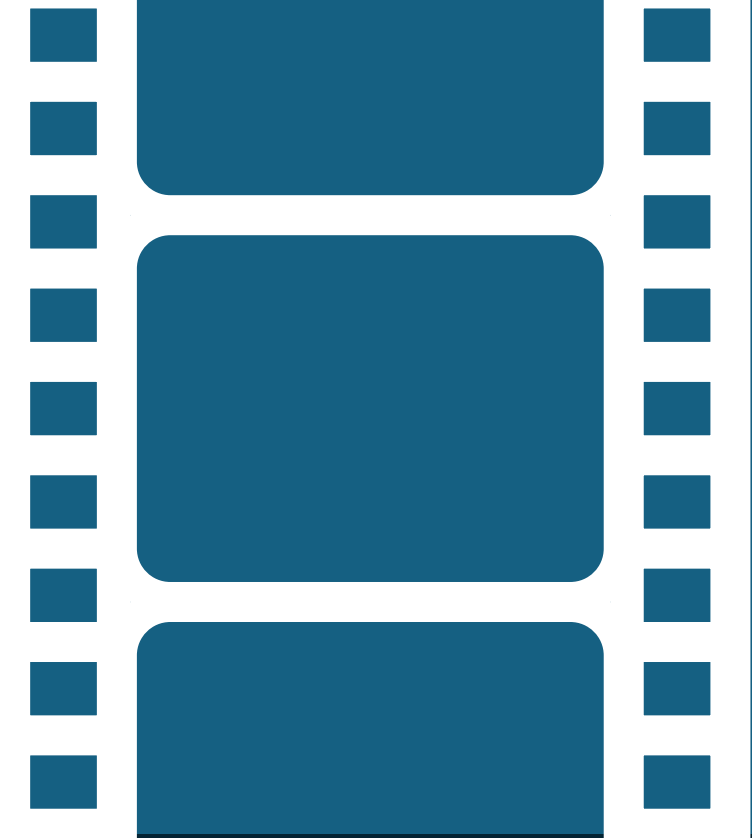


Faith and the Filmstrip.

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Project Summary

This project investigated how filmstrips and slides were used alongside amateur theatrical performance in the mid-twentieth-century missionary programmes of the Church of Scotland (CoS).

The research began as part of *Relocating Filmstrips, Remapping Europe*, with the aim of identifying and cataloguing underexamined filmstrips in the Church of Scotland collections at the National Library of Scotland (NLS).

How does understanding the wider performance context change our understanding of the filmstrip?

1. VISUAL ACCOMPANIMENT
Filmstrips or slides reinforced information already communicated through dialogue.
2. PART OF THE DRAMA
Projection became part of the action itself, with characters presenting, viewing or responding to images.

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Research Process

- SURVEY**
I began by surveying the Church of Scotland material held in the NLS Special Collections and identifying filmstrips, slides and associated scripts.
- CONNECT**
References to projection within theatrical scripts led me to examine plays, illustrated conversations, programmes and minute books alongside the filmstrips.
- CONTEXTUALISE**
These sources helped establish who the materials were intended for, where they might have been presented, and what other activities accompanied them.
- COMPARE**
I recorded recurring features including:
 - type of projected media
 - relationship to performance
 - intended audience
 - practical instructions for presentation
 - connections to other archival materials
- INTERPRET**
By reading different types of archival evidence together, I reconstructed aspects of the filmstrips' intended contexts of use.



figs. 2-4 Previously-uncategorized lantern slides

Implications

Rethinking the Archive.

Archival cataloguing should make connections between materials more visible.

A filmstrip + script + programme + staging instructions can provide substantially more information than any one item alone.

These relationships could be highlighted through:

LINKED METADATA | CROSS-REFERENCING |
ACCESSION NOTES | CATALOGUE
DESCRIPTIONS

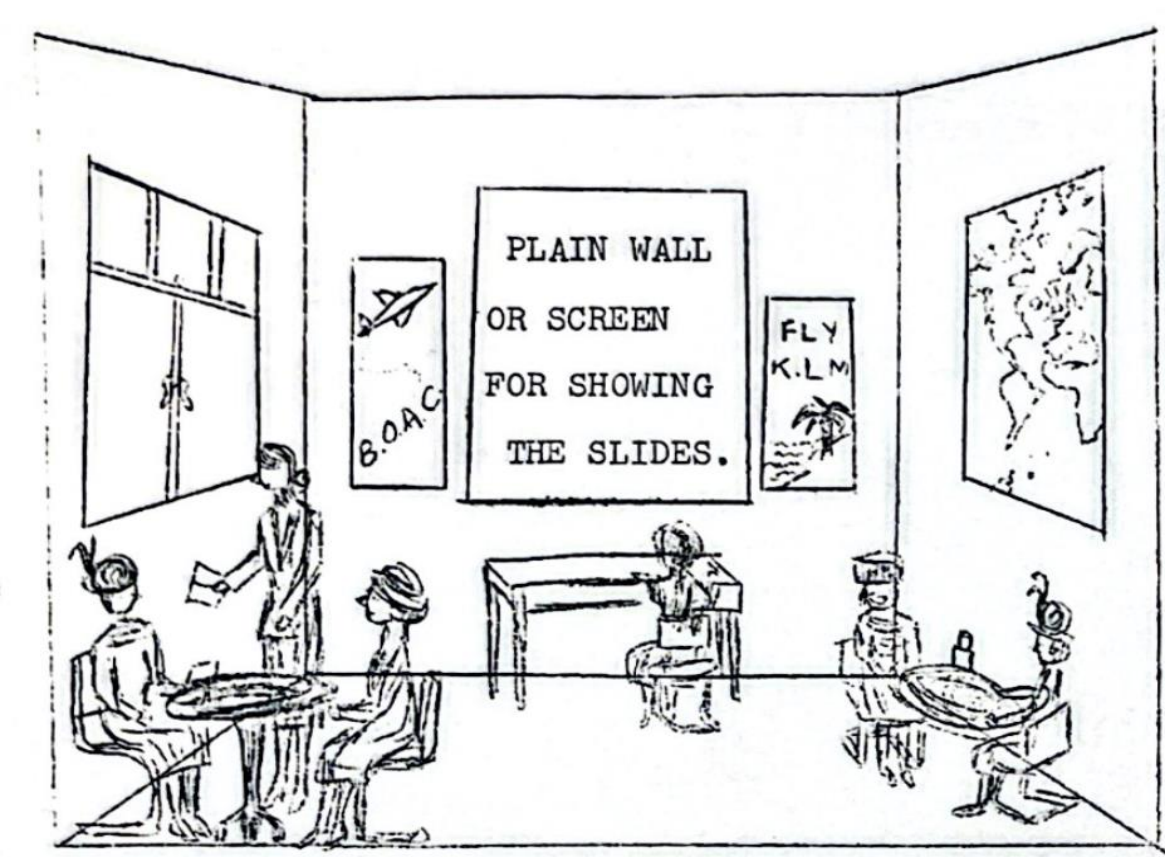


fig. 1 an example stage setting utilising projected material

Conclusions and Further Research

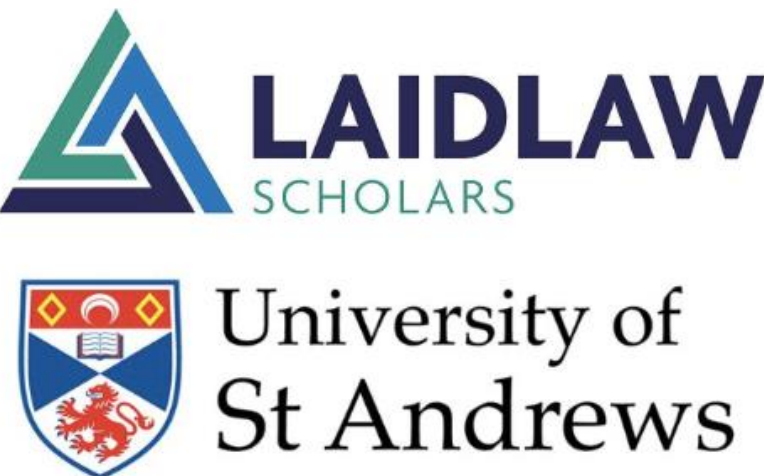
The research demonstrates that Church of Scotland filmstrips were rarely intended to function as isolated audiovisual objects. Instead, they formed part of wider multimedia events, frequently combined with amateur theatre, music, maps, discussion and devotional activities.

FILMSTRIP AS ACCOMPANIMENT
Projected images reinforced information communicated through a dramatic presentation

Connecting filmstrips with scripts, programmes and organisational records provides a fuller understanding of their intended audiences and uses. However, the surviving archive reveals more about planned activities than audience reception, making it difficult to establish how consistently programmes were performed or experienced in practice.

FILMSTRIP AS DRAMATIC ACTION
Projection becomes part of a performance, with characters presenting or responding to images.

Further research could examine periodicals, Women's Guild records, congregational minutes, correspondence and photographs to uncover evidence of actual performances and audience responses.



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Citations

fig. 1 *Overseas Coincidence*. Church of Scotland, Acc.10903/63 "Copies of play committee file., Undated," at NLS.
figs. 2-4 *Slides of Blantyre, Nyasaland*, Church of Scotland, Acc.10472/139, at NLS