



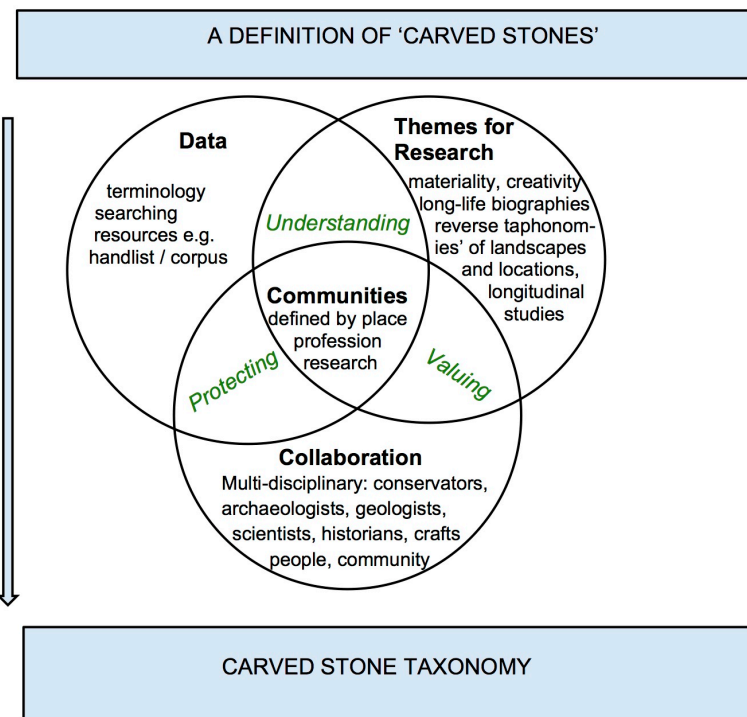
## Summary Report

### Future Thinking on Carved Stones in Scotland: Workshop 3

### New thinking on carved stones in Scotland

#### **Preamble**

The workshop took place on Wednesday 26 August 2015 at the Royal Society of Edinburgh, George Street, Edinburgh. It was the third of four workshops funded by Royal Society of Edinburgh. RSE funds enabled five student travel bursaries to be offered, while Historic Scotland provided a grant to the National Committee on Carved Stones in Scotland that enabled the event and all its hospitality to be offered free to anyone who wished to attend (65 people in total). Collectively, these four workshops aim to stimulate research into all aspects of carved stones in Scotland in order to promote an increased awareness of their interest, significance and value. By bringing together for the first time the wider carved stone research community, the workshop sought to enable networking across different disciplines and period interests. The specific objective of this workshop was to identify research ideas and cross-cutting links to shape and inform a future research agenda for carved stones in Scotland, a thematic ScARF (Scottish Archaeology Research Framework).



**Diagram 1 Summary of the relationships between the main workshop themes (right)**

### **Workshop findings**

Tables 1-11 below summarises the SWOT analysis carried out during the workshop breakout sessions. Analysis of the SWOT findings identified several interconnected overarching themes (see diagram 1 above), including defining and describing the resource, research themes, collaboration and communities

### **Workshop format**

All participants were invited to bring an A3 poster summarizing their ongoing and future research interests. The workshop began with an opportunity to view posters and network over coffee. The following invited speakers then briefly reflected on their personal experiences of carved stone research to help frame breakout group discussions:

- Dr Stuart Jeffrey, Digital Design Studio, Glasgow School of Art offered his perspective on digital documentation and an insight into Workshop 1
- Professor Nancy Edwards, University of Bangor discussed *Research, Record, Analyse And Protect Early Medieval Carved Stones: The Welsh Corpus Experience*
- Professor Siân Jones, University of Manchester discussed *Carved Stone: Contemporary Significance and Social Value*
- Dr Susan Buckham, Kirkyard Consulting/University of Stirling offered her perspective on research priorities for graveyards and provided an insight into Workshop 2

In advance each workshop participant had been invited to define their interests and expertise in carved stone research and this information was used by Sally Foster and Katherine Forsyth to identify 11 cross-period and discipline discussion and breakout groups (below). On arrival each participant had been allocated to two different groups (one in the morning and one in the afternoon), although with the option to move (some did) and to form another group (no-one did this). Each thematic group undertook a SWOT analysis (Strengths, Weaknesses, Opportunities and Threats). As part of this process groups were tasked to identify model projects and up to two future research questions or areas relating to their theme. Each group's nominated rapporteur

reported back on future research options in the closing workshop session that brought all participants and issues back together for a final broad reflection on issues.

### **Discussion Groups Themes**

1. Appreciating the legacy and implications of past research and practices for our present understandings of carved stones
2. Applying new theoretical perspectives to understanding carved stones
3. Advancing analysis of the design, style and technology of carved stones
4. Greater application of science
5. Optimising ways of recording
6. Resolving curatorial issues and dilemmas
7. Exploring the context of carved stones
8. Improving techniques for monitoring decay and conservation interventions
9. Identifying the key stories about the past that carved stones can tell us about or contribute towards
10. Enhancing the ways in which carved stones are relevant to contemporary society
11. Improving the enjoyment of carved stones

The following provides an overview of the some of the issues raised in the discussions, and a theme-by-theme summary of points raised on the day.

### **Overview of Thematic Discussions**

Feedback from the workshop indicated that participants felt the 11 themes selected for discussion were sufficiently comprehensive and wide-ranging but one fundamental issue had been overlooked: how should we define 'carved stones'? It was agreed that answering this question should form the starting point for the carved stones research framework.

1. **We need to start with a definition of 'carved stones'**
  - Overlapping ideologies might exist between worked and natural stone. A carved stone can be defined by the fact it has been cut and worked but also by the cultural and social values placed upon it. However, unworked

naturally occurring stones can similarly be invested with cultural values. Accordingly, distinguishing between worked and natural stone may be an artificial distinction within investigations of the social and cultural values placed on stone monuments by present and historic societies

- What is the nature of the distinction between monumental carved stones and stone artefacts?
- How do different research theories, technologies and methods apply across different periods and carved stones types?
- What are the possible synergies to explore with traditional stone artefact research?

## 2. **We need an agreed and consistent taxonomy to describe, recognise and group carved stones**

An agreed and widely adopted terminology would enable us to:

- Be confident that people are recognising the same things to gain an overview of the resource
- Improve the search capabilities of CANMORE, which might include tagging of photographs
- Identify and plug knowledge gaps (e.g. we are missing scientific data)
- Produce key research resources such as handlists and corpuses
- Facilitate collaboration and sharing of best practice, across period and disciplines

## 3. **We need collaborative, multidisciplinary and cross-sector working to maximise opportunities to better document, understand, protect and increase valorisation of carved stones**

- This includes closer working among existing practitioners (e.g. archaeologists, historians, art historians) but also a reaching out to others who have not previously been targeted, e.g. crafts people, IT specialists and scientific communities, including conservation scientists and geologists. Need to be proactive as there are often big gaps between disciplines, and learning opportunities may not be recognised outside specific the disciplines (e.g. value of looking at the ‘back’ of a carved stone to a geologist)
- Important focus for collaboration is the community and co-creation and co-production of information. Here the role of heritage professionals is to

step back from a position of expertise to one of open dialogue and facilitation to help elucidate ambiguity around many stones

- It is critical to coordinate better multi-disciplinary access to stones during conservation to realise the considerable potential learning opportunities, many of which are time-sensitive, and to take advantage of opportunistic data harvesting (e.g. collection of flaking stone fragments)

## 4. **Communities are at the heart of understanding, valuing and protecting carved stones. However who are the ‘community’?**

- There are lots of different communities, including (non-local) research community/ies, heritage management community/ies, government etc.
- There are key gaps in our knowledge of social and public values and tensions may arise from the different roles heritage professionals place upon local communities
- What do people value about monuments in the landscape – carved or otherwise? Is there something distinctive about the values placed on carved stones, and why?
- Perception among professionals is that resource is under-promoted but there is a lack of precise knowledge about what people value about carved stones to help structure audience development
- Crowdsourcing of new data and the role of community archaeology to ‘make people care’ as part of sustainable stewardship may be at odds with public values and engagement necessitating heritage professionals to ‘surrender’ their expertise

## 5. **Research themes Materiality and Creativity**

- Materiality provides a framework to question how carved stones are made and experienced rather than simply focussing on their meaning (although analysis may help to reveal this)
- Multi-disciplinary collaboration provides strongest routes to investigate materiality through scientific investigations, theories of visualisation and experimental craft practice
- Investigations can trigger community engagement via new interpretation and engagement stemming from the results of research in this area

- The creative dimensions of carved stones include their status as a created thing, creative process of their discovery, creative modern potential uses, etc.

#### **Longitudinal and long-life biographical studies**

- Definitions – longitudinal: several observations on same subject over period of time. Biographical: focus on changing meaning of subject through its many lives
- Strength of this approach is that initial analysis can utilise existing data to provide contextual overviews of how carved stones were used from present day back in time to explore whether different practices can be linked to different periods at regional or national levels. This study can assist defining what we mean by ‘carved stones’, refining our understanding of aspects of materiality (e.g. evidence of remaking and reuse) and interpreting the social and public values placed on carved stones
- Reverse taphonomies’ of landscapes and locations perspective adds value by working back in time (rather than forwards). An emphasis on landscape enables the identification and understanding of factors, both environmental and social, which underlie movement, loss and other changes to carved stones. This data can be applied to identify potential threats before they happen and to strengthen legislation
- Biographical approach offers a hook to make carved stones more accessible to communities, as well as perspective on how values and meanings of caved stones change through time and have meaning for different communities of interest.

**Table 1**

<b><i>Appreciating the legacy and implications of past research and practices for our present understandings of carved stones</i></b>	
<b>Strengths</b>	<b>Weaknesses</b>
1. Academic ‘legacy’ stronger than community (more framed) 2. Existing landmark studies (e.g. ECMS, Lang,) provide agendas and common basis 3. Approaches <u>have</u> evolved 4. Volume and quantity of material 5. Long history of ‘academic’ interest leading to complex biographies 6. Thick seam of evidence of all sorts, including replicas	24. Community ‘legacy’ less framed than academic 25. Politics - dislike of ‘centre’ 26. Communication - translation of academic resource to community 27. Ethnic labels and their implications for popularity of study etc. 28. Understanding agendas of past scholars 29. Contexts / locational info 30. Failure to find way to update corpora (e.g. ECMS) 31. Forgetting value of existing research and research resources, or their existence 32. Different level of use of different sources from thick seam of evidence 33. Lack of definition for what a ‘carved’ stone, and relationship to perception of ‘natural’. How is research area to be framed? 34. Perceived bias towards Christian, classical or urban / rural interests 35. Legacy of use in museums
<b>Opportunities</b>	<b>Threats</b>
7. New perspectives allowed 8. Long-life / biographical approaches (including social) to be encouraged 9. If communities could access full panoply of academic knowledge would it make a difference? 10. Crowd sourcing 11. Start in the <u>now</u> and move backwards into the past 12. Make past uses / stories / content (cf Horniman Museum) relevant to today 13. Building understanding between academic and wider thinking 14. ‘De-sexing’ and ‘sexing-up’ material 15. Mapping and using non-academic interests and experiences 16. Use for multi- / inter- disciplinary research 17. Map / chart transient attitudes 18. Focus on threatened (tbc) – improve legacy 19. Publish / recycle grey material 20. Social value <u>in past</u> when <u>not</u> under threat 21. Legacies for future who controls? 22. Extent to which carved stones <u>are</u> the important heritage for communities 23. Where are the legacies and what has created and shaped them?	36. It’s been done (note RBK Stevenson’s comment on impact of ECMS;) 37. Singular disciplinary approaches (e.g. art historical dominance) 38. Lack of critical mass / wider peer review 39. Grey literature 40. Thinking and funding within modern national boundaries
<b>Future Research question / theme:</b>	<b>Future Research question / theme:</b>
41. Undertake research where rather than going to communities to ask what they think about their carved stone monuments, instead asks what monuments are important to them as features of the local landscape. Does every community have an important stone? Is this carved or ‘natural’? Data can help shape a definition and understanding of ‘what carved stones are’.	42. Carry out longitudinal studies working back from the present of the social value of stones by collating individual stone biographies to see if patterns linked to particular practices are visible by specific periods and if they operate at national or regional levels. Possible to use existing data that goes back to the medieval period to carry this out.

**Table 2**

<b>Applying new theoretical perspectives to understanding carved stones</b>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Subject has advanced in current decade (early medieval)</li> <li>2. Potential of understanding stones as evidence with ‘agency’ (early medieval and prehistoric)</li> <li>3. Recording of variety of detail</li> <li>4. Beginning to break down period boundaries</li> <li>5. Bringing different theoretical approaches together, also with actual practice of crafts people</li> </ol>	<ol style="list-style-type: none"> <li>16. Insufficient analysis of well recorded material</li> <li>17. Ghetto / period based analysis</li> <li>18. Linking scientific analysis with social analysis</li> <li>19. Weight of carved stone evidence can ‘blind’ as to other sources of evidence and so a more holistic understanding</li> <li>20. Theoretical understanding not sufficiently popularised in communities</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>6. Exploration of materiality</li> <li>7. Fusing theory and craft practice</li> <li>8. Conference on theoretical applications to explore different social theories and how these could be applied to different bodies of stone and to identify changing functions of carved stones (case studies critical)</li> <li>9. Integrating 3-D / moving images. Linked with theorising visualisation</li> <li>10. Application of theory across multi-period stone corpora</li> <li>11. Public communication / presentation explored with theories of engagement and practice (also with community engagement)</li> <li>12. Iona qualitative analysis of communal / islanders’ response (a PhD on this has started)</li> <li>13. The wider applications of theoretical perspectives could lead to greater community engagement.</li> <li>14. Theorise application of social media</li> <li>15. Case studies: later medieval sculpture; Killin; post-medieval inventions of the medieval e.g. Borestones</li> </ol>	<ol style="list-style-type: none"> <li>21. Legal process devaluing social / community values</li> <li>22. Resources (money)</li> <li>23. De-regulation</li> <li>24. Less resources on theoretical understanding than on recording and conservation so need to integrate</li> <li>25. Theory seen as a ‘ghetto’</li> <li>26. Loss of understanding / perception through new visualisation modes</li> </ol>
<p><b>Future Research question / theme:</b></p> <ol style="list-style-type: none"> <li>27. Materiality is the key research issue as it lends as much weight to how stones were experienced and made as what they meant. It involves a consideration of craftsmanship and use value and offers a good opportunity to fuse theory with craft practice and a greater application of theories of visualisation. Public presentation and interpretation could benefit from theories of engagement and practice.</li> </ol>	

**Table 3**

<i>Advancing analysis of the design, style and technology of carved stones</i>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Headings established through existing methodology (e.g. Anglo-Saxon and Welsh Corpus, Scottish ECMS)</li> <li>2. Early Medieval Church Project include sites (but no sculpture analysis)</li> <li>3. East Fife quantified early modern 50-200 monuments per parish – an asset but all decaying</li> <li>4. Pictish art major ‘identity’ (but may be less iconic elsewhere e.g. Wales)</li> <li>5. New projects Whithorn, Iona (both display but no publication), St Vigean (proper book)</li> <li>6. Jim King re-launching Scottish Corpus of Romanesque Sculpture</li> <li>7. Scots’ stones for Scotsmen abroad within early modern period</li> <li>8. CANMORE its there!</li> <li>9. Betty Wilshire gravestone corpus</li> </ol>	<ol style="list-style-type: none"> <li>19. Applying Anglo-Saxon and Welsh methods to early modern may create false constraints, wrong agenda</li> <li>20. Later and early modern has no existing background corpus</li> <li>21. Architectural sculpture needs different approach to stand-alone monuments</li> <li>22. Scale of projects: e.g. collating both existing monuments and lost ones not on CANMORE; unknown quantity of architectural, later medieval and early modern material</li> <li>23. Iona and Whithorn display not backed by published research</li> <li>24. S. Scotland Anglo-Saxon sculpture not in Anglo-Saxon Corpus</li> <li>25. Problem of terminology and databases – need thesaurus with pictures</li> <li>26. CANMORE difficulties searching unless you know what you are looking for</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>10. Formulate terminology for databases and searches across all periods</li> <li>11. Corpus digital and book form.</li> <li>12. Handlists as evidence of what we have – small, physical, cheap illustrated, printed and digital versions for early medieval, medieval. Lists need to include an image and location and could be compiled using existing lists.</li> <li>13. Digital megasites for all levels of information</li> <li>14. The community could be invited to participate to help identify other monuments that we don’t know about.</li> <li>15. Volunteer / community link to mythology / folklore</li> <li>16. Try to fit this into existing funding schemes, build on existing datasets</li> <li>17. Early modern create framework for many contributors</li> <li>18. Keep going with synthetic analysis, don’t stop at datasets</li> </ol>	<ol style="list-style-type: none"> <li>27. Change in fashion to grant-giving e.g. community, international impact</li> <li>28. Databases – record but not analysed</li> <li>29. Commercialisation of data, paying for images</li> <li>30. Time – erosion!</li> </ol>
<p><b>Future Research question / theme:</b></p> <ol style="list-style-type: none"> <li>31. Developing an agreed terminology for all periods. This should then be followed by a digital handlist for both the early medieval and later medieval periods (there are several for the latter e.g. effigies but these need to be brought up-to-date.). A digital corpus would then be developed from a handlist.</li> </ol>	

**Table 4**

<b>Greater application of science</b>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Science has the capacity to deliver information about the carver, possibly the place of work, their support workers and clients, tools used, procuring and movement of stone, its condition when carved and as it changes through its lifespan and condition of it now at the surface and internally – both important for preserving and presenting</li> <li>2. Conservation materials have advanced and continue to develop</li> <li>3. Excellent understanding of Scottish rocks micro fragments</li> <li>4. Growing relationship with geologists and scientists</li> <li>5. Broad brush research agenda creating communities of interest and basis for refining agenda</li> </ol>	<ol style="list-style-type: none"> <li>19. Key message is how little different disciplines talk to each other (e.g. scientists, conservators, geologists and archaeologists).</li> <li>20. Greater understanding of different geologies and potential for analysis</li> <li>21. Who was carving stones? When, where and was it done in situ or half carved in quarry and transported?</li> <li>22. Understanding the engineering of erection / re-erection, use of templates, transportation of stones</li> <li>23. Pigment analysis</li> <li>24. No agreed priorities</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<p>Where we could be going:</p> <ol style="list-style-type: none"> <li>6. Do analysis before display. Take samples at point of restoration / conservation. Requires collaboration</li> <li>7. Draw together a common view of practical potential for investigation to develop good practice</li> <li>8. Look at non-destructive methods.</li> <li>9. National data archive – better funding</li> <li>10. Geological variants within sites</li> <li>11. Study of preserved collections of fragments etc.</li> <li>12. Create a one stop shop – who’s working on these stones, how to get in touch, via an overarching database</li> <li>13. More experimental carving to answer ‘how’ and ‘who’</li> <li>14. Surface treatment of stones – develop scientific techniques</li> <li>15. Chemical testing to identify if stones submerged in water (transportation)</li> <li>16. Having a forum for a meeting place between different disciplines and experts in different periods</li> <li>17. Scientific analysis of carved stones has this facility to trigger changes in the application of the science itself but is not doing it yet</li> <li>18. Example of successful project is the Lismore Community Project which has conserved and redisplayed a series of stones and hit a series of good collaborative targets and getting the community involved which triggers more</li> </ol>	<p>Impediments to progress:</p> <ol style="list-style-type: none"> <li>25. Management strategy of leaving well alone</li> <li>26. Striking a balance between conservation and analysis. There is a real issue with trying to get all of these interests served at any one stage. Conservation often works to a fast timescale where you can’t consult with the breadth of interests and you don’t know what the potential is of your stone to fit into the research of other people</li> <li>27. Difficult to get clearance for analysis before display and taking samples at point of restoration / conservation.</li> <li>28. Coverage of costs</li> <li>29. Limits of scientific techniques and scientific value of analysis not guaranteed</li> <li>30. Stones needing to be brought to machine X-ray fluorescence analysis</li> <li>31. Private sector clients want to minimise costs</li> <li>32. Missed opportunities by not talking to one another</li> <li>33. Are we being too precious?</li> </ol>



lateral thinking
<b>Future Research question / theme:</b> 34 Greater communication is the main priority rather than specific research advances. Implement measures to achieve a more choreographed conversation between practitioners (e.g. scientists, conservators, geologists and archaeologists) in both theoretical and practical work e.g. one-stop-shop database, develop good practice policies.

**Table 5**

<i>Optimising ways of recording</i>	
<b>Strengths</b>	<b>Weaknesses</b>
1. Good practice recognised recent Historic Scotland holistic redisplay at Iona, Whithorn and St Vigean's providing a new and better understanding of the collections 2. Scanning technology has produced new records	7. Indexing of CANMORE – potential lack of consistency without standard terminology 8. A community GIS database's lifespan depends on local interest / funding 9. Archive - information generated but not preserved 10. Scanning technology has produced new records but nobody knows exactly how much, of what or where it is
<b>Opportunities</b>	<b>Threats</b>
3. Better indexing of CAMORE using components to help searches (e.g. adding tags to images) would improve access and facilitate searching to academic and general public benefit. Would increase information and new ways of doing things e.g. assist people to add. 4. Creating a community GIS database could heighten sense of inclusivity and ownership 5. Ownership, engagement and tourism benefits arising from the creation of a community GIS database 6. HES merger could enable greater scanning to take place of vulnerable stones in the field	11. Lack of resource to better index CAMORE 12. Timespan, the creation of a community GIS database may not be permanent 13. A focus on perfection coupled with differences in scale (notably the significantly larger numbers and more complex nature of Scottish stones) scuppered the creation of a modern Scottish early medieval corpus in contrast success of Welsh volume 14. A community GIS database may include false data 15. Archive – loss of data through change of formats
<b>Future Research question / theme:</b> 16. Future opportunities include addressing some of the shortcomings of CANMORE in terms of labelling and use of terms as a search engine. Also encouraging the uploading of images tagged for searches.	

**Table 6**

<i>Resolving curatorial issues and dilemmas</i>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Recording as knowledge for caring and identifying discoveries</li> <li>2. Already some standardised approaches</li> <li>3. People do care - groups already interested and there are established empowered communities (e.g. genealogy)</li> <li>4. 'Making people care' is something community archaeology does very well as a means of ensuring long -term sustainability of the resource</li> </ol>	<ol style="list-style-type: none"> <li>9. There is such variety of carved stones, ownership and complexity of issues that it is almost impossible to suggest any overarching solutions to resolving curatorial dilemmas and improving sustainability without more detailed overviews</li> <li>10. Unclear legal framework; carved stones responsibilities falling between institutions</li> <li>11. Communication of info- where does information go / stay?</li> <li>12. Up to date records / labelling in museums</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>5. Join up recording methods across time / space to understand ownership and stewardship issues</li> <li>6. Nationwide carved stones movement to 'curate' linking local communities and interest groups with dialogue on community and public values</li> <li>7. Research to identify incremental changes to curation private / public / community / stewardship and priority lists (graves, statues and memorials, architectural, rock art etc.)</li> <li>8. Education on best / worst practice, including training of cemetery managers, and developing partnerships to give knowledge and skills</li> </ol>	<ol style="list-style-type: none"> <li>13. Competing priorities at local level HER curators / museums and communities</li> <li>9. Embedded carved stones within local archaeological research frameworks</li> <li>10. Austerity – limited time / money resources, museums closing and collections dispersed. How can we help?</li> <li>11. Theft a heritage crime, scale of problem and black market</li> <li>12. Private ownership?</li> <li>13. Issue of short life span of community projects</li> </ol>
<p><b>Future Research question / theme:</b></p> <ol style="list-style-type: none"> <li>14. More research is needed in order to inform curatorial decisions that local authority archaeologists and Treasure Trove have to make, including identifying incremental changes to curation private / public / community / stewardship and priority lists (graves, statues and memorials, architectural, rock art etc.).</li> </ol>	

**Table 7**

<b>Exploring the context of carved stones</b>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. IT, including GIS analysis</li> <li>2. Recognition of interdisciplinarity, working together</li> <li>3. Comparative study across areas (including global approach)</li> <li>4. Time depth of recording to identify loss and movement and patterns of survival (historic and recent uses)</li> <li>5. Landscape approach places stones in their communities past and present</li> <li>6. Geophysics</li> <li>7. Data accessibility</li> </ol>	<ol style="list-style-type: none"> <li>18. Understanding of distribution patterns</li> <li>19. Biased focus on survival</li> <li>20. Data inconsistency</li> <li>21. Poor communication and knowledge transfer</li> <li>22. Lack of certainty of original location</li> <li>23. Context may not facilitate protection</li> <li>24. Conservation of stone and context</li> <li>25. Knowledge of data used and quality assurance</li> <li>26. Monitoring against movement</li> <li>27. Differing modern emphasis of landscape depending on period</li> <li>28. Modern development</li> <li>29. Lack of GIS training</li> <li>30. Awareness of data</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>8. Crowd-sourcing local knowledge transfer into national story</li> <li>9. Unified recording standardisation</li> <li>10. Glossary of agreed terminology including HERs, CANMORE</li> <li>11. Involve communities in research as well as recording</li> <li>12. Learn from previous projects pros and cons, for community involvement and handling expectations of shared priorities</li> <li>13. More to be learnt from carvings</li> <li>14. Wider spatial / GIS approaches to contextualise rock art</li> <li>15. Digitising charters and identifying references to stones in these and other textual sources (e.g. hagiographies), also placenames</li> <li>16. Researching locations backwards, reverse taphonomy</li> <li>17. Understanding value of context (historically and today) and what underpins those values (ownership)</li> </ol>	<ol style="list-style-type: none"> <li>31. Changes to modern environment (setting and development)</li> <li>32. Recognising 'specialness' of space and education</li> <li>33. Enabling local responsibility</li> <li>34. Size of database (communicating data)</li> <li>35. Not enough researchers, critical mass and retaining, maintaining and developing expertise</li> <li>36. Growing complexity of separate disciplines</li> <li>37. Capacity for care in museums (stones and records)</li> <li>38. Inadequately resourced community research</li> <li>39. Time limited data relevance</li> </ol>
<p><b>Future research question / theme:</b></p> <ol style="list-style-type: none"> <li>40. Reverse taphonomies of stone biographies to build models characterising present landscapes and location for stones and progressing this back through time to look for changes and movement and how we have got to where we are today.</li> </ol>	<p><b>Future research question / theme:</b></p> <ol style="list-style-type: none"> <li>41. Modelling destructive agencies using existing datasets to understand patterns of loss and whether that is a social loss or due to different kinds of environmental loss</li> </ol>

**Table 8**

<i>Improving techniques for monitoring decay and conservation interventions</i>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Well connected range of conservation disciplines with clearly understood international framework of practice and ethics</li> <li>2. An understanding of the dynamic nature of decay</li> <li>3. Awareness of the fallibility of past (and probably present) treatments</li> <li>4. Ongoing maintenance overview</li> <li>5. Conservation revision</li> <li>6. Ongoing research and development</li> <li>7. Continuing development of techniques, including 3D recording methods. Increasing proliferation of technologies and access to them</li> </ol>	<ol style="list-style-type: none"> <li>13. Stones are being failed by their owners / custodians e.g. impact of poor practice of groundkeepers, tourists, other unintentional human damage</li> <li>14. Arbitrariness of conservation approaches, for example, when to remove stones</li> <li>15. Unresolved issue of whether ruinous and working buildings should be treated the same</li> <li>16. Conflict of conservation and analysis and later scientific chemical treatment</li> <li>17. Unknown failings in present conservation practices and chemical treatments</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>8. Greater access to research that is on-going and cross-disciplinary beyond just heritage e.g. collaborative sandstone research from other industries</li> <li>9. 3D recording as an addition and / or alternative to conservation providing a means of over-viewing decay rates remotely</li> <li>10. Community involvement in research</li> <li>11. Central corpus with Building Information Modelling (BIM) characteristics to enable cross-disciplinary data sharing and analysis of questions (e.g. understanding the mechanisms of disintegration of chlorite schists and how this may inform our understanding of the manufacture and transportation)</li> <li>12. Identifying carved stones under threat that are being failed and finding methods for their on-going protection e.g. re-roofing of ruins for protection of stones</li> </ol>	<ol style="list-style-type: none"> <li>18. Diminishing funding for on-going conservation</li> <li>19. Transient nature of funding / public interest can be fickle and change focus dependent on public interest (e.g. WW1 gravestones)</li> <li>20. Lack of standardised numbering of objects</li> <li>21. Lack of accessibility of data and previous repair information</li> <li>22. 3D recording instead of conservation</li> <li>23. Damage for example from Flymos, vegetation left on top of stones, and poor practice for graveyards, tourism removal of lichens, rubbings etc.</li> </ol>
<b>Future research question / theme:</b>	<b>Future Research question / theme:</b>
<ol style="list-style-type: none"> <li>24. Creation of a framework by which different disciplines could oversee what was being done to a specific monument at particular times in order to increase access to material components and others' research (e.g. materials of some conservation processes might be of interest to geologists) and to add scientific data, 3D recording and other monument and site information mapping to create a corpus as rich as possible for cross-disciplinary use.</li> </ol>	<ol style="list-style-type: none"> <li>25. Carrying out research to develop a strategy to identify stones that are under threat prior to deterioration happening. For example, looking at construction and form to identify areas more susceptible to damage and decay or how nature of ownership might result in stones falling between curatorial stools. Research can develop oversight to strengthen legislative framework.</li> </ol>

**Table 9**

<b>Identifying the key stories about the past that carved stones can tell us about or contribute towards</b>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Monument biography has been an focus for research from mid-90s onwards</li> <li>2. SAFHS gravestone project 90% already photographed</li> <li>3. Communities interested in people, many carved stones, particularly gravestones associated with named individuals and families</li> <li>4. Provide connectivity with the past</li> </ol>	<ol style="list-style-type: none"> <li>10. Need to understand what we have and to create a taxonomy and basic corpus of information</li> <li>11. Need to develop a sustained synergy between carved stone research and historical analysis. How to ensure they feed into each other?</li> <li>12. Only so much data survives and is available for analysis</li> <li>13. Assumption that context is the same requires challenging</li> <li>14. Need to engage with different audiences, particularly children as tomorrow’s communities, future researchers etc.</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>5. Can be interrogated to understand the social and historical context of carved stone production and use to explore for example:               <ol style="list-style-type: none"> <li>a. What can carved stones tell us about faith?</li> <li>b. Different life cycle stories (gravestones)</li> <li>c. Why do things survive?</li> <li>d. Why complex gravestones from C17th in Scotland (and elsewhere)?</li> </ol> </li> <li>6. Able to inform wider research topics for example:               <ol style="list-style-type: none"> <li>a. Impact of the Reformation on landscape, culture, sculpture etc.</li> <li>b. Kingdom, state formations</li> </ol> </li> <li>7. Better promote social values</li> <li>8. Link with education – get schools (teachers and children) interested and empowered to access carved stones e.g. by working through local authorities, Curriculum for Excellence and not just with history</li> <li>9. Annual day to celebrate graveyards</li> </ol>	<p>The following issues are holding us back:</p> <ol style="list-style-type: none"> <li>15. Tension between uncovering the ‘facts’ and debunking myths people tell about monuments etc. and also understanding the socio-cultural value of the stories people tell.</li> <li>16. Difficulty deciding what to conserve and what to let go - ageing can be seen as part of a monument/sculpture’s story</li> <li>17. Getting beyond small heritage groups</li> <li>18. Language and cultural barriers</li> <li>19. Risk adverse councils, health and safety restrictions for getting schools involved/site visits etc.</li> <li>20. Process of attrition, erosion, time</li> </ol>
<p><b>Future research question / theme:</b></p> <ol style="list-style-type: none"> <li>21. Religious changes and the effects of this upon architecture, gravestone design leading to research into burial practices.</li> </ol>	<p><b>Future Research question / theme:</b></p> <ol style="list-style-type: none"> <li>22. Carry out monumental biographies, in-depth studies of individual monuments in their historical and social context, to develop a future research agenda for family and social conditions in Scotland using gravestone evidence.</li> </ol>

**Table 10**

<b>Enhancing the ways in which carved stones are relevant to contemporary society</b>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Durability with weathering and patina providing ‘age value’</li> <li>2. Gives ready sense of place, especially when in a place but also when elsewhere e.g. museum collection</li> <li>3. Gateway to landscapes, memory and relationships</li> <li>4. Gateway to skills</li> <li>5. Stones as personalities and distillations of the landscape</li> <li>6. Stones are iconic and visually arresting</li> <li>7. Freedom of imagination linked to ambiguity of understanding</li> <li>8. Time depth and authenticity: materiality</li> <li>9. Allow reciprocities of understanding between communities and professionals</li> <li>10. Suits incoming appropriation</li> <li>11. Stone is still the material choice for most commemorative monuments</li> <li>12. Possibilities for engagement and performance</li> </ol>	<ol style="list-style-type: none"> <li>20. Designation criteria, especially absence of social value</li> <li>21. More localised protection</li> <li>22. Out-dated academic / professional understanding of the landscape</li> <li>23. Too many quantitative metrics to measure success, not enough qualitative assessment</li> <li>24. Change anxiety</li> <li>25. Funding timeframes – too short to measure impact and legacy</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>13. Existing opportunities in communities for stones</li> <li>14. Cross-interest group, dialogue and knowledge exchange</li> <li>15. Co-production / curation with communities, including led by communities.</li> <li>16. Surrendering authority (recognise that those without a professional involvement have stories to tell also and should not be stopped from doing so by false ideas of authority. Those who study these monuments have expertise and can wield that in any way they wish, but that doesn’t automatically give them authority</li> <li>17. Honest dialogue</li> <li>18. Engagement with process including visualisation and technologies</li> <li>19. Encouraging thinking with creativity and imagination</li> </ol>	<ol style="list-style-type: none"> <li>26. Increasing pressure on public finance</li> <li>27. Alienation of the wider population of Scotland and elsewhere interested in these monuments</li> </ol>
<p><b>Future Research question / theme:</b></p> <ol style="list-style-type: none"> <li>28. We need to refine our methodologies for investigating social value of carved stones –how it differs from other kinds of heritage and between different carved stones. Opportunities arise from the ambiguity of many carved stones in that you can tell any story about them, accordingly the role of heritage professional is to help elucidate rather than to bring our expertise through a process of co-creation and co-production.</li> </ol>	

**Table 11**

<i>Improving the enjoyment of carved stones</i>	
<b>Strengths</b>	<b>Weaknesses</b>
<ol style="list-style-type: none"> <li>1. Quality of resource and visual impact of sculpture</li> <li>2. Vibrancy of research community</li> <li>3. Research teams e.g. St Vigean, Whithorn, Iona</li> <li>4. Redispays increase accessibility and knowledge</li> <li>5. Family history interest</li> <li>6. Tangible heritage</li> <li>7. Success with engaging local communities e.g. Adopt-a-Monument, Historic Scotland's Community Guide Scheme, Inveravon and Bute good examples of community display</li> <li>8. European parallels</li> </ol>	<ol style="list-style-type: none"> <li>22. Astounding resource which is under-promoted, with the failure to raise wider awareness</li> <li>23. Politics and lack of enduring resource e.g. St Vigean</li> <li>24. How to display in context?</li> <li>25. How measure success of impact</li> <li>26. Failure to engage local community e.g. Lincluden vandalism, Shandwick problem of access</li> <li>27. Communication</li> <li>28. Signposting sites</li> </ol>
<b>Opportunities</b>	<b>Threats</b>
<ol style="list-style-type: none"> <li>9. Engagement shifts public attitudes</li> <li>10. Broadening context</li> <li>11. Improving storytelling, heritage trails</li> <li>12. Need to democratise interpretation and focus on value to local community e.g. Hilton of Cadboll</li> <li>13. Ability to quantify cultural impact</li> <li>14. Incorporate carved stones into curriculum / outdoor learning / skills development</li> <li>15. Link to national outcomes</li> <li>16. How to replicate Orkney Heritage success in other areas?</li> <li>17. Iconoclasm raises awareness of vulnerability</li> <li>18. Regional identities e.g. Argyll rock art, West Highland stones</li> <li>19. Doors open day 'stone' themed days</li> <li>20. Signposting sites, website, promotional literature</li> <li>21. Improved media relations</li> </ol>	<ol style="list-style-type: none"> <li>29. Failure to utilise resource</li> <li>30. Failure to measure success (financial or social)</li> <li>31. Failure to provide good examples</li> <li>32. Failure to maintain access</li> </ol>
<p><b>Future research question / theme:</b></p> <ol style="list-style-type: none"> <li>33. Audience development – qualitative as well as quantitative. What ways do people 'enjoy' sites? How does this contribute to wellbeing and to creative learning outcomes?</li> </ol>	<p><b>Future Research question / theme:</b></p> <ol style="list-style-type: none"> <li>34. Identify sites with difficult access or unpublished carved stones and carry out research on their cultural and social significance as a basis to develop strategies for audience development.</li> </ol>

## **Participants**

The workshop was organized by Dr Sally Foster with administrative support from Helen Young (University of Stirling), and attended by:

- Graciela Ainsworth ACR, Graciela Ainsworth Sculpture Conservation Ltd
- Derek Alexander, The National Trust for Scotland
- Jamie Barnes, PhD Candidate, Archaeology, University of Glasgow
- Dr Tertia Barnett, University of Edinburgh
- Bruce B Bishop, Scottish Association of Family History Societies / NCCSS
- John Borland, RCAHMS / NCCSS
- Dr Chris Bowles, Archaeology Officer, Scottish Borders Council
- Dr Susan Buckham, Kirkyard Consulting / University of Stirling / NCCSS
- Anouk Busset, University of Glasgow
- Alan Calder, Edinburgh Archaeological Field Society
- Dr David Caldwell, Society of Antiquaries of Scotland
- Dr Ewan Campbell, Archaeology, University of Glasgow
- Stuart Campbell, Treasure Trove Unit
- Christian Clarkson, University of St Andrews
- Dr David Clarke, Keeper of Archaeology at National Museums of Scotland
- Prof Adam Cumming, Fellow of the Society of Antiquaries of Scotland
- Prof Nancy Edwards, Bangor University/ National Medieval Welsh Sculpture Advisory Panel
- Prof Richard Fawcett, School of Art History, University of St Andrews
- Dr Katherine Forsyth, Celtic and Gaelic, University of Glasgow / NCCSS / Future Thinking on Carved Stones Project CI
- Dr Sally Foster, Centre for Environment, Heritage and Policy, University of Stirling / NCCSS / Future Thinking on Carved Stones Project PI
- Dr Iain Fraser, RCAHMS / NCCSS
- Dr Shannon Fraser, The National Trust for Scotland
- Prof Jane Geddes, History of Art, University of Aberdeen
- Dr Simon Gilmour, Society of Antiquaries of Scotland / NCCSS
- Mark A Hall, Perth Museum and Art Gallery
- Dr Sue Hamstead, Save Wemyss Ancient Caves Society
- David Henry, Pinkfoot Press
- Dr Kelsey Jackson Williams, University of St Andrews
- Dr Heather James, Northlight Heritage
- Dr Stuart Jeffrey, Heritage Visualisation, Glasgow School of Art
- Andrew Johnson, Manx National Heritage
- Prof Sian Jones, Professor of Archaeology and Heritage Studies, University of Manchester



- James F King, Corpus of Romanesque Sculpture in Britain and Ireland
- Donna Maguire, Scottish Catholic Archive
- Dr Mary Markus, Archetype Historic Buildings Consultancy
- Cait McCullagh, Curator, Inverness Museum and Art Gallery
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- Judith Roebuck, Historic Scotland
- Nigel A Ruckley, Fellow of the Society of Antiquaries of Scotland
- Dr Jeff Sanders, Dig It! 2015
- Ian G Scott, Retired Head of Drawing Office, RCAHMS // NCCSS
- Thomas Small MCIfA, Freelance Archaeological Illustrator
- Bill Stephens, Independent Researcher
- Cynthia Thickpenny, PhD Student in Celtic, University of Glasgow
- Antonia Thomas, Archaeology Institute, University of the Highlands and Islands
- Geoff Waters, Archaeology Scotland / NCCSS
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Research workshops organised by Dr Sally Foster (University of Stirling) and Dr Katherine Forsyth (University of Glasgow), supported by the Royal Society of Edinburgh, Historic Scotland, the National Committee on Carved Stones in Scotland and Glasgow School of Art.

Further details: <http://www.stir.ac.uk/cehp/projects/futurethinkingoncarvedstonesinscotland/>

