



An alchemy
of the
imagination



Putting
Gaelic
in its rightful
place

Interpret
Scotland:
a look back
in awe!



A diverse
heritage



the journal for Scotland's Interpreters

Interpret Scotland

issue 16 | Autumn 2007

A' Foillseachadh na h-Alba



THE VITAL SPARK

Celebrating Scotland's interpretation

Interpret Scotland

www.interpretscotland.org.uk

ISSN (print) 1740-1283

Produced by Interpret Scotland

Issue 16-: The Vital Spark

Interpret Scotland is an inter-agency initiative that seeks to:

- ◆ Improve the quality and quantity of interpretation in Scotland
- ◆ Promote the co-ordination of interpretation at local and strategic level
- ◆ Share resources, expertise and experience to avoid duplicating effort



The Interpret Scotland steering group:

Association of Scottish Visitor Attractions, Eva McDiarmid 01786 475152, eva@asva.co.uk
Cairngorms National Park, Andy Ford 01479870558, andyford@cairngorms.co.uk
Council for Scottish Archaeology, Helen Bradley 0131 668 4189, h.bradley@scottisharchaeology.org.uk
Forestry Commission Scotland, Bob Jones (IS Chair) 01463 232811, bob.jones@forestry.gsi.gov.uk
Highlands and Islands Enterprise, Bill Taylor 01463 244267, bill.taylor@hient.co.uk
Historic Scotland, Sheena Garden 0131668 8979, sheena.garden@scotland.gsi.gov.uk
National Archive of Scotland, Tristram Clarke 0131 535 1314, tristram.clarke@nas.gov.uk
National Galleries of Scotland, Marie-Louise Smoor 0131 624 6410, m.smoor@nationalgalleries.org
National Museums of Scotland, Claire Allan 0131 247 4194, c.allan@nms.ac.uk
The National Trust for Scotland, Caroline Tempest 0131 243 9359, ctempest@nts.org.uk
Royal Botanic Garden Edinburgh, Ian Edwards 0131 248 2979, i.edwards@rbge.org.uk
Royal Society for the Protection of Birds, Karl Stevens 0131 311 6500, karl.stevens@rspb.org.uk
Scottish Enterprise, Katrina Morrison 0141 228 2126, katrina.morrison@scotent.co.uk
Scottish Natural Heritage, Julie Forrest 01738 458535, julie.forrest@snh.gov.uk
Scottish Museums Council, Gillian Findlay 0131 476 8458, gillianf@scottishmuseums.org.uk
Scottish Tourist Guides Association, Viola Lier 0141 334 3170, viola@ravingscotland.co.uk
Scottish Wildlife Trust, (to be confirmed) 01786 849 157,
Visit Scotland, Heather Akroyd 0131 472 2282, heather.akroyd@visitscotland.com

Other organisations with a national remit relevant to interpretation are welcome to join.

Editor: James Carter 0131 662 4278, james@jamescarter.cc

Editorial team: Sue Atkinson, SNH; Gillian Findlay, SMC; Viola Lier, STGA; Eva McDiarmid, ASVA; Kit Reid, NTS.

Design and layout: Design and Interpretative Services, Forestry Commission Scotland 0131 334 0303.
Printed by Allander on environmentally friendly paper

The views in this journal represent those of authors and contributors, not necessarily those of the sponsoring organisations. Although every effort is made to ensure the accuracy of its contents, we accept no responsibility for inaccurate or misleading information. Although every effort is made

Contents

An alchemy of the imagination The roots of interpretation in Scotland	3
Showcase: Kelvingrove	4
Interpretation's real potential Interpretation as part of organisational culture	5
Putting Gaelic in its rightful place The challenges and potential of Scotland's Celtic tongue	6
Showcases: Gaelic interpretation; Arts work	7
Diversity and excellence Scotland's infinite variety: cultural, historic and natural	8
Interpret Scotland A look back at ten years of networking	10
After the spark Looking forward to the future	11
Showcase: Scottish Crannog Centre	11
Scotland's landscape Bringing the story of the rocks alive	12
Showcase: Knockan Crag	13
Book review: Celebrating nature	13
Challenging partnerships Building capacity in Scotland's museums	14
Clarity and myth Getting beyond visitors' preconceptions at Culloden	16

Something to shout about

This issue coincides with The Vital Spark, the international conference on interpretation that is running as part of the Highland Year of Culture. It seemed a good opportunity to look at interpretation in Scotland in general, rather than concentrating on a single theme.

The conference aims to bring people together to share experiences and build networks, and to discuss issues of good practice: you'll find a similar mix in the articles in the magazine. But in planning the conference, there was also a strong sense of wanting to share something of Scotland's inspiring landscape and culture, and the passion that has gone into its interpretation.

So we've chosen some showcase projects for this magazine – the ones with a frame around the title – that have pushed boundaries, tried new things, or simply stayed true to interpretation's roots of enlightening and intriguing visitors.

Not all interpretation in Scotland 'works', or is of a uniformly high standard. It's as compromised by political caution, budget constraints, and ideas that don't quite make it as anywhere else. It was harder than we'd expected to find our showcase projects, and some of them are now several years old. But they all seem to have a couple of things in common: a creative vision for what interpretation can achieve, and a willingness to take risks. The future of really good interpretation depends on organisations having the courage to adopt those two principles, and on them embracing interpretation as a central part of their culture, from staff 'on the ground' to the most senior managers.

James Carter, editor and member of The Vital Spark steering group

Interpret Scotland is published twice a year and is distributed free on request. If you would like to join the mailing list, or if you are receiving duplicate copies, please contact Sandra Phipps at Scottish Natural Heritage on 01738 444177 or sandra.phipps@snh.gov.uk You could also visit the Interpret Scotland web site: www.interpretscotland.org.uk

Next edition

Issue 17 of Interpret Scotland will look at National Parks, and the innovative ways in which interpretation for these complex areas is being developed in Scotland. Sue Walker will be the editor for this issue.



An alchemy of the imagination

Duncan Bryden takes a lightning tour through the influences that have shaped Scottish interpretation.

Ossian was a popular hero throughout Europe. French artist François Gérard painted Napoleon's Empress Josephine as well as this image of the possibly mythical Scottish bard

In 1788, mathematician John Playfair walked to Siccar Point on the East Lothian coast with founding geologist James Hutton, and found his mind 'grow giddy by looking so far into the abyss of time'. By interpreting the Scottish landscape Hutton was able to provoke, relate and reveal to his admiring followers, two hundred years before Tilden, a past world so deep it was terrifying.

Pioneering scientists like Hutton used the interpretive techniques of the day to convince their audiences. Primed by the Scottish Enlightenment and the industrial revolution, this interpretation was meat and drink to the hungry Victorian mind. Cultural commentators of the day like John Ruskin instructed their readers that the past was everywhere apparent if only they knew how to look. In America, the trinity of Muir, Emerson and Thoreau fed this growing interest in landscape interpretation.

Aboriginal cultures still use storytelling to interpret and learn from the past. Scratch the surface of any developed nation and stories, hidden and dusty, emerge blinking into the glare of modern living. In Scotland, the bard-like keeper of these oral stories that tied people to their ancestral heritage and to their place is called a *shennachie*. But not all bards have been as scrupulous with their sources as we might wish. James MacPherson was one who took the stories to questionable heights. Born near Aviemore in 1736, MacPherson was only 23 when his book *Fragments of Ancient Poetry Collected in the Highlands of Scotland* propelled

him to J. K. Rowling levels of international literary fame. His Harry Potter was Ossian – a second century Celtic hero. Was Ossian fact or fiction? Critics remain uncertain, but Napoleon and a U. S. president were reputed fans. For Victorian Scotland, MacPherson's work, combined with Sir Walter Scott's writing, set a tone which is still driving Scottish tourism and interpretation today: the misty glens and bens – essentially Highland images that characterise Scotland across the world.

During the nineteenth century, private collectors demonstrated their philanthropy by donating collections to kick-start the nation's museums. But the early museums emphasised display rather than interpretation, with curatorial information presented in idiosyncratic ways. A great uncle of mine was one of the first curators at Kelvingrove in Glasgow, and I still have his spidery handwriting on a label as an example of early museum interpretation.

Changing social circumstances following World War I and Depression in the 20s and 30s saw a small growth in independent travel and the appearance of interpretive travel guides. But there was little to offer the new tourists in the way of facilities on site. In the U. S., Mission 66 spent \$1 billion between 1956 and 1966 to build new visitor centres in National Parks; in Britain post war austerity held back interpretation. England and Wales enjoyed a National Parks Act in 1949, but park designation in Scotland was blocked by landowning interests. It took devolution in 1999 to get a similar Act in Scotland. National Forest Parks filled some of the gaps, but as with the Nature Conservancy and even the National Trust for

Scotland priorities lay with conservation of the asset or, for the Forestry Commission, timber production. Scottish interpretation had lost its way.

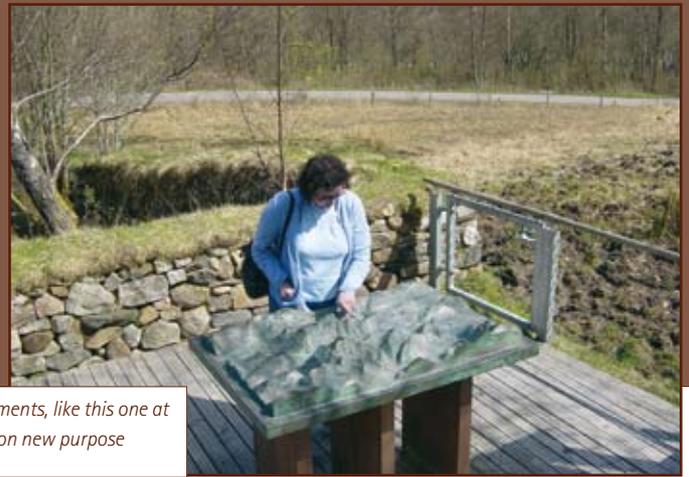
In 1967, as part of national land use planning strategy, the Country Commission for Scotland (CCS) responded to public pressure by supporting Ranger Services, and Country and Regional Parks. At the CCS the redoubtable Don Aldridge set interpretation into the public sector lexicon as an acceptable management tool. Acceptability prompted fact finding missions to America. After his visit, one young entrepreneur pre-empted the Eden project with a commercial interpretive attraction based on the Caledonian Pinewood. Despite over 35 years of fires, changing fashions and financial soul-searching David Hayes' Landmark Centre continues to be a financial success true to its interpretive roots.

Public sector enthusiasm for interpretation in the 80s and 90s was part of regeneration work, with new heritage attractions appearing in places once reliant on traditional industries. One-off funding from European, Millennium or National Lottery sources fuelled success, failure or flat line mediocrity, depending on how attractions followed interpretive principles of identifying authentic core themes, clear target audiences and short term re-investment.

What of the next chapter? Some rural communities, for whom a sense of place is central, own land and its interpretation for the first time in centuries. Commercial companies are using interpretation to change behaviour affecting climate change.

cont..

An alchemy of the imagination cont..



Modern interpretation developments, like this one at Glencoe, are giving interpretation new purpose

Niche heritage guides and tourism services are increasing. Interpretation-led design is driving new attractions. Academia is meeting the need for professional interpretive training and scholarship. A new political imperative is coming out of the Scottish Parliament at Holyrood. A leaner public sector must focus on customer needs and partnership delivery of clear public benefits. Hutton's

percipient view of the earth, with 'no vestige of a beginning, no prospect of an end' is perhaps an allegorical view of interpretation. If interpreters in Scotland can meet new challenges with style and imagination, past and present vision, and a will to inspire giddiness by peering over the horizon, we will have an alchemy to make us all glad.

Duncan Bryden works as a rural development consultant, lecturer on the UHI MSc in Interpretation, and Board Member of the Cairngorms National Park.

duncan@brydenassociates.co.uk

KELVINGROVE RE-INTERPRETED

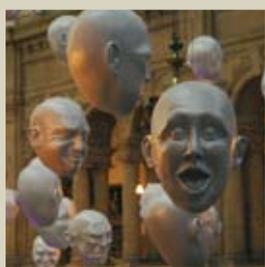
Kelvingrove Art Gallery and Museum, a much-loved Glasgow landmark, closed in 2003 for a complete refurbishment. Fourteen months after re-opening in 2006, we have welcomed over three and a half million visitors.

The new Kelvingrove is object-based, visitor-focused, storytelling and flexible. It's the creation of a huge team of people, inspired by a huge and varied collection, informed by extensive research and consultation, and kept focused by a clear set of objectives.

Traditional museum categories have been subverted and mixed. Paintings are displayed with geology, animals with arms and armour, St Kildan textiles next to Benin bronzes.

The storytelling approach means that we chose groups of objects to tell a particular tale. We haven't tried to tell visitors everything about the objects on the galleries – graphics are limited to 100 words and labels to 30. There's more information available from books, computers and curators in the Study Centre.

Each story display was designed and interpreted for a single audience – children, schools, teenagers, families or non-expert. We also identified specific interpretation for under-fives and for people with sensory impairments.



Before we closed, research showed that, above all, people wanted the new Kelvingrove to be thought-provoking. This helped us to take risks, to cover the darker side of our collections, to have fun. And the flexibility of the displays gives us a safety net if necessary.

A few things to look out for when you visit:

- the impact of Impressionism made clear in the Changing Styles in French Art story, where the run of nine paintings takes you from dark realism to primary colour fauvism at a glance;
- a Famous Grouse whisky bottle reinforcing the message about the icons of Scottish wildlife;
- electronic thought-bubbles over the gloomy picture of a Marriage of Convenience, where you can add your own interpretation;
- endangered animals turning away from the animal parade in the Life Court on their journey towards possible extinction and fossilization;
- audio walls that bring a human dimension to archaeological stories;
- graphics which just use images to make the link between Glasgow Style designs and the natural forms that inspired them.

There have been lots of positive comments from visitors, the media and other professionals – as well as a few negative ones. We don't expect to please everybody, and would have failed in our aims if we did. This quote from a visitor's blog gives a flavour of what people think:

'There's a right buzz about it...as museums go it's no got that serious-as-fuck way about it, folk creeping about on tiptoes, whispering "excuse me" to people and edging past them, none of that. And there's a bit of a bric-a-brac fashion about the way certain things are laid out.'

Sue Latimer, Senior Education & Access Curator, Glasgow Museums Sue.Latimer@glasgow.gov.uk





Interpretation's **real** potential

Genevieve Adkins looks at the road ahead for interpretation.

Customers for interpretation at popular sites such as Edinburgh Castle far outnumber those for education services

This year sees a major international interpretation conference in the UK. The Vital Spark will bring together interpreters from around the globe to share and celebrate their work and debate the future of interpretation.

But why is this happening now? An easy answer is that Scotland is celebrating the people, culture and heritage of the Scottish Highlands in its Year of Highland Culture, and that The Vital Spark is part of this. In reality the picture may be more complex.

The UK's political landscape has changed dramatically over the past decade. A Labour government, a devolved Scottish Parliament, the Welsh Assembly and the Northern Ireland Assembly have all put domestic issues firmly on the political agenda. At the same time, recognition of the UK's creative economy and the links between economic growth, opportunity and social mobility (supported by informal and lifelong learning) have all created openings for interpreters to play a vital role in the changing political and economic landscape. New interpretive posts and teams have been created whose work is dedicated to creating and delivering experiences and environments targeted at achieving organisational objectives and government policy, and interpretive thinking and practices are being integrated into the work of staff, managers and curators.

What does all this additional capacity mean? Without question interpretation is better recognised by many public agencies, organisations and museums than ever before. And interpreters are taking on an ever broadening range of responsibilities – from writing copy for exhibitions, to project managing multi-million pound projects.

But what is being achieved? It is not possible to attribute the same achievements to all organisations, as no two have adopted interpretation in the same way. Two English organisations make interesting case studies. Both have embraced interpretation and put visitors at the heart of their planning and activities: they are now reaping the rewards.

Historic Royal Palaces (HRP), which manages sites such as Hampton Court Palace and The Tower of London, is transforming itself. Reaching beyond its Royal associations the organisation now presents the palaces as places where history took place. *'History where it happened'* makes the link between the monarchs, people and society to tell the human stories that lie behind the events of the past. And putting storytelling at the heart of its activities has reaped rewards. Visitor numbers to the palaces have increased by 16% between 2005-06 and 2006-07.

At the Victoria and Albert Museum (the V&A) in London the Head of Interpretation is responsible for informal gallery learning along with audience research – placing visitor studies central to the ongoing development of the galleries, thus ensuring they are as relevant, appropriate and accessible as possible.

Interpretation has become part of the culture of these organisations, central to objective setting, resource planning and achieving outcomes.

Scotland too evidences many good examples of interpretation, a legacy of its long engagement with the discipline. But it could

be argued that whilst projects are strong on interpretive planning, many organisations have yet to exploit its full potential.

A change that is needed is for organisations fully to embrace both education and interpretation as tools to deliver wider agendas. Interpretation is an informal learning discipline; it seeks to provoke, reveal and relate. It is not education but, I would argue, a far more persuasive form of communication able to impart knowledge and affect beliefs and behaviour. There can be no doubt that organisations need to educate people; but interpretation casts a broader net. The data proves this. In 2005-06 HRP welcomed 145,382 education visits but 2,508,000 visitors; the V&A 128,000 and 2,196,000; and Historic Scotland 71,000 and 3,100,000 (2006-07 figures). This pattern is reflected across the museum and heritage sectors and strongly suggests that a review of strategic priorities is called for.

So what does this all mean? It means interpreters and organisations recognising the full creative potential of interpretation. Interpretation puts assets, knowledge and resource management at the heart of organisational culture, creating intuitive structures and creating genuine and inspiring experiences which staff are proud to be part of, organisations are proud of and the public enjoys visiting. Self-belief breeds organisational confidence, which translates into market confidence and commercial success.

The recipe for real success is there; the challenge is to train the cooks!

Genevieve Adkins is Director of the Centre for Interpretation Studies, Perth College, University of the Highlands & Islands Millennium Institute.
Genevieve.Adkins@perth.uhi.ac.uk



Historic Royal Palaces now make clear links between monarchs, people and society

Putting Gaelic in its rightful place



Many of Scotland's cultural icons are associated with the Gàidhealtachd. On Eilean Leòdhais – the Isle of Lewis – a sculpture marks the bay where the famous chess pieces were found

James Carter

Sue Mackenzie looks at current thinking about Gaelic and interpretation

Gaelic is one of Scotland's national languages, along with Scots and English. The number of speakers has been declining since the 12th century – when it was most used – but today that decline is slowing and even stabilising. The 2001 Census showed that there are roughly 60,000 Gaelic speakers in Scotland. This represents only 1.2% of the population, and Gaelic is therefore classed as a minority language. But political will (through the Gaelic Language (Scotland) Act 2005) together with support from Gaelic organisations and speakers has meant that the number of speakers has actually risen in some age groups.

Where does interpretation fit into this? Using Gaelic provides access to a uniquely rich and different culture. Interpretation in Gaelic engages the Gaelic-speaking visitor and raises awareness of the language's history and importance amongst those with little or no experience of it. But there are a number of different approaches to multi-lingual interpretation, and little guidance or research to help establish what 'best practice' may be.

To many Gaelic speakers, the importance of seeing your language given equal prominence with another is hugely significant, and so bi-lingual texts can be seen as the only way forward. This can work well for other audiences as well – research in Wales suggests that *'although many visitors may have little experience of the Welsh language, few appear to experience difficulty when presented with the two languages side by side'* allowing them to *'establish its [Welsh] relation to English – opportunities which are offered by juxtaposing the two languages.'*¹

But some find that bi-lingual texts provide the reader with too many words to look at and can be overwhelming or distracting. And some Gaelic speakers say they naturally go to the English when faced with bi-lingual text, because they learned to read and write only in English. Not everyone experiences this however, and it will happen less frequently as Gaelic-medium education and adult learning classes teach their pupils to read and write as well as speak in Gaelic.

Interpretation, of course, is not just words on a wall. As the Gaels say *'Cha bhi cànan far nach cluinear gùth'* – 'there will be no language where no voice is heard'. By using sound in the form of words, song and music, the planner can get away from the difficulty of having to reduce the amount of text in both languages (because bi-lingual texts often need more than double the amount of space). Gaelic culture is particularly rich in its song and music. For text-based bi-lingual interpretation, new technologies can also offer creative solutions. Holographic superimposed images can present both languages at the same

time – you simply move your position slightly to access them both.

Whatever level of Gaelic is used one thing is certain: each language has its own perspective, and Gaelic is no exception. It has particular ways of describing, thinking and seeing, and it is rooted within its cultural context. The Gaelic used in bi-lingual interpretation must not just be a Gaelic translation of a story written in English. It should be authored initially in Gaelic and from a Gaelic point of view, giving a genuine experience for the Gaelic speaker (and for the learner and novice).

Where to use Gaelic interpretation is another issue to address. Should it only be used at places within the Gàidhealtachd – the Gaelic-speaking areas in the north and west of Scotland – or should it be more widely seen? Much of the landscape throughout Scotland is named and described through Gaelic: many people's first experience of the language is through reading maps and trying to pronounce placenames.

How we use Gaelic in interpretive work is not fixed, and will change in the future. There is now strong political support for the language and concern for its fate, but it remains a sensitive issue because of its decline and the sometimes painful history of that decline. That sensitivity may inhibit our creativity as we worry about 'doing it right'. But if we can move forward with hope we can achieve a lot. There is a real need for evaluation and research into what visitors' and residents' perceptions of and responses to Gaelic interpretation are.

We should try out different approaches with an open mind, and a willingness to experiment without the worry of failing. The time is right to 'catch the moment' and work in partnership to deliver exciting, innovative interpretation using Gaelic.

Sue Mackenzie is the Education Officer for the Highlands and Islands region for the National Trust for Scotland. smackenzie@nts.org.uk

¹ Light, Duncan, 1992, *'Bilingual heritage interpretation in Wales'*, Scottish Geographical Magazine vol. 108, No. 3'

SOWING THE SEEDS

Michael Glen describes an approach to using Gaelic that recognises the importance of the language, and goes beyond the limitations of conventional bi-lingual text.

Gaelic is integral to the Gàidhealtachd and must be integral to the interpretation of its natural and cultural heritage. Thus, paraphrased, was the injunction from Bob Jones, Head of Design and Interpretative Services at the Forestry Commission, when he invited me to write text for panels that would be placed in the heartland of Gaeldom. He ruled out a bi-lingual approach, perhaps bruised by experience in Wales, but wanted visitors to see Gaelic as very much alive.

To achieve this we used an 'integral' method – a nice play on inserting Gaelic words in English text and on sustaining the integrity of the language. We wanted to tease readers into wanting to find out more, to begin to recognise words, to widen their linguistic horizons, and to enjoy Gaelic for its inherent riches.

Our first essay was at Rosal in Strathnaver, Sutherland where we took a double-edged approach. All titles were in Gaelic and English, but the panel text introduced Gaelic words or phrases alongside (where necessary) their English equivalents.

Here are two brief excerpts:

... We can plant *buntàta*, potatoes, which we rely on so much, sow the *eòrna*, barley or sow *corc*, oats for *brochan*, porridge ...

... They care nothing for the *Gàidhealtachd*, our ways, our people, our language and *ar beathannan*, our lives. *Mo mallachd aig na caoraich mhòr* – my curse on the big sheep.

We did something similar with panel text at Airigh Fhionndail, Ariundle, in Sunart but here the panel titles echoed in English the almost rhythmic structure of Gaelic; this was another form of 'integration'. For example:

Fàilte gu coille nan darach ann an airigh fhionndail os cionn abhainn sròn an t-sithein

Welcome to the wood of oak trees on the shieling of the white meadow above the river of the ridge of the fairy hill

The drafts met with local approval, including that of Michael Foxley, the fierce guardian of Gaelic culture. Perhaps more importantly, the work seems to please visitors – particularly those forming a deep connection to the 'place' – and has set a pattern for later commissions.

Michael Glen
glentigstane@aol.com



INTERPRETATION IS AN ART...

Many projects in Scotland have made pioneering use of sculpture, poetry and other arts as part of interpretation schemes. But there can sometimes be a tension between artists' desire for creative freedom and interpreters' desire to meet interpretive aims. Kev Theaker describes a scheme on Arran that tries to reconcile these two perspectives.

At Brodick Castle on the Isle of Arran the National Trust for Scotland are managing Merkland Wood to remove rhododendron and allow native woodland to re-establish. They have been working with artist Tim Pomeroy to deliver an excellent project which combines sculpture and interpretation.

Instead of interpreting the work in a conventional manner four sculptures were commissioned. These, along with a short written commentary from the artist, are placed in the wood to surprise and delight visitors.



The sculptures are the work of a well-established artist who works within the gallery system as well as producing sculpture in the public sector. The collaborative project succeeds in putting high quality artwork into a semi-natural setting

in a way that allows the sculpture and natural space to enhance each other. A key element here is that the Rangers have built on an existing working relationship with the artist, and therefore trusted him to deliver his own work which also meets their interpretive needs. The brief for the work was deliberately kept broad allowing the artist to respond to the site and to avoid curtailing his own artistic expression.

How well does it work as interpretation? Responses from visitors are wholeheartedly positive, suggesting that the work enhances their experience of the place but also encourages them think about the woodland and the work involved. Tim's small text pieces give his interpretation but allow the visitors to develop their own ideas and views. The scale of the artwork is in keeping with the woodland: many of the visitors remarked that they wouldn't like 'artwork that wasn't appropriate – either in materials or design'. A sensitive approach has ensured that high quality artwork is working to create a memorable visitor experience without dictating didactic messages. Surely, that's what we aim for from good interpretation?

Kev Theaker k.theaker@au.sac.ac.uk



Scotland small? Our multiform, our infinite Scotland small?
Only as a patch of hillside may be a cliché corner
To a fool who cries 'Nothing but heather!'
Hugh MacDiarmid

Diversity and excellence

Ian Edwards looks at Scotland's infinite variety, and the opportunities it offers interpreters.

Scotland is a small country, tiny by world standards, yet it shows a remarkable diversity in both environment and culture. The challenge for interpreters is to celebrate and explore this diversity with local and international audiences, many of whom share a stereotypical view of Scotland and the Scots which is still perpetuated by some of our tourist industry.

Location, location, location

Scotland's position on the far western seaboard of Europe explains why we have such diverse environments. Travelling from Fife in the east to Argyll in the west takes less than three hours by car, but the average annual rainfall in Pittenweem (Fife) is one third less than in Lochgilphead (Argyll). In North America you might travel across several states to find a similar difference in rainfall. There is an even greater ecological contrast between the alpine-arctic flora on the high tops of the Cairngorm mountains and the Logan Botanic Garden in Galloway, where the warm air above the Gulf Stream creates a climate in which exotic plants can flourish. So much for the myth that the whole of Scotland is cold and wet!

Who are we?

The people of Scotland are diverse too: recent work on the Scottish gene pool has confirmed that there is no single distinct Scottish race. Waves of immigration from Scandinavia, Continental Europe, Ireland and from across



the border with England have left a diverse genetic legacy. It would be impossible to define anyone as having 'Scottish blood'. The whole cultural identity of the country in terms of language, dialect, architecture, land husbandry, music, customs and religion reflects this legacy. It forms a diverse heritage for Scots to be proud of – and to fascinate visitors.

Often this natural and cultural diversity are entirely intertwined. A good example is the beautiful chapel of Rosslyn, about ten miles south of Edinburgh, perched on the edge of the spectacular wooded glen of the River Esk. This is no grand cathedral, yet it is acknowledged as one of Britain's most important architectural masterpieces. Inside, virtually every inch of the walls is carved with floral, figurative or fantastical images. Scores of leafy carvings of Green Men reflect the native oak woodlands of the Esk valley and are linked to a pan-European cultural tradition. Other carvings may show exotic new world plants like 'Indian' corn and pineapple, reputed to show linkages with the Princes of

Orkney, pre-Columbian transatlantic crossings and the Norse seafaring tradition.

Rosslyn, like all our heritage sites, has a huge number of stories to tell. Some of them are historically accurate, some part of the oral tradition and others pure romanticism. All these stories are valid, adding value to the site and creating a diversity and complexity that is both a gift and a challenge to the interpreter. With such riches to choose from I have often thought that being a guide at Rosslyn Chapel



Rosslyn Chapel has far richer stories to tell than the tired fable of the Da Vinci Code

James Carter



James Carter



Scotland's environment varies from the stony wastes of the Cairngorms (far left) to the lush greenery of Logan Botanic Garden in Argyll (left)

Scotland's tourist industry may not always reflect the richness of its culture



James Carter

would be a wonderful job. You could tell your audience a different set of tales every day and never get bored!

The ebb and flow of immigration and emigration which continues to this day, and the environmental changes all around us provide a thread throughout Scotland's diversity stories. Ice retreating, trees coming in; wolves and bears disappearing, cereal farmers and domestic livestock arriving; Caledonian pine forests felled, Sitka spruce plantations established; Vikings invading, Highlanders embarking for the New Worlds. Scotland has a history and natural history as tempestuous as anywhere in the world, providing the "bread-and-butter" of interpretation scripts at all our visitor sites. Yet while the national heritage bodies, represented by Interpret Scotland, provide visitors with this context of continual change, many of the more commercial tourism enterprises continue to exploit the heather, tartan and shortbread image that is frozen in time and place.

Looking to the future

What of diversity now and in the future? Are we as heritage interpreters in a position to consider the big 'change' issues of the early twenty-first century, like global climate change and immigration from Eastern Europe? A better understanding of our complex history should enable us to appreciate the impact these new changes will have and help us adapt more easily. Polish delicatessens are appearing on street corners in all our main cities and one in five babies born in Edinburgh during the first part of this year had East European parents. Will our long experience of immigration make it easier to absorb new communities? How quickly will 'their' culture be seen as 'our' culture, to be interpreted alongside the distinctive legacies of other immigrants of the past? These new communities are also new audiences and provide us with an unparalleled opportunity to develop interpretation that reflects these changes as they happen.

Scotland's diverse natural habitats are also responding to climate change in diverse ways. The drier east side is getting drier, at least in summer, and the wetter west is getting wetter, especially in winter. That a small country can show such a variety of contrasting trends has been important in planning interpretation on climate change as part of the new Gateway interpretation centre at the Royal Botanic Garden Edinburgh.

But showing the future is more difficult than showing the past. We need interpretation media that reflect and accept how difficult it is to predict with confidence what will happen in the future. Consequently we have to choose systems that are easy to update, edit or redesign as new knowledge becomes available. In future, the distinction between interpretation and news presentation will become blurred, as the need to present the very latest information on topical issues becomes paramount.

Ian Edwards is Head of Interpretation at the Royal Botanic Garden Edinburgh
i.edwards@rbge.org.uk

Uncertainty and mystery are energies of life. Don't let them scare you unduly, for they keep boredom at bay and spark creativity.
R. I. Fitzhenry, publisher

Interpret Scotland a look back in awe!



Bob Jones looks back over ten years of Interpret Scotland

Interpret Scotland is a grouping of organisations, not individuals. This is an important and fundamental distinction that sets it aside from other interpretative bodies.

Established in 1997, the genesis for Interpret Scotland (IS) was the coming together of a small number of people from different agencies who seemed to be constantly tripping over one another at various meetings – the common factor in each instance being... interpretation. There were just four of us at first – representing the Scottish Museums Council, Historic Scotland, Scottish Natural Heritage and Forestry Commission Scotland, but three years later, in Spring 2000, IS was formally launched by a group of seven agencies with its first journal (and in the Scottish Parliament visitor centre no less!).

Why 'a look back in awe'? Well, I suppose in the true Scots idiom that tagline might have been better put as 'Wha's like us?!' All of the things we've done have been achieved by a group of people with demanding day-jobs – yet there has been steady and regular attendance at steering group meetings. There has been no formal 'executive' and until I took it on board (for six months only – that was in 2004!) we rotated the 'Chair'. There has been no funding – we have relied on the good will of those who could bring cash to the table through their agencies, and those who couldn't contributed in kind and graft. Out of this has come:

- 16 journals (including an Interpret Britain Award).
- a growth factor over 10 years that has taken us from a 'gang of 4' to a powerhouse of 17 national institutions and organisations from across the face of Scotland. The list (on the inside front cover of this journal) is impressive, with representation from the public, voluntary and private sectors alike, all of whom recognise the importance of interpretation in contributing to the economic and social fabric of a great country. And others are still knocking on the door.
- Contributions to a fantastic range of 'Sharing Good Practice' training events – from the basics of interpretative planning, to the use of new technology, to environmental campaigning, and much, much more. The shared expertise from the group has contributed significantly to the raising of standards throughout the industry.
- Representatives of IS have contributed to many partner agency or organisations' own training or conference events, on local, national and world platforms.

- The highly successful, and some say seminal, national conference – 'Scotching The Myth' – organised with partners Scottish Interpretation Network in 2002.
- Acting as consultee to the Scottish Biodiversity Forum, and as commissioning body for an Interpretative Strategy for this important Scottish Executive-driven initiative.
- And now, coinciding with the publication of this Journal, and with partners AHI, 'The Vital Spark 2007' – an international conference showcasing Scotland as one of the leading exponents of the art of interpretation.

Most importantly however, through networking we have supported one another (and therefore our respective agencies and organisations) with one of the earliest examples of the now politically correct (ie. as encouraged by Government) 'on-the-ground'-type joined-upness projects. Crucially that has been at grass-roots level, as the people involved with Interpret Scotland tend to be 'doers' and facilitators. On a practical level however, there has been much reliance on individuals giving freely of their time and expertise – IS needs to look to its embryo web-site if networking and sharing good practice is to become the bedrock of the organisation that it should be.

The Journal, in many ways a 'Millennium child' – but in one important way quite unlike the many (often mega-budget) *failed* Millennium projects – goes from strength to strength. This is in no small way down to the quality of its contributors and of its editors. But it has to be said, it would not be possible without SNH and FCS shouldering all the production and distribution costs. Independent funding remains one of the biggest challenges facing IS as it moves into its second decade.

On a personal note, as I will step down from chairing the organisation at the end of this year, the 'awe' in the title tag-line is mine. It is the individuals from the member organisations whose enthusiasm for interpretation – and for Scotland – has been the driving force that has taken Interpret Scotland forward. It has been a privilege and an honour to work with them all and to have been a part of this adventure.

Bob Jones is Head of Design and Interpretative Services, Forestry Commission Scotland, and the outgoing Chair of Interpret Scotland bob.jones@forestry.gsi.gov.uk

After the spark

Kit Reid looks forward

The Vital Spark marks a real watershed for the interpretation profession in Scotland. It has seen Interpret Scotland (IS) and the Association for Heritage Interpretation (AHI) working closely together towards a common goal through a joint steering group. But what happens afterwards?

To be honest I am rather excited about it. Over the years we have heard from professional interpreters and those for whom interpretation is part of their remit about what they want from interpretation organisations – to meet other interpreters, to know what is going on in Scotland and further afield, to work out opportunities for partnership, to find guidance, training opportunities and new inspiration, and to talk shop.

Next year marks ten years since the Lonie Report was published. This landmark report examined the state of interpretation in Scotland and gave pointers to carry the discipline into the twenty-first century. I would suggest that after the Vital Spark, the time will be ripe to fully review the main interpretive issues in Scotland, in particular the relationships between Interpret Scotland, the Association for Heritage Interpretation and the Scottish Interpretation Network (SIN – an informal networking body, which is sadly almost defunct).

Many of the questions have been raised before but in my opinion we have still not found the right solution. We need clearer relationships between the different bodies, and there is a serious question to be answered over whether SIN can continue to exist. I would also hope that closer links between academia, agencies and consultancies can be encouraged, as well as opportunities for the three areas to promote good practice within the discipline.

All these are exciting questions for the year ahead. I hope the Vital Spark will create a renewed flame of enthusiasm for where we go from here.

Kit Reid is an Interpretive Planner with the National Trust for Scotland and a member of The Vital Spark steering group cxreid@nts.org.uk

AUTHENTICITY, ARTISTRY, AND ARCHAEOLOGY

Thirteen years ago, a husband-and-wife team of underwater archaeologists began an epic journey to rediscover ancient technology and gain an insight into prehistoric life in Scotland. We set out to build an authentic life-size recreation of an early Iron Age crannog – a type of dwelling often built on a platform above the water of a loch. Our crannog was going to be on Loch Tay, based directly on evidence from our underwater excavation of one of the 18 loch-dwellings preserved there.



From the moment in June, 1994 that we managed to swing the first massive alder tree upright in four metres of water, standing more than 12 metres high and pointed at its base like some giant pencil, we knew that the journey would last a lifetime.

We built the loch-dwelling as the focal point for the Scottish Crannog Centre to run as an educational resource, doubling as a heritage attraction. The story, or theme, of the crannog reconstruction is just one of many others we tell. Our archaeological evidence allows us to paint a very detailed and accurate picture of the lives of early Iron Age loch-dwellers, and this dedication to authenticity underpins almost all the interpretation we provide. We have improved the site, and the visitor experience, since we opened in 1997, but we have not changed the structure of the visit: simply because it seems to work for well over 26,000 people each year.

We offer a self-guided exhibition, a guided – but unscripted – crannog tour, and a range of hands-on ancient crafts and technologies based on our archaeological discoveries. Ours is an extremely personal approach; we rely on the passion and enthusiasm of our costumed guides to bring the past to life for visitors of all ages, interest levels, and expertise.

We are delighted to have received several awards for our work. The most recent accolade was to become a partner in LiveARCH, a European initiative featuring living history and archaeology parks across Europe (www.liveARCH.eu). As one of eight international partners concentrating on different themes, we are focusing on interpretation techniques and the interaction with visitors.

So, come visit, come try, come learn, come enjoy. We look forward to inspiring you!

**Barrie Andrian is Director of the Scottish Crannog Centre, Kenmore, Loch Tay, Perthshire. info@crannog.co.uk
www.crannog.co.uk**

Nature teaches more than she preaches. There are no sermons in stones. It is easier to get a spark out of a stone than a moral.

John Burroughs, essayist



Stoer Point, in the North West Highlands Geopark

Scotland's landscape

SNH earth scientists, John Gordon and Ness Kirkbride, muse over recent shifts in people's perceptions and relations with landscape, and the opportunities they open up for interpreters.

NK Scotland's landscape is a gift for any geologist with an interest in interpretation. There are so many themes to catch the imagination – drifting continents and Scotland's journey from south of the Equator to its present location; continental collisions and mountain building; volcanic landscapes 'born of fire'; the 'big freeze' of the ice age; living landscapes of dynamic rivers and coasts; and the story of life recorded in fossils.

JG Over the years we've used many approaches to interpret these themes: publications, interpretation boards, good practice workshops, Scottish Geology Festival events and self-guided trails. All this has built up a lot of experience, mostly focused on the interpretation of protected sites and explanations of the geological records of the rocks and landscapes. We've followed an educational approach but hopefully in an engaging way.

NK That's true, but in the last decade or so we've seen a growing shift in interest from local communities and the wider public in the landscapes that surround them. There seems to be less of a desire simply to exploit the physical resource in traditional ways, like quarrying, and a growing recognition of other values that landscape can represent and reveal.

JG I think Geoparks are one expression of this shift in perception and we now have two in Scotland. Geoparks are exciting because they bring together landscape, geology, biodiversity, people and culture within a framework of sustainable development, and they offer opportunities for people actively to explore and discover these elements in novel ways. Explorations of the links between landscape, archaeology, built heritage, literature, poetry, art and music, all reveal different aspects of the interactions between people and their landscapes through time.

NK Scotland is particularly well placed to develop these opportunities. It's not really such a new idea and people have been doing it for years... just think of the music of Mendelssohn, RunRig or The Proclaimers...

JG ... and the poems of Sorley Maclean and Norman MacCaig, Joan Eardley's paintings and Colin Baxter's photographs, and a host of other music, art and folklore. Our job is to keep pace with this new interest and promote a variety of approaches to interpreting and reading the landscape. There are opportunities



Alan Devlin

Shinglehook, an installation by Matt Baker commissioned through the Tweed Rivers Interpretation Project, was inspired by the slow processes of landscape change

and challenges not only to develop existing forms of interpretation, but also to offer new experiences in geotourism, to engage local people and to respond to community-led initiatives.

NK Given that many organisations are involved or have a potential role to play, we need clear vision, co-ordination of activities and the development of new partnerships between different interest groups and sectors. That way we can ensure that memorable messages and experiences are identified for particular audiences, and that these are presented in new, integrated and inspiring ways.

Details of Scotland's Geoparks are at <http://www.lochabergeopark.org.uk> and <http://www.northwest-highlands-geopark.org.uk>

John Gordon john.gordon@snh.gov.uk
Ness Kirkbride ness.kirkbride@snh.gov.uk

KNOCKAN CRAG

REVEALING AN ANCIENT LANDSCAPE

Scotland is famous the world over for its picture-postcard scenery – the mountains, glens and lochs that decorate a million biscuit tins! Indeed, scenery is one of the main reasons people give for visiting Scotland. Unfortunately, many of those people then leave again with little real notion of the stories behind the image. They gaze in wonder at the landscape, but seldom have the benefit of relevant and meaningful explanation.



Lorne Gill, SNH

Part of the reason for this lack of interpretation has been that Earth Science – all the disciplines concerned with the Earth's formation and structure – is traditionally seen as difficult for the public to grasp. The jargon can be off-putting, and there's a tendency to get bogged down in detail. So in 2000 Scottish Natural Heritage set out to focus on the big picture, reduce the science to basics, talk about landscape rather than geology, use an extended mix of media and try to make it fun.

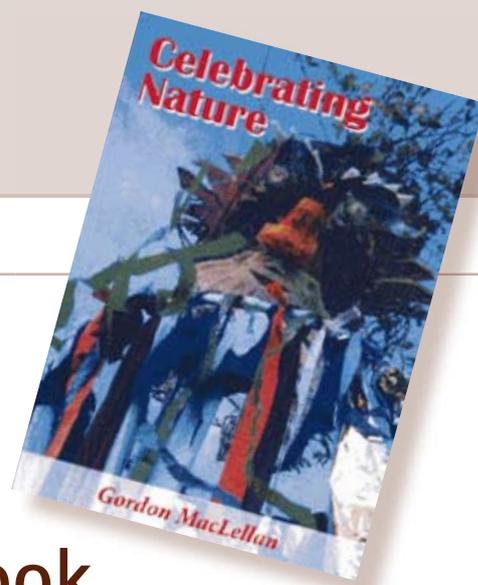
The site we chose was Knockan Crag, a dramatic steep ridge in the far northwest of the country. This is one of our top Earth Science sites, where scientists first discovered that huge forces can cause older rock to slide up and over younger rock. Redevelopment of the on-site visitor facilities included:

- a rock wall that echoes the shape and make-up of the Crag;
- an open-sided 'Rock Room' – complete with turf roof – featuring hands-on models, touch screen computer, rocket men comic strip, big issue newspaper and eye-catching rock show;
- three waymarked trails, offering visitors the chance to bridge 500 million years with their hands and enjoy stunning views from the Crag top;
- rock sculptures and poetry set in stone;
- a 'Rock Route' of stopping places in the area where visitors can discover more about the story of the Earth.



When it opened in 2001 a few academics accused us of dumbing down, but other geologists commended our efforts to enthuse the public. The reaction of visitors has been overwhelmingly positive, although we've had to close the site a couple of times because of rock falls. If nothing else, the rock falls have highlighted the message that Knockan is still a dynamic landscape!

John Walters, Scottish Natural Heritage



Book review

Celebrating Nature by Gordon MacLellan
(Capall Bann Publishing, 2007. £14.95)

As a busy Senior Countryside Ranger with a short deadline, my first concern was how to get the most from this book in the shortest time. Gordon (also known as Creeping Toad) had foreseen this shallow approach: *'You might just plunge in and out of this book, clutching at activities as you need them, but to understand the entire process, try reading the whole book first'*. 330 pages later... no, I admit it, I plunged in and out.

Thirteen of the twenty chapters are crammed with fresh, well communicated practical activities which will put a new slant on whatever nature you are celebrating – however much of a hurry you are in to do it. The other seven chapters cover scoping and planning a celebration/event; pulling it all together; evaluation; and the rationale behind the author's approach. You can read these later/during lunch-breaks/over the winter.

One thing is for sure, after plunging (or even dipping) into this book you **will** want to know how the whole thing fits together and make time for the principles which guide one of Britain's leading environmental educators. But is it interpretation? Provoke: tick. Relate: tick. Reveal: tick. Themes: tick. Message: tick ... Yes, definitely!

John Phillips, Senior Countryside Ranger, Skye, Lochalsh, Ross and Cromarty, The Highland Council Planning and Development Service



Challenging partnerships

The Scottish Executive has been keen to build the capacity of Scotland's museums to care for and present their collections. In 2004 they set up the Regional Development Challenge Fund, with a budget of £3 million, to support innovative projects. Fiona McOwan describes how it's been used...

The aim of the Fund has been to develop the capacity and sustainability of the museum sector through active partnerships. Administered on behalf of the Executive by the Scottish Museums Council, it has enabled museums to work across local authority boundaries, and to build links between local authority, independent and national museums. Ten projects were awarded funding, and all of them are now fully operational with many exciting developments, including interpreting collections in new and innovative ways.

One example is the *Scotland and Medicine: Collections and Connections* partnership led by the Edinburgh-based Royal College of Surgeons. It drew in a wide range of museum and non-museum partners, all of whom had strong links with Scottish medical history. You can find a full list and more details about the scheme at www.scotlandandmedicine.com

The partnership's potential has been fully realized in the ground-breaking touring exhibition *Anatomy Acts*. This presented a wide range of objects from Scottish medical collections, with over 20 contributors providing almost 200 objects representing over 500 years of creative development. Showing at venues from Thurso to Glasgow it has been the largest touring exhibition in Scotland, and recognizes the international importance of the country's medical and science collections. Local partners in each area developed learning programmes associated with the exhibitions, ranging from drawing classes to talks on the latest scientific and medical developments, writers' workshops and living history events. New commissioned work by artists Christine Borland, Joel Fisher, Claude Heath and the poet Kathleen Jamie provided 'added value' and interest. An online exhibition www.anatomyacts.co.uk was launched in May 2006.

Fiona McOwan is the RDCF Scheme Manager at the Scottish Museums Council. fionamco@scottishmuseums.org.uk

For more information about the Fund, visit <http://www.scottishmuseums.org.uk>

© University of Aberdeen, Copland Collection



An eighteenth century model of the human eye, part of the University of Aberdeen's fascinating medical collections

Developing skills

An example of rather different work supported by the Fund is the Tayside Museums Learning and Access Partnership. Led by Angus Council, with Dundee City Council and Perth and Kinross Council, it works with local authority museums and eight independent museums throughout the area, and aims to improve access to the partners' museums and their collections through the development of resources, services and staff.

Early in the project research and consultation was undertaken to ascertain what workforce development was required. There was much interest expressed in the area of interpretation and how to better engage visitors with museums through their displays and exhibitions. This resulted in two interpretation training sessions, called 'Out of the box: how to really engage your visitors with your displays'. These looked at issues such as what visitors want from an exhibition, how to plan an interpretive approach, and how to write lively and engaging text.

Both events were fully subscribed, and the work done in them has already been put to good use. In May 2007, the Meffan Museum and Art Gallery used the principles and ideas taken from the training event to interpret their 'What on Earth?' exhibition. The staff found it easy to write text and labels, and the exhibition received rave reviews from the visitors and brought in new audiences.

Andrea Hallam, Learning and Access Coordinator Collections, Tayside Museums Learning and Access Partnership. HallamA@angus.gov.uk



Clarity and myth *Continued from page 16*

about his horse's welfare in cruel winter weather. Mathematician Colin MacLaurin despairs over Edinburgh council's botched attempts to defend the city against the imminent Jacobites. As well as providing a 'handshake' with the past, these stories challenge some of the myths about Jacobite and Whig loyalties. We hear from humane Whigs, such as Duncan Forbes, and brutal Jacobites, such as Lord Lewis Gordon. On the battlefield we hear from Donald Campbell of Airds, a Gael, who describes the slaughter of the Jacobites as 'the pleasantest sight I ever beheld'. The different languages and accents present a picture of the '45 as a multinational event. They draw attention to the wide range of people involved, and reveal that the story is nowhere near as clear cut as the English/Scottish confrontation of popular myth.

Objects provide a rich physical context for what the visitors will hear and read. The first and last thing visitors will see as they enter and leave the exhibition is a set of bagpipes, which belonged to a piper from North Uist. A key Jacobite object, surely? Maybe, or maybe not: this piper is thought to have been on the Government side. In just one object we show that across the Highlands, loyalties and families were divided; that objects of the '45 were treasured by their owners; and above all that, although changed, Gaelic culture was not destroyed by Culloden.



Flag lines mark the positions of the troops, but new archaeological evidence will allow them to be positioned more accurately



New interpretation on the battlefield must respect the sites' status as a war grave

But the primary exhibit is of course the battlefield itself. Over the past ten years the Trust has worked to restore the site as far as possible to the moorland of the battle. To promote reflection, and in keeping with the site's status as a war grave, the Trust has kept physical interpretation on site to the minimum. Flag lines, relocated in line with recent archaeological discoveries, help to orientate the visitor, while low-level pathway panels provide basic interpretation of the key events of the battle.

For those that want more, a portable interpretive tool, triggered by GPS, is being developed as part of a three-year programme of work. This is not being undertaken lightly. Portable technology has and will continue to change rapidly, but the particular nature of Culloden Battlefield means that only a tour using this technology will provide the levels of interpretation needed without burying the site in panels and markers. The tour will include both audio and visuals, but we also want to give visitors the chance to look around them; to see the heather and hear the wind. The ultimate aim must be to tie all that they have seen in the new centre with the site of the battle itself, and to bring it alive through their own imagination.

Dr Mike Spearman and Elspeth Mackay are members of CMC Associates, who are developing and managing the exhibition content and AV elements for the NTS's new visitor centre at Culloden.
[http:// www.cmcassociates.co.uk](http://www.cmcassociates.co.uk)
elspethmackay@cmcassociates.co.uk

Not for Tearlach [Charlie] alone the red claymore was plying,
But to bring back the old life that comes not again.
Andrew Lang, writer



Clarity and myth

Elsbeth Mackay and Mike Spearman look at the challenge of interpreting the battlefield at Culloden, where the last hand-to-hand battle in Britain was fought in 1745. The battle, and the uprising by Bonnie Prince Charlie that it brought to an end, are iconic events in Scottish history. Sometimes mistaken assumptions about them have become a part of national myth.

Few people today arrive at Culloden unburdened by presumptions. Descendants come to honour their ancestors and to see their ancestors honoured. Tourists visit to have their perception of Scotland confirmed. Students test their knowledge against what is presented on site. But on the battlefield, where thousands stood and fought, and where over 1500 men are buried, there is relatively little to see. It is down to interpreters to enable visitors to connect with their past in a way that satisfies their particular emotional need and which clarifies, rather than destroys, their preconceptions.

In developing the new visitor centre at Culloden, the National Trust for Scotland wanted to:

- challenge some of the dearly-held myths about Culloden,
- tell the story in an engaging and balanced way,
- do this with authority,
- enhance the battlefield and war graves' special atmosphere.

So how are we challenging the myths and national stereotypes of Culloden? And how are we doing this without offending or destroying visitor's cherished beliefs? Culloden was part of a civil war – the uprising of 'the '45' – with vast amounts of political spin. The exhibition attempts to explain that, and to provide insight into both Government and Jacobite propaganda while giving a balanced account of what actually happened. The opposing walls of the exhibition carry, against a single timeline, the views on one side of the Whig Government and on the other of the Jacobites. We have marshalled an unprecedented range of evidence for what was happening on both sides and we have let the evidence speak – often literally – for itself.

Within the exhibition, the story of the '45 is personalized by over fifty eyewitness accounts dramatised in English, Scots and Gaelic. John Roy Stuart expresses his doubt over the decision to invade England. John Daniel, an English Jacobite, is concerned

Cont on page 15

Interpretation gives voice to the personal experiences of those who fought in the battle

