving Image Archive, National Library of Scotland [22 Nov. 2017]: Vinegar Syndrome, photo by me
Page 18	Dirty Film Vault, photo by me <i>Coming Out</i> . 1983. [Original: 16mm]. Scotland: Scottish Television. Ref. T2326
Page 19	Family name, INITIAL(S) (or company name). Year. <i>Title</i> . [Online]. [Date accessed]. Available from: URL bildwechsel. 2015. <i>bildwechsel</i> . [Online]. [5 Dec. 2017]. Available from: http://www.bildwechsel.org/info/en/index.html
Page 20	bildwechsel. 2017. <i>videocastle</i> . [Online]. [5 Dec. 2017]. Available from: http://durbahn.net/videoschloss/index.html
Page 21	From bildwechsel Glasgow [27 Nov. 2017]: Jesses Maria. 1993. [DVD]. Lily Besilly and Stefanie Jordan. dir. Germany: self-produced. ref. bw967

Page 22 Valentine, J. (2012). Turning Out to Make History: OurStory Scotland. *History Scotland*. [Online]. **January/February 2012**, p.30. [5 Dec. 2017]. Available from: <https://www.ourstoryscotland.org.uk/research/pres/TurningOutToMakeHistory1.pdf>

Page 23 Valentine, J. (2012). Turning Out to Make History: OurStory Scotland. *History Scotland*. [Online]. **January/February 2012**, pp.30-31. [5 Dec. 2017]. Available from: <https://www.ourstoryscotland.org.uk/research/pres/TurningOutToMakeHistory1.pdf>

OurStory Scotland. 2017. *OurStory Scotland*. [Online]. [5 Dec. 2017]. Available from: <https://www.ourstoryscotland.org.uk>

Page 24 From OurStory Scotland Archive at National Museums Scotland [21 Nov. 2017]: W.MS.2007.563.1

Page 25 W.MS.2007.481.1

Page 26 W.MS.2007.493.1

Page 27 W.MS.2007.452.1

Titanic. 1997. [Film]. James Cameron. dir. United States: Paramount Pictures, 20th Century Fox, Lightstorm Entertainment.

Page 28 W.MS.2007.443.1

Page 29 W.MS.2007.542.1

Page 30 W.MS.2007.562.1

Page 31 W.MS.2007.570.1

Page 32 W.MS.2007.435.3

Page 33 W.MS.2007.494.2

Page 34 W.MS.2007.439.1

Page 35 W.MS.2007.419.2

Page 36 W.MS.2007.509.1

Page 37 W.MS.2007.412.1

Page 38 W.MS.2007.497.2

Addresses

All the archival documents in this zine can be found at the following institutions:

Mitchell Library - Glasgow Life Archive

wheelchair accessible

Level 5, The Mitchell Library
North Street,
Glasgow G3 7DN

Telephone: 0141 287 2910
Email: archives@glasgowlife.org.uk
<http://www.glasgowlife.org.uk/>

Glasgow Women's Library – Zine, LGBTQ and Lesbian Archive

wheelchair accessible

Glasgow Women's Library
23 Landressy Street
Glasgow, G40 1BP

Telephone: 0141 550 2267
Email: info@womenslibrary.org.uk
<https://womenslibrary.org.uk/>

National Library of Scotland - Moving Image Archive

wheelchair accessible

Kelvin Hall
1445 Argyle Street
Glasgow, G3 8AW

Telephone: 0845 366 4600
Email: movingimage@nls.uk
<https://www.nls.uk/collections/moving-image-archive/>

bildwechsel Glasgow

As of 2017, bildwechsel Glasgow doesn't have a fixed address.
Write them to ask your questions.
Email: bwglasgow@gmail.com

bildwechsel's main address is at:

bildwechsel
Kirchenallee 25
20099 Hamburg
Germany

Telephone: +49 (0)40 246384
Email: info@bildwechsel.org
<http://www.bildwechsel.org/info/en/>
<http://durbahn.net/videoschloss/index.html>

National Museums Scotland - OurStory Scotland Archive *wheelchair accessible*

Research Library, level 3
Chambers Street
Edinburgh, EH1 1JF

Tel: 0131 247 4137
Email: library@nms.ac.uk
<https://www.nms.ac.uk/>

Dorothy Kidd, Senior Curator
Tel: 0131 247 4076
Email: d.kidd@nms.ac.uk

OurStory Scotland

Email: info@ourstoryscotland.org.uk
<https://www.ourstoryscotland.org.uk>

**More, more, more
Links**

www.lgbtarchive.uk

www.queerarchivesinstitute.org

www.digitaltransgenderarchive.net

www.thewhoresofyore.com

www.qzap.org/

www.autostraddle.com/50-zines-by-queer-people-of-color-184692/



Sharing

This zine is free and cannot be sold or used for commercial purposes, but you can make as many copies as you want, share it, or give it away!

Go to documentityyourselfzine.wordpress.com to find:

- a PDF formatted for reading online/downloading
- a PDF formatted for printing
- printing and binding instructions
- an audiozine with the same content

Contact

Send questions/comments at documentityyourself@gmail.com

Thanks for reading!





Acid Free

Light Fast



100% RECYCLED
Recycled

2009

CONSERVATION BY DESIGN LIMITED
THE CARE WORKS, BLOFORD RD, 27AV
YORK (01753) 61515 FAX 01753 61521
www.conservationsbydesign.co.uk
MADE IN GREAT BRITAIN