**FUTURE THINKING ON CARVED STONES IN SCOTLAND: A RESEARCH FRAMEWORK**

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With contributions from [the critical friends who comment on the draft]

1. **EXECUTIVE SUMMARY**
2. **INTRODUCTION**
   1. **Acknowledgements**
   2. **Project background**
   3. **Definition of terms**
   4. **The potential of carved stone research to make a difference**
   5. **Historiography**
   6. **Framework strategy**
3. **UNDERSTANDING** (documenting and analysing)
   1. **Introduction**
   2. **Ways in which we understand**
      1. **Creating Records**
      2. **Digital recording**
      3. **Application of science**

* Geology
* Balance conservation and analysis
* Condition
* Inter-disciplinary collaboration
  + 1. **Applying new theoretical perspectives**
* Historiography
* Materiality
* Biography
* Landscape / archaeological context
  1. **Research recommendations**

1. **VALUING** (the ways that carved stones are relevant to contemporary society)
   1. **Introduction**
   2. **Evaluating importance** **and relevance**
   3. **Ways of valuing** 
      1. **Contemporary social and public values**

* Spiritual, for example as indicators of faith and theology
* Identity (and distinctiveness)
* Authenticity
  + ‘Age value’ ‘pastness’
  + Digital records and replicas
* Continuum (and ongoing creation /reworking) of social value through biography
  + 1. **Cultural values**
* Artistic/aesthetic
* Historic
* Scientific
* Rarity, representativeness and survival rates
  1. **Research recommendations**

1. **PROTECTING** (research on the effectiveness/implications of curatorial techniques/approaches and the relationship between these and other aspects of carved stone)
   1. **Introduction**
   2. **Ways of protecting**
      1. **Legislation**
      2. **Ownership**

* Ecclesiastical
* Local authority
* Institutional
* Private
* Community stewardship
  + 1. **Policy and guidance**
  1. **Issues and dilemmas** 
     1. **Dilemmas**
     2. **Multidisciplinary, interdisciplinary and transdisciplinary working**
     3. **Priority carved stone groups**
* Loose and vulnerable stones
* Graveyards
* Architectural
  1. **Research recommendations**

1. **ENGAGING AND ENJOYING** (experiencing the value of carved stones)
   1. **Introduction**
   2. **Ways of engaging**
      1. **Impacts of understanding our past better**
      2. **Who are the audiences?**
      3. **Messaging and interpretation**
      4. **Creative responses**
      5. **Presentation and displays**
      6. **Education**
   3. **Research recommendations**
2. **VISION AND TRAJECTORY**
3. **APPENDICES**
   1. Carved Stones Workshop report 1
   2. Carved Stones Workshop report 2
   3. Carved Stones Workshop report 3
   4. Summary of the impact of workshops as reported via questionnaires and informal feedback
   5. Table mapping links between different categories and issues
   6. Table illustrating wider systemic barriers specific to carved stones matched, noting the differences that could be made if these are resolved
   7. Table summarising issues by period and setting out main research recommendations for each period

\* Example of entry describing current state of play:

Early medieval period previously advanced through art historical studies but in the last 20 years there has been greater archaeological research. There has been a lot of recording, especially visual but we still lack a corpus and while approximately 80% of stones have been recorded, only 20% accord to modern standards. Several themes are well explored, such as Christian iconography, ethnic identity and language while others have been scarcely looked at, such as the role of the artist and the technicalities of carving.

1. **BIBLIOGRAPHY OF WORKS CITED**