



**AUTHOR:**

**TITLE:**

**YEAR:**

**OpenAIR citation:**

This work was submitted to- and approved by Robert Gordon University in partial fulfilment of the following degree:

---

**OpenAIR takedown statement:**

Section 6 of the “Repository policy for OpenAIR @ RGU” (available from <http://www.rgu.ac.uk/staff-and-current-students/library/library-policies/repository-policies>) provides guidance on the criteria under which RGU will consider withdrawing material from OpenAIR. If you believe that this item is subject to any of these criteria, or for any other reason should not be held on OpenAIR, then please contact [openair-help@rgu.ac.uk](mailto:openair-help@rgu.ac.uk) with the details of the item and the nature of your complaint.

This is distributed under a CC \_\_\_\_\_ license.

---

**THE ANALYSIS, PRESENTATION AND  
SUSTAINABILITY OF A PAST  
NORTHEAST OF SCOTLAND "WAY OF  
LIFE"  
THROUGH VIDEO CAPTURE**

**DON CARNEY**

**PhD**

**2003**



## **IMAGING SERVICES NORTH**

Boston Spa, Wetherby

West Yorkshire, LS23 7BQ

[www.bl.uk](http://www.bl.uk)

**BEST COPY AVAILABLE.**

**VARIABLE PRINT QUALITY**

**The analysis, presentation  
and sustainability of a past  
Northeast of Scotland  
"way of life" through  
video capture**



**DON CARNEY BA. MHCIMA**

**A Thesis submitted in partial fulfilment for the  
Degree of Doctor of Philosophy by public output  
The Robert Gordon University Aberdeen**

**Sponsoring establishment: Aberdeen Business School  
The Robert Gordon University, Phase 2 Garthdee  
Garthdee Road Aberdeen.**

**JULY 2003**

## CONTENT PAGE

- a. Contents
  - b. Declaration
  - c. List of the works on which the application is based.
  - d. Statement of location and time scale of the research
  - e. Acknowledgments
  - f. Glossary of terms
  - g. Abstract
- Page Chapter one Rationale and motives for this research
- Page Chapter two Contextual Review
- Page Chapter three Methodology
- Page Chapter four Analysis
- Page Chapter five Contribution to the subject area
- Page Appendix 1 Listing of materials within this portfolio
- Page Appendix 2 Papers presented at national and international conferences
- Page Appendix 3 Chapter within academic text
- Page Appendix 4 Press coverage
- Page Appendix 5 Letters of Endorsement for the author's research
- Page Appendix 6 Research searches Index of Thesis
- Page Appendix 7 Examples of the Authors Work within Scottish Cultural Resource Access Network (SCRAN)
- Page Appendix 8 Examples of questions asked participants
- Page Appendix 9 Methodology diagram and models used
- Page Appendix 10 Critical analysis
- Page Appendix 11 Work in the field
- Page Appendix 12 Expanded portfolio
- Page Appendix 13 References and bibliography
- Page Appendix 14 Archive content listing

## **DECLARATION**

I hereby declare that this thesis has been composed by myself and has not been presented or accepted in any previous application for a degree. The work, of which this is a record, has been carried out by myself unless otherwise stated. All quotations have been distinguished by quotation marks and all sources of information have been acknowledged by means of references

**Don Carney**

## **LIST OF 12 PUBLIC OUTPUTS TO BE CONSIDERED FOR THIS SUBMISSION**

### **VIDEO PRODUCTIONS.**

1. Fae Ploo T Plate. (1994), Video Production. (25 Mins) Carney. D., Carney and Lyall Productions Ltd Aberdeen.
2. The Meal and Ale at East Letter Fairm. (1995), Video Production. (58 Mins) Carney. D., Carney and Lyall Productions Ltd, Aberdeen.
3. The Horseman and his Clydesdales. (1995), Video Production.(80 Mins) Carney. D., Carney and Lyall Productions Ltd, Aberdeen.
4. Country Weemins W arkin Wik.(1999), Video Production.( 54 Mins) Carney. D., Carney and Lyall Productions Ltd. Aberdeen.
5. The Royal Burgh of Kintore 84 AD-2000 Part 1 (2000), Video Production. (55 Mins) Carney. D., Carney and Lyall Productions Ltd 2000 Aberdeen.
6. Meet Yir Ancestors. (2002) Video Production.(54 Mins) Carney. D, Carney and Lyall Productions Ltd, Aberdeen.

### **OTHER OUTPUT**

7. One chapter in a book following the presentation of the paper at an international heritage conference. Cultural Tourism, (1994) Food of the Northeast of Scotland, Edited by J.M.Fladmark, Donhead, London.
8. Refereed conference papers.
  - (a). Paper presented at The International Conference on Culinary Arts Held at Bournemouth University, (1996).  
"Promoting Cultural Tourism Through Hospitality, Technology And Food Innovation, Within The Grampian Region. A Case Study Highlighting A Personal Approach."
  - (b). Paper presented at The Association of Tourism Leisure and Education, Held in Oporto in Portugal (1997)

"Developing New And Sustainable Tourist Products For Global Consumption Featuring Parochial Identity In An Innovatory Manner."

(c). This paper was presented at the sixth Circumpolar Universities Co-operation Conference on Community Identities. Held at Aberdeen University (1999).

"Fa Wints The Ordinary Mannies Culture Onny Y?"

(d). This paper was presented at the Tourism Research 2002 conference at The University of Wales Cardiff. (2002).

"The Visual Dimension of Cultural Tourism"

9. Millennium Project. SCRAN CD ROM. (1998). The author's input was selected following a critical appraisal of his material, measured against clients criteria and other potential projects.

500 still and video images plus narrative descriptions of all materials

10. Video compilation of all other visual materials; (1994 -2001).

(a). Three television programmes commissioned BBC, Grampian and Tartan Television for television. 3 Items

(b). Web release 1 Item

(c). Refereed international conference presentations 3 Items

11. Seven press articles:

(a). The Leopard magazine (1994). This reflects the Northeast way of life and enjoys world distribution.

(b). This inclusion in the Aberdeen Press and Journal (1998) comments on the author's involvement in the Doric Festival which is a tourism event which promotes the Northeast culture.

(c) The Aberdeen Evening Express (1994/5). A collection of press inclusions showing the popularity of the research output.

(d). This inclusion in the Local Herald newspaper (1995) shows the promotion of a talk by the author about his research to a History club.

(e). The Robert Gordon University newsletter "Tribune" (1993). This communicates news items to all staff.



(f). The Herald (2000) comments on the production about the video based on the authors home village of Kintore.

(g). This item in the Aberdeen Press and Journal (2002) shows the launch of the author's latest video called Meet Yir Ancestors.

11. Two invited radio interviews (audio tape)

(a). The Art Sutter Show June 1992

(b). The Reel Blend February 2002

12. Endorsements:

**(a). Academic/professional**

Professor Ian Russell, Director of The Elphinstone Institute, Aberdeen University.

Gavin Sprott, Head of Social & Technological History, Museum of Scotland.

**(b). Popular Culture**

Robbie Shepherd, MBE, radio and television personality.

Gordon Duncan, Retail video distributor, Scotland.

**(c). Political**

Brian Adam, Shadow Deputy Finance Minister, Scottish Parliament.

**(d). Community, regional/ local**

Robin Rettie, Skene Community Council Aberdeenshire.

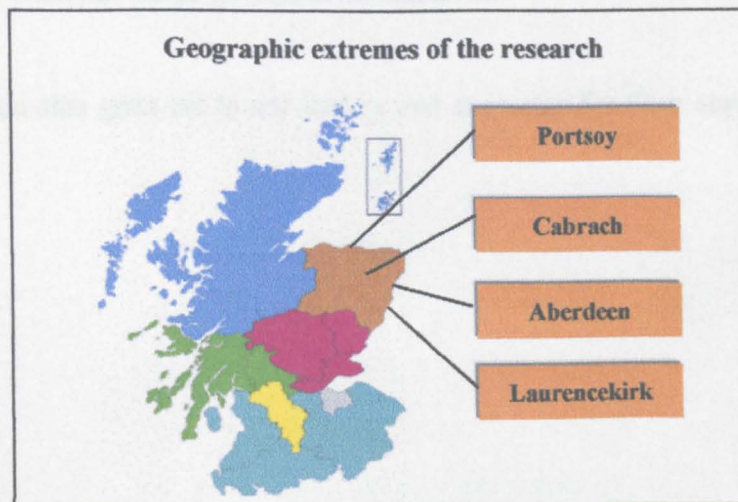
Margaret Black, Alford Local History Group Secretary, Aberdeenshire.

13. Authors video archive collection.

The archive as the author's research repository which contains data on all the 520 hours of film which this fifteen years of research has recorded.

**PRELIMINARY STATEMENT GIVING DETAILS OF WHERE  
AND WHEN THE RESEARCH ON WHICH THE WORKS  
WERE BASED WAS UNDERTAKEN.**

All the research upon which the submitted publications were based took place throughout the North East of Scotland. The geographic extremes of this location are as follows. East: within Aberdeen city, West: the Cabrach, North: to Portsoy and South: to Laurencekirk.



**Figure 1. Geographic location of research**

The author has travelled over twelve thousand miles within that area collecting the 520 hours of research data. The research has taken place from 1987 to date.

This research has been carried out totally in the author's own time. The author's personal rationale for this research is practice based applied to his own community, and for 15 years he has been totally immersed in his quest for authentic footprints of the past.

## ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my Director of Studies Professor Henry Ellington and Professor Carole Gray for their help and support.

I would also like to thank the Aberdeen Business School at the Robert Gordon University for supporting this application by public output. My gratitude goes out to all the participants who have featured in this research. Their valuable contribution is what has made this research different.

My appreciation also goes out to my family and ancestors for their support and inspiration.

## GLOSSARY OF TERMS

Northeast Scotland	The Grampian area predominantly
Ordinary people	The typical rural inhabitant and worker within that society
Doric	The dialect of the Scots language used in the Northeast of Scotland
Research repository	An archive of filmed material
Way of life	How aspects of life in the Northeast of Scotland was
Visual cultural social entrepreneur	A person who utilises video filming as a dynamic means to capture aspects of culture. A person who has a vision to recognise the value of this work for today's and future society's. A person who can bring a new product to a diverse new market, through business skills.
Bothy ballad	Song sung by rural workers depicting aspects of life and work of the district. A valuable means of social records.
Low culture	That of the ordinary person presented as it exists
Cultural identity	An aspect of being which identifies a person to a geographic location
Dialect	A way of vernacular talking
Video capture	To capture on video tape
Ordinary person's testimony	Direct knowledge transfer from the practitioner to the audience
Practitioner's approach.	Task carried out by a practical expert

## Abstract

This submission investigates and visualises aspects of cultural identity of a past way of life of the "ordinary people" within rural Aberdeenshire circa 1890s–1950s. A unique feature of this research is the use of video as a tool for data gathering and presentation. The key themes are direct observations of the "ordinary people", the author's rural ancestors and the use the visual dynamic and the Doric dialect capture the ordinary persons testimony of a "past way of life" was within Aberdeenshire.

A literature/contextual survey revealed that no similar PhD exists and no comprehensive video materials have been produced within the topic area. This submission helps to fill a recognised gap in knowledge within the field. The output meets the developing general interest in culture. It also pre dates the issue aims and objectives contained within many key strategic governmental policies. e.g. The Scottish Cultural Strategy, Life Long Learning, Scottish Tourism Strategy and the Aberdeen and Grampian Tourism Strategy. It brings additionality to man's desire to understand his heritage through visualisation.

The research was initiated as a response to the author's cultural pride in his ancestors. It was not initially envisaged as a formal piece of academic research, the author conducted the research from a simplistic "desire to know" approach. Through reflective analysis of the research it can, however, clearly demonstrate a rigorous research methodology, which has been replicated within the research. The procedures and methods engage with ordinary people in the real world and help visualise and communicate material heritage. Through the identification of suitable topics, respondent selection, data capture, data analysis, critical review, post production, archive management and funding the research, aspects of the past are sustained. This new data has the potential to be future proof and is unique in its content.

The six topic videos, refereed conference papers, television features, and press articles have captured and sustained irreplaceable data. The research output has been utilised and subjected to critical peer review by diverse user groups locally, nationally and internationally. The work has credible and diverse endorsements and has also been accepted as authentic by the host community and has gone a long way to developing greater cultural pride. It captures a lost cultural identity in an innovative manner and presents output, which is significant, to user groups and strategically for greater knowledge and understanding. This practitioner-based research has the potential to enhance future developments within the field of study through the embracing of modern visual technology in its widest sense.

# **CHAPTER 1**

## **RATIONALE FOR UNDERTAKING THIS RESEARCH**

### **INTRODUCTION TO THIS MULTI DISCIPLINARY HYBRID APPROACH**

Most PhD research is carried out within a formal academic framework resulting in an orthodox written thesis. Increasingly as research connects more with real world problems, the format of PhD submissions needs to be as responsive as possible in presenting research evidence. This submission exhibits a close relationship between the research context and the visual format used. At the outset of this research it was not accepted as a valid approach by the authors Institution/University as a result he adopted a professional practice approach and just "did it".

However, this research can clearly demonstrate a rigorous research strategy and methodology, which has led to the public output being open to an extended peer review system than traditional research. This research can clearly demonstrate scholastic depth through the utility of the skills and processes associated with more traditional research. The work has been acknowledged and endorsed by key people in the field of cultural identity and education, as being valid. (see Appendix 5.) The output utilises modern technology and multi media techniques to give worldwide access to the research. The output has also featured in traditional conference papers at key international academic conferences, and has given a "so called parochial" topic an international dimension. The output has provided valid and valuable data which can contribute to our understanding of the "ordinary person's way of life" in a novel and innovatory manner. This research has also moved the process of research into a new domain within "low culture" resulting from fifteen years continuous study. The research has also given the ordinary person a dynamic position within contemporary knowledge provision.

The positioning of this research cannot be described as being exclusively in any of the following traditional/professional and academic disciplines:

Historian, Social scientist, Anthropologist, Visual anthropologist, Ethnographer.

Documentary filmmaker, Cultural expert, Heritage curator, Archivist, Fundraiser, or Tourism provider.

The author, however, can be described as;

A practitioner whose research output merges with the boundaries of all the above professional/academic disciplines without completely fitting into any niche description. The author has identified the following new "hybrid" overarching term which best reflects the multi disciplinary approach used.

" Visual cultural social entrepreneur"

This best describes what is done within this research, and the business skills necessary to bring the innovatory output to diverse users. This term is an inclusive one, incorporating the essence, innovation, range and scope of the research.

## **ACCESSIBILITY AND CONTEMPORARY STATUS OF CULTURAL HERITAGE**

The topics addressed by the public output within this PhD submission are elements of rural/material heritage, cultural identity (way of life), visualisation, the ordinary person's testimony and the Doric dialect of the Scots language circa 1890s - 1950s.

These areas have experienced the following considerable developments over the past ten years.

1. The Northeast Scotland heritage in the form of artistic presentations with such programmes as the Bothy Ballad Championships, which feature the singing oral tradition.
2. The Doric Festival (now in its ninth year) is a celebration of the Northeast's cultural identity, with more than 50 different events within a two-week period.

3. The award of an MBE, by the Queen to local man, television and radio broadcaster Robbie Shepherd has recognised his contribution to the cultural identity of Scotland. His weekly column in the Press and Journal featuring the Doric dialect has also given the topic a greater public acceptance.

4. The activities of The Elphinstone Institute within Aberdeen University, which was established to collect, safeguard and output research related to the Northeast's cultural identity has progressively and significantly developed. One such development is the Web based "Elphinstone Kist". This Institute has gained a world reputation based around this type of research. ([www.abdn.ac.uk/elphinstone/kist/](http://www.abdn.ac.uk/elphinstone/kist/))

There are good examples, reflecting the desire of the nation for more aspects of cultural material to be available. The Scottish Executive has responded to this by developing The Scottish Cultural Strategy 2000.

## **MOTIVES FOR THE RESEARCH.**

The desire to carry out this research was not prepositional, but was driven by cultural pride and philanthropic consideration. This approach was stimulated by the author's deeply felt wishes to capture the intimate knowledge of the past society in which he and his ancestors have been brought up. The author, through his socialisation process, has had a rich exposure to the way things were done by his ancestors. He realised that the people in whom this knowledge resided were becoming fewer by the year. The most appropriate effective tool for capturing this essential material was video.

The author wished to feature the "ordinary person" and their interpretation/view/experience of their "way of life" and that of their ancestors. The early capture started in 1987. The author wished to create awareness of and



celebrate the potency of this social group by recognising the contribution the "ordinary person" makes to the cultural heritage of the Northeast of Scotland.

## **"LOW" CULTURE AND THE IMPORTANCE OF REGIONAL DIALECT**

This research allowed the "ordinary person" to contribute a great deal to our understanding of a specific society directly in their own right and style. The people were allowed to communicate in their natural style and their preferred language. This helped to secure aspects of the Doric dialect in a contextual form.

## **CULTURAL PRIDE LEADING TO SOCIAL INCLUSION**

Another motive of this research is to help develop within host communities a sense of cultural pride. This is a tangible example of social inclusion.

The rationale for this research can be summarised as follows:

1. Making a further contribution to man's knowledge and understanding of a past way of life.
2. Securing for perpetuity a visual dimension of a past "way of life" of the ordinary person, utilising contemporary technology as an effective visual research tool.

## CHAPTER 2

### TOPIC CONTEXTUAL REVIEW

The researcher found Hart's definition of a literature review to be helpful in the selection of materials within this chapter.

"The selection of available documents (both published and unpublished) on a topic which contain information, ideas, data and evidence (written) (*produced*) from a particular standpoint to fulfil certain aims or express certain views on the nature of the topic and how it is to be investigated and the effective evaluation of these documents in relation to the research being proposed." (Hart 1998 p 13)

The author has made a change in *italics*.

The research has adopted the post positivist paradigm of enquiry, which acknowledges the researcher is bound within the context and is part of it.

#### **RELEVANT PhD RESEARCH**

A literature search was carried out to ascertain the level of formal research on the topic. E.g. Index to Theses and Current Research in Britain. (See Appendix 6 for actual search outcomes.) This search exposed the lack of secondary data, which Jenkinson (1989 p. 66) described as huge "historical silences". To date no research has been found which had the exact same scope or dimension as the focus of this research. A gap has been identified in our knowledge, to which this research makes an original and independent contribution.

The subject area of this research intersects with the following disciplines/professions.

Heritage, social science, tourism, visual anthropology and documentary film making, education, language and governmental policy. It is within these core areas that this contextual review will concentrate.

#### **HERITAGE**

One commentary on the important aspects of a past "way of life" is Fladmark (1994). This PhD research shares the following views.

Heritage for Fladmark is a source of local and national identity. Blurring of boundaries between fact and fiction, real and unreal can quite easily appear if heritage research is not practitioner based. The value of scholars lies in their search for truth through rigorous investigation and interpretation of history. This enquiry, according to Fladmark, must be in the public domain and not left on shelves to be unread. This view reinforces the "real world" approach of this research.

"Sustainability of cultural identity means that the needs of the present should be met in a manner which does not compromise the ability of future generations to meet their needs." (p.4)

"We do not take enough pride in our heritage which is often undervalued and neglected. The key lies in the art of Interpretation which enables us to see the extraordinary in the ordinary." (p.21)

"A region has a personality through interpretation, significance and rarity. What might visitors ask? This helps us to understand the key factors of cultural identity as being both internal and externally valued. Without feeling pride in our heritage, including our dialect a community loses a great deal of its essential self-esteem" (p.24)

"Heritage is a source of local and national identity. History should be taught from the bottom up. This can have greater synergy with the individual" (p.32)

Fladmark sees the need to recognise the basic components of individuality within a community identity. He identifies that research is only of value if it is accessible and recognised not only by an elite audience but also by the host communities to which it applies. Through engaging the host community in heritage research, there is a greater potential to capture the real and authentic. He states how it is essential

to gather as much information as possible about our cultural identity, and how that cherished identity, which we all have, is given recognition. The content of the above references helps to identify aspects of what is local and how this interfaces with other icons of local identities to create a contribution to our national identity.

## **SOCIAL PERSPECTIVE**

Other key authors are McCrone, Morris, Kiely (1999). They argue that: "heritage is a vital source of identity (p7). This ideology could embrace the Tartan, the Celtic connection and Kailyardism. Kailyardism meant the Minister and later on the Schoolteacher and Doctor got in on the act of writing about heritage". (p61) Not all aspects of heritage were researched and opened up. So what is the real heritage of Scotland? Not one type but multi faceted."

These authors recognise that our heritage and identity have always been documented. They articulate that this documentation has had a biased point of view of the selected authors. The full story may not have been told because of this bias. The influence of how politics has fashioned views of society are always present. That issue is still strong today through the Scottish Cultural Strategy document (2000).

## **TOURISM**

Johnson. (1999). explores the relationship between time and place and is applied within Irish tourism. It focuses on community identities as tourism input. The farming of history and its relationship with narratives of identity have assumed increased importance with the appreciation and expansion of heritage tourism or "gazing on the past". While heritage tourism forms a distinct niche market, it is intrinsically place based. This paper alerts us to the potential creation of artificial heritage as a consumer product. This conflict between real and imagined is part of contemporary tourism, which many dislike.

Johnson's work relates activity to a particular geographic and time window. As such, its scope has similarities to the author's work. The heritage experience needs to be based as much as possible on the real and the authentic rather than the contrived and manufactured. The author's approach is to have data, which is set within the "real context" within a particular place and time window.

## **VISUAL ANTHROPOLOGY**

Pinks (2001). work best relates to this PhD research. She states that some visual anthropologists have debated the differences and the effectiveness of using text or visual in research. Contemporary consensus suggests that both have bias and both can make a contribution to subject knowledge. Both sets of data need to be understood within their motive and context. Ethnography and anthropology have common strands, which produces an interwoven relevance. Culture/heritage is an inter and multi disciplinary subject which benefits from more than a singular perspective.

Today, challenges to objectivity and academic rigour within film have been met and overcome. With technology, there has been a shift from just word-based data to moving data, and, as such, established disciplines must adopt new approaches to their subject. Like the author of this PhD submission, Pink believes that change within disciplines can be painfully slow. Cultural studies are eclectic in the methods it uses, drawing liberally from across humanities, arts, social and pure science. By utilising video representations, it is possible that new ways of understanding individuals, cultures and research materials may emerge.

Pink identifies visual research in three ways (p31):

1. Making visual representations (studying society by producing images)
2. Examining pre-existing visual representations (studying images for information about society)
3. Collaborating with "social actors" in the production of visual representations (the creation of new multi stakeholder materials)

Today, video is used not simply to record data but as a medium through which knowledge is created about a way of life. Video can become an effective notebook producing data for future analysis.

Pink states

"that video images can act as a force that has a transformative potential for modern thought, culture and society, self identification, memory and social science itself"(p13.)

Through this approach, better knowledge and understanding can be achieved.

Bowman. (2000) discusses video as a contemporary tool of research, which is under used. It is a more flexible tool than observation alone. It allows for greater scope in analysis. It is ideal for analysis of contextual applications and obtaining linguistic style.

In her paper, Dladla (1995) states:

" Every museum, gallery or material cultural product draws on the cultural assumptions of the people who make it. So subjectivity is a common phenomenon and this should be passed on to the viewer as a "viewing alert". So are recordings no longer temples of ethnographic truths but rather forums within which debate can take place" (p 1)

Johansen. (2001) looks at the necessity of effective archive management and access. It highlights the need for access to data of all forms by the widest user base. This access must be based on data base management. This is based on selectivity of requirement, customised user delivery systems, and various formats for a diverse user group. Depth and width issues of data access are also an issue, which depends on the user requirements. The response to modern and future technologies must be paramount.

Johansen's paper highlights and supports what the author of this PhD has included within the methodology already demonstrating best practice in the use of technology and data management.

## **ROLE AND IMPACT OF THE VISUAL MEDIA WITHIN CONTEMPORARY EDUCATION**

Hobbs (1998, p 17) states the importance of television and the visual media within research.

"The influence of television and film has a significant role to play in contemporary education. Media helps to shape social values. Film has thoroughly permeated the culture as to be inseparable from it. The development of contemporary tools of communication is evolutionary and must be integrated. Film helps to build connections between the discourse of the classroom and the contemporary cultural world"

The above reference reflects the contemporary application of this dynamic tool in learning and understanding. Through its use, facts, language and data can become more contextualised. This helps bring meaning and understanding to our society.

## **AUTHENTICITY AND LANGUAGE**

Hannabuss (2000) states:

" Lifestyles and the media come together in making us, local people and tourists alike, enthusiastic consumers of heritage. The "society of spectacle" is when the viewer has to ask, is this the selected edited coverage of an event and as a result is this the true picture? Is the event staged authenticity?"(p 295)

This PhD research tries to ensure that what is captured is presented. The continuity of the research being filmed, directed, edited, narrated by the author reflects a consistent approach to the philosophy of the research and pursues the authentic.

McClure (1998) sees language issues as being an important cultural feature.

"Each language and dialect has suffered prejudice, misunderstanding, discrimination, and outright hostility. (introduction page) However popular impressions can be changed. We have to persuade the Scots of the fact that we have a unique national possession. It is a vehicle of great literacy merit. Steeped in historical significance. The more it is used within society the more its currency will be recognised." (p 64)

Kay (1995) states:

"Many Scottish people are thirled to English language and culture. Scots are uneducated in their own culture, therefore their reaction to fundamental aspects of it such as their own vernacular are often extreme. Scots speakers in the past have lacked the confidence in the ability to use their language as the medium for serious discussion. "(p 299-311)

Language and its many dialectic offshoots is always evolving through and in time. Its status is open to constant reappraisal through its application. It is only through understanding and acceptance of other people's linguistic styles that dialects gain respectability and reinvent themselves. This PhD research captures part of the Doric's evolution from 1890s to 1950s reflecting the changes in society over that time.

## **THE SCOTTISH CULTURAL STRATEGY**

The Scottish Cultural Strategy (2000) document highlights key issues which the Scottish Executive wish to achieve in relation to raising awareness of Scottish cultural identity. Its objectives are as follows.

1. Promote creativity, the arts, and other cultural activity
2. Celebrate Scotland's cultural heritage in its full diversity
3. Realise culture's potential contribution to education, promoting inclusion and enhancing people's quality of life



#### 4. Assure an effective national support framework for culture.

This influential document emphasises the need to conserve, present, and promote interest and knowledge in Scottish culture. This research has made a sustained effort to do exactly that, and has created a body of knowledge, which responds directly to important governmental priorities.

#### **SUMMARY**

The above key sources clearly link to the author's approach to this research strategy and methodology. The evidence that no such equivalent PhD research is on record shows the need to bring the visual dynamic, the ordinary person, the practitioner approach and the host community's dialectic style into the field of research. This lack of visual data has enabled this research to fill a gap in knowledge, which cannot be filmed again because many of the respondents/practitioners have sadly died. This research therefore captures an irreplaceable cultural asset and as such makes a significant contribution to man's understanding of his society.

The data within this research can bring additionality to all the non-visual works in the field. This research therefore has also become a relevant set of documents, which can give easier access than most of the non-visual type. It is this power of the visual, which distinguishes this research from most other sources and shows innovation and creativity in knowledge management.

## CHAPTER 3

### A HYBRID METHODOLOGY

#### INTRODUCTION

At the outset of this research in 1987, the author was informed by The Robert Gordon University that the scope, focus and the video capture technique which was to be adopted did not fit with the models of accepted academic research. The author therefore conducted the research without deliberately first researching methodologies and academic models. The author relied totally on the data which he gathered through primary respondent's direct contribution and collaboration within the footage and or direct contribution of "off camera" comments. This was augmented by limited secondary research. E.g. no material was found which charted the work of the mole catcher in Aberdeenshire.

It is only as a result of this submission that the author has undertaken this reflective critical review process.

The initial methodology has served the research well, and still applies to the research today. The approach, which has been consistently applied, can clearly demonstrate a **research philosophy, purpose, and strategy**. This strategy has proved **robust** enough to face **diverse contemporary critical peer review/appraisal locally, nationally and internationally**. Reference Deshpande (1983) and Denzin and Lincoln (1994).

This section will link the author's process and philosophy with the input, analysis and outcome of the public output and the expansion of the body of knowledge of the subject of a past way of life.

The author will utilise one topic of the video material to illustrate the examples of how methodologies were used in actual context. This feature will be "The Mole Catcher" circa 1940s.

According to Denzin & Lincoln (1998)

"The researcher must understand that research is an interactive process shaped by his or her personal history, biography, gender, social class, race, and ethnicity and those of the people in the setting."

Featuring the above quote in this chapter acknowledges the fact that all research has bias.

### **RESEARCH POSITION USED.**

The research was not laboratory based and was trying to understand not explain the real world. Post positivist approach was adopted. Ref Danzin and Lincoln (1998) This research is a hybrid of traditional and contemporary models. The type of research applied within this study could also be classed as "ethnographic". (study of a particular ethnic group within a society). Data is gathered on a particular group, from their own perspective. Ethnography is aiming to develop an understanding of the various actions taking place in the group. I.e. the Mole catcher circa 1940s.

## SUMMARY OF THE RESEARCH METHODOLOGY

The text in bold highlights aspects of academic rigour within the research. A detailed discussion of the models applied can be seen in Appendix 9 plus a diagram of the research methodology in producing the visual public output.

### STAGE 1. DECIDE THE VISUAL HERITAGE TOPIC

The topic under research is chosen by the author based on;

1. An **assessment of the availability of the expertise necessary** within primary participants to produce a comprehensive and accurate record of that particular aspect of the past. Ref Johnston (1999).
2. The author also **researches which topics are already well documented** and if there is any visual material on record of that event in the public domain. If there is the topic is investigated from a new perspective and not duplicated.

At the start of this research in 1987, there was no comparable visual material available. Although there may be limited written material on aspects of the public output within this submission, **there are no similar visual materials available** on most of the material being researched. This is a key reason why this research is **novel and making a contribution to the body of knowledge**. The topic choice could feature work, play, entertainment and related industries or services, which supports the rural society of the author's ancestors. See Appendix 14. This approach makes the author a type of visual genealogist relating to the time period circa 1890s -1950s.

### IDENTIFY THE PRIMARY PARTICIPANT

From an identification of the topic, a close linkage with the availability of **potential participants is evaluated**. The eventual choice of participants is through the author's **personal networking** within his society. The choices

available to the author are very limited because of the time window under research and the capabilities of the participants.

## **CARRY OUT TOPIC KNOWLEDGE REVIEW**

The availability of traditional reference material with the same focus on any of the topics under research is very limited. There is no comprehensive text on how a mole catcher performed his work in Aberdeenshire during the 1940s, as outlined by the mole catcher himself. The reference material, which is however available as a **rich primary research tool is vested in the direct authentic experience of various other old farming folk of the area.** They also had the mole catcher visit their farms and crofts during the 1940s. Through speaking to these farmers, corroborative/**contradictory** data is gathered. Ref Fink (1995) and Johnston et al (1999)

The **credibility** of these direct, rich, reliable sources of reference is as valuable as any traditional source of reference through the practitioner approach. Part of the author's research is to **recognise the importance** of their **direct linkage with the receiver** of personal testimony as a tool for contemporary research.

## **PRODUCE RELEVANT QUESTIONS/SCHEDULE**

For this purpose, the author produced an **interview schedule**

This was necessary to:

1. Allow the researcher to **find out more** about the topic.
2. Enable the researcher to **explore all the detail** of the topic so that the completed filming can capture all related aspects of the topic.

The identification of **relevant questions** stems from the author's desire to know all about the topic under research. This approach follows the pattern of inquiry of the **"non expert yet interested party"**. From this position, the author tries to

identify what he wishes to know about the topic to satisfy 1 and 2 above. Ref Goodyear (1971) and Silverman (1993).

A list of typical questions, which the author asked the mole catcher, is in Appendix 8.

## **STAGE 2. MEET AND GAIN TRUST OF PARTICIPANT**

Once stage one is complete, the author **meets with the participant**. At this meeting, a general discussion about the **role of the research** and the **author's motives** for such research is articulated. At this stage, the importance of **clear and transparent ethical standards** within the research strategy is paramount. A vital component of the research is the author having **affinity with the respondent** in many ways. This includes being able to speak the Doric dialect and **sharing a general interest** in past and contemporary rural life. **Trust** is something that the author must ensure is at the optimum, since this type of video research captures the inner personality, skills and soul of the participant. The author would never compromise their trust. This is essential if this type of **social enquiry** is to be successful. The ability to effectively develop strong and **significant relationships** with the participants has facilitated a rich source of knowledge, hitherto lost to a wider society, from a group of people who have collectively **added to man's understanding** of his complex society.

## **CONDUCT SEMI-STRUCTURED INTERVIEW**

A **semi-structured interview** is then arranged. This interview uses the example list of questions (Appendix 8) as a general framework. During this interview, the author **takes notes** of all the expert detail flowing from the respondent as their response to the questions. This interview data collection is later **analysed** in several ways, depending on the output, so that the entire topic can be **thoroughly examined within the limits** of the research. The author tries to establish **connections, similarities, and contradictions** within the topic. From this note

taking and **analysis**, the author begins to gather a wider and more **comprehensive understanding** of the topic. This allows the researcher to commit ideas and content into operational aspects of the shoot.

### **STAGE 3.ALLOW THE PARTICIPANTS TO REFLECT ON INTERVIEW CONTENT AND MODIFY IN AN APPROPRIATE MANNER**

From this **rich response**, the author allows time for the participants to **reflect** further and develop their thinking about a subject, which they have not articulated with for over 40 years. The author has established this "**gestation period**" as very significant to the comprehensiveness of the topic's final outcome. The participants, during this time between 4 -8 weeks brings **valuable additionality and significance** to the topic, and usually contacts the author with these remembered additional inputs several times.

### **STAGE 4. FACILITATE THE PLANNING AND ORGANISATION OF THE FILMING (FROM 1 MONTH TO 24 MONTHS)**

The recording schedule is then planned. This may follow a **logical sequential** process, or it can be filmed out of sequence depending on many variables. One such variable is the weather. The editing function can present the correct flow of the topic.

### **MEET PARTICIPANTS SEVERAL TIMES TO AGREE CONTENT AND FILMING SCHEDULE**

This stage **further validates** the mole catcher's knowledge. If, for example, the author has to source various types of mole traps, **he must network** with many different old farmers to find out if they have any old traps. If the contacts do have any traps, then the author formally interviews them to get their view on the topic. This can be a time when any **confusion** or lack of detail can be further **evaluated**

**and analysed. Similarity, difference and contradiction** are very much part of the author's recording and presentation of the research. Far from being a weakness, this different point of view adds richness to the data.

At this stage, details are now being considered, e.g. how, when and where can we film the feature? The location of the filming may involve other third parties, if their location/contribution fits the filming requirements.

### **COMPLETE PAPER FILMING SCHEDULE (STORY-BOARDING)**

The author must now ensure that all the **key factors** of the entire researched feature will be facilitated as the output of the filming. One thing, which is paramount within this research, is that the shoot should be done in a **one take without any rehearsal**. In this way the **spontaneous interaction** and the dynamic of an unobtrusive sharing of the past is facilitated. This breaks with the traditional approach of many professional videographers when they strive for technical perfection and as such ask the participants to do multiple takes of the process. The author **trades off technical perfection for the benefits of spontaneous interaction**. This "spontaneity" adds to the authenticity and is a hallmark of this research.

### **STAGE 5. FILM THE FEATURES OF THE TOPIC**

The shoot is then **planned and carried out** to enable all the detail of the topic to be included. The author, while filming, is also enabled through the above processes to **ask all the related questions**, which can bring all the detail into play. A **checklist** is used so that this can be facilitated. There is also scope for spontaneous dialogue to apply.



## **STAGE 6. INDEX ALL FOOTAGE WITHIN PROJECT DATA ARCHIVE**

The filmed material is then recorded on a database, which records all the detail about the shoot.

- Topic and the contributors
- Date and location
- The source videotape, and the position on the tape for each input.
- The sentence-by-sentence, and stage-by-stage account of all processes of the filming, for easy future access and referencing.
- The database also records a summary of the shoot.

## **STAGE 7. MAKE A COPY OF MASTER TAPE AND STORE REMOTE FROM MASTER**

The filmed material is then copied to a second tape and the **referencing** of the tape number and position on the tape is recorded. The tape is then stored in **ideal storage** conditions at a separate physical location from the master tapes for **security of the valuable record**. The copy is stored in a second secure storage location.

## **STAGE 8. PRODUCE THE TOPIC VIDEO TITLE OR OTHER RESEARCH OUTPUT**

The production of the finished topic video is the most exacting, demanding and creative process of the research. The author never goes out to capture material for a particular video topic. Topic videos are **produced from the material in the archive**. This is why the author lists his archive as a repository for the public output within this PhD submission. If the materials within the public output are considered valuable research data, then all the other **footage is recorded through**

the same research strategy/methodology and is as rigorous as that classed as public output.

## **EVALUATION AND ANALYSIS OF THE DATA**

The process of **evaluation and analysis is one of the constants**, which applies to each and every stage of the methodology. First, all the data gathered by primary and secondary sources are analysed. From this point, any **further written/oral data**, which the author has gathered either from, sections in old books, magazine articles, or personal contacts is fully appraised. In composing the voice over commentary, all this data is **carefully considered** as to its inclusion or not, so that **thorough understanding** can be developed. A topic video has between 5,000 and 6,000 words within its voice over script. This choice of words is **determined through this critical analysis** of all the primary and secondary data available to the author. The script is **modified many times** so that the best utility of all the data available to the author is utilised effectively. This is a **refinement process** on all previous work so that **greatest understanding** is facilitated.

One key criterion for the production of the topic video is to **cover all costs** of production and make money to keep the main research funded. This is essential, because the author has to fully resource all the research and technology. The topic must sell 3,800 copies before a profit can be obtained. This is very important, since the majority of funds the author gets for this unique and significant research is **from sales** in order to sustain the research.

## **THE PRODUCTION OF A TOPIC VIDEO IS THEN CARRIED OUT**

At this stage the author must invest 7 hours work per minute of finished video. This time involves **synthesising the diverse material in a rigorous manner** to produce a document, which brings **greater value, understanding and meaning**

to the topic. Within each stage of this process **strict and detailed quality checks** are carried out. The skills of video production have all been self-taught.

## **STAGE 9. RETAIL THE PRODUCT THROUGH BUSINESS MANAGEMENT TECHNIQUES**

At this stage, the **marketing strategy** is designed. Duplication is arranged. The launch and promotion is **planned**. The **business stage** of the research is put in place. The **brand**, which this **generative research** has established needs to be distributed within peer assessed areas, meeting the **diverse peer review** criteria of previous outputs. The output has **consumer expectations and knowledge standards associated** with its body of knowledge, which must meet the series of outputs which has/will constantly **satisfy peer review**. One of the active initiatives within the business process is **innovation and creativity**, which is a **hallmark** of this entire research.

The tools the author utilises for the research gathering and processing is **state of the art computer technology**, computer database, **digital video capture multi media** input and digital computer editing. These are self-funded as is the related training.

## **CONCLUSION**

The methodology applied within this research can demonstrate a **constant and common research theme**, and a **systematic study** of the topic over a period of fifteen years. The work is **practitioner based**, and has utilised the correct choice of video format as one of the best data gathering and presentation tools for this type of research. The "new" **visual dimension** and dynamic relating to the "ordinary person's way of life" is what allows this research to **contribute significantly** to the body of knowledge in the field. It brings **additionality** to the secondary data already within the public domain. The output has made available a **unique source of data** to present and future researchers to use. This allows for a

**greater understanding** of the topic. The **research skills and processes** applied within this PhD submission by public output are of an **appropriate scholarly depth** to make the output **comparable in standard** to any conventional PhD.

## CHAPTER 4

### ANALYSIS

The visual dimension of this output is analysed in greater detail than other aspects (conference papers and media) of this portfolio because it is the **visual dimension** which makes this research innovative.

This chapter will bring analysis to the content, significance and validity of the work. The research has identified key outcomes visualising and communicating a past way of life highlighting common threads, which permeate throughout all the public output, and can be effectively analysed within this research. These are listed below within similar groupings.

<b>Processes and procedures</b>
Networking: I.e. the importance of the community and neighbours
Routine and its importance
Skill sets of the ordinary person
Educational practice I.e. Route learning
Roles in society
Hierarchies/currency of a particular time period
Change in relation to a "way of life"
<b>Life style issues</b>
Health
Food ethnology
Rural diet
Environmental issues which care for societal well-being
Inherited tradition and there significance
Pride in cultural identity

Relaxation
Animals and there uses
<b>Visual Context</b>
Atmosphere
Words/language
Way of life profiles
History
Hostility

These common threads relate and add to our knowledge through the depth, scope and range of this research. It does not concentrate on one aspect of a "way of life," but captures a diverse range of lifetime styles. A strength of this research is having the public output captured over fifteen years as a longitude study by the same person, through following the same research strategy and applying the same research methodology. The analysis of these criteria, by other researchers, can provide sign posting and dynamic examples of social behaviour, which hitherto has not been categorised within similar research featuring the visual dimension.

All these reasons support the assertion that this research has provided materials with significant scholarly merit, which can further contribute to man's understanding of his society through the visual dynamic

A selection of the above is contained within a video demonstrating the contribution made by this research. Ref no. 008. Cultural identity is not just an academic construct, but is a "way of life", and, when analysed over time, reflects cultural collateral with meaning and significance. The research challenges the imposition of a superior labelled "high culture". The establishment are now becoming more open to the "alternative" in research. Questions like, why should the establishment view prevail? Or who are the new establishment that really matter, need to be further addressed through research.

## **CRITICAL APPRAISAL OF OUTPUT AND METHOD**

This research has been subjected to perhaps a more wide ranging and rigorous critical appraisal than orthodox academic work, because of its diversity, from the populist to the educational, all valuable in different ways. The longevity and ongoing progress of the research is part of the author's hybrid approach.

## **CAPTURING THE MOOD OF THE COUNTRY**

The research underpins and reinforces and relates well to the objectives of **recent strategic government policies**: e.g. The Scottish Cultural Strategy, Life Long Learning, VisitScotland Tourism Strategy and the Aberdeen and Grampian Tourism Strategy. All these key documents have been issued within the past two years.(2000-2002) The author is in **continued negotiation with politicians** and decision makers in each of these organisations to offer suggestions as to how this **research can inform and communicate** with these policies. The most recent development (Sept 2002) is with Aberdeenshire Education Authority, looking at how the research can contribute to Life Long Learning as a multi media teaching and learning resource. The research has also been **recognised by the Scottish Executive** (Sept 2002) in relation to the provision of resources for genealogy tourism. The research pre empts by thirteen years the objectives in these recent documents. This demonstrates the forward thinking of this research.

This research can therefore help to **fashion future policy** and practice. From the research, new ideas and images can be formulated and presented which could lead to **new insights** and relationships with previous knowledge through visual dynamic and technology.

## **ACADEMIC PEER REVIEW**

The refereed conference papers which are part of this submission (Appendix 2) also featured video footage. Both the papers and the video materials were

subjected to **traditional academic peer review**. The papers were presented at prestigious international conferences where the world's best researchers articulate their work. The philosophy, focus and methodology, outlined in these papers were drawn from the same research as the video output, and have been subject to peer review. The output is also housed in library media and information organisations for public utility. These libraries also subject the material to **critical review** prior to purchase

The academic research content can be **evidenced educationally** through the inclusion of the work by SCRAM, The **Scottish Cultural Resource Access Network**, which commissioned material from the author. This public output is available on the Web to licensed users within education and life long learning world-wide. This is **academic peer review at the most robust**, since all the video footage and the caption data were refereed by subject specialists. The use of the material in the SCRAM environment highlights an innovative delivery system utilising contemporary technology. To be included within one of the industry's major databases provides evidence that others within the industry are utilising the research. The use of the dynamic visual dimension has added a **new approach to previous data**.

## **CHANGING SOCIAL/EDUCATIONAL VIEWS**

Scholarly activity and critical thinking has featured an alternative approach/model within research This is evidenced by the **research moving from a non accepted** form of academic staff development in 1989 to being the content of this PhD submission , in 2003. The Robert Gordon University's Research Degree Committee, in allowing this research to be presented at PhD level, **critically reviewed** and passed the author's application prior to registration.

The research has attracted limited **external funding** from the following examples of various sponsors, including government bodies, the business sector, and the private sector.



Millennium Commission  
Stewart Milne Construction  
Kintore Community Council via (heritage lottery fund)  
Educational Trusts

Each one of these bodies subjected the research, through the application for funding, to **critical review** prior to the decision to sponsor the work.

The six Topic Video outputs are utilised within education. Schools have devolved budgetary control. Each individual buyer has made a clear decision of where and how the **videos can contribute to education** and understanding within a range of subjects. Schools have evaluated the place and contribution of the research to both teaching and learning of the materials.

The ability of other researchers to capture the same material is now **almost gone**, because the practitioners have all sadly died or become too elderly. As a result, this research, if preserved in digital and computer relational data base format, through major external funding, **will have longevity** because of its originality and uniqueness. It can be used to create many new and improved products within diverse areas, and become **futureproof and significantly productive** in any future time period.

## **INNOVATION AND CONTEMPORARY ORIGINALITY**

The research output has obtained **critical responses** from the ordinary people themselves. It has also been scrutinised by local specialist heritage clubs and societies and has met their aspirations for authentic and meaningful information. This "real world" acceptance to the author is the most credible type of peer review, since it is they who are the real experts. Distributors, retail outlets, visitor attractions, television and radio companies, some at international level, all have

handled the research in the form of video topics for years. This must also be seen as a form of **popular peer review**, which is applicable to this type of research contributing to life long learning. See Appendix 5 for letters of endorsement.

### **WORK IN THE FIELD**

This research relates to other contemporary output within the broad field of study. For example one of the first and most popular ordinary person's visual story was the television documentary series about Hannah Hauxwell called "Seasons of my Life". This submission extends the genre of approach and embraces the popular aspect of cultural identity of the ordinary rural person.

Dr Fiona Watson, Director of the Centre for Environmental History at Stirling University, researched, co produced and presented a series of television and video programmes about the History of Scotland. This submission adopts the same search for authentic detail but addresses the ordinary peoples point of view not the major rulers of the time. Her approach has synergies with this work as the material has been distributed in many formats to a diverse audience.

Independent television presented, within the Artery programme in July 2002, a heritage documentary on the early work of Johnson the photographer in Wick. This submission takes his work a stage further through the dynamic of video.

Scottish Screen is the organisation, which is charged with securing all the old cine footage which various individuals had filmed from the late 1800s until relatively recent times. This submission exhibits best practice in archive management and preservation and dissemination of knowledge but from an independent body not a government agency.

In the summer of 2002 Scottish Natural Heritage embarked on a new project called Local Heritage Initiative Scotland. This project is seeking to pilot the initiative within six locations in Scotland. Their aim is to involve the community

in developing an interest within its own community. This approach has strong affinity with the work of this author.

The Elphinstone Institute in Aberdeen University helps to secure/provide access through technology and research within Scottish cultural identity. The author has strong links with this establishment and we share common aims and objectives.

Dundee University is working on making the Scots language dictionaries available on the internet. This research is also making the Scots language available on multi media and shares the dissemination of knowledge with this major project.

Today there is a huge growth in local heritage groups, which meet regularly to discuss the topic and do what they can to preserve the material culture of their area. The author has been associated with these groups for years offering guest lectures on process and methodology and also content. This synergy within the community and this research also share a common vision.

Reminiscence groups and family history societies all help us to "dig where we stand" in an attempt to find our roots. The author is confident that there are more individuals informally utilising their video camera as a data capture tool to film their living ancestors past cultural identity. He advocates the video diary approach when he guest lectures about his work. Common threads are easily traced within this field.

Part of Europe's formal collection of visual anthropology is captured by the European Association of Social Anthropologist Visual Network. It will be a future objective of the author to network with this group. Scottish cultural identity is very much part of Europe's history and we share many common icons of cultural identity.

See Appendix 11 for more details about the above groups.

## **CAN THE RESEARCH WITHSTAND COMPLEX ANALYSIS APPRAISAL?**

According to Denzin & Lincoln (1994) the following questions must be asked of any research. The author has used these criteria to further analyse the output.

### **DOES IT DRAW UPON RELEVANT PRIMARY AND OR SECONDARY RESEARCH?**

The main primary source is that of the "ordinary rural person" If these participants were not experiential experts, their contribution would not be worthy of analysis. Through the analysis of choice of topic and participant selection, validity was ensured, which brought visual **contextualisation**, interactivity and an engaging element. This research draws upon and gathers their testimony and **secures it** for future interpretation in many different ways. Specific secondary data, into the behaviour/life style of the ordinary person circa 1890s -1950s of Aberdeenshire was very limited.

### **IS THE METHOD APPROPRIATE?**

Chapter 3 and appendix 9 have articulated a clear set of methods within the real world research strategy. The research methods and tools have been applied rigorously. The method of visually recording the data has also been justified as being one of the most contemporary tools for this type of research. The method makes personal testimony a significant factor. The visual method helps to contextualise the sense of time, dialect and place. It also makes the research widely accessible and greatly aids dissemination of knowledge.

### **HAS THE DATA GATHERING PROCESS BEEN STRUCTURED CORRECTLY TO GIVE VALIDITY?**

The author has created a hybrid set of research tools. The research has been replicated many times by the author. Validity through the involvement of ordinary people helps greatly in providing first hand accounts. The feedback from users,

letters of endorsement and user utility which the author has obtained from diverse "experts/peers" demonstrates the validity of the work.

### **THE RESEARCHER'S KNOWLEDGE OF LIMITATIONS/BIAS TO THE WORK.**

As Danzin and Lincoln state, bias is an inevitable part of social science research. The work of this researcher is non-laboratory based, and is taken from the world through many choices. These choices can indicate bias. e.g. what will be the backdrop to filming the topic?, which angle will be chosen?. The selection of participants, the geographic location the type of questions asked and the participant's dialogue are only some of the built in bias within this research. The public output has been edited through selection/bias. The end product only represents one aspect of the topic, and is in no way a total definitive comprehensive statement of fact, because of all these source of bias. However rich, deep, specific experiential information has been amassed and analysed within the cultural context output.

### **HAS THE SAMPLE FRAME (KEY RESEARCH EXAMPLES) BEEN APPROPRIATE?**

The limitations of the "sample frame" I.e. participant, are because of age and ability. Their experience can never be recreated with the richness that the actual practitioner can bring to research of this type.

### **IS THE OUTPUT IN APPROPRIATE FORM?**

The material can utilise all the latest visual technology for its output: CD-ROM, DVD, interactive multi media, web, and, more importantly, the new technology of tomorrow, which has not yet been invented. The author has recognised the need to write about and contribute to conferences with this research. The papers included within this submission are past examples. Future papers are planned.

## **VALIDITY OF THE RESEARCH**

Validity can be referred to such criteria as value, meaning, significance, and impact for the host communities and the popular and professional user. Within each of these categories, there has been a significant contribution made. Reference the letters of endorsement appendix 5.

## **IS THE WORK CONTEXTUALISED CORRECTLY?**

The referencing which the author uses is that of the primary practitioner respondents: i.e. Jimmy Dickie. The mole catcher. Red Hill Echt, Aberdeenshire Circa 1945. The author wishes to give recognition to these primary experts, who hitherto have not been allowed to make their direct personal contribution to man's understanding of his society. With its defined scoping, this research is placed clearly within a time and location window, which is set within the real world. It acts as a visual educative and communication bridge between past, present and future users. The research also has strong links with academic writing and other work in the field of study. See appendix 11.

## **ARE THERE SIGNIFICANT GAPS IN THE RESEARCH TO DATE WHICH ARE IDENTIFIED?**

Part of the author's motives for such research is knowing that the personal testimony coupled with the video capture techniques of this research have not been applied before to cultural identity of this particular sample. This gap is now partly filled. This also makes this research significant. It makes data accessible through technology. Its future potential is limitless.

## **UNDERSTANDING BROUGHT TO THE SUBJECT OF THE "WAY OF LIFE" OF THE ORDINARY PERSON**

This research captures data in a non-intrusive manner, and gives the data a life of its own, with clear perimeters of time, process, motive and place. It utilises reliable research tools and is supported with a tried and tested structure, has

diverse users and feedback. The process is valid and meaningful, it has willing participants and users repeatedly accessing it. The entire portfolio presents data, which is unique, since it has not previously existed in video format. It is new because it brings additionality and the "live" dynamic to previous data, which has been text or artefact based. The research is recognised by the educational sector, the cultural network of professionals and "Joe public" locally, nationally and internationally. There is no doubt that a greater understanding of the subject has already been facilitated.

**This diverse critical appraisal has therefore given this work at least equivalent status to that of a traditional PhD.**

This contention is further supported by the letters of endorsement which are found in Appendix 5 and work in the field in Appendix 11.

**CHAPTER 5**  
**CONTRIBUTION TO THE SUBJECT, AND WHAT IS NEW**  
**AND INNOVATORY,**  
**AS A RESULT OF THIS RESEARCH**

**SIGNIFICANT AREAS OF CONTRIBUTION**

Key aspects of contribution, which this research can demonstrate are the following. It is **rigorous**, through its depth, critical approach and its methodology. It is **relevant**, as it has already brought application to many sectors of society. It has shown a **return** through its economic, educational and social contribution. The research has also been **revealing** through the new contribution and dissemination of knowledge. (Cooper 1994) This research has developed a new insight into a past way of life. Part of the "new" is to facilitate several contemporary aspects of the "alternative" within research and the topic.

This PhD research is **original and independent**, and it **contributes to knowledge and understanding**. It has made a **significant contribution** within the following areas:

1. the scope and custody of research
2. technological necessity within contemporary research through the use of the visual medium
3. the subject area of cultural identity (way of life) presentation and sustainability

**1. THE SCOPE AND CUSTODY OF RESEARCH**

This research has pursued its own agenda, through the development of a methodology, which does not rely on following formal traditional lines. It is essential however to reiterate that the work has **structure, order, and academic rigour**, is **rational** and can and has been **replicated**.



This research can claim to be innovative through the direct contact with the ordinary person, utilisation of video format and the use of the Doric dialect. As a result of an innovative approach, the author has had to overcome the following:

- orthodox views of what contemporary research is
- lack of a clear methodology for visual research
- convincing others of the value of the research
- finding funding and support.

This research confirmed in the researcher the belief that the "ordinary man's" story is in-fact "extra ordinary" in its content, and is worthy of serious academic research activity. No one person or establishment has the master plan, and is the sole custodian of research style, output and methodology. The author can clearly demonstrate this evolutionary approach to research and offer a new application to cultural research.

## **2.VISUAL CONTEMPORARY RESEARCH**

The contemporary use of video and state of the art computer multi media format and delivery systems has offered the author an opportunity to fill a gap in the presentation and interpretation of a past "way of life". Its use offers future users a wide platform for access and utility. Video and technology has given the research a wider audience, which opens the research up to greater critical appraisal. The video camera brings the "live" dynamic to the research in an unobtrusive way, which cannot be created so well by any other type of research tool. Through view and review video allows for more in-depth reflective analysis of the data. It helps greatly with understanding cultural context and the search for meaning. The research takes the Scots language (in the form of the Doric dialect) from a position of ridicule, inadequacy and the unacceptable to a position of recognition, potency and acceptability.

### **3. A WAY OF LIFE**

By providing the ordinary person with direct access to the viewer, a new dynamic for the subject has been created. The subject has found affinity with ordinary people and created cultural pride. This visual element has brought additionality to text-based work in the field.

### **PORTFOLIO ITEM SPECIFIC CONTRIBUTION**

#### **VIDEO OUTPUT.**

The 6 video titles represent 4 hours 39 minutes of cultural footage. These videos are a complex mix of many academic and professional disciplines integrated in a unique manner. They are used within education from primary school to university, across many subject disciplines. Without these videos being available for teaching purposes, educationalists, pupils and students would be deprived of this dynamic authentic visual portrayal of a past way of life.

The research reveals a document, which is time and location based and a finite resource. This urgency places this research in a very significant position of **unique importance**. Through video, it makes the past accessible and transfers embedded knowledge in diverse ways. It can effectively visualise thought, reflect/represent history, while quickly making the point.

The research has given other people's work additionality.

"There are still places where you can stand and imagine what it was like."

The research for this submission can still capture that sense of "Place," and finds synergy with Spratt's "History of Farming". (1995) Agriculture is acknowledged as one of the best sectors through which to view our changing society within a complex mix of factors. Much of the research by the author is based within the agricultural/rural sector and achieves the above.

The following are two examples of text from Sprott's book and shows how this research can effectively complement positively with this key text through the visualisation process of video capture.

1. "The ridge and furrow system
3. The use of cattle and horse power together."

The following are two examples of how this PhD research can bring alive the pictures in Sprott's book, and contribute added value to the subject.

"The milking of the cow

The blacksmith ringing a wheel and shoeing the Clydesdale horse."

Bringing the static artefact and the traditional user together to produce a sense of dynamic to the past can contribute greater understanding of the past.

### **THE SCRAN CD ROM.**

This CD ROM material was commissioned by SCRAN. All this material is accessible to licensed participants/users world-wide. As a result, the material is already making a considerable contribution to man's knowledge and understanding of cultural identity.

### **CHAPTER WITHIN AN ACADEMIC TEXT**

The research has featured in a chapter within a specialist cultural themed book where the author's contribution was "The Food of North East Scotland". This work was critically reviewed prior to acceptance. This work has led to a television series of programmes on food for America. (Tartan TV productions)

## **REFEREED CONFERENCE PAPERS AND VIDEO CLIPS**

There are five inclusions, which relate to refereed conference presentations, which necessitated the acceptance of an abstract prior to the conference. At each of these conferences, video footage was used to contextualise the paper. This research helped to spread this style of research within the international academic/ industrial community, and gave actual examples of how a hybrid mixture of research tools can be used in topic and research development.

## **TELEVISION FEATURES**

These features show how the research has been accepted as representing "popular" culture, which enjoys a large contemporary audience.

Five programme content inputs for digital web and television for America.

This output contributed to a niche market and has influenced Scottish cultural awareness linking the past with the present through Scottish food ethnology. This example, on the video, is taken from the web.

## **THE ARCHIVE AS A RESEARCH REPOSITORY**

A significant piece of research (not in the public domain and therefore not included in this portfolio) is the author's 512 hours of video archive material. Publication of the archive is dependent on the author raising funds. The archive material has so many possible uses, which will be dynamic through the "piggy backing" with future technology. See Appendix 14

## **ENDORSEMENTS FROM DIVERSE FIELDS**

This material consists of supportive statements from key educationalists, Scottish ethnologists, eminent local cultural experts, and specialist heritage club secretaries. Ref appendix 5

## **PRESS ARTICLES/ MEDIA RADIO INTERVIEWS**

These items show a representative sample, which say a great deal about the potency of this research across diverse social boundaries. (Press and Journal, Evening Express, Leopard, Scottish Heritage, BBC radio interviews) of media coverage which the author's research has obtained and presents the research as popular culture.

## **WHAT IS NEW AND INNOVATIVE FROM THE SUBMISSIONS**

### **OUTPUT**

For research to be of value a "new" aspect of contribution must feature. The following are the key new contributions made.

The strongest aspect of the "new" is the contribution of dynamic video format within this study which brings alive the past through visualisation. Through this methodology, rural skills, across many themes applicable to the time period, are contextualised. In this way, the relationship between man and his society has greater meaning. Part of the contextualisation features the expert use of the Doric dialect. A dialect has greater meaning when heard as spoken by the expert natural speaker. The visual in the public output offers the ordinary person a direct contact and individual intimacy and affinity with the viewer in both actions and in words. It is a good model of valuing the near and at home as opposed to the distant and imported culture. Multi media relates information management through the additionality gained by combining the sum of its parts. The research highlights rural processes and procedures, and identifies change through the years. Video capture can sustain aspects of the past in a dynamic manner, and, as such, it is a permanent record reflecting a past way of life. The archive can be a research repository to be utilised by other researchers.

## **DYNAMIC RESOURCE WITH UNIQUE QUALITIES AND A FUTURE**

With funding, the archive has great scope for future utility using tomorrow's technology, integrating within life long learning and having greater world access opportunities. Through this approach, the materials can address government policy statements within the Scottish Cultural Strategy and the Tourism Strategy, both locally and nationally. It can help to stimulate economic developments and promote the region, as a culturally rich tourism destination. It redresses the balance between "low and high culture", and enables people to transfer their local knowledge directly to the viewer. Their pride in their own intellect and skill is evident within their own community. This research has given them the opportunity to let a wider community know about their intellect and skill. Through video production, the research can introduce the topic to new viewers in a passive manner, which can be the start of a journey of discovery for them about the importance of a past way of life.

This research has captured vital aspects of the past, and brings cultural identity into the consciousness while demonstrating a local, authentic and a decentralised approach to cultural research. It is ahead of its time, since it pre dates current significant government policies by 11 years. It allows for comparisons of heritage across international boundaries. This research has delivered a new package of and for the study of a past way of life. It maintains its position as one of the leaders in the field of visual cultural research. The research has gained widespread critical acclaim. The footage can bring a cultural fusion with the past, present and future. This research of the ordinary person has produced a visual corpus of knowledge, never before captured, which brings valuable additionality to the subject. A video is included which will show the contribution made by this research ref 008.

## **CONCLUSION**

The visual dimension used in this submission is very much part of the message. Actual fact is mixed with aspects of bias emotion in a balanced manner and the author is aware that truth is always subjective. Personal testimony and documentary however are some of the best communicators in the search for the truth. The use of Doric has brought tone to the research without it part of a way of life would have been missing.

Establishment research order has not been widely questioned to date. This research has clearly offered an example of the "alternative and complimentary" within modern research. The research has gained the author a reputation for capturing the authentic and bringing the past alive and into contemporary consciousness. He has demonstrated reel commitment and has produced a cultural asset of significance for a present and future society.

## APPENDIX 1

### LISTING OF MATERIALS WITHIN PUBLIC OUTPUT PORTFOLIO

Chapter 1	952 words
Chapter 2	2164 words
Chapter 3	2653 words
Chapter 4	2796 words
Chapter 5	1931 words

**TOTAL** 10,496 words Limit. 10.000

#### Videos

CL 001 Fae Ploo T Plate	25 mins
CL 002 The Meal and Ale at East Letter Fairm	58 mins
CL 003 The Horseman and His Clydesdales	80 mins
CL 004 Country Weemins Warkin Wik	56 mins
CL 005 The Royal Burgh of Kintore	55 mins
CL 006 Meet Yir Ancestors	54 mins
C 007a Public Output conferences, television and web	56 mins
C 008 Examples of the contribution made by this research	12 mins
<b>Total</b>	7 hours 12 minutes approx.

#### Other

Two CD Roms SCRAN

One Floppy discs with data sheets for SCRAN

One audio tape with radio interviews 1 x 35 mins.



## **Appendices**

1. Listing of all materials within this portfolio
2. Papers presented at national and international conference
3. Chapter in academic text
4. Popular Press Coverage
5. Letters of endorsements for the authors research
6. Research searches in Index of Thesis
7. Examples of the authors work within Scottish Cultural Resource Access Network (SCRAN)
8. Example of questions asked participants
9. Methodology diagram and models used
10. Critical analysis
11. Work in the field of study
12. Expanded portfolio
13. References and bibliography
14. Archive content listing

## **APPENDIX 2**

### **PAPERS PRESENTED AT CONFERENCES**

**1. Paper presented at The International Conference on Culinary Arts Held at Bournemouth University June 1996.**

Promoting Cultural Tourism Through Hospitality, Technology And Food Innovation, Within The Grampian Region. A Case Study Highlighting A Personal Approach.

**2. Paper presented at The Association of Tourism Leisure and Education Held in Oporto in Portugal 1997**

Developing New And Sustainable Tourist Products For Global Consumption Featuring Parochial Identity In An Innovatory Manner.

**3. This paper was presented at the sixth Circumpolar Universities Co-operation Conference on Community Identities Held at The University of Aberdeen 1999**

Fa Wints The Ordinary Mannies Culture Onny Y?

**4. This paper was presented at the Tourism Research 2002 conference at The University of Wales Cardiff 2002**

The Visual Dimension of Cultural Tourism

## **PAPER 1**

### **PAPER PRESENTED AT THE INTERNATIONAL CONFERENCE ON CULINARY ARTS HELD AT BOURNMOUTH UNIVERSITY JUNE 1996.**

Promoting cultural tourism through hospitality, technology and food innovation, within the Grampian Region. A case study highlighting a personal approach.

## **INTRODUCTION**

One of the themes of this conference is Food and Culture. This is one thing which none of us here should neglect. The conference is also an International one and as such is a great platform where we can share best practice. We all need to be aware of our cultural identity and the foods, which make our culture one, which can compete on the International world stage. All countries have teams of chefs who compete in the Culinary Olympics these events highlight the Internationalism and Parochialism of tastes. It is the realisation of the role local food ethnology plays within today's "Global Village" which is a key element of tourism and the means of promoting a regional branding and identity, which this paper will address.

Many Culinary competitions focus on the skills element of chefs and not on the cultural aspects, which can promote tourism. Future customers will not be attracted through trade publicity, but tourists will respond to publicity on a broader front. This approach can sell hospitality skills to a customer base and help to influence tourist destination decision-making.

## **CO-OPERATION.**

In this context it was decided to research an alternative marketing strategy to promote cultural tourism. That strategy would use video technology to link chefs and other stakeholders to promote the tourism experience of the Grampian Region.

The author has an established commitment and reputation in relation to the culture of the Grampian Region. Grampian already has an International identity for fine foods; Famous for its Aberdeen Angus cattle, game, river and farmed fish, sea

fish, vegetables and soft fruits. It is well established in its ability to process these foods with world names like Baxter's of Fochabers and Walkers shortbread, on our doorstep. The region has a unique linkage with whisky the water of life, and has some of the most talented chefs in the UK. This project had a major aim to publicise these attributes more widely, to satisfy the business ethos of the late 90s. As a lecturer in Food and Beverage Management at The Robert Gordon University in Aberdeen I was invited to be one of the Judges of Grampians Salon Culinaire in Oct 1995. My research interest in the North East culture hinges on the recording on Super VHS video, aspects of the regions heritage. Food ethnology being an important aspect of our heritage I had the intention to film the results of the chefs labours and to make a training video for students showing them the contemporary skills of the regions chefs. Permission was granted for me to film this, so between my judging duties I shot some footage. The high standard of the entrants was a welcome surprise, four Gold medals won that year. The talent of the winners were as high as any National winner.

After reflecting on the footage recorded it became clear that to fail to use and build on that expertise would be such a waste of valuable resources. We can all learn from our peers but there were only a small number of the region's chefs competing and an even smaller number in attendance as members of the viewing public. This was not because of apathy but because of geographic distances.

With the experience of video production it was evident that the material which had been shot, could, with an innovatory approach, also do a great deal to promote Grampian the hospitality industry, its foods, scenery, hotels, restaurants and leisure facilities. A short trailer video was produced to test my hypothesis. This video was shown to the Salon organiser with my comments and proposals. It was decided to show this piece to the Aberdeen Chefs club, along with a short talk by myself about the benefits, which could accrue to us all if we were to produce a low cost promotional video. The meeting also felt that such a strategy had many advantages and was worth pursuing.

## **PROJECT OUTLINE.**

The plan which I proposed focused on the main stakeholders in the promotion of the Hospitality /Tourism Industry within Grampian. These stakeholders are;

The chefs.

The companies. i.e. hotels restaurants, contract caterers, private hospitals.

The Local Enterprise Company.

The local educationalists.

The training company.

The local tourist board.

A facilitator.

Local suppliers.

Local tourist attractions.

Local food processors already established as icons of North East renown.

These stakeholders would be featured within the content of the video, which was to be no longer than 40 Min. There would be another element, which would focus on the promotion of Grampian, which would include shots of its natural and built heritage assets, and major tourist attractions. The overall aim was to give a big picture of what the tourist could expect from a highly motivated and professional tourism industry which realised the value of the tourist spend to their business and to the region as a whole. In addition to tourism promotion, from this material the video would also have a key aim within the trade to promote best practice and bench marking.

All the aspects of video production, from initial filming through to distribution would utilise my skills and experience, which have developed from an initial hobby status. Distribution would be to the trade within the region but more importantly the video would be destined for the high street shops and tourist outlets, in many continents. The vital distribution element was one which posed

difficulties but with a track record of producing heritage /tourism videos for the retail trade, it was hoped this would make distribution easier. My desire to produce such a geographically branded video using hospitality, technology and distribution expertise was the one element which made it possible to do from within the hospitality tourism expertise available locally.

It was clear that many aspects of bringing this research together into a meaningful package were already in place but they had no linkage at the moment. ie .The chefs skills are at a level which can compete Nationally and Internationally, the Natural and Built Heritage of the region is unique, tourist attractions were modern and had a certain amount of pulling power. Irrespective of the individual capabilities of all the other stakeholders it was the linking of these elements through a co-operative strategy which was the lynch pin to the success of the whole operation. To commission a “professional” video would be financially prohibitive.

My availability to focus this project would involve a considerable time commitment, and would be part of my research within my lecturing post at the University. The time commitment for production of this material is 6 hours per finished minute of footage. That demands from me 240 hours. That time cannot be found within a full time post. So the key to this production was in the success of my negotiations with my Head of School for some timetabled time. I had to convince him of the following key benefits;

Research of this nature was beneficial for the University since it focuses on a key growth sector of the local economy.

It was also a valuable piece of Hospitality / tourism research which had a dual outcome. (a) a record of the status of the Hospitality tourism industry during a particular time period and geographic location. and (b) as a new marketing tool which would enable us to study its effect on promotion of the Regions visitor attractions.

It would help to forge closer links with Industry and the University.

Like all negotiating processes both parties should end up with a win win situation. It was up to me to put my case to my head of department.

## **THE BENEFITS TO STAKEHOLDERS**

Each stakeholder in any arrangement should be able to gain individual benefit as well as mutual benefit. In this way motivation will be generated and progress be made.

### **The Chefs**

The competing and featured work, within the video, of the chefs would have an added value for them because of the public exposure their involvement had. There were other benefits, which the chefs of the region could obtain from this video. The standards of work and the kudos associated with winning and competing in such an event should motivate others to strive for improved skill levels. National medals could now be won in Grampian, no longer had our chefs to travel to the borders before they could present their skills. This opportunity was not just about prize winning but also about professional development. This professional development would become evident within the unit where they work initially, but would soon be on show at future salon premier events.

If chefs are to be regarded as creative artists, and I have doubts about the behaviour of some prema donna chefs, then it is vital for management to realise that no one develops in isolation. To see different approaches to food preparation and presentation is one way to stimulate staff development. We are all aware of “burn out” possibilities and what that can do for the reputation of the unit and the morale of the brigade. The chefs are one player in the creation of the meal experience for the guest. This offers the chef and staff the chance to sell not only the establishment but also the regional tourist assets to the guest. These features of up selling are the type of qualities, which add value for our paying guest and must be optimised. The food ethnology of the chefs region is an important icon of

regional tourism and chefs need to become more alert to highlighting this important, often neglected, feature.

## **THE COMPANIES**

Most companies see their competitors as a potential threat. Co-operation with a competitor is usually a low priority. The sharing of best practice does not result in every restaurant featuring the same menu dishes, but it can result in a shared mission for better standards of meal provision, and the building up of the potential market. By being associated with the promotion of best practice, in distinguished company, acts as a catalyst for fighting that creeping disease of apathy.

It is worth stating what the big picture of the Hospitality Industry really is. The competitors in the Grampian Salon were not just chefs from hotels and restaurants. There were chefs from private and NHS. hospitals, contract catering, school meals, staff and flight catering. This healthy sector spread/range of expertise reminds us all about the transferability of skills from one sector to the other. We may not be as different as we sometimes think.

The companies involved in this Co-operative promotion had many objectives, of which is to attract a bigger market to the area, through promotion of the area's tourist attractions of which food plays a vital part. The approach of attracting a bigger market can result in all the mix of tourist providers gaining a bigger share in a bigger market.

## **LOCAL ENTERPRISE COMPANY**

One of the few growth sectors in the modern economy of Britain is the Tourist Industry, which has great potential, which, as yet, has not been fully exploited. Naturally our Local Enterprise Company it is hoped will be very willing to be part of this project. The problem which they face with any project from cash strapped



industrialists is one of, “How much is it going to cost me, and what is the immediate payback”, from any participating scheme/ initiative. It is seldom that the Enterprise company covers all costs in such ventures of development. All these initiatives are adding value to our industry and making our region more competitive and are the catalyst for economic growth and development. We will be asking them for funds to move this project on to its final stages.

In a project like this funds is but one essential, support and endorsements are also necessary. When a project can demonstrate commitment, in whatever form, this is one way to gather momentum.

## **LOCAL EDUCATIONALISTS**

The Hospitality/Tourism Industry needs to draw on a diverse educational base. There are the vital skill components of the Chefs and Waiters, on OND,HNC, BETEC, SCOTVEC NVQs featuring part time and full-time modes. Equally important are the management skills in HND and Degree courses.

In such a project it is vital to recognise the educational establishments who are helping to improve the service provision for tourists and making a worthwhile contribution to the Hospitality Industry. The video will feature shots of the students at work. The commentary will highlight the role of Colleges and Universities. This will also help the educational establishments to promote their services to the trade. Educational establishments and the qualifications, which students can now gain, need to focus on the ability to apply skills and knowledge within the work place. The partnership role, which exists within the Grampian area between the industry and educational establishments constantly, needs to be strengthened so that mutual trust and professionalism is maintained and improved.

Both Aberdeen College and The Robert Gordon University were keen to be associated with this project and their input will also make a positive contribution.

## **LOCAL TRAINING COMPANY**

The Hospitality Training Co. who were one of the joint organisers of the Salon Culinaire were only too delighted to find out that this project was being contemplated. When such a competition was organised it was an indication of the confidence, which the training company had in the local skill base. If competitors from Grampian could satisfy the National Standard of excellence then this was one way to continue to motivate the Industry. To produce a promotional video, which could help transfer that level of skill and development to a wider trade, audience was a novel way of emphasising the value and investment of training. The National yardstick of measurement is another motivator, which can promote company loyalty and regional branding and that feeling for the chefs that perhaps the grass is not greener over the fence. This pride in the chef's own skills and the knowledge is an outcome which Hospitality Training wished to create and can help them to reach higher standards of professionalism throughout the Industry. Not all chefs can be winners but there is the "trickle down effect" which will develop potential for all concerned. It was a tangible sign to the trade that such a company has a real contribution to make as a provider to and for the Hospitality Industry.

## **TOURIST AUTHORITY**

It would be fair to say that there are not many Tourist Authorities in the UK, which are totally happy with all Hospitality providers' services. It is also true that not all Hospitality establishments are happy about the tourist authority. The tourists may still find pockets of common complaint to register. Any complaint must be a barrier to sustained tourist numbers. If through the promotional information generated the skills and professionalism of the Hospitality industry can influence the tourist decision-making process then it should be developed. It is also important that the local tourist boards are seen to play a part in helping to

promote the region in a strategic co-operative holistic manner. The tourist does not expect a fragmented experience while at any destination. Effective joint initiative, which will help to overcome this fragmentation, must be good. The tourist authority can also give vital statistical information to such a project, which can be used to stimulate responses and policies, which will address the key problems for tourism within the area. Why do people not return, could be a vital piece of data for the hospitality industry to address.

It is now long over due that closer computer reservation links should be created between the Tourist boards and the Hotels so that potential tourists using the enquiry departments of their local office can be given an instant status on room availability. The latest computer reservation systems must be used to interface between the tourist, the tourist offices and the room availability. Today's sophisticated tourist has great expectations for an instant response to their enquiry. The latest technology must be made available to them of what is on offer from the area. A video, which shows major attractions, natural, built and human heritage the food and accommodation standards of the area must be a better way to promote a region to the Internet articulate customer. At the moment the situation for the enquiring tourist is; contact made by phone, the tourist officer says she will post on some details, and include some hotel information and then hope that the tourist is self motivated enough to do most of the booking work themselves and they make the purchase. What we have in Grampian as a holistic package for the tourist is unique, but we need to be at the forefront of sophisticated selling to make the sale. That input must be sold, we must be more proactive at selling. The added value, which can be derived from sending off a tourist video to potential visitors, must be moved along much faster than we are doing at the moment. Remember if we make things difficult for the visitor to come to this area they will not come. Many companies have their unit's facilities on the Internet and this is a valuable marketing tool.

The Hassle factor must be removed. Value added must be the starting point and the one stop shop is how to capture the tourist. Leading world tourist providers have been promoting through video for years. The interactive CD is the futuristic selling media. It is this feature that I wish to develop the promotion of heritage and culture of the North East of Scotland through.

To involve the tourist office with such a project also involves them in another selling strategy. The co-operative strategy needs to address serious issues, which impair development. It is only when we collectively face the problems can progress be made. The unilateral stance has led us to the present unsatisfactory situation. We all must be more innovative to find the solutions. The pace of the market place is moving faster than many regions outlook. This must be redressed if we are to gain from tourism.

## **SUPPLIERS**

The local suppliers can use such a project as a platform to sell their products to a wider user base. It is also an opportunity for the viewer to be alerted to the quality foods, which are produced locally. The video will concentrate on game and meat products. The game can tie up with the huntin fishin and shootin tourist and the meat produce can build on our already established reputation as a world beef producer. The presentation of best practice from the farm to the plate needs to be promoted so that the consumer of products can be assured that the product can be classed as a quality one. The grouping of interested stakeholders in such a project is one way for everyone to prosper and expand. If one stakeholder lets the entire cycle down then there is system failure and customer dissatisfaction and sales are lost. The supplier may provide a top quality product, but the unprofessional chef can turn a quality product into an inferior finished menu item. The chefs need to have full confidence in their source of supply of local produce and to view the supplier's premises and processes is one way to achieve this.

## **LOCAL TOURIST ATTRACTIONS**

The impact of video technology can feature shots of the best the region has to offer. These shots can be as short as 10 seconds. With the skills of the producer he can pick out the impact shots. These shots can also be the background for carrying a positive commentary, so within a period of say 90 seconds the best of the regions attractions can be promoted. There is the urgent need to develop a cultural assertiveness, which allows us to appreciate more what we have in our own backyard. Grampian has rich heritage great historic lineage fantastic scenery, which has had a tremendous boost by recent Blockbuster movies. We must realise this asset and actively promote it to the Scottish hungry tourist, many are sold on Scotland but some also need to convert their inquiry to a committed sale. We need to develop regular tourist customers who deliberately apply the 4Ss. That is Set out, Stop, Spend and Stay in our location. We are influential in building on our tourist's regional loyalty. This stems from our cultural assertiveness and confidence in our product.

## **FOOD AND DRINK PROCESSING**

The big names in the whisky industry can be featured with comments on our whisky trails. Food processing like our neighbours Baxter's of Speyside, Walkers Shortbread, Cross and Blackwell can all be utilised as major industries who have successfully catered for the tourist as a spin-off business strategy. Why cannot the Chefs of the area provide Master classes for their guests, or further develop programmes of their own to create enterprising niche promotions.

## **FACILITATOR**

This person is the key to pulling such a unique project together. The facilitator of such a project requires the following criteria;

To be a committed member of the hospitality industry with professional credibility.

The ability to see the big picture of food.

An understanding of the need to sell the tourist a package of a region.

The need to co-operate between and within businesses in order to capture an increased market.

Aware of the Global Village syndrome and the stronger competition from all over the world for the tourist spend.

The technological skills and experience of successful video production.

The ability to repackage the best from a big team of players.

A desire to share best practice and improve the Hospitality provision.

I have all these qualities and desires, and could pull the research together.

## **THE CURRENT STATUS OF THE PROJECT**

All competition footage is shot.

All footage of Natural and Built heritage is filmed.

There is 60% of the stakeholders filmed.

The script is in early draft condition. Scripting needs about 12-15 modifications before it is correct.

The major tourist attractions can be taken from an archive collection.

Since this is a research project of personal interest to me, my time has been free. If however the project had to commission a professional company to carry out such work it would have cost around £10,000 to date.

The only cost, which I have incurred, is the cost of two tapes. £20.

The project costs increase during the editing time. The use of Universities editing equipment will not incur any cost. To purchase studio time it would cost for one master copy ready to make duplicates £3,000.

The sleeve design will be £400.

The sleeves will be 40 p each copy.

The multiple copies of the tape will be £3.00 each.

The commercial cost of such a project would be £16,- £18,000. for 1.000 copies.

Hopefully through support it will only cost £4,000 for 1000 copies.

As you can see from the above costing there is a great deal to be gained by the co-operative approach to tourism hospitality development.

## **FUTURE PROJECT PROGRESSION**

This paper had to be submitted in February. I would hope that by the conference date the project should be nearing its final stages of completion, and some footage will be available for show during my presentation at conference. Our industry must become more articulate at selling itself and in doing so use modern media where added value can be a net gain for our customers. To work hard individually is not good enough for today's tourist provider. There must be minimum standards, which are the acceptable entry line, for all providers. The skills of our regions talented chefs will play a bigger part in the economic development of the growth in tourism and hospitality industry and will enable their talents to be seen as one of many tourist assets a region can be proud of in this ever competitive business of Hospitality.

## **PAPER 2**

### **PAPER PRESENTED AT THE ASSOCIATION OF TOURISM LEISURE AND EDUCATION HELD IN OPORTO IN PORTUGAL 1997**

Developing New And Sustainable Tourist Products For Global Consumption Featuring Parochial Identity In An Innovatory Manner.

**Don Carney** Lecturer School of Food and Consumer Studies The Robert Gordon University Aberdeen, UK.

#### **INTRODUCTION.**

The tourist industry like any other Industry must progress and develop. This can only take place if tourist providers respond to or stimulate the market mechanisms. For this to happen the providers must have the capability to innovate the provision of the tourist commodity create new products for the existing market or create new products for a new market. This life cycle of the product is a generic business feature, and lessons can be gained through evaluating developments across many sectors of the economy. Innovation by its very nature will mean taking risks, mixing and matching hitherto non-compatible bedfellows and thinking in a non-conformist manner to create unique selling propositions.

#### **PAROCHIAL IDENTITY AS A TOURISM ICON.**

The tourist today has many factors, which helps them decide where to spend their holiday time and money. When these criteria are analysed it soon becomes evident that a key factor in destination choice is that of local identity. People go to a Beach location because of the nuances of that particular location. The decision making factor of choice of one distinct location may be that of some favourite memory, experience, perception or gut feeling. After all sun can be provided along with a beach in many continents, but why go to a particular location rather



than the other one. It is this parochial identity, which this paper wishes to highlight as a key decision-making tourist destination choice factor. Providers have to realise that their locale must be strongly promoted, since all beaches along the coast do not offer exactly the same holiday experience. Country of destination has in the past been singled out as the destination without providing the tourist with a comprehensive audit of the assets, which each local area has. Today the tourist is looking for the detail, which will help them choose your area as the destination. Parochial identity is worthy of devoting a great deal more research, marketing and operational efficiency towards. In this way innovative outcomes may result.

P. F. Drucker 1. has identified four opportunities, which exist within a company to utilise innovation. These are

Unexpected occurrences.

Incongruities.

Process needs.

Industry and market changes.

He also identified three sources of opportunity which exist outside a company for innovation. These are;

Demographic changes.

Changes in perception.

New knowledge.

Within this authors project the following have been identified as opportunities to develop an innovative approach.

1. Unexpected occurrences in the form of the abundance of research data and primary contacts who could clearly identify aspects of parochial identity.
2. Process needs were identified as, producing and presenting material using video capture to a topic, which normally would not utilise this technology as its only medium.

3. Market changes were also seen as an opportunity for the product developments.
4. Demographic changes and changing perceptions were also identified as an opportunity for innovation. The paper will identify examples of these models.

### **THE ORDINARY CAN BECOME EXTRA ORDINARY**

Before parochial identity can be promoted as a tourist icon the local area must carry out an audit of its characteristics. It is this close examination of the familiar, which tourist providers do not cope with in a positive way. They see their lifestyle in their local area as being the ordinary and as such everyday activities of the area are not recognised as being different. When however the provider is culturally proud and very much aware of the environment (in the widest sense) that he is in, only then can the ordinary become the extra-ordinary. In a society, which is made up of a cosmopolitan mix of ethnic groupings, the local resident to the area can sometimes be smothered by incomers. Why do these incomers come to your local location? In my own region of Scotland Aberdeenshire, one of the key criteria for non-locals residing here is the quality of life, which can be enjoyed in the hinterland around Aberdeen the oil capital of Europe. The local resident has lived with this quality all their lives and perhaps is a bit blasé about it. It can take an incomer from another location or country to point out to the resident just how special the area is. So the perhaps dilution of local identity is strengthened and recognised by those who have chosen to reside in the area. This potentially threatening behaviour of the cosmopolitan society has exposed parochial uniqueness and identity in a way, which any local could not readily identify. The tourist provider must also adopt this critical reflective evaluation of the local area.

Society is made up of those who live in that society. Tourist providers are also drawn from the sum of society. This blend of incomers and locals are an ideal combination by which to develop new and innovatory tourist experiences.

## ASPECTS OF PAROCHIAL IDENTITY

Key common concepts of parochial identity can be listed as;

climate.

language and dialect.

geographic landscaping.

natural, built and cultural heritage.

industrial identity past and present

goods and services.

These common concepts, which apply to any local tourist destination, can lose their common title when placed into a parochial setting. The climate in Aberdeenshire may be raining at the moment but just wait five minutes. A local's view of the weather could reflect some aspect of dissatisfaction. Someone from a hot humid country with an arid landscape could and do find beauty in climatic changes set within the rich landscape of the hills in Aberdeenshire.

The dialect within a common language is one of very few features, which can geographically fix a person's place of origin and give them differentiation. Today however there is a desire to try to create a homogenised language identity, which strives to produce conformity. This non-entity is an undersell of a very valuable icon of parochial identity. The dialects of Scotland are music to the ears of the visitor. Dialects of Scotland are only a derivation of the common language and can be understood by any English speaking person. (The author has established this fact with his unique tourist product) So let dialect blossom as a differentiation feature of local identity.

It must be remembered that not all tourists are in search of sea and beaches. Geographic landscapes can offer niche market opportunities, which can give your local area the competitive edge.

The same can be said for the natural, built and cultural heritage of the areas. All have individualities of their own. There can be conflict between the tourist provider and the natural and cultural heritage of the region. The carrying capacity

of the Cairngorm Mountains is not limitless and control through managed access and facilities are constantly required. The cultural identity of a region may be threatened by tourists getting so close to a cultural experience that they negatively effect the perception of tourism to an area. Great sensitivity must be exercised by the tourist providers not to kill the goose that lays the golden egg. This is where aspects of innovation can come into play to ensure such conflict does not manifest itself.

Each local destination can reflect aspects of industrial heritage and or current industrial identity. These local features of interest are key assets, which need to be presented in a participative and edutaining manner allowing the tourist to interpret part of the story themselves. Visitor interpretation of the area is a partnership requiring mutual input. Communication systems can differentiate your industrial legacy through innovation. The provision of goods and services in the widest scope can also stimulate interest in your local identity and need to be constantly re appraised.

## **REGIONAL MAPPING**

Parochial identity is not just something, which is of value for the tourist. Parochial identity is something, which has value as a social document providing a sense of time and place. Parochial identity is something, which is in constant states of change and as such needs to be remembered as the fabric of society. There is a strong linkage between a social document and the tourist market. Products can be developed from an understanding of a social document. Today the understanding of our past local identity can be used in the process of regional mapping. This term describes the analysis of development/ evolution of a past region to understand the complex mix of criteria, which impacted on the region, which helped to fashion and develop it as an economic identity. If this type of retrospective analysis is at the forefront of economic planning then this rich source of local identity will become a stronger "here and now" concept within society. This richness of self-locational identity will help to establish pride in the

local area, this will then lead on to greater involvement in and relationship with the locale. This approach to economic planning and development can also feed into tourist provision in many ways. Evidence within Scotland at the recent Referendum on devolution would support the hypothesis that people do cherish a greater localised identity as a preference to a bigger remote identity.

Many of the above common features of parochial identity can find affinity with the tourist's own parochial identity. However the appeal for the tourist is the comparative difference between locations and the added value, which it can bring to the consumer experiences in the widest sense.

## **PRODUCT DEVELOPMENT IS ESSENTIAL**

No industry can continue to exist if no new product development takes place. Tourism now for many countries is one area of potential economic development, which receives priority funding, and development status. Product development therefore is essential if your locality is to keep up with the global competition. Although this paper looks at parochial identity as an asset worthy of promotion this can only take place through a complex network of marketing, financial, technological and operational strategic management. The potential of the Internet as a tourist destination decision-making "lounge tool" must be appreciated. This method of data transfer is a medium ideally suited to give the tourist the taster of that local experience. The tourist appetite for a value for money holiday is similar to the provision restaurant food. The menu, the product, the person and the actual design of the restaurant can stimulate the decision making process for the eater. The Internet pages about your area must also whet the appetite through an experiential exposure to what, who, how and where to take their economic wealth. These skills cannot be left to the direct provider, but should be part of the "feely and touchy" experience. This infrastructure support must be built into the overall strategic tourist provider mix. The use of technology is another avenue for innovation. How long can an Internet page be effective is this now counted in days rather than months? So what must be done to keep your pages at the

forefront of destination marketing? This may demand a greater focus into the Micro local identity and may demand too much from certain areas. Although the region may wish to develop tourism as an economic panacea the locals may reach a point where information may cross the line into intrusion. So tourist destination management and tourist product development needs to be constantly in the minds of the tourist industry. Consumer trends are forever changing and the life cycle of a trend is getting shorter as time passes. This pressure created by the tourist demand for a different experience will create winners and losers. The winners will be the providers who can create change, respond to change or provide the best of the same within the market place. The provider of stale mediocre and dated goods and services will not reap the economic potential of tourism.

Change within any company's portfolio of business strategies has a high element of risk associated with it. If you introduce change and innovation into any process then the risks can be very high. In order for this to happen there needs to be a change in management style, to accelerate or decelerate or even terminate some activities. This reappraisal of what is carried out can help to utilise scarce resources more effectively. A Wilson 2 identifies key areas within project management literature, which can enable innovation and change to be managed with less uncertainty and with more structured support. These systems of support can help to focus a team on product development, which recognises certain generic concepts essential to modifying what to produce.

## **CHANGING MARKET PROFILE**

When considering tourist provision it must be remembered that the changing demographic patterns demand product modification and diversification. Range and choice is a necessity for any of today's consumers, we have come to demand change as a right. The tourist industry in Scotland has not been blessed with many dynamic innovative thinkers. Branding identity which has been created through the ideal medium of blockbuster movies has not been exploited to stimulate interest in the Scottish ness which has been projected all over the world.

Opportunities for change and the life cycle of change only presents us with a short time window in which to respond and gain the competitive advantage. Today's response time is short and as such there is great opportunities for those of vision and creativity. However if these opportunities are not grasped then tourism will suffer through the provision of goods and services, which are in the decline phase of their life cycle. The strategic management of tourism featuring parochial identity must have healthy mix goods and services on offer to the tourist, which spans all phases of the product life cycle, from growth to decline and also provide for a changing market demand pattern.

### **THE APPLICATION OF INNOVATION AND PAROCHIAL IDENTITY**

The author's success at creating a unique experience, celebrating local identity for the tourist did not originate, like many innovative outcomes, from this defined initial goal. Having the privilege of being born and brought up on the grounds of our family farm called Drumnageath, Kintore in Aberdeenshire in which 300 years of my ancestors have also stayed created in me the desire to remember and record their achievements. As I brought up my own children, now 23,21,18 years old I found myself constantly saying during their life "when I was your age---" this or that was different. The glazed look of "Here he goes again" could be seen in their eyes. This constant reference to the past, only one generation removed, made me ask the question, has there really been such a significant change in life, work and society in general in and around the area in which we farmed? The answer was a resounding yes. One generation had seen the transition from horse power to tractor power, labour intensive techniques to capital substitutes, bio diversity in farming to a mono agrarian system of intensive production, the Tilly lamp replaced by electricity, the local school closed and schooling now centralised, the neighbourhood now is a cosmopolitan society most with no ties to the land ,such a difference a generation ago when I was a child. This type of audit of the changes, which my generation have experienced, soon made me realise that modern history moved so fast that the past was mostly being forgotten. The

feature which concerned me was that with this forgotten tab being attached to the past it also meant that my ancestors the ordinary “you and me” of the society were also being given a non identity and with that their achievements were being forgotten also. I decided as any non-innovative person thinking in a traditional cloned mode of “this is what is always done” started to write down my memories. I had first class primary data in the form of my mothers 60 years of personal diaries, and speaking to old neighbours. I soon accumulated 70,00 words and 200 photos of how the region around Drumnaheath articulated circa 1930 onwards. Presenting this manuscript to a friend who was the local joiners son, a man of great local knowledge purely because of his socialisation process. The joiner's shop of the 1930s/40s in the village was the centre of the Universe for local news. We both agreed that if we considered 70,000 words and 200 photos as a tribute to our ancestors we were badly selling them short. It was without consideration of our lack of knowledge and capability to even open the case, which held a video camera that we decided to hire a video camera for a few weekends and record snippets of our past. We recognised that if we wish to immortalise our past locality we had to do it in a contemporary manner which would appeal not to vested interest groups like ourselves but to groups from present and future generations who responded to different communication systems. Sadly my girls seldom read books but they will watch books. We felt if we could interest the youth in our past through user-friendly methods then they might take their interest further and as such our past and their cultural pride would be a very worthwhile outcome for this research.

The project started in 4.4.89. and what we thought would finish after a few weekends has continued and is still continuing today. The filming will continue all my life, and to date we have amassed over 400 hours of unique parochial identity on video, which charts the past footsteps of my ancestors around Drumnaheath Farm. This micro evaluation of a society reflects a wider macro society in which similar societal developments took place. So it applies to Scotland, Britain and to most areas of the world.



## IGNORANCE FOR US, WAS BLISS

Our ability to create an innovative outcome was based on the "Ignorance is Bliss Syndrome". If we were historians trained through the system of formal education we would have been cloned to think in a particular manner. Historians always write things down. As a result how many people out with Historians would have looked at the material. To date we have exported our material to 12 different countries. If we had also been trained as professional videographers we would have been trained to believe that the camera to use must be of broadcast quality and cost £20 K. We would have brought to our filming all the claptrap of rehearsal, manipulation of the event to suit the camera crew and insist that we film each shot 6 times. The camera we had was initially a VHS domestic camera. We now shoot on a domestic SVHS camera costing £2,000. The way we shoot our scenes is, that we are secondary to the event, which we are filming. The people who are re-enacting how they performed past aspects of their life is the primary influence and we do not have the luxury of having 6 shots to get it right. We take things the first time. We just cannot say to the steam engine driver who is pulling a travelling threshing machine in about to a croft to thresh the corn in the corn stacks (rucks) sorry I did not manage to get all the angles which I need could you please take all your equipment out of here and do it again. It just does not work like that.

Each one of our three video releases on parochial identity made as above have been in the best selling Video top ten charts in Grampian outselling and competing with the top pop and country stars. This is more astonishing because I do all the commentary myself using my local dialect called the DORIC. I also compose all the music for the sound track. Our work has been in the top ten charts for a total 22 weeks. Not bad for two locals interested in their local identity. All the consultants and experts who we contacted said that what we were planning could not be done. So much for the value of consultants in helping to develop the

economy through innovation and a belief in local identity as a feature of contemporary interest.

This project started off as a personal record of my ancestors. As they were farmers we investigated all aspects of past agriculture from the pre enclosure run rig system through to today's large-scale intensive systems. Our research concentrated on the farm and its activities. However we soon realised that the farmer and his family were very much part of a community which integrated with other sectors of the community for its existence. This wider community took in religion, education, dying country trades, retailing, industrial heritage, architecture, fishing, effect of war, archaeology cultural influences, leisure and recreation etc. etc. So our project today has many aspects of parochial identity recorded using the primary research source who really knows how things were done through the experience of doing that particular aspect of community interaction.

## **FINANCIAL MOTIVATORS**

It was not long into this project when we realised that it was beginning to cost us quite an amount of money. So after we had recorded about 150 hours of material I started to write to all the Heritage establishment to tell them about the project and its achievements. (at this stage we had not produced any topic videos for retail) I wrote about 30 letters to all the people who I thought could be interested in this research. They all replied in much the same manner, which said good project keep up the work but you are on your own. This response from the establishment to our innovative approach to parochial focus was not what we expected. After asking ourselves why the establishment were not interested in our work it became crystal clear that we were breaking the establishment mould and as a result they would not support something, which they (as so called experts) did not develop in establishment circles. As a result of our intrusion into heritage and local identity, we were left with the strong inference that "who were we, we did not have any

formal specialist knowledge and what we were doing was just a hobby.” The establishment then and now did not recognise additionality, creativity, innovation, product development etc., etc. As a result of this we have been left standing alone for the nine years of this project. This lack of recognition by the establishment, who could supply some funding for the project, is difficult to believe. Even though the project has produced many performance indicators, which show unlimited potential for such a model.

Robert Rosenfeld and Jenny C. Servo <sup>3</sup>evaluated innovation in large organisations and identified the difference between creativity and innovation. Creativity is the generation of new ideas. Innovation is how can these ideas be converted into money making ones. They simplify innovation as follows.

Innovation = Conception+ Invention + Exploitation.

They also identify the staff who are capable of innovation. They conclude that those who have ideas do not see themselves as innovators, they perceive themselves to be ordinary members of the team. They suggest that job descriptions should change so that these skills can be more openly solicited within the normal routine. Perhaps this approach to encouraging the staff to innovate, within the tourism and heritage establishment, needs to be encouraged. In this way they can become more aware of what is required within their industry so that new and different approaches to their provision of goods and services can be stimulated.

By now this project was in desperate need of funds. Our private funding could not sustain this burden. We then wrote to local businessmen and we gained enough funding to launch our first video thinking that it would help to raise funds to keep the project alive. Video one funded video two and video two funded video three.

Carney and Lyall <sup>4</sup>

Much of our market segment for our heritage videos of Aberdeenshire were being sold through leading national retail outlets. On investigation of the sales profile we were told that three quarters of retail sales were being sold to tourists. This

picture was also mirrored with our mail order sales. As a result of this market research we targeted all major tourist attractions with our videos. The videos sell well in most of the tourist outlets. Tourists were hungry for our "Ordinary" parochial identity without any gismo technology and the News at Ten voice over. The ordinary heritage of Aberdeenshire was actively sought after by tourists.

## **TRADITION AND ITS LIMITATIONS**

The story of my experience into the creation of new tourist products, which bring additionally for tourism, is something, which the established tourist industry has failed to support. They still do not recognise the strength of parochial identity as another compelling icon of tourist appeal. All my three videos have been made purely from the point of view of capturing and presenting our past in a simple factual manner. Yes our technology is not first class broadcast quality, but our material is in demand all over the world. I have demonstrated the strength of the local dialect, the power of presenting the ordinary persons story. The mixing and matching of hitherto diverse and remote ideas/concepts/notions has been successful and has opened up new markets and stimulate greater interest in one aspect of tourism, that of parochial identity through a past heritage. The subliminal messages which video can portray offers this project great opportunities for promoting local tourist appeal.

If I were to produce a heritage video especially for the tourist who visited Aberdeenshire, then greater sales could be created and greater interest in Aberdeenshire could be generated. Scottish people were transported all over the world two hundred years ago, for petty crimes by today's standards but were major ones in the 1790s. The sentimental scripting and presenting of parochial identity within a targeted video series has tremendous potential.

I strongly recommend a common approach to projecting parochial identity as a tourist commodity by any region. The development of this project has highlighted

with first hand experience just how stuck in the past the major players in Scottish tourism/ heritage promotion are. They, in order to be successful, must develop their portfolio of goods and services for the tourist in a more contemporary manner if they are to gain the economic contribution which tourism can offer. Their staff must be open to new ideas and realise that innovation can come in many guises.

This project has taken me to six countries to speak about what I am doing. In all my travels I have not met any organisation or individual who is involved in this type of work in promoting parochial identity. This type of work has many other societal benefits. It can act as a social record of the past. It can become an archive of world importance, it can be utilised at all levels of Education.

## **CONCLUSION.**

Parochial identity is a strong feature of regional promotion and many opportunities can be created within this field of innovation. Tourist providers who hold on to the purse strings must waken up and become leaders not followers. They must take risks in developing their product and they must employ people who have vision and can mix and match proven ideas in different situations and bring these factors together in a unique manner.

This project has proved that parochial identity has world appeal. It can be clearly stated that today's tourist is very interested in a sense of time and place. Parochial identity can concentrate of the past, present and the future. It has in the past been seen as the poor relation within tourism but on investigation it is the locale of a region, which attracts tourists. Today the tourist provider must harness every asset available so that market differentiation can be created. The vital importance of differentiation should be realised as one way to capture the potential wealth from tourism. Parochial identity and innovation can help to attract this potential wealth.

## REFERENCES.

- (1).J.Henry and D.Walker. Managing Innovation, Sage Publications, London 1991  
P.F.Drucker, *The Discipline of Innovation*,page 1-17.
- (2).J.Henry and D.Walker. Managing Innovation, Sage Publications, London 1991  
A.W.Pearson, *Managing Innovation: An Uncertainty Reduction Process* page 20-27.
- (3).J.Henry and D.Walker. Managing Innovation, Sage Publications,London 1991  
R. Rosenfeld and J. C.Servo.*Facilitating Innovation in Large Organisations*.page 28-39.
- (4) Carney and Lyall Productions Ltd. Parochial Heritage Video Titles.
  - a) Fae Ploo T' Plate.
  - b) The Meal and Ale at East Letter Fairm
  - c) The Horseman and His Clydesdales.

### **PAPER 3**

**THIS PAPER WAS PRESENTED AT THE SIXTH CIRCUMPOLAR  
UNIVERSITIES CO-OPERATION CONFERENCE ON COMMUNITY  
IDENTITIES HELD AT THE UNIVERSITY OF ABERDEEN 1999**

Fa Wints The Ordinary Mannies Culture Onny Y?

(Who Wants The Ordinary Persons Culture Any Way?)

D. Carney.

Lecturer in Hospitality and Tourism Management.

The Robert Gordon University.

Aberdeen.

Our regional identity as individuals can be recognised by many things e.g. our skin colour and body features, our dress and perhaps the most striking of all our linguistic style.

Society is today identified as being cosmopolitan made up of different ethnology's. This usually applies to people from a different geographic location. Society has always been cosmopolitan in a sense, since macro society is made up of many micro societies. The Doric dialect of Aberdeenshire has many nuances. The y I spik at Leylodge (in mid Aberdeenshire) can be different from the y a fellow indigenous Aberdeenshire man speaks in West Aberdeenshire. Classifications of society tend to see society as one grouping, this is not the case in reality when even many differing indigenous cultural identities can be clearly recognised within most regional geographic boundaries. The stereo typing of cultural identity which has developed over time have given us many false icons of regional identity. These macro icons have reluctantly been accepted by many ordinary people at micro society level and as such, much of the real societal identity has been lost to all but that micro society.

Cultural pride and assertiveness is every world citizen's right. This can be for ones indigenous society or ones adopted society. Through the cosmopolitan structure of most societies, adopted cultural identities have been seen as having an added value to the quality of life of and for the incomer.

An awareness of the strength and the weakness of my own cultural identity motivated me to do something about capturing aspects of my past heritage on video format. I initially carried out a search for secondary material, which records how the ordinary people from around my geographic area lived and almost nothing was available. Even less was written in the Doric dialect of my area. This identified to me that my ancestors, the ordinary people, who made an extraordinary contribution to society were in fact being forgotten by society. The decision to feature video format was only utilised after I had researched my cultural identity through the traditional model. i.e. a manuscript of 80,000 words and 200 photos. This was completed in 1987. My ability to capture in words, aspects of my ancestral heritage background highlighted how inadequate, for me, the traditional model of academic research was. I am sure such imposed models of convention are inappropriate for many other novel researchers. In absolute ignorance about video technology we decided to hire a video camera for several weekends and put some material on tape. That started 11 years ago. Today we have 457 hours of unique footage about how my ancestors, the "Extraordinary Ordinary" people, round about my family farm of Drumnaheath, Kintore, Aberdeenshire, articulated.

History records the big players who made a region / country. This recording is usually done in English and usually provides little focus on how the lives of ordinary people existed. This bias in 1987 on high cultural identity failed to look at the low culture of the ordinary people. Educational research modelling also failed to open up its bias doors to research featuring video technology and featuring the low cultural language of local dialect. These stereo typing attitudes over the years have taken so much away from the meaning of societal identity and



as a result has created research material which lacks a great deal of realistic representation. The video format has this fantastic ability to capture all aspects of this topics totality. It is an ideal conservation tool, teaching aid, presentation and acquisition mechanism for heritage management. Totally underused by the establishment.

My research model established 11 years ago was one based on utilising, my cultural pride and assertiveness and the vernacular local dialect of Doric. We wished to speak to the real expert, (to gather primary research data) the ordinary person who could relate to the past through experiential relevance. The filming recorded both action reenactment and where this was not possible, e.g. the experience of a soldier at the battle of the Somme, on screen face only verbal recording. Part of the ordinary persons heritage is their language this research wished to record the Doric dialect of my recent ancestors. The process of video recording was secondary to the actual material being filmed. The filming of primary data ruled the camera, it was just a tool, not the master. This meant that we did not practice or rehearse any of our filming, it was filmed in a "one take". What we did do within our model was to ensure thorough research was carried out and meticulous planning of detail with regard to allowing the natural impact to be recorded. If the filming was organised for a particular day and it was dull with low light, then the filming went ahead. To reschedule another day would prove impossible in many cases. I have to say that someone must like what we are doing since our filming, over 11 years, has never been disrupted by bad weather. The people who we use are people in the twilight years of life. Most are over 60 and the oldest was 91. These stars have little or no fears of the video camera, they do not play to the camera but act naturally. This essence of authenticity is the hallmark of this successful project. Part of my ability is to make sure that the people we are filming are put at complete ease. I have affinity with them, I speak and understand their Doric dialect, I ensure that the camera does not dictate what is done. They trust me with custody of their

inherited cultural potency and authenticity. This model produces a unique representation of regional differentiation, which has conceptual world application.

The topic spread of this research focused on farming, since both Roy Lyall and myself come from a farming related background. We soon realised that farming existed within a wider society and articulated with, education, the environment, architecture, leisure and recreation, archaeology, religion, other trades and crafts etc. and followed the STEEP model of identity. This project is producing primary research, which has never been available in any form in the past. Who has read in a book about the mole catcher and how he carried out his job and cured the skins of the mole, and how many skins were required to make a pair of trousers. We can show you exactly how it was done. In my research of the topic for filming I cannot relate to any published source. I apply the “idiots questioning technique” to the subject. This involves me (the idiot) initially asking the expert mole catcher for example, the type of questions I wish to know about mole catching. This is done without the camera. At this initial interview the expert then inputs his or her own details into the mix. I usually wait about 4 weeks at least before I make contact again for another chat about how to film the feature to suit the topics action. By this time he or she has developed more of the topic from their memory and this additionality is usually the icing on the cake. The ordinary man and women have a great deal to offer the heritage researcher and today’s society, but the researcher has to apply the correct modelling to the situation. From these meetings the actual filming is organised. This usually means a vast organisational task of getting many different things/ equipment /people at the location for a particular time.

My micro society has built up its cultural pride through this type of parochial identity research and this helps to sustain regional differentiation.

After about 100 hours of material filmed, we realised that what we were collecting was a fantastic social record and as such should be of interest to the heritage/

cultural establishment. I wrote to each one of these bodies who are charged with the care of our heritage and all without exception failed to find out any more about the project and in no way offered us any financial help. The impression we got was one of elitism of the establishment. Their view was that WE never use video format, WE are the experts in heritage and culture and how could two HOBBYISTS bring anything to heritage, and to use the common DORIC dialect in research was not the done thing, and that THEY were not interested in the normal. To these establishment people who think like that all I can say is that they are totally out of touch.

The educational establishment 11 years ago was also stuck in its own traditional mode of what academic definitions of research were. Researchers must register for MPhil PhD etal, this validated research activity, the research should follow the strict process and procedure, which has been proven over decades. This meant written down. and in English. Education has over many decades lost out on valuable RAE input purely because of this traditional dogma. Yes keep the MPhil and PhD but modernise the process.

### **SO FA WINTS THE ORDINARY MANNIES CULTURE ONNY Y**

To fund this project was a problem, our personal investment was over its limit. Over the last six years I have spoken to over 7000 people within Aberdeenshire who have invited me to speak about what I am doing, and as a result of that networking I identified a benevolent Laird and Businessman. The money they gave us was spent in producing our first video called "Fae Ploo T Plate" Prior to producing this video we went to a video consultant who told us that to use a domestic video camera and do the commentary in Doric and have no experience at editing a video, that our proposition was futile. You need a £20k broadcast quality camera, you must be an expert in video editing and the voice over must be done by a trained English speaker. The shops also had bad news for us. This Heritage video about Aberdeenshire is not required even on a Sale or Return basis. So the

“Expert videographer said no this cannot be done, the market said never seen such a product before so nobody will want it. This attitude really tested my cultural potency. The only place, which I could sell the video, was at the local Sunday market through a market stall. I advertised the product and its sale in the local press, and booked my stall for four Sundays in July. The least amount of videos, which I could get run off, was 250 copies by the duplication company. The first day selling started at 10 am. By 12 noon I was at home pockets packed full of £10 notes totally sold out. The market had never seen such a stir at any stall.

We had to make the decision to order another 250 videos by the Tuesday for the next Sunday. That decision was one of the most difficult decisions of this project. I ordered another 250. By the Wednesday of the second week I had two National distributors wanting to handle my video. I did not go back to the Sunday market since by week two the Doric video was in all good record shops, as they say. So the ordinary member of the public were very much interested in the ordinary persons heritage. The performance indicators of this video saw it selling to six countries by mail order within six weeks of the product being on the market. The local appeal was expected but the national and international appeal was exceptional. By week four of the product being on sale in all good record shops it was number three in the best selling video charts in the North East of Scotland. The video came into the charts at number three. This was brought to my attention by the local Press. At two that week was Star Wars and No one was Take That at no. four was Daniel O Donnel. Heritage of the ordinary person, produced by hobbyists was now competing with big International companies. “Nae Bad! s they say in Aiberdeenshire. So now, my heritage of my ancestors was enjoying popular demand from a mixed age grouping of people. It stayed in the charts for five weeks and returned again over the Christmas period. The video then began to be requested by schools since it fitted into the needs of the National Curricular. The demand for the product was also made by Universities all over the world. So although all the so-called experts, i.e. Video producers, shopkeepers and educationalists said that such a product has no mileage and social value. All I can

say now is that many video producers have tried to copy my Genre of heritage video production (there is no way that they can do what I do), shopkeepers now negotiate with me directly for my product, and education uses my materials more and more. Traditional PhD and MPhil holders should ask themselves how many people within a non-elitist society have utilised their lovely bound research. I know many such bound research has never been seen by more than 6-8 people. The research, which I am doing, is utilising a methodology, which is contemporary and has academic rigour. Parochial micro focus has relevance for society at the macro scale and mankind all over the world is benefiting from my work.

To date we have produced three video titles from our collection of 450 hours of video. All have performed as our first one "Fae Ploo T Plate". The project is a millennium one which will give it International exposure on the Web. We have moved into digital filming, computer editing and digital outputting. We are in the process of completing a computer relational database and we have been on the WEB for five years. How long has your University been on the Web? All this is done by two people who are culturally proud and assertive. The world has been enriched by what we have recorded of the "Extraordinary Ordinary" people of Aberdeenshire, your ancestors and mine.

A priority for me within the project is to keep on filming. I film projects each week and my filming schedule just seems to get longer and longer even after 11 years. Complete my relational computer database, seek funding help to do this, and produce dozens of topic video's suitable for education and general release. Develop more links with projects like this worldwide so that we can all share in our common parochial differentiation. After all " We are aa Jack Thompsons Bairs" the world over.

## **PAPER 4**

### **THIS PAPER WAS PRESENTED AT THE TOURISM RESEARCH 2002 CONFERENCE AT THE UNIVERSITY OF WALES CARDIFF 2002**

The Visual Dimension of Cultural Tourism

#### **THE VISUAL DIMENSION OF CULTURAL TOURISM**

##### **INTRODUCTION**

When we mention cultural tourism within our geographic location we imply two things.

1. That the culture is of the host community.
2. That tourism will impact on that same community in different ways.

As an effective foundation for cultural tourism it is essential that the host community are fully involved in the process. This might take many different approaches from informal discussions in the pub with locals to formal focus groups. The initial hurdle to overcome is the ignorance about who form part of the tourism provider mix. The host community members all have a role to play as tourism impacts on most individuals in a direct or indirect way. Both of these can have positive results. Yes there may be some negative outcomes for some people. It is therefore up to the leaders in cultural tourism provision to concentrate on the positive aspects. This can range from economic stimulation, resource provision increase and to a feeling of value and contribution being made. The management of this initial approach to the development of Cultural tourism is not the essence of this paper but this stage is essential to get bottom up ideas coming from and to the local community members.

Through a cultural tourist provision audit it can be assumed that there will be many potential opportunities to develop. If cultural tourism is to be different and exciting for the tourist the same provision must be different and exciting to the

locals. If you can appeal to the locals almost without exception that provision will appeal to the niche tourist. Cultural tourism is staring us in the face and we suffer from not seeing the wood for the trees. What we may take for granted and ordinary may be that which is unusual and extraordinary for the cultural tourist in their various forms. Cultural tourism may also present similarities and difference for the recipient. So nothing is left out.

### **A NEW APPROACH SUPERSEDED GOVERNMENT POLICY BY 10 YEARS**

Cultural pride in ones past and present is essential for any tourism provider. Thankfully, today in Scotland the Executive are making strategic steps with its Scottish Cultural Strategy which encourage us all to appraise our selves and our environment in a totally different way. What may not have been seen in the past, as part of the tourist provision may be an exploitable resource? It was as a result of being openly proud of my ancestors and the past, which directly impacted on me through childhood till today. My rural ancestors lived in a world of state of the art technology, adopting to change, creating change and engaging in a prosperous society both economically and environmentally. The language that they spoke was a dialect of the Scots language called the Doric. That language had enabled them to articulate within their own location but more significantly to articulate with a wider community. It was as a result of bringing up my children in the exact location that I and 250 years of my past ancestors were brought up made me reflect on the normal comment a father makes to his family " When I was your age-----" The location of my upbringing all my life is called Drumnaheath farm 14 miles west of Aberdeen. Some 15 years ago I decided to find if there had been any literature produced by and about my ancestors and written in the Doric dialect. Sadly there was no record of my ancestors. This travesty of exclusion of what is considered to be the Low Culture of the ordinary people could not be allowed to continue. I responded to this lack of data about my ancestors by following a very traditional route. I researched and compiled a manuscript, which included 200 photos taken of artefacts that the respondents considered represented a way of life

now past. During this research I found that the old people, my neighbours were so rich and forthcoming with the details of their lives and that of their parents and grandparents. This reflective glance at their past showed their pride in that past. It highlighted that the ordinary person has a fascinating tale to tell which amounted to a social document with many values. One of those values was as a repository of cultural significance.

As a result of that traditional research and the non-traditional recording of the narrative in Doric I realised that to try to capture my ancestors ordinary life could not be done in print.

### **THE ESSENTIAL ROLE OF STATE OF THE ART TECHNOLOGY.**

It was in absolute ignorance that I decided to try to capture the same story on video. At first I captured much the same comment in vision and the Doric dialect was actually spoken by the expert practitioners themselves. However this showed great limitations until I realised that when I asked these old respondents if instead of speaking to me about how their mother did her washing during the 1930s could they show me. The realisation of the resource, which existed, fascinated me and filming became prolific. After about 100 hours of filming done I realised that I had a tremendous social document of great significance. I wrote to all the professionals who are charged with looking after our cultural identity and told them about my research and appealing to them for financial aid to continue. All these letters fell on deaf ears. They all replied with the same message. "What do you know about it you have not studied culture or heritage and to use a video camera to record data was outrageous We write it all down." They gave me a pat of the head and told me to go away. This was a very significant point in my research. I realised that the "THEYS" of this world do not always know best. I then wrote to businesses in the area for financial support and during my many visits to clubs and societies in my area to talk about what I was doing I made pleas for money to keep the research alive. As a result I accumulated £6,000. I decided that I would form a company and produce a topic video to see if I could raise enough



money through retail sales to help to fund the research which by now was costing me a great deal of my GDP.

## **EXPERTS CAN GET IT WRONG**

The stage of my journey was to be interviewed by an Enterprise Company business expert. He told me that I could not make a video for retail distribution with a domestic camera valued at £1000. The footage would have to be filmed on a broadcast quality camera valued at £20,000. When I told him that I was going to do all the filming, scripting editing sleeve design, and musical sound track. He asked me what experience did you have in all these fields. When I replied none, he could not think it possible that an individual could have the cheek to think he could do all these tasks without any formal training and no experience. When I finally told him that I was to do the commentary in the Doric dialect. He closed his folder and told me to forget such a crazy idea. Shops also told me that they did not want a cultural video about the past life of the people of Aberdeenshire under no circumstances. I totally disregarded their advice and I made my first video called FAE PLOO T PLATE. I advertised its sale at a Sunday market over the next two weeks. I only went to the market the first Sunday because on that day I sold 250 copies in two hours and on the Tuesday of the next week I had two national distributors wanting to sell my video. Within two weeks I had sent by mail order the video to 8 countries. That same video within three weeks of release entered the top ten video charts of the Northeast of Scotland competing with Take That, Star Trek and Daniel O'Donnell. So much for taking advice from an Enterprise Company or the Retail sector. For me it was build it and they will come. Today I have 6 topic videos, they are used in schools and Universities as teaching resources. They enjoy international distribution. The research has featured on BBC and Independent television as documentaries. The research has also featured on niche digital American television within the subject of Scottish Food Ethnology. I have delivered papers in many countries about the work I do. Today my University has recognised the work that I am doing by registering me on a PhD by public output. I am one of the first academics in the UK working in

heritage using video capture and speaking the local dialect of the area. The same university 12 years ago told me that what and how I was doing this type of work had no academic credibility. Funny how things change. I am glad I did not listen to all the advice given to me in the past. All these gatekeepers got it badly wrong. The research challenges the traditional approach to what culture is. It is a champion of the low culture of the ordinary person. It highlights that university staff needs to be open to new and different ways of doing things. It shows that an individual can make an impact on a subject area through cultural pride and belief in the product. It highlights the key point that innovation can be a lonely road to go down. It certainly has been an expensive one to sustain. It has taken the ordinary and exposed/presented to a world, which perhaps is rather sick of the huge corporate speak and just wants the authentic delivered in a different way. It has developed a sense of cultural pride within the host community where they know that their Doric dialect can be understood by any English speaking person. That their story has listeners/viewers.

## **HOW CAN THIS RESEARCH CONTRIBUTE TO CULTURAL TOURISM.**

So how can such material contribute or benefit cultural tourism? The material filmed is of a time period, which saw tremendous change. It reflects a rural society, which was labour intensive, the power source was the Clydesdale horse, the internal combustion engine was not in mainstream operation. It saw the community having a common cultural identity, it reflected a time when communities were close to being self-sufficient. It reflected small local industrial sectors, it reflected a time of state of the art technology, and it captured a time, which had generic application to other areas. Agriculture was based on the mixed model rather than the intensive systems of the 1950s. All this existed in a time of slow change. The research therefore has captured data, which can sustain a past way of life, which represents how many people's ancestors lived and worked. The footage can be used within visitor attractions to bring additionality to the present

resources. Through the effective use of today's technology the data can be presented as tasters on the Web about our cultural identity. It can be presented as a form of bespoke/interactive experience for the tourist. It can appeal to the niche genealogy tourist as a view into their ancestors past way of life. The material can form an archive for people to access and download for whatever research reason. It can quite easily be sustained through time and used in whatever format future technology systems exist. It can become an accurate visual record as a social document. It can be used to educate and inform which is very much part of cultural tourism requirements.

### **KEY STRATEGIC EXECUTIVE DOCUMENTS.**

The research addresses many of the aims national and regional strategies within and out with tourism.

1. The Scottish Cultural Strategy
2. The Visitscotland tourism strategy
3. The Aberdeen and Grampian Tourism strategy.

All of these strategies feature aims and objectives, which address culture, heritage, language, local initiatives, economic development, education, and genealogy.

The author has also demonstrated the importance of this type of research within the host community. He has been invited and spoken to over 8,000 within the area who have asked him to address their club/ society. This shows that host community can be a rich resource of cultural tourism material and also be a market for the dissemination of the material.

### **PRIORITY FUNDING**

It is my priority that funds go to trying to secure my 400 hours non-digital videotape material on to digital video and make a computer relational database of all my materials. This data will go on my web site for world access. The author

cannot fund business developments privately and needs support from partners before the video archive materials can fully integrate within policies. The policies/strategies, which are references below, provide new money for such developments and it is to these funds that I apply.

### **APPLICABILITY TO ABERDEEN AND GRAMPAN TOURISM STRATEGY.**

This research links with the Scottish Cultural Strategy, the Scottish Tourism Strategy, Life Long Learning, Social Inclusion and the Aberdeen and Grampian Tourism Strategy. Within these key documents there are clear statements about our culture, heritage, genealogy, language and identity. I can develop be-spoke products for individuals, produce entertaining niche programmes which could be run in hotels or visitor attractions for the genealogist searching for their past identity. I have the creativity, state of the art experience and the unique product to develop into a very positive educational, entertaining and tourism commodity. I am a world leader in visual genealogy, the materials have already a world market, I have a world reputation within my field, the materials fit within government, and local and national policies. To date nobody with funding power has the vision that I have for its potential.

I identify where this work/research can integrate within Aberdeen and Grampian Tourism Strategy and through partnership I can help meet some of the aims stated within the document. Thus giving the footage utility within the geographic area where it was filmed.

“Tourism is the most under exploited sector, Must be more customer and market focussed. Weakness in existing product, its potential for further exploitation developments, identify the basis for competitive advantage.”

### **EXAMPLES.**

The castle experience. Tell about the food, the interface, the songs, design features, the power of the owner over the tenants. Have events in hotels on a constant basis. Train staff to tell the story based on fact and legend. My research can support this approach. Give the niche tourist commodities to engage in. Programming of events actually planned and happening, not just walk the streets and you might find something, have a team to make this happen, seed funding required. Family provision required.

“Pooling resources to establish world class standards, and facilities. High quality short breaks. To build world class experiences and service levels for our target customers. Commitment to working together to achieve and implement actions.”

I have been offering my services to many key stakeholders in the region but to date no take up. So where is the commitment from the public sector to work with people like me who can make a positive contribution?

## **EXAMPLES**

I have a world-class archive already, I have demonstrated that the ordinary voice of the Northeast has effect and developed ways where the ordinary person can speak directly to the tourist. The skills, which I have captured, can apply to niche holidays, e.g. the songs, the food, the superstitions, the skills, casting peat's, the processes of mixed safe farming. Increase the room occupancy by providing the tourist with the reason to stop, stay and spend. Identify spare capacity and re package the resources. The requirement of new skill sets to present our heritage in a new and dynamic manner. Johnsons of Wick television documentary. I can make a documentary about the 1940s mole catcher, which would engage, fascinate and entertain the tourist.

“Growth in Internet use, both by customers and businesses. Environmental issues. Making effective use of knowledge. Private public partnerships. Niche products, Increase the marketing of individual businesses. Commit to life long learning.”

## **EXAMPLES**

Video streaming the icons of the region create an archive for tourists to access on their roots. Involve cross selling. Edutainment holiday provision through product bundling. Develop web streaming footage packages of all our tourism assets so that tourists can sample the area before booking. Today's children are so technologically sophisticated. Create tourism computer games. Provide the alternative like Manchester, Wimbledon.

“Improving the areas media image. Heritage, history, castles and whisky. Environmental education and learning through entertainment. Provide a quality cultural experience.”

## **EXAMPLES**

Gaining more publicity through the uniqueness and access to the material. Making the tourist experience meaningful through training staff to become proud of their culture and identity. I plan to get more publicity when my PhD is complete.

“One of the niche market segments is Genealogy.”

My latest video, just released, is called “Meet Yir Ancestors”. This video is a direct response to the demand for the Scottish/Grampian Genealogy niche market. This niche can have the narrative record to their ancestral roots but through my work they now can have a visual interpretation of how, and more importantly, where their ancestors lived and worked. This is a good motivation to come and

see the real place. A good example of a visit incentive tool. My work in this area has a direct and tangible contribution to make to the promotion of tourism. The dynamic of video is a very contemporary marketing tool.

## **EXAMPLES**

What is the genealogy product? This is only a concept at the moment. Develop how technology and archive footage can stimulate tourism interest within the Northeast. Target the world locations where there are the most Scottish people exiled. Provide live data on how their ancestors lived to bring additionality. Promote searches on/of location using video to find their roots. Support this with tourism provision in the area. Change perceptions of distance and weather. Integrate with other tourism providers to show links with a past way of life. Train staff in heritage promotion. Encourage hotels to make tourists stay longer through the ability to consume products through innovatory provision.

## **TRY THE "SIMPLE" ALTERNATIVE.**

The author has demonstrated an alternative model of presenting aspects of cultural identity through technology and allowing the ordinary person direct access to the viewer. The use of the local dialect of Doric is also a new development within a commercial product with an International appeal. The world exposure his work has achieved promotes the region through subliminal messaging to the viewer and the use of web tasting can help to stimulate the purchase. The material can also be a source of training and education of other tourism providers to enable them to provide additional commodities/ experiences for the tourist. An example of this could be to extend the castle experience. The area is branded as "Castle and Whisky Country". The tourists who enjoy the visit to our castles get the National Trust tour of the premises. Once out the castle door there is nothing else available for them to consume. This video material can be used to show the tourist what type of food was cooked and grown by the people who owned the castle and their tenants.

The hotels in the area can increase their occupancy by having a storyteller or hotel court jester tells about the myths and legends, which this type of footage has captured. The niche cultural tourist needs a range of experiences to choose from. Not just one thing take or leave it. The tourism providers can use the video footage as an ideal source of training in the local dialect. The skills captured in the material show for example how to cast peat's. A local distillery two years ago had a niche whisky experience holiday. Part of that experience was taking the rich, discriminating, quality demanding tourist out on to a peat moss and getting them to cast the peat's, which were part of the whisky making process. Without having access to past skills delivered by authentic practitioners how can the niche provider offer this quality experience.

### **THE ULTIMATE IN USP.**

The author has filmed 520 hours of material much of that material has never been filmed before, and much of the material cannot be filmed again since the respondents have died. How many people are still alive today who can speak about their school days in the 1920s? These same people have told me and shown me how their parents and grandparents lived and worked in Aberdeenshire. The archive material reflects at its earliest time the mid 1800s and covers aspects of contemporary society.

The material covers such diverse topic categories as. Agriculture, The Clydesdale Horse, The effect of War, Architecture, Industrial Archaeology, Education, Shipbuilding, The Fishing Industry, The Woollen mills of Aberdeen, Religion, Skills and Trades, Culture, Transport, Early tourism/ hospitality Domestic technology, Collections, Art, and the Environment.

Within this database there are many opportunities to present aspects of culture to the tourist. It can protect the past, as a cultural asset from being lost, it can allow the past to integrate with present and future tourism demands. It can motivate



economic opportunity and help to stimulate the tourism experience. Through the celebration of time and place.

## **TOURISM COMMODIFICATION.**

The archive materials formed part a Video, which was product, bundled with four other tourism providers' products. This was called a Tasty Tartan Tour. This initiative was the creation of four businesses in the Grampian region that specialise in Food. There was a farm premises ice cream maker, a mustard/relish/and preserve producer, a restaurant and a tour operator. These four businesses decided to network to produce the Tasty Tartan Tour. I heard about this local initiative and produced a video which looked at the past food ethnology of the area and featured aspects from each of the other providers. When the tourists were having a cup of tea and homemade jam at the preserve maker's premises the video was played to them. My products were then available for them to purchase as an additional product, which reflected the culture of the Northeast. Through working in partnership and producing supplementary products for the tourist all five businesses gained. It is through this type of tourism developments that new opportunities can present themselves to any provider who can offer additionality within tourism. The Tasty Tartan Tour performed far better than we anticipated but was a victim of the Foot and Mouth epidemic.

This type of product development utilising the visual dimension of cultural identity within tourism has many potential uses. The range of topic categories, which such an archive has, allows the footage to feed into many tourism packages. One of the strongest is the genealogy. Family history has been providing narrative and written material for years. To now have access to a visual resource, which can show the genealogy tourist, how their ancestors lived will find favour within this tourist category. The use of the Internet and data base access will allow this type of commodity to promote Scottish Cultural Identity anywhere in the world. Those people who have strong links with Scotland will no

doubt wish to visit the land of their ancestors and experience the present Scottish identity and as a result have more affinity with their roots.

## **TOURISM PRODUCES WINNERS AND LOSERS THE CHOICE IS YOURS**

The cultural tourist provider must develop many products, which will interface with this topic. We must work closer and smarter with one another to provide a programme of events, experiences and quality provision which no other area in the world can offer. To specialise in product differentiation coupled with cultural affinity will prove successful for the public and private provider alike. To continue to offer the same as the past and others will result in tourism income loss. Judging by this provider's experience with others innovation and new product developments are taking too long to bring to the market place. As a result there will be new providers who will recognise the opportunities out there and leap frog the traditionalist. They will source like-minded businesses and form unique and novel partnerships never before seen and offer new dynamic and ever evolving packages for the cultural tourist

## **REFERENCES.**

Aberdeen and Grampian Tourism Strategy 2002 AGTB, Aberdeen  
Cultural Strategy for Scotland, 2000, Scottish Executive, Edinburgh  
Tourism Strategy for Scotland, 2000, Scottish Executive, Edinburgh.

**APPENDIX 3**

**CHAPTER OF AUTHOR'S RESEARCH WITHIN THE  
FOLLOWING ACADEMIC TEXT**

**CULTURAL TOURISM 1994  
EDITED J.M.FLADMARK DONHEAD LONDON.**

## **FOOD OF THE NORTH EAST OF SCOTLAND**

Traditional ways of life change over time and so do eating habits. The world has now become every region's market and every region a distribution point. However, many aspects of our past, including our eating habits, still remain as present examples of a region's reputation. Local produce, local skills, settings and environment still work together to form regional character. This is equally true for places and people, and their food.

My own approach to food ethnology is in part sentimental because I have strong local connections. Yet, it is also a hard headed business approach. Sentiment and practicality are characteristic of the North East and both are essential when we understand ethnology, not just as it relates to food, but also as it relates to the whole life of the region.

### **THE CONCEPT OF FOOD ETHNOLOGY**

Food ethnology deals with the foods which are characteristic of a given locality. We can list the influences of climate, agriculture, soil type, landform, local economy, ownership, law, technology, social class, trade, tradition, tastes and customs, plus the range of locally produced products. Ethnology is the complex relationship of many features in a region and by its nature it is never fixed. For a region to understand its food ethnology and present it coherently, it is necessary to appreciate the complex ways in which food links different groups in the local community. To think that food ethnology is only about food misses the point. Moreover, it misses an important opportunity to exploit it fully.

Scottish cooking of the past was seen as simple and wholesome. Although the humble rural poor did not eat as well as the Laird and each social class had its

own eating habits they shared a common social context of local foods and traditions.

## **THE DIET OF THE WORKER**

The early foods of the first settlers were based on what could either be hunted or gathered. The cattle drovers of 200 years ago still applied that principle but also used the common commodities of the time. One such commodity was oats ground into oatmeal. This was doused with whisky before leaving home, and eaten by the drovers and their dogs as they walked the drove roads with the cattle. This was their main diet. Whisky was seen as another staple food. Both oatmeal and whisky were local resources. Mixed together, these two foods stayed palatable during the drover's travels and did not deteriorate. A drover simply took some out of his sack, slaked it with stream water and ate it cold and uncooked, often at the *stances* where groups of drovers stopped for the night.

In a sense, the self catering provision for these early drovers led to the development of the *Hospitality Industry*. Local people gave hospitality freely. To supplement the drovers' diet they brought oatcakes, cheeses, broths and scones, all cooked in the pot or bake steen on an open peat fire. This improved diet was valued by the drovers and has developed over time into the food service industries we know today.

The drovers were among the first commercial travellers and would sample different local foods as they travelled through Scotland to the market towns of the Borders. Each community provided food typical of its own ethnology. These dishes for the early traveller included an abundance of fresh river or sea fish. Meat from beef and mutton was actually seldom eaten and when it was, usually stewed or boiled in the three legged pot. Sadly, today's travelling tourist finds very little taste of Scotland's regions on the standardised nation-wide menu.

As tenant farming developed from the old *ridge and furrow* or the *runrig* system fewer people had direct access to growing their own foods. By the time of the late industrial revolution we can identify shifts in society's use of food. Town dwellers were at the mercy of market forces and faced spartan meals, mainly based on oatmeal. As the Industrial Revolution continued, more and better foods became available. Manufactured items and greater hospitality provision developed: after the drovers, the coaching inns, followed by the posthouse inns developed for the mail carriers. The impact of the railway and the influence of Queen Victoria's links with *Huntin' Shootin' and Fishin'* at Balmoral helped to expand and develop the region's food. Before imported foreign foods became common, the main changes were in local food availability, and extremes of poverty and plenty were still present even as new social classes emerged.

### **THE DIET OF THE LAIRD**

During the time of the Industrial Revolution, before it and after it, too, the rich of any region did not go hungry. Their lifestyle was based on travel from region to region, and being hosted by the closed circle of rich friends within any district. Accommodation was in the grand houses of the region where massive spreads of the best produce in the area were laid on. The style of eating was different and it was extravagant: A 13-20 course banquets were not uncommon. Before the introduction of crockery, foods were served on dishes made of bread. Once these dishes began to get soggy they were taken outside the house or castle and distributed to the poor who had gathered for such a hand out. The rich of the time did a great deal to develop early cooking methods and styles in Scotland. Keeping up with the Jones's is nothing new. Indeed, today's food industry is still exploiting their research and developments. It is interesting to note that the ice creams and water ices of today date back to the first sugar imports of this time.

The French approach to cooking was very strong among the rich. Master chefs like Escoffier and Careme spread the influence of French Classical cuisine to

England and, later, Scotland. With the *Taste of Scotland* on our menus today, a modern chef can show off regional foods in the grand manner, with a local flavour and an international appeal. Indeed, in April of this year the Culinary Olympics were held in Singapore and the Scottish team won 8 gold medals, 8 silver medals and 2 bronze medals. The foods which they exploited were truly Scottish. Our regional food traditions are clearly alive and kicking here in modern Scotland and, on the modern world stage too.

## THE TECHNOLOGY OF FOOD

Part of the changing nature of food ethnology is linked to technology. The horn spoon was state of the art technology in its day. The technological developments which effect meal provision can also be charted before, during and after the Industrial Revolution. Early spit roasting, baking and grilling used simple methods like wooden spits or the use of flat *bake steens*. Metal utensils came with the introduction of cast iron pots. Later came the *girdle*, the *kail pot* or three legged pot, *jelly pans* for jam making, and the *pot oven* which could all be covered with hot peat so the ingredients inside could be heated evenly. Eventually the *swie* and the open method of cooking was replaced with the beehive-style oven and, latterly, the closed range. The introduction of coal gave a further impetus to cooking techniques. Today the modern kitchen (or hospitality unit) is perhaps the most technically equipped room in the house. Every innovation, from wooden spits to fan-assisted ovens, has shaped our approach to food: how we prepare it, present it and eat it. Likewise the tools, simple or sophisticated, which we have to hand shape the food we eat, and will continue to do so.

## FROM TRADITION INTO TOURISM

The food we eat reflects features of both our past and our present: farming, rural traditions, the availability of meat or vegetables. Our past survives through local

dishes whose ingredients were produced locally for generations and whose names grew out of that earlier way of life. Today many of these surviving dishes are firm favourites with local and tourists alike. They now support a wider employment and economic base than when they were first created. That new economic base needs to be effectively managed. The culture of our traditional foods, its dishes and its local food sources all depend on the structure of the local economy which includes aspects of heritage as much as those of agriculture, income and diet. Loss of any one aspect can mean irrecoverable loss of the others.

If we are going to move regional food traditions into the present and find a niche for them in today's society, we must first focus on just what society demands of food, tradition and regional character. Scotland competes in the world markets for tourism, produce and manufactured goods. It can only do this successfully if it takes an holistic approach. The interdependent features of such an approach include: food ethnology as a component of tourism, strategic marketing, the role of education the dynamics of international commerce and economics with regional food processing, the future for traditional foods in integrated planning.

## **THE IMPERATIVE OF QUALITY**

Any region must have the ability to attract tourists and make them *Stop, Stay and Spend*. This is what generates real income for the regional economy. No tourist provider can do everything and be all things to all tourists: the secret of success lies in partnership. Everyone who interacts with the tourist during their visit has the potential to create an impression. One bad experience can turn that person away from what a whole region can offer. Tourist providers rely on each other: local foods may be delicious and distinctive but, if they are poorly represented in the local museum, an opportunity to market them is missed. If food provision is poor, or simply neglected, then other excellent facilities may suffer by association.



Quality is essential. It is not enough to provide food, *good* food is what is important. Likewise good food may appear mediocre when delivered with only adequate service. Value added products give competitive edge and increase sales and profit. In food preparation added value, like regional character, gives it distinction.

In tourism and hospitality provision, of course, good training and skills are vital to quality. Whatever else they are interested in, tourists need food. Staff skilled in preparation, presentation and service ensure that each tourist experiences the best in the area. A well-fed and satisfied customer is more likely to remain satisfied on the next stage of their visit. Food and good hospitality matters. Measuring the quality of this experience depends on rigorous evaluation. Providers must work together to regulate their practices through professional forums and quality circles. Standards can be maintained, and the best practices identified and made public. It is even more important to understand the customer: knowing that a tourist in Buckie will expect quayside fish and one in Tomintoul will expect game is only the start.

Our understanding must be detailed and up to date. Customer feedback is vital. Providers need to hear when the experience does not match the marketing, customers need to be encouraged to share their views and to know will be listened to. Tourism is a subjective experience and deals with feelings and impressions as much as with souvenirs and craft products. Positive experiences can sell the tangible products of tourism just as these products can help promote the experience of food and food traditions. What matters most of all is that providers and suppliers work together and understand their part in this complex mix and how to introduce regional character of high quality to it.

The quality North East meal encompasses the whole range of regional culture. Aberdeen Angus steak, for example, is normally a regional dish, but has lost its true regional character through being exported all over the world and cooked in

the style of the importing country. A North East chef would choose a more distinctly local dish and add other regional embellishments, perhaps, by making the sauce whisky based and serving with it quinelles of haggis. The table staff would use the local dialect with the robust social style of the North East. The restaurant layout might feature tartan and heather and guests could dance to a Scottish dance band. Each guest would leave the meal with a souvenir menu and the recipes, having met the chef and made new friends, not only with other guests but with the staff too. As a result, the tourist gains knowledge and understanding of the region and forges closer links with its culture.

## **STRATEGIC MARKETING**

If the traditions of food are to feature as part of how we package the heritage of an area, then we must understand fully the needs of the tourist market and which segments of that market we are trying to attract. Marketing requires that we consider how, where, when and what we market, and how we measure effectiveness. We need to be clear, too, about who makes the decisions and who will pay for marketing when it takes place. Strategic thinking also requires us to balance apparently conflicting demands. To some extent we must be guided by our own vision of what we want to achieve, but, at the same time, we must recognise those things that a tourist may want. Regional food may be just one component of this. In purely economic terms, we can promote precisely whatever a piece of market research says we should sell. In strategic terms, however, we must balance complex sets of demands from different market segments, the views and standards of other tourist providers, the quality components of satisfaction, enthusiasm and loyalty.

Sometimes we undersell what seems commonplace and familiar to us on home ground. We cannot see the wood for the trees. Not every country can boast of the North East's natural and built heritage, yet our common practices can be of great interest to visitors and of unique value as a tourist product. Authenticity and a

fresh outlook is one of the key ingredients of success. Scottish chefs can be as creative as French chefs. It is important to realise that cookery is both art and science. The end product must be unique to the provider and might include, for example, a dish with roots in local cultural, a souvenir menu and recipes for the tourist to keep, a memorable meal which fits into the complete tourist experience.

## **THE ROLE OF EDUCATION**

The hospitality industry is generally poorly perceived of by the public. 'If you cannot get a job anywhere else you will find one in the catering industry.' This general feeling is one which needs to change. If the hospitality industry is to pull its weight as a provider of goods and services, it must ensure that such goods and services are of a quality to match the quality of our other tourist attractions.

We must educate the industry. Recruitment, selection, training and operation must all strive to achieve high professional standards. Much has changed recently, and the new breed of catering managers now realise that mediocrity in their service must be a thing of the past. With the passing of the CNAA, colleges and universities who provide and validate their own courses must build their academic reputations on course content. This may allow each university to develop its own regional expertise and interpretation of what hospitality industry students need to know. It could, for example, place less emphasis on the standard menus which make up the average sweet trolley, which is normally limited in skilled preparation and short on local produce. There will always be a place for some convenience foods, but consumers are no longer willing to pay high prices for what can be bought in a supermarket. However, they are willing to pay for good quality value added produce.

We must also educate the consumer. When we look at our past food ethnology we see the use of beef, pork, lamb, game, poultry, sea foods, river fish, dairy produce, oats, cereals and vegetables. We must brand these quality local

ingredients with a regional identity for the wider market. The North East of Scotland must continue to sell itself as a major world food provider. The best place to taste regional products is where they come from. To make this possible, the local hospitality industry must ensure that authentic North East styles of cooking, presenting and customer care are provided locally by imaginative chefs, cooks and managers. The North East of Scotland is an area with a huge potential, where food and drink features high on a scale of uniqueness both for resident and tourist.

The Robert Gordon University has been one of the first to ensure that its Hospitality Degree course links with local environments, local produce, past culture and history of the area as a niche market. The modern caterer must become more aware of their own area's culture and use their skills to develop new and existing market opportunities. The University also supports the need for local and regional groups of providers to work together towards excellence and develop a holistic approach to serving the needs of our customers. We are aware that no part of the area can be truly successful in isolation.

## **TODAY'S COSMOPOLITAN INFLUENCES**

Menus today are cosmopolitan and show a wide ethnic mix. While we must strive to ensure that Scottish dishes gain the prominent positions enjoyed by culinary menus in some other countries of the world, we need to be aware of how local methods stamp a style and identity of even imported dishes. Lasagne, for example, appears on most UK menus, without doubt evolving as a result of tourism. Its ingredients are mince, garlic, tomatoes, bechamel sauce and cheese. If I were to ask 4 Scottish chefs to prepare and present it, I would get 4 different dishes. These styles would look and taste different from the Italian lasagne. Our region will stamp its style and identity on foods from other regions, based on our local products, economy, tastes, skill, resources and tradition. In this way the

ethnology of a region is the foundation for individual creativity in each hospitality establishment.

There are always threats to traditions which are handed down from one generation to another. My childhood on a North East farm, allowed me to watch my mother cook on a coal fire, then on an electric cooker. She baked bread, bannocks and scones, she cooked soups using vegetables from the garden and old hens or rabbits, we also consumed various *brose* types. My mother also worked on the farm, and was always with us. We watched what she used from the kale yard and how she cooked it, so we learned directly through her actions and influence. In our house today, my wife's work takes her away from the home and we pass on far fewer cooking skills to our children than even one generation previously. It is much harder for today's children to inherit past culinary traditions directly. For them packet biscuits and convenience foods are the norm. As society becomes cosmopolitan, local tastes change. Traditional dishes can be dismissed as inconsistent with a cosmopolitan menu and if a business fails to respond to customers' food preferences it will go out of business. This is how the foods which represent the North East tradition become the foods which the customers are happy with. Yet, the caterer can choose to package foods attractively, inventively and preserve their traditional roots at the same time.

The market place is a powerful shaper of culinary habits. In Aberdeen, greengrocers quickly progressed from supplying only local vegetables such as potatoes, onions, carrots, peas and cabbage, to being able to source any vegetable from any country. The ethnology of food changes as society and the foodstuff available to it changes. There is greater scope now for any city to have a mix of food traditions. That is healthy, but is driven by a certain kind of market force. Paradoxically, there is no authentic Scottish restaurant in Aberdeen. This does not mean there is no demand for one, nor that we have passed over our own traditions and regional identity for more cosmopolitan ones. The complexities of the market place have had this effect. These same forces can be used to reverse it. The

traditions of Scottish or North East food can be applied positively with the wide range of produce available, treated thematically for the benefit of tourists. Thematic events have been shown to improve levels of trade. There is no reason why Scottish, or North East food cannot offer creativity and innovation in the context of world products and respect its own strong roots.

## **COMMERCIAL APPLICATIONS**

Manufacturers can help to re-establish these food traditions, and at the same time expand their market by integrating the tourist into it. Baxter's of Speyside is an excellent example. They show the customer how the ingredients are worked into a value added product, provide a visitor centre with a viewing gallery in the production area and opportunities for tasting. You never know who the tourist might be: even major product buyers take holidays. If we can impress them on holiday, then they may come back as customers. We could share our traditions with a world-wide market, and develop our region's economic base at the same time, and food theme visitor centres would achieve a greater reputation as tourist attractions in the area. Scottish restaurants such as the Peat Inn in Fife, and the Bouquet Garni are Scottish restaurants par excellence, featuring local foods cooking in a uniquely Scottish style. They are successful examples of Scottish identity being openly marketed.

## **A STRATEGY FOR FOOD ETHNOLOGY**

Change will continue in the future and we need to keep under constant review our traditional foods and our approaches to them. Food will remain to be a fundamental part of a growing tourism industry which will encompass an ever expanding cultural diversity across the world. To ensure our position at the top table of culinary nations, strategies for future development need to be devised now. Some of the key points are listed here as a framework for action.

1. Standards of provision, for food and accommodation, should be improved across all sections of the catering and hospitality industries.
2. Hospitality must become more locally articulate in order to offer, in a holistic way, what is authentic and special to the North East.
3. Product development should become a central part of the training of all chefs. The basic training for chefs and cooks should include a platform to develop local themes. Students should be shown the potential of mixing and matching flavours to create new regional dishes to help sustain the modern food ethnology in their area.
4. Food is perhaps the most critical factors in any tourism package. Our natural and built tourist attractions are all of a high standard and food provision should match that standard. Food must not be the weak link.
5. When you market a region in cultural, heritage or ethnological terms, then it is vital that marketing campaigns target the correct groups of tourist.
6. A strategic framework for heritage interpretation should be set up to develop the region's overall strengths (see Fladmark, 1993). From here priority funding should be used to prime the building of an infrastructure to move into the future, still featuring our strong links with the past.

It is not just food which needs to be marketed: we must market the whole experience in a regional partnership to create a lasting and sustainable identify for the North East. We will only succeed if we follow such an integrated approach within an alliance of interested parties dedicated to the care of our tourists and our culture.

Food is a business and for a business to be successful it must make the best use of available resources. The North East can produce top quality raw materials, from the simple whelk to the prized lobster. It is important that food production is fully supported. However, we must not lose sight of the fact that Scottish and North East food provision is always under threat from modern day pollution. Recent reports about North Sea fish being deformed as a result of pollution highlights the need to protect the environment not only as a direct tourism asset but also as a primary source of economic stability. The North East, just like any other region, needs to continually develop its production base. At the same time its local produce, local traditions, local setting and environment are rooted in history. There is no contradiction in developing new products for food. This region, like all regions, exists within society and when society changes, the traditions change. What was new may wither away or become another part of our tradition. The surviving features of food ethnology, indeed any tradition, become what sustains and perpetuates the traditions of a region, its foods and its essential character.

#### **THE AUTHOR**

A Lecturer in the School of Hotel, Tourism and Retail Management at the Robert Gordon University, Don Carney is an authority on the ethnology of cooking in the North East of Scotland. He is also working on a programme for BBC Television based on his extensive video recordings of traditional rural life.



## **SOME LOCAL DISH NAMES**

To show how the past is kept alive through the region's food and to highlight its simple and wholesome nature in the North East, here are several dishes characteristic of the area:

### **COCK-A-LEEKIE SOUP**

Water, leeks seasoning later prunes were added, and an old hen or cockerel.

### **CULLEN SKINK**

Findon haddock, onion, butter, milk mashed potatoes.

### **GAME SOUP**

Any game type, onions, carrots, water.

### **BROSE TYPES**

Kail, oatmeal seasoning.

### **POWSOWDIE OR SHEEP HEAD BROTH**

Split sheep's head mixed vegetables, barley, seasoning. Boil, pick meat from head and serve with the flavoursome stock.

### **SORREL SOUP**

Sorrel leaves in summer, butter stock, cream potato seasoning.

## **FISH**

### **HERRINGS IN OATMEAL**

Salmon and Troup baked fried or grilled. Lobster dishes, pie, cold salad.

## **MEAT**

Boiled or stewed mutton not lamb, four year old meat, therefore stewed.

## **GAME STEWS**

### **HAGGIS**

Sheep's Pluck, i.e. liver, lungs and heart, suet, seasoning and oatmeal onion, served in the sheep's stomach.

### **POTTED HEID OR HOUGH**

Ox Checks (heid) shin of beef (Hough)

Seasoning.

Simmer gently.

Strain and reduce liquid to concentrate the natural gelatine setting agent.

Chop the meat and mix, allow to set.

## **APPENDIX 4**

### **POPULAR PRESS COVERAGE**

The following seven items are presented as part of the authors portfolio submission. These are included and represent a general interest in the work of the author. They represent items within a diverse scope of interest.

1. This item in the Aberdeen Press and Journal 2002 shows the launch of the author's latest video called Meet Yir Ancestors.
2. This inclusion in the Local Herald newspaper 1995 shows the promotion of a talk by the author about his research to a History club.
3. The Leopard magazine 1994. This reflects the Northeast way of life and enjoys world distribution.
4. The Robert Gordon University newsletter "Tribune" 1993. This communicates new to all staff.
5. This inclusion in the Aberdeen Press and Journal 1998 comments on the author's involvement in the Doric Festival which is a tourism event which promotes the Northeast culture.
6. The Herald dated Jan 2000 comments on the production about the video based on the authors home village of Kintore.
7. The Aberdeen Evening Express 1994/5. A collection of press inclusions showing the popularity of the research output

ITEM NO ONE SHOWS THE PRESS COVERAGE AT THE LAUNCH OF MEET  
YIR ANCESTOR'S. ITEM TWO FEATURES THE PROMOTION OF THE  
AUTHORS TALK AT A SPECIALIST HISTORY CLUB

## Video charts changing times in North-east



Don Carney, right, whose video shows ploughing with cows, and Bill Troup from Whitestones Farm, who has experienced the countryside revolution first hand. PICTURE BY RAYMOND BESANT

by Laura Grant

A PORTRAIT of the way of life in the North-east has been recreated in a new video by an Aberdeenshire film-maker.

The documentary Meet Your Ancestors is the latest work from Dunecht-based director Don Carney, who has edited some 15 years of filming and archive material into the production.

It was made in response to the Scottish Cultural Strategy and charts more than a cen-

tury of the everyday life of the district.

"I have done the video with the ordinary folk of the North-east," said Don.

"It's a look at how things were done as far back as the late 1800s and shows us how our grannies would have done things that we today take for granted.

"It's a truly unique research project with no fancy editing and no rehearsing. It's just me speaking to older people who

remember how to do things that have on the whole passed out of our way of life because they remember their mothers and grandmothers doing it."

The video explores among other things the work of the pack-man, whose job it was to carry goods about the area, delivering them to homes in the days before the modern transport system.

It also shows the important role peat played in the average home, the cutting and drying

process, and the job of the kitchen girl at the local Feein' Markets.

Mr Carney is a lecturer at The Robert Gordon University in Aberdeen and has been helping preserve the North-east's heritage on video for years.

He has travelled the world giving talks on the North-east and Doric.

The video is on sale now at stores throughout Aberdeenshire priced £10.99.

Jan 6 95

## History is alive again at Alford

THE first meeting of 1995 for the Alford Local History Club will be held on Wednesday in the primary school's GP room at 7.30pm, when the speaker will be Don Carney.

He is well-known throughout the area as one of the producers of the video, Fae Ploo Tae Plate, which records many different aspects of North East rural life, and has achieved impressive sales both locally and around the world.

The topic will be A typical North East Placie, and all are welcome.

---

Cat in the country

---

# *Just here for* a news in the close

*A strange phenomenon has hit North East video shops. Their regular best-sellers are videos showing teeny popstars Take That and Star Trek movies. But recently Fae Ploot Plate, a video about past farming methods, has nosed its way into the ratings. Amanda Booth went to meet one of its makers, Don Carney, at his Kintore home.*

Don Carney watched his three daughters' school careers with interest. He told them of his own schooldays: cycling miles to school and going home to the family farm where he was depended upon as part of the workforce. It astonished him that such change could have come about in a single generation, and he began to take notes of all the changes as they came to mind. Soon he had written 80,000 words.

Not content with what he himself could remember, he searched his mother's copious diaries and took every opportunity of speaking to elderly people in the locality, who were more than happy to recount their experiences.

It is this sort of personal interaction which Don Carney particularly enjoys.

With his own farming background and a pleasantly relaxed manner, he is an ideal interviewer. As he says, if he was "a professional individual, going in about with a briefcase and a big motor", he might not be so popular. Approaching, as he does, for "a news in the close", he has never been turned away. The other half of the team, Roy

### **Aberdeen Trams**

75-minute video rich in atmosphere of Aberdeen in the 1950s. £21.99 + p&p (UK £1.50, Overseas £3.95)

Send 50p in stamps for video/audio lists

Access/Visa/AMEX

**Ross Records, 29 Main St,  
Turriff, AB53 7AB**

**Tel 0888 568899/ Fax 0888 568890**

## Cat in the country

Lyall, is from the sort of farming family which is loathe to throw anything out. Although they wouldn't classify themselves as such, they are social historians, and probably all the better for being so naturally.

Another difference this project has from more traditional forms of history is the medium in which it is presented. "If I'd been a professional historian, I'd have written a book," says Don, "and I bet I would only have sold about 20 copies by now."

Instead Don and Robert hired a video camera for one month. Video was the natural choice to show how the machinery worked and five years later the pair are STILL finding artefacts and processes worth capturing on film.

Whether we like it or not, people don't read so much now, and if important messages are to be conveyed we have to make them more accessible to the public. Carney and Lyall have fairly done this, actively seeking publicity by sending mailshots, speaking on television and advertising at Thainstone's Sunday mart. Being "canny Aberdonians" they first



A 'caff' bed, well stuffed to make a comfy mattress.



Some weel-kent faces at a working threshing mill.

produced 250 video tapes of Fae Ploo T Plate, and were astounded to sell out almost immediately. Within three weeks they had sold over 1000 copies.

The film has been released with the primary purpose of being educational, and Don Carney feels strongly that it has a useful place in schools. However, he has discovered that it has also found its way into the world of entertainment: when at Thainstone, many customers were English or even American. They were fascinated by the story told by the film, and by the local music playing in the background.

As the name suggests, this 35-minute film traces the complete story of a typical cereal crop of the 1930s, beginning with a Clydesdale pulling the plough and concluding with a North East lady making oatcakes in the traditional way. The commentary explains the various processes, how they have changed over the years and the long hours which made traditional



Stooking oats in the lee of Bennachie.

farming such a hard way of life, requiring many instances of thrift also shown.

What makes the whole project even more remarkable is that Don and Roy both have full-time jobs and have done all the recording and hours of editing in their spare time. Neither has been taught to film. Bearing that in mind, the finished product is surprisingly professional. L

**CARLIN CRAFTS**  
NEEDLECRAFT SPECIALISTS

Quilting

Tapestry

Embroidery

Haberdashery

Crochet

Fabric Paints

CROSS STITCH GROUP MEETS WEEKLY  
*We will gladly take orders for your requirements from Anchor/Coats range of Needlecraft products.*

7-8 CASTLE STREET, ABERDEEN, AB1 1AJ  
Tel: 0224 620890

*Carney & Lyall Productions presents a video about a past North East way of farming life.*

## "Fae Ploo T Plate"

Mail order from:  
Carney & Lyall Productions  
Whinn-Dale, Leylodge, Kintore  
Aberdeenshire AB51 0YE  
£10.99 + £1.50 postage and packing

THIS FEATURE WAS IN THE ROBERT GORDON UNIVERSITY NEWS LETTER.

*As I gaed doon by Memsie Toon  
I heard an auld man spier,  
"Faur's the bonnie dialect  
that aince wis spoken here?"  
Tempora Mutantur, JC Milne*

*The late JC Milne's lament on the disappearance of the language  
and culture of Buchan beautifully illustrates the feelings of a  
member of staff who is devoting his sparetime to recording the  
passing of the North east's distinctive way of life.*

## One man and his video camera

**F**our years ago Don Carney, a lecturer in Food and Consumer Studies, began a personal pilgrimage into our local past in an effort to capture a visual recording of our heritage before it is permanently lost.

Most of us at a certain point in our lives become prey to regretful yearnings for the 'blue remembered hills of childhood' and for a return to life as it used to be. What makes Don Carney's nostalgia for times past, different, is that he has actually done something about it.

"I was born and brought up on a farm at Lyne of Skene", he recalls. "I went to the rural school and was part of a very close-knit traditional North East community.

"Electricity was just beginning to be introduced to the area, the tractor was taking over from the horse - change was gradually creeping in. All these things were taking place at the beginning of my lifetime and during my schooling.

"A generation later I find that the community has completely changed. It's now very

cosmopolitan, the countryside has radically altered, intensive farming techniques have been introduced and our traditional way of life has almost disappeared.

"I felt it was important that that profound change should be recorded".

A friend of like mind became equally enthused by the idea of preserving the past for posterity and joined forces on the project.

"We thought all we would have to do would be to hire a video recorder for a couple of weekends and we'd put our North East heritage 'in the can'".

Four years later they now have 212 hours on video and they haven't finished yet!

"We just kept coming across more and more material and in the course of 'filming' I also started looking at the way the hospitality industry developed in the North East and gradually became interested in how I could use this project to develop myself professionally."

That professional interest led to a faithful documentation of the birth of the North East hospitality

industry, which, says Don, began with the sale of oatcakes and scones to drovers as they herded cattle along the old roads to the 'trysts' (markets) at Falkirk and the Borders.

Don has been so dogged in his search for authenticity that he has even managed to capture on coach in full flight. How? - he's not saying - one of the secrets of the trade!

The University has also come into his focus. At last year's Service of Dedication, Don was there recording the event for the archives. A few months later his video of the conferring of the University's first honorary degrees on the Lord Provost and the Convenor of Grampian Regional Council was so good that it was broadcast on Grampian Television.

As we hurtle towards the 21st Century, stampeding with blissful unconcern over the remains of the past, the next generation may yet find themselves eternally grateful that in the midst of our reckless progress, there's a chiel among us takin' videos.

THIS HIGHLIGHTS THE AUTHOR'S CONTRIBUTION TO THE DORIC FESTIVAL WHERE A SPECIAL CELEBRATION OF THE NORTH EAST CULTURE TAKES PLACE IN THE AUTUMN.

## Keeping the old ways alive

**YVONNE FLYNN** saw Twa Yolkins o' Doric at Newmachar Hall last night.

**DON CARNEY** has probably done more to keep the Doric alive than anybody else.

The university lecturer from Kintore's triumph has been to chronicle the old ways with modern methods.

Last night at Twa Yolkins o' Doric he told an enthralled audience at Newmachar the story of how he set about recording on video the life of the North-east from the 1930s to present day.

Life around the North-east was changing fast. His teenage daughters' lives were a far cry from his own childhood.

As we hurtled towards Europe we were in danger of losing our own heritage. It was, said Don, as important to remember where you'd come from as where you were going.



What was it like in a bothy? What was it like to court a kitchie deem? How did yer grunnie dae the washing? These and many others were the questions he wanted answered. These were the questions his excerpts of video answered last night.

A born storyteller, Don told how he and his pal had believed they could record it all on video in one weekend.

Six years later, he has made 295 hours of video footage on North-east life. And he's nowhere near done yet. "I've 52 other projects still on my list," he says.

He knew he was on a winner when he saw his daughters enraptured

before the TV as an old prisoner of war from Monymusk told his story. He'd never have got them to read it in a book.

Video professionals have scorned the technical quality of his work. It is, Don admits, not the sort of thing you'd see on Panorama. But he has ignored the call to adopt the fancy ways of editing. All he is interested in is telling the story of the North-east in the language of the North-east.

His recently-released video Fae Ploo t' Plate is a big success story. He ordered 250 copies thinking they'd never sell. They sold out within hours. Within a week two national distributors wanted to sell it. Within a month, he'd sold more than 1,000 copies. Today Fae Ploo T' Plate sells in nine different countries.

Now who says nobody's interested in the Doric?

### WHAT'S ON



THIS FEATURE SHOWS HOW THE AUTHOR HAS ATTRACTED  
SPONSORSHIP FOR HIS WORK FROM HIS OWN VILLAGE

Friday, January 21, 2000 **The Herald** 3

# Kintore history is out on video

## Producer delighted with wealth of material

**Lesley  
GIBB**

**R**OMANS and royalty will be the order of the day when a video charting the history of Kintore goes on sale next month.

In July last year, Kintore and District Community Council was awarded a grant of £4,500 to assist with the production of the video.

The project has grown with such strength that another sponsor has since added his support to the scheme.

Don Carney, of Carney and Lyaal Productions, was approached to put the film together and has also become the main sponsor of the project.

With a wealth of experience under his belt and the world's biggest collection of footage — featuring the community of the North-east — Mr Carney has spent the last 11 years gathering recorded material.

In that time he has produced a number of other videos looking at lo-

cal heritage and culture such as 'Fae Ploo T Plate' and 'The Horseman and His Clydesdales' as well as 'The Meal and Ale at East Letter Farm.'

Explaining the origins of the new Kintore video, Mr Carney told the *Herald*: "The Community Council only had money to pay for 15 minutes of film and I'm up to 53 minutes so far.

"I am surprised that there was so much material, and already I can see another video in the making.

The new video, entitled 'The Royal Burgh of Kintore 84AD to 2000: Part One', begins with the first Romans coming to the area and travels through the years looking at, amongst other things, the significant events and figures who have shaped the history of the area.

Today's local retailers, the golf course, pipe band, school and church are also featured in the production, bringing the video right up to date and into the 21st century.

The local primary school and library are to be presented with copies

by the community council, with the video also to be made available for sale at a number of local outlets.

"Cultural pride and identity is important for folk," continued Mr Carney, who describes himself as a 'social entrepreneur'.

"I didn't know just how rich we were locally, and I'm really pleased with the historical aspect. It was a challenge to get footage to carry some of the commentary on early times, but I've managed."

Mr Carney concluded: "Communities need to think about their environment and society, and that's what I do — there just aren't enough of us going about!"

The chairman of Kintore and District Community Council, Alister Neish, is looking forward to the video going on the market and hopes it will be met with the support of locals.

Mr Neish said: "I think it will sell well and it will be great to see part of Kintore's history. I hope it will be a success, and I hope that the people of Kintore will support it."

---

"Cultural pride and identity is important for folk. I didn't know just how rich we were locally and I'm really pleased with the historical aspect. It was a challenge to get footage to carry some of the commentary on early times, but I've managed" — Don Carney.

---

THESE FEATURE VARIOUS PRESS COVERAGE INCLUDING THE TOP TEN VIDEO CHARTS INCLUSIONS WITH THE BIG STARS.

\* Club Guide is supplied by Fopp Records, McCombie's Court, Aberdeen (01224 625052).

## Video Chart

Last week's position in brackets.  
Chart supplied by Playhouse, Aberdeen.

- 1 (2) THE RETURN OF JAFAR
- 2 (-) DR WHO - CARNIVAL OF MONSTERS
- 3 (-) DR WHO - ANDROID INVASION
- 4 (3) ACE VENTURA
- 5 (-) THE MEAL AND ALE AT EAST LETTER FAIRM
- 6 (-) GUYVER 12
- 7 (1) STAR TREK DEEP SPACE NINE 3.2
- 8 (4) CHISUM
- 9(RE) McLINTOCK!
- 10 (-) THE GOOD, THE BAD AND THE UGLY

## The Charts

16th March 95  
Last week's position in brackets.  
© CIN: Compiled by Millward Brown

### TOP 10 SINGLES

- 1 (1) CELINE DION - Think Twice
- 2 (2) ALEX PARTY - Don't Give Me Your Life
- 3 (-) FREAK POWER - Turn On, Tune In, Cop Out
- 4 (3) NIGHTCRAWLERS - Push The Feeling On
- 5 (-) CHER/HYNDE/CHERRY WITH CLAPTON - Love Can Build A Bridge
- 6 (5) BUCKETHEADS - The Bomb! (These Sounds ...)
- 7 (10) CLOCK - Axel F / Keep Pushin'
- 8 (4) MNB - I've Got A Little Something For You
- 9 (-) OUTHERE BROTHERS - Don't Stop (Wiggle Wiggle)
- 10 (-) JANET JACKSON - Whoops Now/What'll I Do

### TOP 10 ALBUMS

- 1 (-) ANNIE LENNOX - Medusa
- 2 (2) CELINE DION - The Colour Of My Love
- 3 (1) BRUCE SPRINGSTEEN - Greatest Hits
- 4 (4) BLUR - Parklife
- 5 (7) FREE THE SPIRIT - Pan Pipe Moods
- 6 (-) KIRSTY MacCOLL - Galore - The Best Of
- 7 (5) SMITHS - Singles
- 8 (6) JIMMY NAIL - Crocodile Shoes
- 9 (-) MIKE & THE MECHANICS - Beggar On A Beach Of Gold
- 10 (3) DEL ANITRI - Twisted

## Doric video up with the stars

A VIDEO filmed entirely in Doric is riding high in the North-east bestseller charts alongside Take That and Star Trek.

More than 2,000 copies of Fae Ploo T' Plate have been snapped up in the last month and video store bosses said they have never seen anything like it.

The video follows the entire process of planting grain, harvesting it and finally making it into oatcakes using the tried and tested methods of the last century.

Producer Don Carney, Dunecht, said he was still struggling to believe how well it had sold.

It was the fourth best-selling video at Aberdeen's Our Price video store last week and looks set to feature in the chart for some time to come.

Mr Carney, who lectures in catering management at the Robert Gordon University,

said: "It looked so strange looking at the chart list and seeing Fae Ploo T' Plate nestling in among Star Trek, Quantum Leap and Take That.

"We only produced 250 copies for a start, but they sold out in the first day and we have just had to keep on making more."

Our Price assistant manager Graham Morrison said: "A locally-produced video has never done as well as this before.

"So many people of all ages have been asking for it, it's incredible."

Mr Carney said he and his partner, Roy Lyall, Lyne of Skene, started filming five years ago of people reminiscing about the old days and telling stories passed down through their families.

They have more than 280 hours of footage of the North-east and said it is possible they will put together another video.

EE  
March 10 95

## NEWS

# g-snatch

## Amateurs shoot another



● **MAKING MORE MUSIC:** Fiddle player Jock Cumming and melodian player Fred Davidson ... the pair who knocked Snow White off the top of the charts. Film maker Don Carney flies to Barcelona next week to give a university talk on North-east culture. "I was invited there because of Fae Ploo T' Plate," he added.

TWO amateur film makers whose first effort knocked Snow White and Daniel O'Donnell off the top of the video best-seller charts are hoping to do it again.

"The Meal and Ale at East Letter Fairm" is the work of Lyne of Skene friends - university lecturer Don Carney and mechanic Roy Lyall.

Their first yesteryear video, Fae Ploo T' Plate, was in the top 10 video chart for eight weeks, selling more than 1,000 copies in one week in Aberdeen.

It was sold around the globe, from America to Australia, and Saudi Arabia to Swaziland.

Their follow-up to that smash-hit has just gone on sale.

Says Don: "We wanted to present our heritage for present and future generations to appreciate."

The video allows you to see how your grannie did her baking, meet Bluebell the Clydesdale horse, and listen to a traditional night of entertainment in the farm barn.

- 9 (9) P.J. AND DUNCAN - Let's Get Ready To Rhumble
- 10 (-) DJ MIKO - What's Up

- Greatest Hits
- 9 (7) CRASH TEST DUMMIES - God Shuffled His Feet
- 10 (8) MARIAH CAREY - Music Box

## Top 10 Videos

Last week's position in brackets.  
Chart supplied by Our Price Video, Aberdeen.

- 1 (-) STAR TREK NEXT GENERATION VOL 85
- 2 (-) STAR TREK DEEP SPACE NINE VOL 19
- 3 (3) RED DWARF 5 - QUARANTINE
- 4 (6) FAE PLOO T' PLATE
- 5 (4) DR WHO: SEEDS OF DOOM
- 6 (1) STAR TREK NEXT GENERATION VOL 84
- 7 (7) TAKE THAT - EVERYTHING CHANGES
- 8 (-) RANGERS FC: THE BLUEBELLS ARE BLUE
- 9 (-) THE SHOOTIST
- 10 (10) THE FLINTSTONES - BABE IN BEDROCK

## Gig Guide

TONIGHT - Prime Time, Parkway Lounge, Bridge of

MONDAY - Account with

LOOK  
ENTERT  
See Class

12 Aug 94

You  
Appr  
DEL  
C  
Wa  
Det  
HIC

P.O.S

30 Aug 94

## **APPENDIX 5**

### **LETTERS OF ENDORSEMENT**

#### **PLEASE FIND THE FOLLOWING;**

The following letters of endorsement is evidence of peer esteem at different levels. I.e. Academic, professional, community, political and popular.

1. The letter of invitation sent to key people within the topic area asking for their endorsement of the research. All who were invited, gladly supplied a letter of endorsement.
2. Names of the people to which the letters were sent
3. Copies of the letters of endorsement received.

#### **Key statements within endorsements**

Please find a summary of the key comments made within the letters of endorsements.

New contribution, constant demand for the research output, authentic portrayal, spontaneous, like it is, informed commentary, extensive work, promote culture, thoughtful documentaries, attention to detail, record is invaluable, public access, particularly significant, wide ranging, direct experience, convincing manner, professional and unobtrusive, insightful interviewer, creating rapport, wide ranging appeal, genuine interest, accurate insight, significant contribution, valuable educational resource, increasing interest, needs to be retained, significant, sound knowledge, feel for the whole picture, most worthwhile, done on this scale, in terms of standard, raise awareness, involves the community, capturing vernacular life, historical and educational treasure, own style, enthusiasm, enlightening, entertaining, ability to communicate, unique, commitment and hard work, worthwhile, would have been lost, capture the true spirit and feeling, importance of the Doric in context, act as an example, change through time, diverse, special intimacy, strong affinity, adding to self worth, being proud, found acclaim.

**THE FOLLOWING LETTERS OF ENDORSEMENT HAVE BEEN RECEIVED WHICH REPRESENT A WIDE SECTION OF USER GROUPINGS.**

**Academic/professional**

Professor Ian Russell, Director of The Elphinstone

Institute, Aberdeen University.

Gavin Sprott, Head of Social & Technological History, Museum of Scotland.

**Popular Culture**

Robbie Shepherd, MBE, Radio and television personality.

Gordon Duncan, Retail video distributor, Scotland.

**Community regional/ local**

Robin Rettie Skene Community Council Aberdeenshire.

Margaret Black Alford Local History Group Secretary.

**Political**

Brian Adam, Shadow Deputy Finance Minister, Scottish Parliament.



THE  
ROBERT GORDON  
UNIVERSITY  
ABERDEEN

FACULTY OF MANAGEMENT  
SCHOOL OF HOTEL, TOURISM & RETAIL MANAGEMENT

Kepplestone  
Queen's Road  
Aberdeen  
AB15 4PH  
United Kingdom

Tel: 01224 263001

Fax: 01224 263333

University Switchboard: 01224 262000

8.1.02

Dear Robbie.

**RE PhD BY PUBLIC OUTPUT**

As you know my heritage project has been recognised by my university----- at last as being significant. As a result I have been invited to submit the research for the award of a PhD by public output. Part of my submission will be a section called "Endorsements for the research". Included in this section there will be supporting statements from many different sources.

I am writing to you to ask if you could provide me with a letter of endorsement/support for the research.

Comment on the research , which I do, of the Ordinary person using video capture within some or all of these categories.

- Significant and why
- Authentic and why
- The use of the Doric
- Uses video in a professional/appropriate way
- Has community support from all ages.
- Say any thing that you feel about the research and its contribution to society.
- Is a valuable educational resource.
- Gives the ordinary person a voice

Please do not restrict yourself to the above headings. If you can think of any other aspect of support just bung it in.

The letter should be dated and sent to me on headed paper at the above address. Please find a SAE.

Thank you for your input for this letter of endorsement and all the support you have given me in the past.

Yours sincerely

Don.



INVESTOR IN PEOPLE

Head of School  
Vicky Houston  
BA(Hons) PhD CPsychol

# *Robbie Shepherd*

*MBE, M. Univ.*

15 Balgownie Crescent  
Bridge of Don  
Aberdeen  
AB23 8EJ

2 February 2002

The Robert Gordon University  
FREEPOST (License No AB313)  
School of Hotel, Tourism and Retail Management  
Schoolhill  
ABERDEEN  
AB10 1XQ

Dear Sirs

## **PhD BY PUBLIC OUTPUT - DON CARNEY**

I have known about this unique project for the past 12 years. Over that time I have been fascinated by the detail, authenticity and passion which Don has brought to this research. He has captured on video many aspects of Scotland's culture which would have been lost if his filming had not taken place. What he manages to do is to capture the true spirit and feeling of the ordinary people and how they did things.

He has also clearly demonstrated the importance of the local Doric dialect. He has never treated that dialect in any negative sense but allowed the language of his ancestors and himself to feature prominently in his research. Doric is a dialect of the Scots language. A language and a dialect needs to be heard before it can be truly understood. He has captured the true experts of the Doric dialect and this authenticity will act as a real example of the Doric being spoken in context. This linguistic material has great value as a teaching tool and is an accurate record of how the Doric is and has changed through time.

His work is authentic and diverse in category. Video as a medium is one of the most dynamic tools and allows many aspects of detail and content to be captured. This includes the process, the dialect, the setting, the feelings, the body language and all the skill and expertise of the person being filmed. He never allowed the filming to dominate the feature. He has chosen, quite rightly in my opinion, to give the person who is being filmed total priority. He has recognised that it is more important to capture the spontaneity of the feature to prevail. He brings to his filming a special intimacy which is not seen as intrusive or contrived. This has the advantage of putting his "film stars" totally at ease with the process, and as a result they "just get on with it". He has a strong affinity with, and shares a cultural pride with his ancestors and the people he films which allows him to get right to the heart of the feature being filmed.

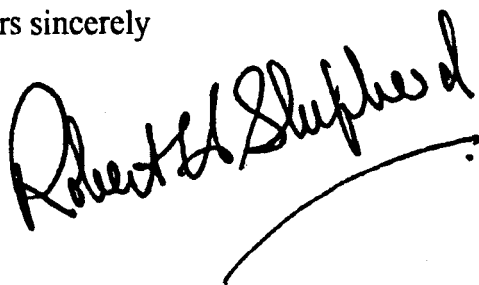
As someone who lives and works within the local community, I can confidently state that his research has added to the self-worth and the identity of what it is to be a North-Easter and being proud of it really is. His videos are very much appreciated by locals, young and old, and have found acclaim from people all over the world.

Don has also taken cultural identity into the classroom within schools and Universities and demonstrates innovation in both teaching and cultural identity. The diverse nature of his research is not only capturing the past but he is presenting and also preserving that for present and future generations to evaluate, appreciate and discuss. Video can be utilised in many different ways to satisfy many present and future educational needs.

The filmed material allows the real experts, the ordinary people, a direct voice and access to the viewer of his work. This adds a richness to his research which few other types of research can offer. He has given the ordinary person a position of importance which may have been lacking in the past. This has given society more detail about its existence and development and is an important feature of this research.

I have no hesitation in providing the strongest endorsement for this research. I have been recently given an MBE and an Honorary degree for my work in Scottish culture and speak with some authority about the research which Don is doing. I would support most strongly his application for a PhD by public output.

Yours sincerely

A handwritten signature in black ink that reads "Robert A. Shepherd". The signature is written in a cursive style and is underlined with a single, long, sweeping stroke that extends to the right.

30 October, 2002



Brian Adam MSP  
Scottish National Party  
Shadow Deputy Finance Minister

The Scottish  
Parliament

Our Ref: KAS/BJA 2723  
Your Ref:

Mr Philip Riddle  
VisitScotland  
23 Ravelston Terrace  
EDINBURGH

Dear Mr Riddle

As the Ancestral website is being developed I wonder if you would consider links to video streams, especially for those who are particularly interested in the background to life as it was in yesteryear might find interesting.

Already available from Don Carney are a range of videos that do depict North East culture and I am sure that similar videos could be produced reflecting culture elsewhere in other regions of Scotland.

Could you please advise if such a link has already been considered and whether it could be linked to the Ancestral Scotland site in future. I certainly believe that it would enhance the experience that people have and encourage further interest, in particular, in coming to Scotland.

I look forward to hearing from you soon.

Yours sincerely

Brian Adam MSP  
North East Scotland

---

Constituency  
8 Old Glamis Road  
Dundee DD3 8HP  
Tel 01382 623200  
Fax 01382 604767

Constituency  
70 Rosemount Place  
Aberdeen AB25 2XJ  
Tel: 01224 623150  
Fax: 01224 623160

Parliament Headquarters  
George IV Bridge  
Edinburgh EH99 1SP  
Tel: 0131 348 5692  
Fax: 0131 348 5735

Email [Brian.Adam.msp@scottish.parliament.uk](mailto:Brian.Adam.msp@scottish.parliament.uk)



6 November, 2002



Brian Adam MSP  
Scottish National Party  
Shadow Deputy Finance Minister

Our Ref: KAS/BJA 2729  
Your Ref:

The Scottish  
Parliament

Mr Don Carney  
Whinn-dale  
Leylodge  
Kintore  
Aberdeenshire  
AB51 0YE

Dear Don

Please find enclosed copies of letters I recently sent to both VisitScotland and RGU concerning your video work.

I have also enclosed a copy of Professor Stevely's response and fully intend to meet with him to discuss your work among other things. I shall keep you updated on how the meeting goes and will also write to you again when I receive a copy of VisitScotland's response.

Yours sincerely

Brian Adam MSP  
North East Scotland

---

Constituency  
8 Old Glamis Road  
Dundee DD3 8HP  
Tel 01382 623200  
Fax 01382 604767

Constituency  
70 Rosemount Place  
Aberdeen AB25 2XJ  
Tel: 01224 623150  
Fax: 01224 623160

Parliament Headquarters  
George IV Bridge  
Edinburgh EH99 1SP  
Tel: 0131 348 5692  
Fax: 0131 348 5735

Email [Brian.Adam.msp@scottish.parliament.uk](mailto:Brian.Adam.msp@scottish.parliament.uk)

30 October, 2002



Brian Adam MSP  
Scottish National Party  
Shadow Deputy Finance Minister

Our Ref: KAS/BJA 2724  
Your Ref:

## The Scottish Parliament

Professor Stevely  
Principal  
Robert Gordon University  
Schoolhill  
ABERDEEN

Dear Professor Stevely

I recently met with Don Carney of RGU who has done qualitative work on recording the North East lifestyle on video.

I am certainly doing all I can to encourage this kind of development. I know it is not easy these days to find funding for projects within universities which do not have any immediate financial payback but with the interest in tourism development at the university and, in particular, in the North East I think that developments such as the work of Don Carney and the possibility of hooking it up as a video stream onto appropriate websites might well be worthwhile. I know that he has done a lot of work on his own but I think support for his activities and his association with Tartan TV and potential associations with VisitScotland should be encouraged.

Could you please advise what developments might be underway at RGU to progress the development of oral and visual history work and its potential links to the tourism industry.

I look forward to hearing from you soon.

Yours sincerely

Brian Adam MSP  
North East Scotland

---

Constituency  
8 Old Glamis Road  
Dundee DD3 8HP  
Tel: 01382 623200  
Fax: 01382 604767

Constituency  
70 Rosemount Place  
Aberdeen AB25 2XJ  
Tel: 01224 623150  
Fax: 01224 623160

Parliament Headquarters  
George IV Bridge  
Edinburgh EH99 1SP  
Tel: 0131 348 5692  
Fax: 0131 348 5735

Email [Brian.Adam.msp@scottish.parliament.uk](mailto:Brian.Adam.msp@scottish.parliament.uk)

School of Hotel Tourism & Retail Management  
The Robert Gordon University  
Queens Road  
Aberdeen  
AB10 1XQ  
24.5.02

Mrs Margaret Black  
Secretary  
Alford local History Society  
85 Main Street  
Alford  
Aberdeenshire  
AB33 8AD

Dear Sirs

I am secretary and treasurer of the Alford Local History Society. Our Society is one, which endeavours to remember, discuss and preserve as many aspects of a past way of life in this area of Aberdeenshire as possible. The Group meets monthly from October to June when guest speakers on diverse topics of our heritage address our members.

Don Carney has been a guest speaker on several occasions discussing his research and showing his own style of videos about the cultural identity of Aberdeenshire. He brings enthusiasm, enlightenment, knowledge and entertainment to such evenings, which is difficult to match. His expertise in capturing the past through filming of the ordinary folk (the real experts on the subject) and giving them a direct contact with the audience ensures authenticity of his work. His fluent use of the Doric dialect and his ability to communicate with his audience has made Don one of our favourite speakers.

His work is unique and features his pride in his upbringing and his ancestors. He has a reputation for being the person to contact if anyone knows of an ordinary person who has a special story to tell about the past. His hard work, commitment and drive to secure his footage, as a world resource is one, which we totally support and encourage. It is our culture also and no one else, to our knowledge, is recording it in video format.

This research in the form of a PhD of the ordinary folk is one which needs to be encouraged and is of great value as a learning resource for the future. Our Society has been informed about this letter and fully support all the comments I have made.

We therefore have no hesitation in endorsing his worth while work and we wish him every success with this study.

Yours sincerely

Mrs Margaret Black.

*Margaret Black.*

Gavin Sprott  
Keeper

Department of Social and Technological History

Our ref: STH/GS/309

The Robert Gordon University  
School of Hotel, Tourism and Retail Management  
Queens Road  
Aberdeen  
AB15 4PB**To whom it may concern**

I have known Don Carney over a period of about ten years, and have followed his research work with both personal and professional interest. My locus in doing so has been as Curator of the former *Scottish Agricultural Museum* at Ingliston and one of the principal progenitors of the new *Museum of Scottish Country Life* at Kittochside in Lanarkshire.

Don's work of recording aspects of Buchan country life is significant in various respects. It is based on a sound knowledge of what he is recording and why. This in itself is most important, because an understanding of the material culture of the old countryside is not particularly common – the nuts and bolts of the daily round of activity, and the framework of economy, values and social norms in which this took place. He has burrowed and quarried in places that would have been a closed book to someone who did not have a feel for the whole picture, and from the catalogue I have of his work, it is a whole picture that he is compiling.

To record this in visual and sound terms is most worthwhile, because the techniques employed and the Buchan tongue are much better conveyed in that medium. The area is fortunate in having this record made, as I am not aware that it has been done on this scale and this way by anyone else, either in Buchan or any other part of rural Scotland for that matter. This has only been possible because Don has been quite single-minded in doing this, despite having to rely mostly on his own resources.

He has also been single-minded in terms of standards – a pursuit and making of an authentic record of a high technical quality that will last. I know that the bits that have been published are but a fraction of the total record made, which must now be pretty formidable in terms of sheer coverage.

One of the attractive spin-offs of this effort has been to raise awareness of the cultural inheritance in the region. I know from experience that it is often hard to convince country people in particular that our tongue and background is actually a most valuable cultural asset, and moreover, of national value. Change is always there, but it is healthier when spiced with continuity and growth out of a past. By its nature Don's

work involves the community, and gives back to it by articulating this message of cultural value.

One of the unknowns about this kind of work is the purposes to which it will be put in the future. However, even a casual consideration of the collections that have been made in the past of what might be called vernacular life, work and culture have generally been seized upon by later generations as a historical and educational treasure. I guess that will be the fate of this work.

Gavin Sprott.

**Gavin Sprott**

# **ECHT & SKENE COMMUNITY COUNCIL**

Don Carney  
The Robert Gordon University,  
School of Hotel, Tourism and Retail Management,  
Schoolhill,  
ABERDEEN,  
AB10 1XQ.

The Towers,  
Skene,  
Westhill,  
Aberdeenshire,  
AB32 6YJ.

22<sup>nd</sup> May, 2002.

Dear Sir,

## **RE PhD BY PUBLIC OUTPUT**

I have pleasure in forwarding this letter of endorsement for your research as a means of attaining the above qualification.

The research which Don Carney has carried out over the past several years is particularly significant as it has recorded, hopefully for posterity, wide-ranging aspects of North-East life which have been disappearing rapidly since the 1950's and early 60's.

There is a high level of authenticity in this work as Don has effectively traced elements of this way of life which are still currently practised in some areas, and in others he has sourced people who have had direct experience and retain clear memories of how things were in the North-East and as a result have been able to recreate many scenes from the past in a highly convincing manner.

His use of video is professional and unobtrusive and his personal background as a genuine son of the land has given him the ability to be a knowledgeable and insightful interviewer, whilst at the same time creating a rapport with the subjects which gives them the confidence and enthusiasm to enter wholeheartedly into the spirit of the venture.

This work has a wide-ranging appeal in age terms. It stimulates and rewards the natural curiosity of young people because it can be presented in a format which comfortably meets the requirements of the computer age. It also evokes happy memories (and others!) for older sections of our society whilst giving the increasing number of newcomers to our area, who have a genuine interest in their new community, an accurate insight into many historical aspects of the area.

On that basis it has made, and continues to make, a significant contribution well beyond the bounds of North-East Scotland, and indeed Scotland as a whole. I would suspect that the impact and value of this work for ex-patriots would be considerable.

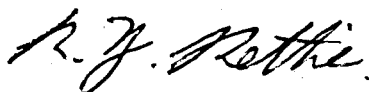
This research has the potential to be a valuable educational resource as it could complement and enhance local studies and environment related projects from primary through to tertiary education, and as mentioned above, it has the advantage of being user-friendly in technological terms.

The content of the research is also extremely useful within the terms of reference of community councils not least in relation to planning applications in an age where developers, and some planners, seem hell-bent on foisting inappropriate developments and house styles on North-East communities to the extent that native architectural styles are shunted to one side and literally become things of the past. In an age where much of our built heritage appears to be crumbling this research may provide the impetus for interested parties, and also people in positions of influence, to stop the rot and help to preserve what is really valuable in this part of the world.

In saying all this, there appears to be an increasing interest in our heritage from members of the public and various groups are active in re-creating or reviving events from the past e.g. fee' in markets, horse fairs etc., and community councils have a role in supporting these events in different ways, so this research is an invaluable aid to bringing authenticity and historical accuracy to these events.

As chairman of Echt & Skene Community Council my interest in and concern for our area is considerable and this can cover many issues so this research can act as a lever or reminder as to why so much of our heritage needs to be retained and protected in order for it to be appreciated by generations to come.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'R. J. Rettie', written in a cursive style.

R. J. Rettie (Chairman)



UNIVERSITY  
OF ABERDEEN

The Elphinstone Institute

Ionad Elphinstone

24 High Street

King's College

Aberdeen AB24 3EB

Scotland

United Kingdom

Tel: +44 (0) 1224 272996

Fax: +44 (0) 1224 272728

Email: [elphinstone@abdn.ac.uk](mailto:elphinstone@abdn.ac.uk)

12 December 2001

Vicky Houston  
Head of School of Hotel, Tourism & Retail Management  
The Robert Gordon University

Dear Madam

**Don Carney and PhD by Public Output**

I am very interested to learn that one of your staff, Don Carney, has been invited to submit his heritage research for the award of PhD by public output. I have been aware of his extensive work, recording the heritage of the North East on video, since I first took up post in September 1999. This work was of a particular interest to me as the remit of the Institute is to research, archive and promote the culture and traditions of the North and North East of Scotland. Unquestionably video capture provides an excellent record of cultural traditions.

Don Carney has edited his filming to produce thoughtful documentaries of traditional ways of life, notably farming and fishing, women's work and the 'meal and ale', a form of home-made entertainment that ordinary people indulged in on high days and holidays. I am impressed by the way he has captured, with great attention to detail, the intricacies of traditional work about the farm, including horsework, farmhouse cooking, and many of the routine tasks that formerly governed working life in rural Aberdeenshire. This record is invaluable, as many of the people with whom Mr Carney has worked are the last of their generation to gain the traditional skills and knowledge at first hand. Unquestionably such archival data can only become more significant with the passage of time.

I support the recommendation of the candidate for the degree and would encourage him to consider ways in which he can add value to his significant archives, by ensuring that there is public access to the archive, supporting documentation is kept, suitable housing is available, and back-up of originals is in hand. Future transportability in digital format is of relevance here.

The successful capture of cultural heritage on video is greatly enhanced by knowledge of the time and place, the costume worn, the implements and equipment used, the buildings, the livestock, the routines, the seasonal work, the extent to which the past is being re-enacted, and the background of the participants.

If I can be of further assistance, do not hesitate to get in touch.

Yours sincerely

Dr Ian Russell  
Director



# *Gordon Duncan* **DISTRIBUTION**

**20 NEWTOWN STREET, KILSYTH,  
GLASGOW G65 0LY  
Tel: (01236) 827550  
Fax: (01236) 827560**

18 January 2002

As a National distributor with 20 years of experience in the retailing of popular music, feature videos and specialist listening and viewing material the videos which Don Carney has produced have made a new contribution to consumer requirements.

His first video called Fae Ploo T Plate was first published, by him in 1994. He had to publish it himself since no one else, in the trade, saw the potential market for such a product. However we were all delighted to handle that product and his subsequent other 4 titles. Fae Ploo T Plate is still on sale now after 8 years of constant demand. All his other titles are also enjoying popular and continuous sales. To have a video with a shelf life of 8 years, so far, is very unusual. The appeal of his work is based on the ordinary person feel of what he does. The viewer can relate to what his videos contain. The videos appeal to all age groups and also enjoy exposure in the educational field.

As well as being a National distributor I am a local retail shop also. His work has a great support from the locals of the area. They can relate to what he does and the authenticity which he brings to his work. The use of the Doric dialect is something which is totally unique to his videos as is the authentic setting of his filming. The locals have found support for their own culture and way of life which has never been on offer to them in the past. There is no other producer of video materials which captures the authentic way of life with the detailed informed commentary that Don does. This is a mark of his own brand of video heritage and professional skills.

He has taken filming out of the studio setting and pushed his camera to its limits to gather the spontaneous footage which he has. His showing it "like it is" with his one take on everything ensures that the people he films are not turned into repetitive actors, but always remain the ordinary people they are. He ensures that the person or the process is a priority, not getting the camera angles correct every time. This is no criticism of his filming but is a strength.

The speaking of the Doric, the authentic material he features, and the informative commentary all come together to create a package for the viewer which is a tribute to his and their ancestors. It links very well to a new market, hungry for this view on a past way of life.

Having known Don for many years in a business sense I know that he has over 500 hours of archive material. All that material needs to be made available to the public. The high costs involved in producing the quality videos, which he makes, has restricted his topic video output. I know there is a market for his work and I offer him every success in his PhD submission. He has indeed made a significant contribution of knowledge of a past society to present and future generations to enjoy.

*Gordon Duncan*

## APPENDIX 6

### THE FOLLOWING ARE SEARCHES DONE ON THE INDEX OF THESES. 9.4.02

(This text is taken off the www and cannot be manipulated)

Index to Theses © Expert Information Ltd <http://www.theses.com/http://www.theses.c>

Your query was:

**@Contents Scottish heritage**

No documents matched the query.

Your query was:

**@Contents Scottish Culture**

No documents matched the query.

Your query was:

**@Contents Film documentary**

No documents matched the query.

Your query was:

**@Contents visual anthropology**

No documents matched the query.

Your query was:

**@Contents cultural identity**

Documents 1 to 4 of 4 matching your query.

[Hitchcott, N.M. The unspoken self: feminism and cultural identity in African women's writing.](#)

[Chowdhury Sengupta, I. Colonialism and cultural identity: the making of a Hindu discourse, Bengal 1...](#)

[Trodd, C. Formations of cultural identity: art criticism and the National Gallery.](#)

[Nwenmely, H. Kweyol language teaching in the Caribbean and the UK.](#)

Your query was:

**@Contents Dialect**

Documents 1 to 9 of 9 matching your query.

[New query](#)

[Segundo, S.De.O. Stress and related phenomena in Brazilian \(Natal\) Portuguese.](#)

[War, B. The personal pronouns and their related clitics in six Khasi dialects: a gram...](#)

[Baron, M.A.H. Language and relationship in Wordsworth's writing.](#)

[O'Neal, A.E. Narrative structure in the writing of primary school children in the British ...](#)

[Buglio, M.O. A comparative sociolinguistic study of urban and rural Sindhi.](#)

[Davies, W.V. Linguistic variation and language attitudes in Mannheim-Neckarau.](#)

[Salveson, P.S. Region, class, culture: Lancashire dialect literature 1746-1935.](#)

[Preston, T.R.N. Topographical elements in the Balkan lexicon.](#)

[Chughtai, I.B. Dialect interference and the reading attainments of 7 to 8 year old Asian bil...](#)

Your query was:

**@Contents Scots language**

No documents matched the query.

Your query was:

**@Ti Scottish Ethnology**

No documents matched the query.

Your query was:

**@Ti Scotlands heritage**

No documents matched the query.

Your query was:

**@Ti Social anthropology**

No documents matched the query.

Your query was:

**@Ti Ethnology**

No documents matched the query.

Your query was:

**@Ti Tourism**

Documents 1 to 8 of 8 matching your query.

- 1: [Forsyth, T.J. Environmental degradation and tourism in a Yao village of north Thailand.](#)
- 2: [Abu-Assi, A.E-D.S. Culture and tourism: the nature and the role of culture in explaining consume...](#)
- 3: [Jalale, T.A.R. National parks tourism in Malawi.](#)
- 4: [Williams, F.J. The impact of Garden Festival Wales on the local tourism indu:](#)
- 5: [Brown, N.J. Tourism and tourist contact in Bakau: aspects of socio-cultural change in a ...](#)
- 6: [Schultz, P. Marketing in the arts and cultural tourism.](#)
- 7: [Humphries, M.C. Planning for urban tourism.](#)
- 8: [Orbasli, A. Historic towns: tourism, conservation, development, with particul: relevance...](#)

Your query was:

**@Ti video**

Documents 1 to 6 of 6 matching your query.

- 1: [Cao, X. Subjective effects of delay and loss in packet-switched speech and video comm...](#)
- 2: [McKimmie, R.S. Video feedback and self-modelling with clinical and normal populations.](#)
- 3: [McDowell, S.K. Realtime concealment of defects in a telecine derived video sign](#)
- 4: [Alper, M. A video and data communications link for a remotely operated underw: vehic...](#)
- 5: [Wu, J.X-W. Visual screening for blinding disease in the community using compu control...](#)
- 6: [Constantinos, A.P. The use of geometric transformations for motion compensatio video data co...](#)

Your query was:

**@Ti Scotlands past**

No documents matched the query.

## **APPENDIX 7**

### **EXAMPLES OF THE AUTHOR'S WORK FOR SCRAN**

This text has been taken from the www and cannot be manipulated.

#### **What is SCRAN?**

The official definition of SCRAN is that it is a searchable online resource base of one million text and multimedia records.

Translated to layman's terms, SCRAN is rather like an enormous online interactive library with an extensive and diverse collection of records relating to culture, history and science.

You can choose from still images, video clips, audio clips, virtual reality, and essays and each record is complemented by a concise text caption, so that you can learn and use it.

Some people use SCRAN for the access they get to the large images, unavailable elsewhere, using them on internal school/university websites, in class presentations, and as posters. Others use SCRAN as an online museum, or to research pictures for publication.

What is certain is that SCRAN is an invaluable resource if you want to find out about human life - we cover work, play, inventions, space travel, the human past, present and future, and some unusual nooks and crannies in between.

The main benefit of SCRAN is that you can access high quality resources at a low cost. Everything on SCRAN has been copyright-cleared for educational use, so by buying an annual licence you get the freedom to use whichever multimedia resource you want, without putting any undue strain on your wallet.

As a charity, all the money we make from licences goes straight back into expanding our resources and developing innovative new ways to enhance online learning.

Why not try exploring SCRAN to see if it suits your needs by browsing through some of our facilities such as Pathfinders, or try a search to see what you can find. Whether your need is formal education, or satisfying an active, lively interest in the world around you, we're sure you'll find something of interest.

### **Welcome to SCRAN for Schools**

Welcome to the re-designed schools section of the SCRAN site! Here you will find all the familiar SCRAN schools resources, accessed from the right hand column on this page or the drop-down menus above. In addition, we are pleased to announce that our improved education service is nearing the end of the testing stage and will appear within the next few months, designed to create an invaluable forum for using and exchanging ideas on multimedia in education.

### **Benefiting Schools**

For those of you who are unfamiliar with SCRAN, you may want to know how SCRAN can benefit your school. The answer is simple: SCRAN broadens the learning experience by providing a huge variety of copyright-cleared resources for educational use.

What this means in real terms is that you can use any of our one million text and image records as teaching aids - either as part of an internal school website, in handouts, or directly on the computer during class, for example, without having to worry about getting clearance or paying copyright fees. Students can look through our database of images, videos, audio and virtual reality to put together their own resources, supporting what they learn in the classroom.

## Tailor-made Resources

We also provide ready-made online teaching resources, accessed through the links on the right, and a range of educational CD-ROMs covering a wide variety of subjects from life of the Early Peoples of Britain to Innovations and Inventors, in a fun yet informative style.

.

To find out more about the benefits of SCRAN for your school, contact our education officer or phone 0131-662-1482.

With a million items from museums, galleries, archives & media, SCRAN is the learning site for culture and history - with images, movies, sounds and virtual reality.

Search freely. Login for big images and learning resources. Read Licences for registration information.

- Select text only site [www.scran.ac.uk/homepage/](http://www.scran.ac.uk/homepage/)

## Search Results

**To navigate the website:** [Navigate here.](#)

---

### Search results here

If you would like to view your results as images, click on Picture View.

Click on any Title to view its Full Record.

Number of hits retrieved:43 Records 1 to 9

Page: 1 | [2](#) | [3](#) | [4](#) | [5](#) | [Picture View](#)

[Bluebell the Clydesdale, carting neeps](#)

Garlogie in Aberdeenshire 1930

The power of the Clydesdale horse was

used in two ways when carting home "Neeps". It had to use its pulling strength to pull the cart through a muddy field. It also had to have the strength in its back to bear the weight of the loaded cart.

*Carney and Lyall Productions Ltd*

Carting home the peats

Garlogie in Aberdeenshire 1930s

The cart used was the box cart. It had metal rimmed wooden wheels. It was pulled by one Clydesdale horse. The peats could be carted anything up to two miles back to the croft or farm.

*Carney and Lyall Productions Ltd*

Clydesdale horse and his trainer

Garlogie in Aberdeenshire 1930

This still shows the strong bond of trust which was essential between Clydesdale horse and the Horseman. Even after the Clydesdale horse has thrown Dod the horseman off his back he is still at ease with Dod.

*Carney and Lyall Productions Ltd*



## **Fordson tractor, 1935 (video clip)**

### **Lyne of Skene in Aberdeenshire 1935**

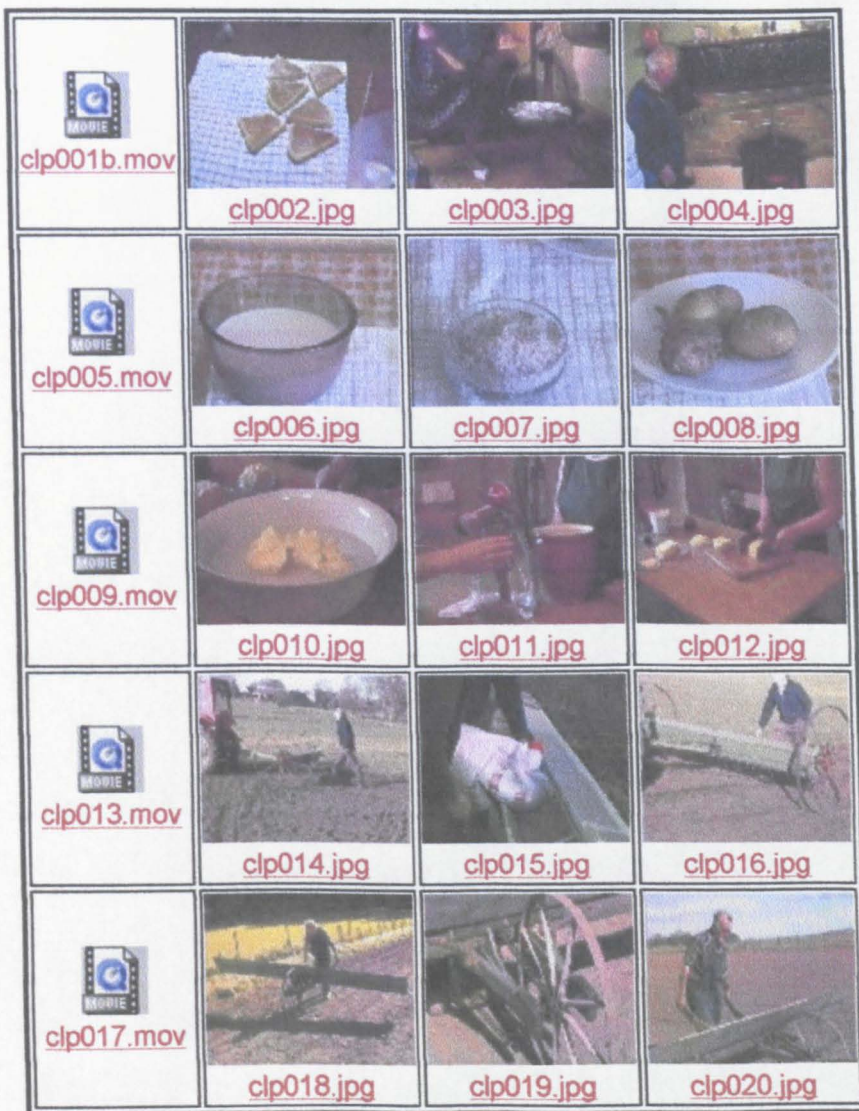
This video clip shows the Fordson tractor as used in Aberdeenshire in 1935. This was one of the first tractors to be used in agriculture. It took over from the Clydesdale horse as a means of power.

The Fordson tractor was worked by men who had previously worked the Clydesdale horse on the farm. The skills necessary to work a tractor were difficult to learn for some ex-horsemen.

This was filmed at Lyne of Skene in Aberdeenshire in 1995.

record details

# PhotoRelay Web Album



[Next](#) [Last](#)



# Input Form for SCRAN Basic Records with Single Captions

ID / Accession Number  (Mandatory - Must Be Unique)

## Basic Record Descriptive Information Part 1:

Title / Object Name	<input type="text" value="Still of girdle for baking scones"/>
Classification	<input type="text"/>
Subject / Keywords	<input type="text"/>
Classification Scheme	<input type="text"/>

Use these controls to repeat this section if necessary:

## Basic Record Descriptive Information Part 2:

Description	<input type="text" value="This still shows the piece of kitchen equipment used for baking over an open fire. It is called a girdle. Used in Aberdeenshire Mid 1800s to mid 1900s"/>
Materials	<input type="text"/>
Dimensions	<input type="text" value="Still"/>

## Caption Information:

Caption Type	<input type="text" value="Object"/>
Caption Title	<input type="text" value="Girdle for baking scones on."/>
Subtitle	<input type="text" value="Cabrach in West Aberdeenshire in 1914"/>
Caption Text Part 1	<input type="text" value="The girdle is a kitchen cooking utensil. It has a flat surface and has a hooped handle. It has a hook to hang on to a swie so that it can be suspended over an open fire. Used for cooking mid 1800s to mid 1900s"/>
Caption Text Part 2	<input type="text" value="This kitchen utensil was made by the local blacksmith. The surface was rubbed with some butter and flour before the scones were cooked on it. It would be used every week."/>
Caption Text Part 3	<input type="text" value="This was filmed in the Cabrach in west Aberdeenshire 1993"/>

## Caption Image Information:

Image CD Number	<input type="text"/>
Image File Name	<input type="text"/>
Image Copyright	<input type="text"/>

Other Assets:

Locality / Associated Places:

Associated Place	<input type="text" value="Cabrach West Aberdeenshire"/>
Association Type	<input type="text"/>
X Coordinate (Longitude)	<input type="text"/>
Y Coordinate (Latitude)	<input type="text"/>
Sheet Number / Note	<input type="text"/>

Use these controls to repeat this section if necessary:

Associated Dates / Periods:

Display Date / Period	<input type="text" value="Mid 1800s - mid 1900s"/>
Earliest Year (yyyy)	<input type="text" value="1850"/> (Check Box if B.C.) <input type="checkbox"/>
Latest Year (yyyy)	<input type="text" value="1945"/> (Check Box if B.C.) <input type="checkbox"/>

Use these controls to repeat this section if necessary:

Associated People / Organisations:

Associated Person or Organisation	<input type="text" value="Shelia Cobban"/>
Association Type	<input type="text"/>

Use these controls to repeat this section if necessary:

Associated Events:

References:

Author Information:

Copyright	Carney and Lyall Productions Ltd
Inputter's Name	Don Carney
Input Date (dd/mm/yyyy)	31/12/1998

**\*End of Record\***

ID / Accession Number  (Mandatory - Must Be Unique)

Basic Record Descriptive Information Part 1:

Title / Object Name	Video still of butter in washing water
Classification	<input type="text"/>
Subject / Keywords	<input type="text"/>
Classification Scheme	<input type="text"/>

Use these controls to repeat this section if necessary.

Basic Record Descriptive Information Part 2:

Description	This video still shows the newly made butter sitting in a basin of cold water. Butter was made by most farmers wives in Aberdeenshire during the first half of 1900s
Materials	<input type="text"/>
Dimensions	Still

**Caption Information:**

Caption Type	<input type="text" value="Object"/>
Caption Title	<input type="text" value="Butter in the washing water"/>
Subtitle	<input type="text" value="Garlogie in Aberdeenshire 1940s"/>
Caption Text Part 1	<input type="text" value="The newly churned butter had to be washed in cold water so that any impurities in the cream could be washed out. This was done by hand , working the water through every piece of butter."/>
Caption Text Part 2	<input type="text" value="The making of the butter was a weekly task done in the farm kitchen. The butter was stored in the milk house which was the coolest part of the farm house."/>
Caption Text Part 3	<input type="text" value="This was filmed at Garlogie in Aberdeenshire 1994"/>

**Caption Image Information:**

Image CD Number	<input type="text" value="Carney &amp; Lyall 10"/>
Image File Name	<input type="text" value="Carney &amp; Lyall 10"/>
Image Copyright	<input type="text" value="Carney &amp; Lyall"/>

**Other Assets:****Locality / Associated Places:**

Associated Place	<input type="text" value="Garlogie Aberdeenshire"/>
Association Type	<input type="text" value="Location"/>
X Coordinate (Longitud	<input type="text"/>
Y Coordinate (Latitude)	<input type="text"/>
Sheet Number / Note	<input type="text"/>

Use these controls to repeat this section if necessary.

Associated Dates / Periods:

Display Date / Period

Earliest Year (yyyy)  (Check Box if B.C.)

Latest Year (yyyy)  (Check Box if B.C.)

Use these controls to repeat this section if necessary.

Associated People / Organisations:

Associated Person or Organisation

Association Type

Use these controls to repeat this section if necessary.

Associated Events:

References:

Reference (Biblio., Website Name, etc)

Website Address (URL)

Use these controls to repeat this section if necessary.

Author Information:

Copyright

Inputter's Name

Input Date (dd/mm/yyyy)

**\*End of Record\***

ID / Accession Number  (Mandatory - Must Be Unique)

## **APPENDIX 8**

### **EXAMPLE OF QUESTIONS ASKED PARTICIPANTS TOPIC; THE MOLE CATCHER QUESTIONS**

- Who is the respondent
- Personal background.
- How did he become a mole catcher?
- Why did he choose that profession?
- Is the respondent local?
- Why was a mole catcher employed?
- Who employed him?
- When was he employed?
- How was he paid?
- What was the season for mole catching?
- What were the tools of the mole catcher?
- What were the skills of mole catching?
- When was the best time to catch them?
- What was the mole species like?
- What were the traps like, who supplied traps?
- What happened to the moles once caught?
- How were the pelts processed by the mole catcher?
- Did work take place within a district?
- Was the work stage progressive from farm to farm?
- Who took the pelts?
- What were they made into?
- Who bought the garments?
- When was the hay day of the mole catcher?
- Why was the role redundant and when?



## **APPENDIX 9**

### **RESEARCH DIAGRAM AND METHODOLOGY**

The attached diagram shows the Research Methodology involved within the process of producing video public output.

DIAGRAM 1

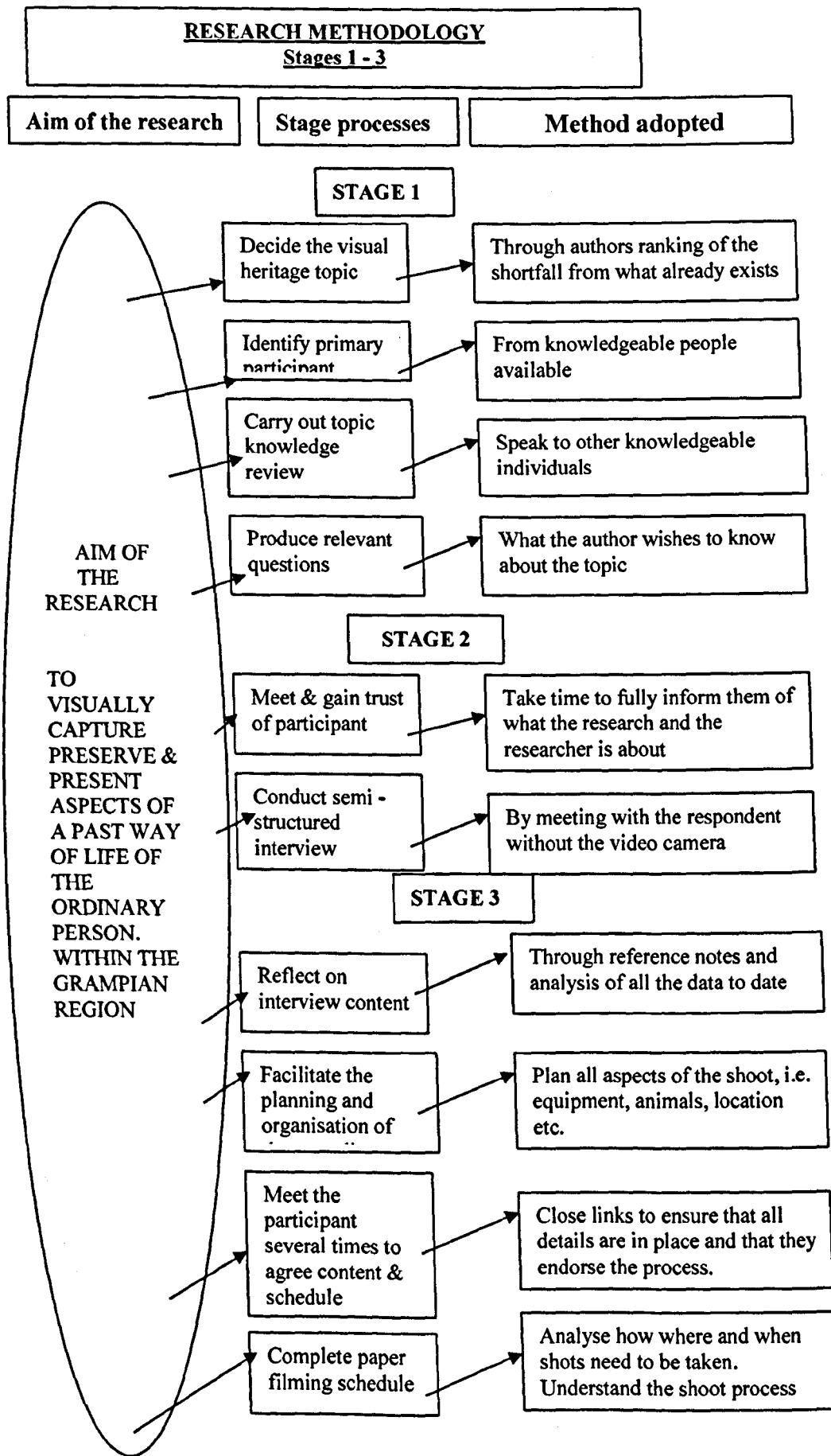
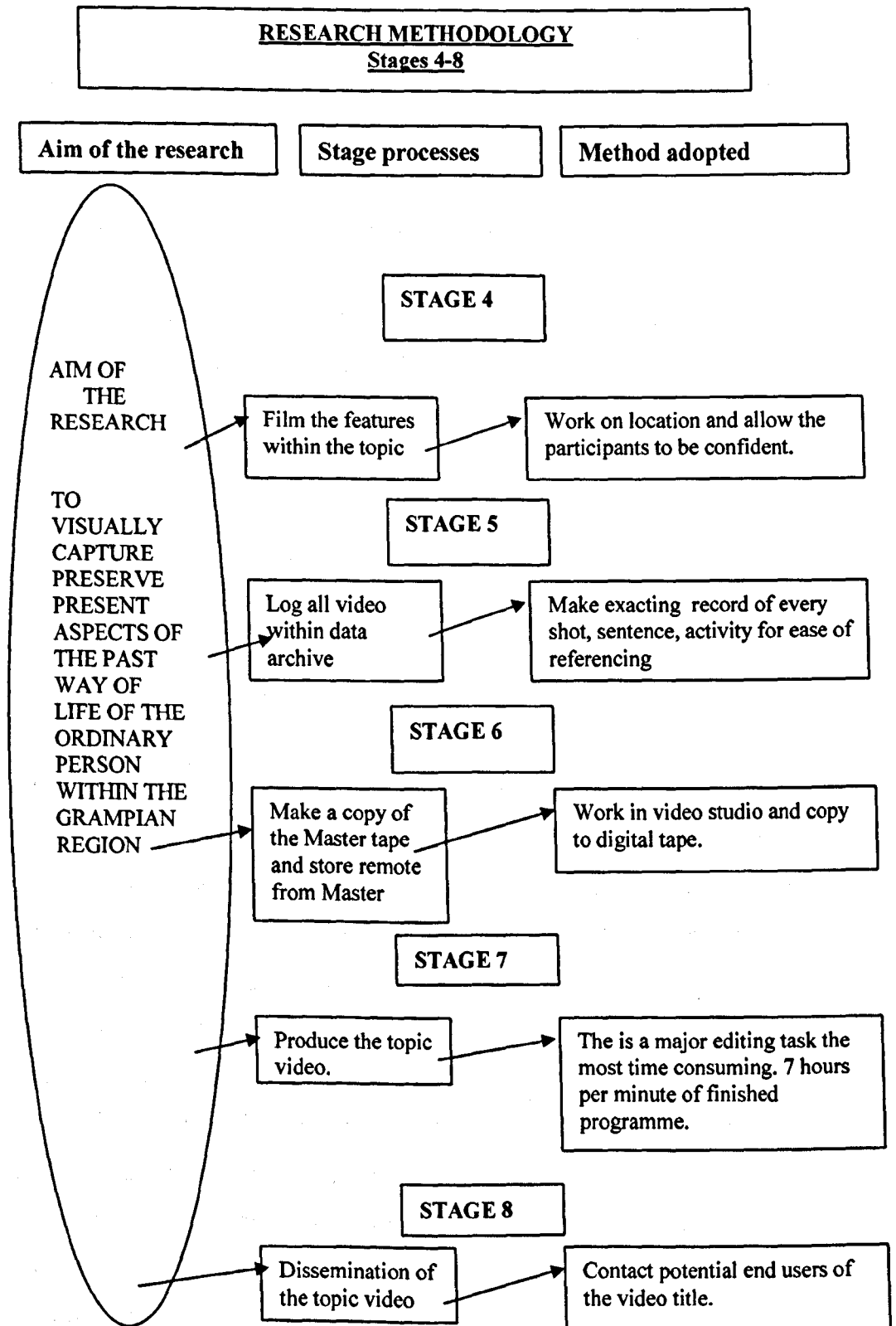


DIAGRAM 2



## METHODOLOGY

It is important to state the methodological framework from which research is undertaken because, as Deshpande (1983, p 101) suggests, "the impact of implicitly stressing one theoretical paradigm in the conduct of the research necessarily brings with it the inherent biases associated with using that paradigm and its allied methodologies." A paradigm is a set of linked assumptions, which provides the conceptual and philosophical framework to study the world. Before considering data collection, or sampling, a research strategy, or methodology, must be chosen. A methodology is a general approach to studying a research topic. It establishes how one will go about studying a phenomenon.

Denzin and Lincoln (1994) p14 define research methodology design as" a flexible set of guidelines that connects theoretical paradigms to strategies of inquiry and methods for collecting data on the empirical world and connects them to specific sites, persons, groups, institutions and bodies. A research design also specifies how the investigator will address representation and legitimating"

There are basically two schools of social science research, which are often referred to as quantitative and qualitative, or positivism and non-positivism. These schools are associated with different concepts and methods. Quantitative approaches tend to look for objective, statistical descriptions whereas qualitative methods look for understanding, or reasons for outcomes from a more subjective approach, based on the perspective of those involved. Quantitative research uses procedures to define, count and analyse its variables, is associated with numbers, and statistics and is grounded in the positivist tradition. Implicit in positivist research is the desire, or ability, to use data in a predictive manner based on previous information. Although qualitative research can also be predictive or positive, it does tend to be associated with describing and illuminating the social science world from an interactive, interpretative or humanistic perspective

Denzin and Lincoln (1994) states; "Qualitative Research as multi focused involving an interpretive, naturalistic approach to the subject matter" This means that Qualitative researchers study things in their natural environment. Attempting to make sense of, or interpret phenomena in terms of the meanings people bring to them. Qualitative research involves the use of a variety of empirical materials, e.g. Case study, experience, life story, interview, observation, historical, interactional and visual inputs.

## **PRIMARY RESEARCH**

According to Bell (1987, p 52) "the instrument is merely the tool to enable you to gather data, and it is important to select the best tool for the job." The methods of data collection will be qualitative in nature because "there are clearly certain kinds of data which are best obtained by formal methods but there are some questions about participant experiences, feelings, attitudes, reactions and comments which are best tackled by qualitative research. The video camera can achieve these very well. The following text describes the methodology used.

### **DATA COLLECTION TECHNIQUES.**

#### **OBSERVATION OF PARTICIPANTS**

Observation of participants (using video capture) is an important tool in sociology, anthropology and management studies. It allows the researcher to study group interaction. It necessitates the researcher to integrate with the subject's social setting and thus better understand the context of the subject and research. To totally understand the group activity some participation is essential. If no understanding of the culture of the group is part of the researcher's make up, then greater bias comes into play. Participant observation can capture non verbal behaviour e.g. facial expression, emphasis, group interactions, social hierarchies. Participant observation is an effective tool in comparing different perspectives and

viewpoints and processes held by people outside and inside the group. By being involved, the researcher can interpret these views. Participant observation can result in trends being identified. Utilising video capture as the tool to record participant observation was the ideal one for this research.

## **THE DYNAMIC OF VIDEO CAPTURE**

The dynamic of film can capture aspects of research, which is beyond even the most experienced participant observation researcher's capability. It can capture all detail, and provide recall and describe all aspects of the research experience. It allows the viewer to be the final judge and make up their own mind about the output: e.g. Catching a mole in a trap may be cruel, but knowing that the mole was seen as vermin and was legally killed. Their pelts were also recycled into garments, which the rural community wore, which tells the whole story. This researcher's work offers the viewer this sense of totality. Video-tape allows the researcher to review the data at leisure, and allows for reflective review, analysis and appraisal. Video capture can also pick up various views of the interaction where the non video participant observer style may not have such a wide view of all the action. Video capture has many advantages over participant observation alone, and is far more comprehensive, and provides greater depth of knowledge and understanding of forms of social interaction than is otherwise possible. It contextualises the multi data. It allows the researcher to understand social interactions from the group's point of view and to discover the shared beliefs which provide the common identification of the group. It allows research to be carried out over a long period of time, which may allow previously concealed trends and knowledge to be discovered. It happens in the participant's own environment, and therefore less disruption to patterns of behaviour occurs thus reducing possible distortion.

## **GROUP DYNAMIC**

The researcher, must not become too involved in the group since this can influence the outcome. To facilitate this the author ensured that the filming was secondary to the action. Gaining entry into the group was a success since the researcher has rapport, and affinity with the participant's and they understood the rationale and motives of the research.

## **FIELD STUDY**

This is where the researcher records and observes the behaviour of groups/individuals in their natural setting. These studies are seen by the viewer as authentic, and in the correct context. The researcher in this case has had a lifetime of affinity with the respondent group as a result of his socialisation process. The researcher strives to see the world from the point of view of the group/person that is being observed.

## **INTERVIEWING.**

The interview was chosen as the most suitable technique for gathering data prior to the filming. Interviews "encourage the free flow of words, ideas, feelings, thoughts and images in response to stimulus subjects or words" (Goodyear, 1971, p 49). According to Silverman (1993, p 90), interview data can be seen as a way of getting to the "facts about the world; the primary issue is to generate data which are valid and reliable, independently of the research setting." The information required is of a functional nature in that it involves the opinions of experts. This is a direct approach to obtaining first hand information. It also grants the researcher an insight into natural variables, such as, culture, politics, and social and economic environments. In this study, the interviews all followed the same generic approach covering: personal identity, contextualisation on why they are being featured, time scale under investigation, geographic locational identity,

detailed outline of their contribution, covering why, when, and how issues. Allowing the researcher to probe responses so that greater value added output was gathered. This initial interview elicited greater subject depth and specialisation, from which the researcher developed a greater understanding of how best to film the enactment. A time lag between this initial explorative interview and the second interview was usually between 4-12 weeks. This essential time lag was seen as greatly beneficial for the quality of the finished shoot. During this time, the respondent e.g. the mole catcher, had time to travel back 30-50 years and further focus on how he carried out all the details of his work. The researcher was amazed at how this time window brought back details, which had been locked away in the respondent's mind for 50 years, confined to the minds archive not ever to be used again. The interview process was one which has been replicated many times by the researcher, and has required very little modification as a productive model over a period of 15 years research. Interviews were used along with participant observation, and allowed the researcher to gather a greater understanding of the research to be undertaken.

## **SAMPLE**

The snowball technique coupled with personal contacts was utilised in this research and Fink suggests: "this type of sampling relies on previously identified members of a group to identify other members of the population. As newly identified members name others, the sample snowballs" (Fink, 1995, p 19). The snowball sampling strategy identifies multiple informants, which, according to Johnston et al (1999), goes some way in negating the criticism levelled at single key informants.

## **SAMPLE FRAME.**

The following were applied to the sample frame.



1. Could be cluster defined: e.g. all rural based participants
2. Non people defined: e.g. where, when, and how.
3. Partly stratified sample. The respondent's come from a particular age group, geographic location and status of knowledge within the geographic location. i.e. Who actually was a mole catcher up to 1930s.?
4. Rare element samples. This is where the respondent can fit the research requirements. This research requires a great deal of significant features: e.g. expert in field, can speak the Doric dialect, has the ability to participate using the video format, can clearly demonstrate or re enact the task.
5. Representative sampling and the real world. The researcher may wish to interview 6 mole catchers, but in reality only one has fitted the sample frame requirements.

## **PHYSICAL EVIDENCE**

An additionality brought to this research is the presence of physical evidence: e.g. the various types of mole trap and how they were set, where they were set in the field and what type of field they were set in. This tool can also reinforce the validity of the research output.

## **MULTIPLE SOURCE RESEARCH METHODOLOGY**

The use of multiple sources and methods strengthens the claims for research validity through triangulation (Johnston et al 1999). Multiple sources of evidence provide multiple measures of the same phenomenon. Triangulation involves getting the same responses from multiple different sources. The author used triangulation to ensure authenticity. This was done through speaking about the topic with various "experts" in the field. e.g.

1. the mole catcher.
2. the farmers who used him.
3. the rural retailer who sold the moleskin trousers.

Integrating these participants gives greater validity to this research.

### **THE DATA COLLECTION AND FILMING HAD TO :**

State the key issues within the topic.

Ensure contextualisation of the subject i.e. in time, location and seasonality.

Establish why the subject was significant at that time.

Use 3 above to solicit related ideas and views: e.g. Who took the pelts from the mole catcher?

Search this information from reliable sources. My respondents related to how they or their grandfather did it.

Challenge this personal testimony with probing questions and triangulation to ensure that the information is correct.

Challenge and solicit different views, or why was that the case in Aberdeenshire?

Take these answers and place them within the filming schedule.

Provide as comprehensive an account of the feature as possible using multi sourcing of data in an integrative package.

A form of conclusion of the research is in the topic videos. However with another thrust to the commentary, a different picture can be produced: e.g. the mole catcher as the study of that skill. Or the mole catcher as a study of environmentalism.

## APPENDIX 10

### CRITICAL ANALYSIS OF THE CONTRIBUTION MADE BY THE SIX TOPIC VIDEOS IN THE PUBLIC DOMAIN

The purpose of this appendix is to identify the common generic themes which apply to this research and to give particular expanded contextual examples of the development of these themes.

The contribution which this body of knowledge can bring to the understanding of the subject of cultural identity is diverse and can satisfy multiple outcomes.

A video, Ref 008, is available which highlights the aspects of contribution to knowledge that the output makes.

CL.001. Fae Ploo T Plate

CL.002. The Meal and Ale at East Letter Fairm

CL.003. The Horseman and his Clydesdales

CL.004. Country Weemins Warkin Wik

CL.005. The Royal Burgh of Kintore 84 AD - 2000

CL.006. Meet Yir Ancestors

Video ref	Generic Content	Specific examples of Generic Content	Video example Ref 008 Supplied.
CL 001	Process / Procedures	Ploughing, Milling the corn. The lade and the water power.	Y
CL 002		The evenings programme in the barn. Supping the Meal and	

		Ale drink	
<b>CL 003</b>		Early morning process of looking after the horses. Handling the foal. The breaking in of the Clydesdale. The weekly thrash. The visit to the Blacksmith. Fitting the shoe.	
<b>CL 004</b>		How to milk cow. How to preserve fish in an air free condition. Always fill the kettle up after taking water out. Black leading Pots. Darning an essential for the farmers wife.	
<b>CL 005</b>		Roman discipline. Typical church of Scotland service.	
<b>CL 006</b>		Working the cow with the horse in many ways. The working at the peats.	
<b>CL 001</b>	<b>Atmosphere created only through Video</b>	The swish of the scyther (George) cutting corn.	
<b>CL 002</b>		<b>The feeling of being at the Meal and ale (time</b>	<b>Y</b>

		<b>and place)</b>	
<b>CL 003</b>		The backing of the Clydesdale. The carting training process. The working of the Tumbling Tam. The building of the ruck.	
<b>CL 004</b>		Noise in milk pail. <b>The fishwife climbing the steep cliff track with her basket of fish.</b>	<b>Y</b>
<b>CL 005</b>		Marching with the Romans. Fighting Jacobites.	
<b>CL 006</b>		The sight of the cow and horse working together. The visit of the packman. Employing the kitchie deem.	
<b>CL 001</b>	<b>Health Issue</b>	The degree of labour intensive activity.	
<b>CL 002</b>		The food available fresh and home made.	
<b>CL 003</b>		The health welfare of the Clydesdale more important than the men.	
<b>CL 004</b>		Drinking milk from cow was safe, why was this the case?	
<b>CL 005</b>		<b>Knowledge management within the</b>	<b>Y</b>

		School	
CL 006		Sphagnum moss and its use in wartime.	
CL 001	Fashion	The farmers dress codes.	
CL 002		Dress for the evening out. Nicky Tams. Colour of fabrics. Men's bonnets	
CL 003		How the horse and their harness looked when competing at shows.	
CL 004		The Fish wife's dress. The school uniform. The Land army uniform.	Y
CL 005		Roman 9th Legion dress. Pipe band dress.	
CL 006		The packmans fashion goods. The farmers wife's apron. The maids working attire. Eddie at the peat stack.	
CL 001	Networking	A community interdependence across various trades/professions	
CL 002		Jim inviting the guests to the Meal and Ale. Entertainers. Supply chain. Getting together	Y

		to meet friends in social context outside work.	
<b>CL 003</b>		The Saddler, the Blacksmith and the Joiner,	
<b>CL 004</b>		The fisherman , the customer and the fish wife.	
<b>CL 005</b>		The community with Royalty	
<b>CL 006</b>		Customer care techniques of the packman.	
<b>CL 001</b>	<b>Food preservation</b>	Using the Smiler harvest rake to gather every blade of corn.	
<b>CL 002</b>		Summer berries made into jam to use in November at the Meal and Ale.	
<b>CL 003</b>		The necessity to build the corn ruck to be water tight to safegard the quality of the horse feed.	
<b>CL 004</b>		Wrapping Haddock and building it into the ruck. Utilising spare milk and cream for butter and cheese.	
<b>CL</b>		Living off the land.	

005			
CL 006		Pouring the milk into a basin to allow the cream to be separated for particular use.	
CL 001	Rural diet items	Breed and scones.	
CL 002		<b>The Cloutie dumplin.</b> Home made foods,	Y
CL 004		Hairy tatties. Breed, bannocks and scones at fly time.	
CL 005		Hunting the boar and deer in the local forests.	
CL 001	Artistic skills	<b>The working of the Happer.</b> The turning of the breed on the girdle.	Y
CL 002		The Thatching of the Rucks. Roping the Rucks. The musicians. Storytelling.	
CL 003		The furrow, the drill, the carting. <b>The Bothy Ballad style.</b> Poetry presentation.	Y
CL 004		<b>Singing a story "The Yellow on The Broom.</b>	Y
CL 005		The building of the castle with its vaulted	



		ceiling	
<b>CL 006</b>		Handling the cow in training, The Bothy Ballad as primary research. The making and use of the flail, The peat casting style. The drying of peats.	
<b>CL 001</b>	<b>Words in context/ meaning</b>	The Swie, the Lade.	
<b>CL 002</b>		Songs, and live dialogue,	
<b>CL 003</b>		The "Clip", The "Breaking in process",	
<b>CL 004</b>		The Scaldy. The Binks	
<b>CL 005</b>		Royal Charter	
<b>CL 006</b>		Straw rape. Rutting Spade at peats,	
<b>CL 001</b>	<b>State of the art technology of the day</b>	<b>The scycle. The Scythe. The 1890s Reaper. The Binder. The Combine.</b>	<b>Y</b>
<b>CL 002</b>		<b>The push bike. The gig. The fiddle. The</b>	<b>Y</b>

		Melodeon.	
<b>CL 003</b>		Breeding of the Clydesdale. The Box Cart, The swing plough. Spring tines. Drilling machine. The hand stone barrow. The Grubber. The links. The drill plough. 1830s neep barrow .Tattie digger.	
<b>CL 004</b>		The washing process.The mangle. The Chessel. The Tilly Lamp. The butter churns. The Gramophone.	
<b>CL 005</b>		Roman chariot. Modern joinery tools and machines.	
<b>CL 006</b>		The Brunks. The 1800s wooden harrow. Heather pot scourer. The bicycle tube. The Flauchter Spade. The peat Barrow. Tool for the peats.	
<b>CL 001</b>	<b>Inherited tradition</b>	How the horse were harnessed. How the rucks were headed.	
<b>CL 002</b>		The Celebration of the harvest being complete. The Cliak Sheaf.	

		Superstition. Performance. The hanging of the Corn Dolly. Dancing.	
<b>CL 003</b>		The "Stagger" for the service of the mair. The words used to control the horse. The horseman's word. The naming of the horse with human links. Caing muck. The ploughing match importance. Passing on ploughing skills from father to son.	
<b>CL 004</b>		How to do the washing. <b>The recipes</b>	<b>Y</b>
<b>CL 005</b>		The Pictish stones. The story of Goose croft. The local Joiner. The enrolment of new elders.	
<b>CL 006</b>		The ability to sing unaccompanied. Six months employment practice. Girls work was usually rural maids. Tree spells for pipe lighters. Reestin the fire. Taking a smouldering peat to the new house.	
<b>CL</b>	<b>Environmental</b>	Mixed farming balance.	

001	Issues	The degree of self sufficiency	
CL 002		No motor cars driving to the Meal and Ale, Home made food	Y
CL 003		The use of animal draft power, The mixed farming of a 1940s farm, Use of natural muck as fertiliser, The peesies nest is safe,	
CL 004		Pour the washtub water down the close.	
CL 005		The community council agenda,	
CL 006		"In house" resources, The reliability of seasonal berries, The peat fire,	
CL 001	Architectural features	The Meal Mill	
CL 002		The farm barn	
CL 003		The internal stable design	
CL 004		The kitchen fire	
CL 005		The Towns House. The coat of arms. Stone circles. Hall Forest castle. The water	

		fountain in the square. Church building. Modern houses.	
<b>CL 006</b>		Croft style. Farmhouse. Building the peat stack.	
<b>CL 001</b>	<b>Judgement</b>	The degree of moisture in the corn assessed by the millers hands, at the meal mill.	
<b>CL 002</b>		<b>When baking, no measurements done, and making the meal and ale drink. Tasting process.</b>	<b>Y</b>
<b>CL 003</b>		When to end the days training of the horse, Hand finishing of the ploughing match,	
<b>CL 004</b>		The Blacksmith gauging the correct iron temperature	
<b>CL 005</b>		The design, scale, and strength of the castle	
<b>CL 006</b>		When the horseman decides that the horse and cow are ready to work together,	
<b>CL 001</b>	<b>Routine and its importance</b>	When to start the harvest (seasonality)	
<b>CL</b>		The welcoming process	

002		to East letter Meal and Ale, Hosting the event.	
CL 003		The daily work pattern of the horseman,	
CL 004		Tuesday was baking day	
CL 005		The local store keepers and village trading,	
CL 006		The regular visits of the packman. Feeing markets and term dates, Back after day off by 9 pm.	
CL 001	<b>Contrasts</b>	Life style of the 1930s compared with todays life style	
CL 002		Dress styles, The involvement of young and old,	
CL 003		<b>Use of the Doric in context spoken by a natiral speaker.</b> Different styles of ploughs and horse harness seen at ploughing matches. Sadness for the horseman at the sale of a Clydesdale and friend.	<b>Y</b>
CL 004		A different way of making Breed	
CL		Village traders from the	

005		butcher, to Oil Rig modelling for blue chip clients	
CL 006		The cow and the hosre working together.	
CL 001	Skill Sets	The horseman.The farmers wife.	
CL 002		<b>Cookery. Music. Song.</b> Recitation.	Y
CL 003		Animal husbandry, Breaking in the Clydesdale in a calming manner. The Ploughing match. The smith. The shimming. Haymaking. The dragging of the coles. Splitting the drill to cover the tatties. Driving at the Royal Highland show.	
CL 004		Making farmhouse Cheese and butter.	
CL 005		Lack of apprenticeships today in joinery. Learning the joinery trade.	
CL 006		The linking of the cow and horse. Operating the flail. Building the peat	

		stack,	
<b>CL 001</b>	<b>Pride</b>	In every job well done,	
<b>CL 002</b>		The appearance of the corn yard. Note perfect musical performances.	
<b>CL 003</b>		First horseman top of his career. The condition of the harness. In tasks being expertly done. The look of his pair during competitions. That of the Blacksmith. Competing at shows.	
<b>CL 004</b>		The work being done. Black leading Pots. Making butter pats. Our identity.	
<b>CL005</b>		The Coat of Arms ceremony. Pride in their village.	
<b>CL006</b>		In the ability to train the cow. In a tidy peat bank.	
<b>CL001</b>	<b>Educational practice</b>	Transferable skills of the farmer.	
<b>CL002</b>		Learning how to organise the entire event for the next host and the involvement of the	



		children. Learning to perform in public.	
<b>CL003</b>		The capture of inherited skills. Advice from the old horsemen. The blacksmith engineering qualities. Securing of a Dialect in context.	
<b>CL004</b>		<b>The Missie applying contemporary teaching and learning skills through route learning, through indoctrination eg, Cleanliness is next to Godliness. Strict discipline.</b>	<b>Y</b>
<b>CL005</b>		Learning youngsters to play pipes. The story of Kintore school in the year 2000	
<b>CL006</b>		Imparting of knowledge about the cow. The content of the commentary. The intellect of the Packman. Skill of the peat caster.	
<b>CL001</b>	<b>Roles in society</b>	Family working at the agricultural tasks.	
<b>CL002</b>		The entertainers.	
<b>CL003</b>		The horseman. The	

		blacksmith.	
<b>CL004</b>		A Mothers influence. The farmers wife collecting eggs. Land Army. <b>The fish wife</b>	<b>Y</b>
<b>CL005</b>		Lord and Knights. Peasants. The church- going of the community	
<b>CL006</b>		The rural trader.	
<b>CL 001</b>	<b>Oral Skills</b>	The transfer of skills by action and word of mouth	
<b>CL002</b>		The Bothy Ballad. The story teller. <b>The song</b>	<b>Y</b>
<b>CL 003</b>		Commands given to the Clydesdales	
<b>CL 004</b>		Story telling through song. Musical talent transfer	
<b>CL005</b>		Telling the historic story	
<b>CL006</b>		The story of Drumdelgy	
<b>CL001</b>	<b>Hierarchies</b>	The key role of building the corn ruck	
<b>CL002</b>		The importance of neighbours,	
<b>CL003</b>		The farm roles. Each man had a position to be strictly observed.	

CL004		The Clan Chief	
CL005		The Roman legion commander.	
CL006		The Moss grievie. The farmers wife and the kitchie quine	
CL001/ 2/3/4/5/ 6	Currency	The highlighting of "Low" culture	
CL005		Rents that financed the King. Loyalty to the King,	
CL006		Pre decimal currency. Arles,	
CL 001	Relaxation	Looking at the neighbours farming techniques.	
CL002		Entertainment music song and dance. Drinking only twice per year.	Y
CL 003		Aikey Brae horse fair. The ploughing match as a spectator event of the 1930s,	
CL 004		Listening to the Gramophone	
CL 005		The golf club	

CL 006		Helping your neighbour at nights to train the Clydesdale and the cow.	
CL 001	Language in context	The Commentary in context	Y
CL 002		Singing songs. Commentary and live dialogue	
CL 003		The Commentary and live comments,	
CL 004		The Doric dialect	
CL 005		Ingle neuk,	
CL 006		The packmans terms. The Feeing of the Kitchie Deem. Jim at the peats.	
CL 001	Animals	Affinity between man and his Clydesdale	
CL 003		The Clydesdale Horses used in various ways	
CL 005		Role of animals in the battle	
CL 006		The farm cow and the working cow. The farm hens. The packman at one with nature.	
CL 001	Change	The gathering of weeds prior to a deep furrow	

		ploughing	
<b>CL 002</b>		The state of constant transition as an evolutionary practice.	
<b>CL 003</b>		The conversion of horse impliments for the tractor.	
<b>CL 004</b>		The then and now of how the washing was done.	
<b>CL 005</b>		Picts- Danes- The role of the local joiner,	
<b>CL 006</b>		Retailing, when the motor van replaced the packman. Jim the last person to cast peats,	
<b>CL 002</b>	<b>Hostility</b>	The conflict with drink.	
<b>CL 004</b>		The stagger and the Kitchie deems. The Clan battles.	
<b>CL 005</b>		The role of the Romans the invaders.	
<b>CL 006</b>		Cows fear of the harrow.	
<b>CL 004</b>	<b>Impact of War</b>	The Land Army	

<b>CL 005</b>	<b>A village Profile</b>	The past life to life in 2000, Impact of large super stores, The By- pass	
<b>CL 005</b>	<b>Royal connections</b>	Kenneth 2 <sup>nd</sup> . William the Lion. Alexander 3 <sup>rd</sup> . Edward the 1 <sup>st</sup> . Hammer of the Scots. James 2 <sup>nd</sup> . Alexander 2 <sup>nd</sup> Robert the Bruce. Earl Marschal Kieth. King James 4 <sup>th</sup> . Mary Queen of Scots. Bonny Prince Charlie.	
<b>CL 005</b>	<b>History</b>	Kintore through times. Covenanters and Royalists	

## **APPENDIX 11.**

### **COMPARABLE WORK IN THE FIELD**

There is no direct comparable work with the range and scope available. To make it totally comparable, and therefore fair to be compared with the body of research, it would be necessary to find research/researcher, which exhibits the following;

- culturally proud of their ancestors
- working in heritage /culture to a non formal agenda
- utilising the ordinary people and their ancestors
- utilising video format, doing all the tasks involved with filming, post production
- archive management
- involved in distribution across an international field to a diverse customer base
- utilising state of the art technology
- utilising the local accent of the geographic location
- working in a time window circa 1890s -1950s
- funding almost all the research themselves.
- demonstrating continued output and new footage over 16 years

The following are examples of similar aspects of research carried out by various bodies which merge with the topic areas within this authors work. This author has researched in all of these areas to produce a Corups of knowledge across various boundaries. The research can be linked with other people's vision and can nest positively within aspects of work in the field. The work of this research relates at a credible level with the following work in the field and is consistent with current research. All these studies share a methodological process, a practitioner focus, and involve participant observation: some inform through visual dimension, and have synergies with social anthropology.

## **SEASONS OF MY LIFE.**

One of the first and most popular ordinary person's visual story was the television documentary series about Hannah Hauxwell called "Seasons of my Life". This footage, filmed in the late 1980s, captured the life and work of a solitary Yorkshire Moors lady farmer. She lived in a remote area of Yorkshire, which had not been influenced by modern technology and living practice. These films touched the hearts of the nation through a glimpse back into a previous time window.

This work is similar to the author's research in that it visualises a past way of life. It just concentrates on one individual's story. The work was funded by Yorkshire television and was a one off project. This material is, however, not available on video. All the footage is not in an archive with public access.

## **HISTORY OF SCOTLAND**

Dr Fiona Watson, Director of Centre for Environmental History at Stirling University, researched, co produced and presented a series of television and video programmes about the history of Scotland. These programmes looked at Scottish history from when records began to modern times. The programmes creatively mixed narrative, artefact, analysis, debate and reconstruction to try to portray an authentic account of Scotland's history through time

Dr Watson was involved in this significant research, and the production, commentary and the presentation of this documentary series. It was comprehensive and within a timeframe. It is considered to be one of the first attempts to produce authentic historical visual material. It, however, looked at the "big people" in history. I.e. Robert the Bruce and Royalty. The series was created in video format for a wider access. It gave the viewer a similar insight into the



attitudes of the "actors", of the time. It used actors, not practitioners, as the cast members.

## **JOHNSON THE WICK PHOTOGRAPHER**

Independent television presented within the Artery programme in July 2002 a heritage documentary on the early work of Johnson the Photographer in Wick. What he did was to go out and photograph aspects of life and work, which he saw as being significant. This featured the big events in the fishing industry, when the herring gutters worked on the Quayside gutting herring before they were salted and packed into barrels to be shipped to Russia. He also featured the crofter milking the cow. This work was cleverly made into a television documentary, integrating Johnson's stills with the dynamic of video to produce a heritage story greater than the sum of the parts of the stills and the artefacts available to the filmmaker. Materials from the museum in Wick were utilised and brought alive through creative filmmaking, and this type of new heritage interpretation can bring additionality to any museum or tourist experience.

This one off 40 minute documentary was a good example of featuring the home and the ordinary. It brought artefacts alive, and featured some reconstruction. It presented related facts in an informative manner. It also showed how a way of life took place within a small community. It also featured the Scots language. It showed what can be done to liven up heritage through the use of the visual dimension. Tourism can learn from such a model on how to engage the tourist in a more dynamic, less passive manner utilising technology.

## **SCOTTISH SCREEN**

Scottish Screen is the organisation, which is charged with securing all the old cine footage which various individuals had filmed from the late 1800s until relatively recent times. They, however, do not commission new work utilising today's

filmmakers. Sadly, they fail to realise that today will be significant in historic terms in fifty years, and that today's way of life needs to be captured also. Their output is very expensive, starting at £18,000 per hour. This pricing strategy makes the utility of the data prohibitive for the interested user. At the very least, they are securing the material without giving us access to it.

This government funded body only houses an archive of other people's filmed materials. They do not capture new culture. Their pricing strategy is far too excessive and prices the use of the footage beyond almost all users. This does not make culture accessible to the masses. It is ironic that this organisation is also struggling to exist. If it lowered its prices, then tourism commodification and educational users would utilise the footage and generate sales.

## **LOCAL HERITAGE INITIATIVE SCOTLAND**

In the summer of 2002, Scottish Natural Heritage embarked on a new project called Local Heritage Initiative Scotland. This project is seeking to pilot the initiative within six locations in Scotland. From each area, they will choose 2 projects. If this is a success, then the plan is to further roll out the project in a wider manner.

This project asks people/organisations to outline projects which can preserve, in an innovatory manner, local traditions, heritage, culture and landscapes. Part of their notes to applicants highlight the potential which video has as a capture, preservation and interpretative tool within the topic.

This is a good example of having a new open approach to ideas about culture, and, in that sense, is similar to the author's approach. Since this is a new pilot scheme, it is early to speculate about its success. The author, however, is optimistic that it will offer new opportunities for visual heritage work to be carried out.

## **ABERDEEN UNIVERSITY'S ELPHINSTONE INSTITUTE**

The Elphinstone Institute in Aberdeen University helps to secure/provide access through technology and research within Scottish cultural identity. Part of their "Kist" on the web is a diverse resource which includes narrative and multi media resources. They, however, are not recording aspects of the way of life of Northeast people. Their work, nevertheless, is very significant.

This is a good example of what can be done on limited funding by an academic establishment. It sources materials, narrative, artefacts and multi media data within a Kist of learning made available to children in schools. The general public has access to some of the materials through the website.

## **SCOTS LANGUAGE PROJECT**

This project, based at Dundee University, is one which will make the Scots language dictionaries available on the internet. It is backed by the Cross Party Group in the Scottish parliament on the Scots Leid. The 12 volumes of the Dictionary of the Older Scottish Tongue and the 10 volumes of the Scottish National Dictionary will be on line by 2005.

Scots is used by more than 1 million people on a daily basis, and is the largest minority language in the UK. This project is a good example of contemporary thinking on the accessibility of the Scots language. Technology has brought data to a mass audience, and will allow for greater use within everyday communication.

## **OTHER KEY GROUPS/ORGANISATIONS WITHIN THE SCOTS LANGUAGE AREA.**

The following organisations are all working to develop and encourage the use of our Scots Language within society generally. These groups help to dispel the past approach that to use Scots was seen as being less than adequate.

- The Association for Scottish Literary Studies
- The Scots Language Society
- The Scots Language Resource Centre
- The Institute for Languages of Scotland
- The Scottish Office Education Departments Language in Education
- Learning and Teaching Scotland

## **LOCAL HERITAGE GROUPS**

We see a huge growth in local heritage groups, which meet regularly to discuss the topic and do what they can to preserve the material culture of their area. The work of such niche groups is evidence of the growing importance locals and incomers are putting on their cultural identity. Through their efforts, a network of interested parties are undertaking more and more projects within the subject area.

These prolific groups help to identify, sustain and relate to various topic areas of local heritage. They can source funding for particular projects. This can attract high profile personalities to open new exhibits etc. This is good for the general awareness of culture and its role in today's society. Members are predominately older.

## **THE INFORMAL INDIVIDUAL "RESEARCHER"**

The author is confident that there are more individuals informally utilising their video camera as a data capture tool to film their living ancestors past cultural identity. Their individual work, while important, is only part of the process. What happens to these private collections? Who has access to the material? These are two key questions, which the author poses.

This group consists of ordinary people taking an interest in what they consider to be important aspects of their own past. Like the author, they try to capture snippets of footage/narrative as a personal collection. The retention and wider access to this material can be problematic.

## **FAMILY HISTORY SOCIETIES.**

Reminiscence groups and family history societies all help us to "dig where we stand" in an attempt to find our roots. Tourism today has a niche market identified as genealogy tourism, which is trying to develop commodification and resources, and which will service this niche market needs.

These societies are highly organised, and make data accessible through technological means. They gather and categorise data by type, date, geographic locations, and by clan. They do not integrate moving visual materials within their resources as yet. This will develop as a second stage private family history requirement. This will further support the production of authentic visual materials being produced.

## **EUROPEAN ASSOCIATION OF SOCIAL ANTHROPOLOGISTS VISUAL NETWORK**

Part of Europe's formal collection of visual anthropology is captured by the European Association of Social Anthropologists Visual Network. There are nine countries who are members of this association. Great Britain is one of the members. The Royal Anthropological Institute Film Archive in London awards film prizes of international standard. It organises film festivals. They produce videos, and have forty which they lend.

Part of the Association's output is to capture aspects of life and work within Europe. Their role is to capture, compare, contrast and archive footage, which depicts the way of life of the citizens of each country through time.

Members of this professional network approach the study from their own academic standpoint. They have their own agenda and establishment criteria to follow and apply to the suitability, analysis, evaluation and contribution made by visual data. Like any professional academic body, there are diverse views, which are in a constant state of change.

## **JACK VETTRIONI**

A recent example (Aug 2002) of the shifting paradigm relating to critical peer review, and work in the field, featured Jack Vettrioni. He is a contemporary painter who is considered to sell the most pieces of his own work in the field. He has gained popularity and favour with his real audiences, the buyer/consumer. He has not been recognised by so called "expert art critics" as having what it takes to be a successful artist. So the view of who are the potent critics within a field of research is a fluid one.

This is the case, to a certain extent, with this author's work. If something is different from the establishment model, which sometimes happens, and is essential, as an evolutionary process, it can be some time before the establishment recognises the research as relevant. Within the diverse user groupings of this

research, there are different levels of requirement and knowledge utility. This can range from the expert professional, to the vaguely interested. Each one of these user groupings have had the opportunity to subject the output to their own type of rigorous interrogation and critical review. Their views, have influenced, and will also influence the future work of their peers.

In addition to the academic users discussed above, the research has a commercial relevance. The first video "Fae Ploo T Plate" was released in 1994. It has been in constant demand from all users (including education) since that time. This, in the world of retail, is very significant. Visitor attractions and Tourist Information Centres have been selling the videos for years as cultural tourism commodities for the niche tourist market. The mail order national and export markets have also remained constant since 1994. This is also evidence of critical review.

## **APPENDIX 12**

### **EXPANDED DESCRIPTION OF PORTFOLIO.**

Key words: cultural identity, dialect, video capture, ordinary person's testimony.

#### **SCOPE OF THE RESEARCH**

Aspects of the cultural identity of the “ordinary person” and their interface within their society. The research is based within the geographic location of the Grampian region. The methodology used is video capture.

This proposal presents a collection of 14 publications indicative of research contributions by the candidate in the field of cultural identity associated with how a past society within Grampian articulated. The time scale in which the research concentrates is the late 1800s to the mid 1900s. The outcome of the research forms an archive of primary data on cultural identity, which can be utilised as a research repository by future researchers. The published videos are used within Scottish schools as a teaching resource.

The publications submitted in support of this application represent a sample of the candidate’s published output, contextualising the themes of the research.

#### **THE PUBLICATIONS INCLUDE :**

##### **1. FAE PLOO T PLATE VIDEO PRODUCTION. CARNEY. D., CARNEY AND LYALL PRODUCTIONS LTD 1994 ABERDEEN.**

This 25-minute video, first published in 1994, was the author's first release. It features the ploughing of the ground using the Clydesdale horse as the means of power. All subsequent cultivation of the ground is captured highlighting the different farm implements used. The skills of the horsemen, and the techniques which they practised, are articulated. We see the sowing of the corn featuring the



happer. The sequence utilising the scythe shows how itinerant squads of workers travelled the country during the harvest time earning a living. These squads were made up of the scythers, gatherers and bandsters. The scythe was replaced by the first mechanical reaper of the 1890s. This machine cut the crop and left it in bunches ready to be hand tied. This machine was followed by the binder, which revolutionised the harvest field. This American-imported machine cut, gathered and tied the crop into sheaves. We see the sheaves being built into stooks to ripen and dry in the autumn sun. The sheaves in the stooks are then "lead" carted back to the farm, using the Clydesdale horse. The process of threshing features the steam engine and the travelling mill. This dates back to the early 1900s. The grain is then taken to the meal mill and made into oatmeal. The traditional meal mill is powered by a water wheel. This type of central production units were built by the lairds of Aberdeenshire every 8 miles and all the tenants had to use this process. The laird kept 1/10<sup>th</sup> of the corn in lieu of payment. The oatmeal is then made into oatcakes in the farm kitchen and cooked on the swie and girdle which is heated over a peat fire.

## **2. THE MEAL AND ALE AT EAST LETTER FAIRM. VIDEO PRODUCTION. CARNEY. D., CARNEY AND LYALL PRODUCTIONS LTD 1995 ABERDEEN.**

The author's second video, released in 1995, features another aspect of a past way of life, which existed in Aberdeenshire up to the 1950s. It was custom that neighbouring farmers helped each other in busy periods. One of the busiest periods in the farming calendar was the autumn with the harvest.

Each year the community celebrated the harvest being complete with a night of celebration in the farm barn. This celebration was called the Meal and Ale. The video footage captures the farmer taking home the last of his crop and thatching the rucks to keep them dry over winter. Each year a different farmer in the district acted as host for the Meal and Ale. We see the farmer getting his barn ready and

issuing invitations to his neighbours. The farmer's wives produce all the foods, which are consumed at the Meal and Ale. The footage shows the viewer how these goods were prepared. The drink for the evening is also called the Meal and Ale. Peggy shares with us her family's recipe for this celebration drink. With all the preparation ready the guests arrive in the mode of transport of the time. From walking across the fields to arriving by bicycle and in the shelt and gig.

The celebration starts with the farmer welcoming his guests to his farm. The first half of the evening allows us to share the typical home spun entertainment which local people made for them selves, the Bothy Ballad, the fiddle, the pipes, the recitations, the melodeon and the general fun of social interaction. The half way point of the evening sees everyone enjoying the drink called the Meal and Ale. After this interlude the dancing gets underway in the barn. Live music by local farming people keeps the night's celebration going well. The evening comes to an end when all guests enjoy their "fly" tea and home-baked produce. Jimmy the farmer is the last to leave the barn with his Tilly lamp knowing that his Meal and Ale was a great success.

### **3. THE HORSEMAN AND HIS CLYDESDALES. VIDEO PRODUCTION. CARNEY. D., CARNEY AND LYALL PRODUCTIONS LTD 1995 ABERDEEN.**

The third video, released in 1995, intimately introduces the viewer to these gentle giants the Clydesdale horses. They were the power source for much of the industrial and agricultural revolution for two hundred years. During the 1940s the Little Grey Fergie tractor took over most of their work. Meet the foal and follow the life cycle of the Clydesdale horse. See the young Clydesdale being harnessed for the first time. Understand the nature of work done from simple carting work to highly skilled precision activity. Find out about the "Horseman's Word", which was an initiation ceremony taking the young farm loon into the horseman's fraternity. This made him a man, with power over horses and women.

Experience the skills of the horseman as he forms a working relationship with his horses. See how all the farm tasks were done using the Clydesdales prior to the introduction of the tractor. Commentary is made on other tasks the Clydesdale horse made to the Scottish society. The contemporary splendour and fascination of the Clydesdale is celebrated as they are exhibited at the Royal Highland Show.

**4. COUNTRY WEEMINS WARKIN WIK. VIDEO PRODUCTION. CARNEY. D., CARNEY AND LYALL PRODUCTIONS LTD 1999 ABERDEEN.**

This fourth video, released in 1999, is a tribute to the role country women have played in making Scotland what it is today. The production highlights what our female ancestors did in their everyday life during the mid 18-20 Century. Their work can be seen as being hard, skilful and very significant. See how they: fed and cooked for their family, did their housework, milked the cow and made various types of dairy produce, worked as Missies in our schools delivering the educational experience of the time, served the community as a fishwife delivering fish on foot to the country people, protected their men in the clan system of the 18th Century.

**5. THE ROYAL BURGH OF KINTORE 84 AD-2000 (PART 1). VIDEO PRODUCTION. CARNEY. D., CARNEY AND LYALL.,R.PRODUCTIONS LTD 2000 ABERDEEN.**

The fifth video production, released in 2000, develops the notion of cultural pride as being an essential for any contemporary society. This is developed through the recognition of the village of Kintore's rich cultural identity starting with the Picts and the Romans. The village has had a distinguished past through its strategic geographic location being significant, and, as such, Hallforest castle was built in 1296 and was the seat of power and residence of several regal rulers of Scotland

over a period of four hundred years. This story has been consigned to books and archive sources. The use of video format makes this rich past come alive

**6. MEET YIR ANCESTORS. VIDEO PRODUCTION. CARNEY. D.,  
CARNEY AND LYALL PRODUCTIONS LTD 2002 ABERDEEN.**

The sixth video production is a collection of mini features, which captures a diverse picture of a past North-East Society. This video was produced as a resource to help genealogists to better understand aspects of their ancestral past, and features the following:

Clydesdale horses and the crofter's cow working together as draft animals.

The operation of the hand threshing flail.

The Packman country retailer.

The feeing (hiring) of the kitchie quine (kitchen maid).

The process of sourcing peat fuel from the moss for heating and cooking.

These six videos have been taken from the author's video archive of over 520 hours of North East Culture.

These video productions are used within Scottish schools and universities. They are also sent by mail order to the following countries. America, Canada, Spain, Australia, Saudi Arabia, New Zealand, England, Wales and Ireland.

**7. MILLENNIUM PROJECT.**

**SCOTTISH CULTURAL RESOURCE ACCESS NETWORK ( SCRAN)  
1998 CD ROM**

This CD Rom was commissioned by SCRAN, the Scottish Cultural Resource Access Network, which is a Millennium Commission funded cultural project that is part of a world-wide data base. This material, which the author has published

for SCRAN, consists of 500 items. These items are in the form of quick-time video clips and video stills. The material is also supported by narrative descriptions of each of these 500 items. All this material is accessible to licensed participants world wide.

This project is a Millennium one formed to build a networked multi-media resource base for the study, teaching and appreciation of history and material culture in Scotland. The access to this resource is open world-wide for all license holders in the pursuit of study and teaching of Scottish Culture.

This collection of data is supplied in disc format. There are three files:

1. Access format, which contains the 500 pieces of the author's work, requested by SCRAN. This shows the detail required for their database, which accompanies the visual footage supplied.
2. Word format outlines in listing form the QuickTime video, and the still images within a particular topic.
3. This CD-ROM shows the video materials supplied.

World experts refereed all this work before SCRAN accepted the material. All the details, which the author submitted (first time), were accepted and validated as being correct.

## **8. MINI VIDEO PRODUCTIONS PRODUCED FOR INTERNATIONAL CONFERENCE PRESENTATIONS.**

Each of these presentations included aspects of the author's videos used to complement the paper.

This paper, called "The Further Back We Look The Further Forward We See", was presented at the Leisure Studies Association at Glasgow Caledonian University 2000.

This paper, called "Developing New and Sustainable Tourist Products for Global Consumption Featuring Parochial Identity In an Innovatory Manner", was presented at the Tourism, Leisure and Community Development Conference" Politechnic Institute of Viana do Castelo. Portugal.1997.

This paper, called "Fa Wints the Ordinary Mannies Culture Onny Y", was presented at the International Circumpolar Universities Co-operation Conference in 1999. Aberdeen University.

NB Items in 8 above were presented after refereed abstracts had been accepted.

## **9. INVITED TELEVISION FEATURES.**

This item 9a was shown, by invitation, on BBC Television as a mini feature on "Landward" the agriculture programme, July 1998.

Item 9b was shown, by invitation, on Grampian Television as a feature on North East Cultural Identity. Oct 2000.

These show how the research has been accepted as representing "popular" culture which enjoys a large contemporary audience. These gave the research Regional and National coverage.

## **10. CHAPTER IN A BOOK**

Carney.D.,( 1994) *The Food of North East Scotland., Cultural Tourism*: Edited J.M.Fladmark Donhead publications London. Published papers, pp 403 -413.

From The Robert Gordon University Heritage Convention 1994. ISBN 1 873394  
15 2

This chapter identifies both the contemporary and traditional aspects of food ethnology and shows how this ethnology can feature within tourism. It also includes some traditional Scottish recipes. This paper was presented with a video presentation at the above convention.

## **11. PRESS FEATURES**

There are also press features, which highlight the popular status of the author's output. These popular cultural inclusions help to illustrate how such research features within today's society. This also reflects, to a certain extent, the mood of the country.

These items show a representative sample( Press and Journal, Evening Express, Leopard, Scottish Heritage) of media coverage which the author's research has obtained, and presents the research as an aspect of popular culture. Some of these articles show how the research has placed cultural identity in the top ten-video charts of the North East of Scotland. These charts are compiled each week based on the number of sales of video titles sold within the key distributors in the City of Aberdeen and the North East's main distributors. For such a culturally based North East identity to compete with the "BIG BOYS"(Dr Who, Star Trek, The Good Bad and the Ugly, Take That, Rangers FC, Flintstones and Daniel O Donnell) of video production says a great deal about the potency of this research across diverse social boundaries. These performance indicators also show how this research has been brought to a wider audience than many traditional research projects, and fills a gap in knowledge.

## **12. RADIO PRESENTATIONS**

The first inclusion is dated June 92. The author was invited, by the presenter Mr Art Sutter to be a special guest on his Radio Scotland programme called "The Art Sutter Show" This programme features contemporary debate.

These inclusions is dated February 2002. The author was invited, by the presenter Mr Robbie Shepherd to be his special guest on his Radio Scotland programme called the "Reel Blend". This programme features contributors who make an impact on Scotland's culture.

## **13. FIVE PROGRAMME CONTENT INPUTS FOR DIGITAL WEB AND TELEVISION FOR AMERICA.**

The author was commissioned for this work through a strict interview process. The client demanded that the successful applicant could demonstrate considerable understanding of cooking Scottish Foods. The crucial extra expertise was the ability and knowledge to speak about the cultural links associated with Scottish Food. The applicant proved that he had this rare mix of talent, and was successful.

## **14. RESEARCH REPOSITORY (520 HOURS)**

The research resource is the repository from which the author draws all the material for his public output. The author never goes out to make a video, all output is drawn from this repository. This archive is not material which can be classed as public output, but it is the source of all output to date. The published material from this archive only amounts to approx 5 1/2 hours. This published material has been utilised by schools, universities, museums, tourist providers, and enjoyed international exposure. The remaining 506 1/2 hours of unpublished archive are of the same standard as the published materials, and represent a substantial body of knowledge which has value for present and future societies. This archive is very much part of the author's research methodology, and is the source of all public output.



## APPENDIX. 13

### REFERENCES AND BIBLIOGRAPHY

The shaded references are within the main document. The other references are ones used by the author.

Angus, J. (1989), *Farmer*, East Letter Farm, Lyne of Skene, Aberdeenshire.

Ashworth, G. J. and Larkham, P. J. (eds), (1994), *Building a New Heritage: Tourism, Culture and Identity in the New Europe*. London and New York: Routland.

Banks, M. (1995), *Visual Research* University of Oxford. From Social Upgrade quarterly

Baker, T. (1998) *Doing Social Science Research*, McGraw Hill, London.

Bell, J. (1993), *Doing Your Research Project. A guide For First Time Researchers in Education and Social Science*, Bucks Open University Press.

Carter, C. (2000), *Tourism and World Heritage Sites*, ed Robertson. *Global National and Regional perspectives*. From conference Reflections on International Tourism at Sheffield University.

Chakravarty, I. (2000), *World Heritage Sites and Tourism*, ed Robertson. *Global National and Regional perspectives*. From conference Reflections on International Tourism at Sheffield University.

Cobban, S. (1991), *Farmers wife*, The Mains. Gartly, Huntly, Aberdeenshire.

Cultural Strategy for Scotland, (2000), Scottish Executive.

Cooper, R. (1994) *Assessment Issues in Research Design*, The Robert Gordon University, Aberdeen.

Dladla, J. (1995) *Capturing The Past*, McGregor Museum Kimberly .South Africa.

Denzin, N. & Lincoln, Y. (1994), *Landscape of Qualitative Research, Research Design*, Sage, London.

Denzin, N. & Lincoln, Y. (1998), *Landscape of Qualitative Research, Theories and Issues*, Sage, London.

- Fenton, A. (1985), *The shape of the past. 1. Essays in Scottish Ethnology*, John Donald, Edinburgh.
- Fink, A. (1995), *How to Sample in Surveys*, Sage, London.
- Fladmark, J. E. (1994), *The Wealth of a Nation*, The Robert Gordon University, Scotland.
- Fowler, P. J. (1989), Heritage A Post Modern Perspective, *Heritage Interpretation*, ed. Uzzell, D. Belhaven, London.
- Giddens, A. (1990), *The Consequences of Modernity*, Polity Press, London.
- Giddens, A. (1995), *Sociology*. Polity Press, London.
- Goodyear, J. R. (1971), *Qualitative Research Studies, in The Effective Use of market Research*, Stalpless Press, London.
- Hannabuss, S. (2000), *Postmodernism and the Heritage Experience*, *Library Management*, Vol 20 pages 295-302 MCB University Press, London.
- Harvey, D.C. (2001), *Heritage Pasts and Heritage Presents: temporality, meaning and the scope of heritage studies*. *International Journal of Heritage Studies*, Vol 7, p 319-338.
- Hart, C. (1998) *Doing a Literature Review*, Sage, London
- Hewison, R. (1987), *The Heritage Industry, Britain in a Climate of Change*, Methuen, London.
- Hobbs, R. (1998), *Teaching with and about film and television*. *Journal of Management Development* Vol 17 pages 259-272 MCB University Press, London.
- Jenkinson P. 1989, *Material Culture, peoples History and Populism*. *Heritage Visitor Attractions*, Sage, London
- Jolliffe, L. and Baum, T. (2000), *Tourism and heritage relationships*, ed Robertson. *Global National and Regional perspectives*. From conference Reflections on International Tourism at Sheffield University.
- Johnson, N. 1999, *Farming the past*, *Political Geography*. Science Direct. *Data base*. (vol 18 Issue 1 p 40-53)
- Johnston, et al. (1999) *Theory Testing Using Case Studies in Business to Business Research*, Industrial Marketing Management, London.

Johansen. T. 2001. *Preservation of AVA heritage; Strategies of development of audio-visual archives*. Library Review Vol. 50 No 7/8 2001 pp 417-420.MCB University Press.

Kay. B. (1986), *Scots the Mither Tongue*, Mainstream, Edinburgh.

Kay. B. (1995), Mair Licht on the Mither Tongue, *Sharing the Earth* , ed Fladmark, J. M. Donhead, London.

Knight. P. (2002), *Small Scale Research*, Sage, London.

Larkham. P. J. (1995), Heritage as Planned and Conserved, ed. Herbert. D. T. *Heritage Tourism and Society*, London, Mansell. p 85

Lowenthal. D. (1995), *The Past is a Foreign Country*, University Press, Cambridge.

McArthur. C.(1983), Scotch Reels and Fater, Cencrastus, 11 Scottish Affairs Vol 9

McBain. G. (1990), *Farmer*, Newton of the Cabrach, Lower Cabrach, Aberdeenshire.

McClure. D. (1988), *Why Scots Matters*, Saltire Society. Tillycountry.

McCrone, D. and Morris, A. and Kiely, R. (1999), *Scotland -the Brand The making of Scottish Heritage*. Polygon, Edinburgh.

Oregan, T. (1990), *Communication and Tradition*, The Australian Journal of Media and Culture vol 3 no 2

Pink. S. (2001), *Doing Visual Ethnography*, Sage, London.

Puljar, B. (1999), *The impact of Filming on a Local Custom*, Institute of Ethnology and Folk Lore research Zagreb

Richardson. L. (1996), *The Landscape of Qualitative Research*, Methods of Psychology and Social Sciences, British Psychological Society, Leicester.

Riddel. B. (1998), *Stationmaster*, Kintore Station, Kintore, Aberdeenshire.

Scottish Executive. ( 2000) *Scottish Cultural Strategy*, Scottish Executive, Edinburgh.

Silverman,D. (1993), *Interpreting Qualitative Data: Methods of Analysing Talk, Text and Interaction*. Sage, London.

Simpson. J. (1989), *Blacksmith*, Redhill Smiddy, Cullerlie, Aberdeenshire.

- Smith. D. (1987), *Farmer*, Burlley Farm, Garlogie, Aberdeenshire.
- Smout. T. C. and Wood, S. (1990), *Scottish Voices 1745-1960*, Collins, London.
- Sprott. G. (1995), *Farming*, National Museums Scotland. Edinburgh.**
- Swarbrooke, J.(2000), Museums Theme Parks of the Third Millennium, ed Robertson. *Global National and Regional perspectives*. From conference Reflections on International Tourism at Sheffield University.
- Tamara, R. 1988 *Folklore Art as a Cultural Attraction in Hungarian Tourism*. Atlas conference Crete.
- Tourism Strategy for Scotland, (2000), Scottish Executive, Edinburgh.**
- Urry. J. (1990), *The Tourist Gaze Leisure and Travel in Contemporary Studies*, Sage, London.
- Watson, S. (2000), Theorising Heritage Tourism, ed Robertson. *Global National and Regional perspectives*. From conference Reflections on International Tourism at Sheffield University.
- Wright. P. (1985), *On Living in the Old Country, The National Past in Contemporary Britain*, Verso, London.
- Yin, R.K. (1994), 2<sup>nd</sup> edition, *Case Study Research: Design and Methods*, Sage, California.

### **Web based references**

URL:<http://www.scrc.ac.uk/spotlight/spotlight72.html> Plowman. L., 2001 *Using Video for Observing Interaction in the Classroom*. The Scottish Council for research in Education, (accessed, 24.5.01)

**URL:<http://www.scrc.ac.uk/spotlight/spotlight45.html> Bowman. M., 2001 *Using Video in Research*. The Scottish Council for research in Education, (accessed, 14.6.02)**

**Bowman. M. 2000 *Using Video in Research*, Scottish Council for Research in Education URL:<http://www.scrc.ac.uk/spotlight/spotlight45.html>. (accessed, 26.10.01).**

URL:<http://www.ancestralscotland.com> (accessed, 16.8.02)

URL: <http://www.castleandwhisky.com/> (accessed, 3.5.01)

URL: <http://www.scottishheritage.co.uk> (accessed, 28.4.02)

URL: <http://www.scotexchange.netancestraltourism> (accessed, 12.02.03)

URL: <http://www.visitscotland.com/> (accessed, 7.4.02)

## **APPENDIX 14**

### **THE CONTENT OF THE VIDEO ARCHIVE; A RESEARCH REPOSITORY**

**Circa 1890s- 2003**

Please find a listing of topic carriers showing the scope and range of heritage/historic research video data.

#### **CATEGORY ONE. AGRICULTURE**

This category provides the viewer with an in-site into what farming was like before intensive specialist farming techniques were introduced. The type of farming which took place up to the mid 1900s was classed as mixed. This was where each farm kept a mixed selection of stock including cattle sheep pig's poultry and of course used the Clydesdale horse as the means of power on the farm. The communication was done on foot bicycle or by pony and trap. There was a strict crop rotation called the seven-year shift, which rotated crops on land in a regular sequence so that the land would yield and produce and also rest. Changed days now. Perhaps farming will need to re appraise how the mixed rural farming system operated to produce safe wholesome foods. It is clear that today's farming techniques have reached crises point. The material in this section could be an accurate reference for new strategic outlooks in farming.

**1.Hay making (pre tractor techniques), using labour and the Clydesdale horse.** See how this vital crop was managed in a labour intensive situation. The processes and skills are captured of a by gone era prior to intensive crop management and mechanical input.

**2.Harvesting, featuring the sickle, scythe the reaper, the binder and the combine.** This provides a progression of technology through time from biblical times to today.

**3.Ploughing and planting, feature the horseman and his pair.** This shows all the tasks performed by the Clydesdale horse and the skilled men who worked them.

**4.Traditional byre and stock husbandry.** Prior to intensive stock management on farms each farm and croft had its own byre where the cattle were tied up in their stalls all winter. "Deeing the byre" was a significant and skilful task.

**5.Farm cheese, butter and honey production.** This shows how most farms in the 1930s were also a production plant for by products of its own production.

**6.The role history and impact of the Clydesdale horse.** This breed of horse used in farming is 200 years old this development and the contribution it has made over that time is charted.

**7.Threshing techniques featuring Steam engine, Barn mill, Travelling mill, Flail and Combine.** Take a glimpse into how technology and its application and consequences have impacted on farming.

**8.The work of the crofter, featuring, hoeing neeps, casting peat and building the stack, the importance of water, crop rotation, power sources about the croft.**

**9.Land reclamation, trenching of virgin land, the ridge and furrow system, the twelve oxen plough, the enclosure system, drainage and dyking.** Understand how when and why the ridge and furrow systems was replaced by the enclosure of land. See at first hand how baron land was brought in to cultivation

**10.The modern day agricultural improvers.** The agri industry is always involved in development and improvements. Today's improvers need to be recognised, and identified, for their view on improvements within the industry.

**11.New breeds and Technology.** How the role of internationalism and the global economy have impacted on farming stock and its management.

**12.The farm roup.** This sale of farmers "lock stock and barrel" has been practised for generations. Capture the emotion the preparation and the reasons and the actual event. With the small farms now almost totally sold and amalgamated these events are almost extinct. See how several generations of the same family finally had to sell all their cherished items of family, farming and personal significance. Some of these old remnants are sold as collector's pieces with buyers coming from hundreds of miles for such materials. This is a good example of the displacement of our material culture.

**13.The "clocker" and chickens at foot and the brooder.**

This hatching of the farmers/crofters own chickens through the natural process of fertilisation brooding and rearing of stock was the only method available prior to intensive poultry farming.

**14.The importance of the midden.** Artificial fertilisers are a modern concept in farming. Farmers and crofters used organic in house forms of fertiliser in the form of stock dung and straw bedding. This was a valuable asset. Find out how this was optimised.

**15.Tattie picking and dressing techniques.** This was a main crop on most farms. See how labour intensive processes were used. The children had "Tattie Holidays" as part of the school calendar up to the 1950s. Find out how the tatties were stored and then graded on each farm.



**16.The last sale at Belmont mart and the first sale at Thainstone mart, now one of Scotland's largest auction market.** Listen to the views of old farmers when faced with the prospect of a brand new market place. The tradition of going to the town to the mart was significant not just for the farmer, but for the whole family.

**17.Tractors over time.** What were the famous makes and what impact did they make.

**18.Poultry including the hen's pot.** This process was a feature of farm/croft life and shows how all waste products were utilised safely into the food chain. The hens loved the POTS contents. See the original free-range hen strutting about.

**19.The local agricultural shows.** The life cycle of show the events and the significance of such events in the local progression of an industry. The area skills showcase. It was also a major event in the rural calendar.

**20.The tools of the Byre.** What they were and how they were used.

**21.Set-a-side and incentives.** The motives for such incentives lesson learning. Land almost being returned to the wild. What would the men who broke in the land with their sweat of their brow think?

**22.Bothy hairdressing techniques.** This is another instance of self-sufficiency of the rural economy. Most individuals made a positive contribution to the community ethos. Interdependence was essential.

**23.Milking the cow technologies.** See the hand milking through byre machine milking to robotic intensive milking processes.

**24. Filling the chaff bed.** The linkage between the processes of farming with the process of housekeeping. One of the most comfortable beds available to man was the Chaff bed. See how the mattress was produced for this.

**25. Thatching the rucks.** Why this process was essential and how it was done, another mark of professional pride.

**26. The Horse and the cow as a working team.** Find out why this had to happen and how it was done.

**27. A lifetime working with Aberdeen and Northern Marts.** Accounts of market closures and the impact for the communities and an industry

**28. The possible impact of BSE on the farmer as the first news broke.** The prospects for the cattle industry as the news breaks

## **CATEGORY TWO. TRADES AND SKILLS**

The rural economy existed almost as a self-sufficient one up to the mid 1900s. Each community had its own meal mill, taylor, saddler, jeweller, blacksmith, joiner, grocer, butcher, souter, policeman, school, kirk and fishmonger etc. This interdependency created a close community spirit and bonding. The community took pride in its self-regulatory control mechanisms and looked after its own requirements for the mutual benefit of all its members. All its members lived and worked in its geographic position and as a result shared the good and bad times. Busy periods were common to all and economies of scale were applied to task when appropriate. Celebrations were shared as was the entertainment and the routine of visiting within the community.

**1.The work of an old-fashioned country grocer, tracing over 50 years of retailing.** How the rural grocer served the community with a comprehensive personal service.

**2.The traditional rural trades Blacksmith, Souter, Joiner, Saddler and Mole catcher.** The techniques of this highly skilled practitioner who were true craftsmen.

**3.The skill competitions of the past,** featuring ruck building, hoeing matches, stock exhibiting, ploughing matches and domestic competitions. Find out how skills were perceived as a status symbol within the workforce and experience this pride in the job.

**4.The history of legalised whisky industry.** When it all started as a legal industry.

**5.History of papermaking.** The past techniques involved in a multi national product resourced labour intensive industry.

**6.The development of the motor industry.** How the North East moved into the "new" car market no longer was a second hand car the norm. This feature captures the economic and wealth of the population.

**7.The history of quarrying.** One of Aberdeenshire's most famous industries as it operated through time.

**8 .The thatching technique.** The skills of the Thatcher, the product and the finished task.

**9.The gilding trade.** The art of gold gilding as a feature of internal decoration.

**10 The work of the trapper.** The rabbit trapper working the ferret and the bag nets. A necessity for rural survival in the hungry 1930s

**11.The packman trader.** This travelling retail salesman travelling his round of country customers bringing them new and used commodities plus his "crack"

**12.Lighting through the years.** From the rush lamp to the electric lighting each stage a major improvement bringing great opportunities to our ancestors. The movement from self-sufficiency to technology.

**13.The Coopie (Co-operative Society) its history and life.** How this institution existed and performed its service and the diversity of skill, which it held.

**14.Bodging, early wood turning.** The art of woodturning using the natural environment and manpower

**15.Bee Keeping.** How the bees were looked after and how the honey was extracted.

**16.The whinn mill.** The layout and the action of such a piece of machinery and the use of the output of its labour

**17.The work of the woodmen.** How the forests were harvested and why this was a growth industry of the 1940s- 1960s

**18.The spinning process.** See the process from sheep to garment. A cottage industry with potential.

**19.The lighthouse keeper.** The role of the lighthouse keeper and his family. The technology and the closures of the manned lighthouses over time.

**20. The making of the flail.** The skill of the joiner making a flail using the patterns and techniques of a century ago.

**21. The Dowser in action.** The technique of dowsing for water the tools of the trade and the knowledge necessary for this vital requirement.

**22. The nights darning.** The work of the farmer's wife was hard and long even sitting by the fire at night the darning of garments which had been worn through into holes had to be repaired. New garments could not be afforded.

**23. The Crombie woollen mill.** The story of a 200 year old industry its hay day and its demise. A local institution, which enjoyed employee loyalty.

### **CATEGORY THREE. THE EFFECT OF WAR**

The effect of the great wars on the North East was brought to every family. Either through direct loss of its members, hardship caused through loss of labour, or through the pressures which war brought to the very fabric of the society. This section clearly captures aspects of mans inhumanity to man and also provides with the reflective opportunities to review how the lessons of the past can be learned so that mankind can have a common goal of "we are our brothers keeper" and reminds us that " We are aa Jock Tampsons bairns the world ower"

**1. The land army.** The role that women played on the land to secure food out put for survival

**2. The prisoner of war camps.** What it was like from a German prisoner's point of view to be held in a prison camp at Monymusk in Aberdeenshire.

**3. Depleted labour market and the implications in the rural economy.** The need to dig for victory placed huge demands on agriculture and other industries starved of male labour.

**4. Memories of trench warfare of the Battle of the Somme.** The real story of a soldier who experienced this system of warfare. The conditions the futility and the inevitability of the order to die with the words "Over the top"

**3. Memories of a German prisoner of war.** Pre war in Germany. Hitler as a democratically elected saviour, his plan for war, the Hitler youth movement and then the dictator.

**4. The historic castles of Grampian.** Castle country and its architectural history and the story of the estate and its occupants.

**5. The Dragoon Highlanders of the 16-Cent.** See how these men fought their battles for supremacy and how that heritage is maintained.

**6. Building the Burma Road.** The story of a Gordon Highlander who was captured by the Japanese. The inhumanity of war.

#### **CATEGORY FOUR. DOMESTIC TECHNOLOGY AND FOOD**

Today we consider that we live in a highly sophisticated society. When we look back we can also see how sophisticated our ancestors were. Domestic life and technology of the past had a great deal going for it. When employment opportunities were available within ones own district. The provision of domestic norms was things, which were home spun and were improved and developed further through the movement of time. Some of the techniques of this section could have currency within today's society to for example improve the diet of the population through safe simple less refined foods. The time period under research shows how skills were passed down from grandmother to mother and daughter.

**1. Traditional baking using the peat fire and the swie.** See how the rural housewife did her baking and cooking on the open farm fire using the swie to control the heat.

**2. The washday of yesterday.** The wooden tub and the old mangle. The labour intensity of the process of the weekly wash.

**3. Food and Culture.** The milk meal and tattie approach to rural feeding, the appraisal of domestic technology, and food as a unit of currency of employment. Nutritional analysis of past societies diets.

**4. The history of the woman's rural Institute.** How the movement was created its progress, activities, and contribution to society and its present day status.

**5. The role of women in rural society.** The duties performed by the workingwomen in the country, in agriculture, domestic life and the fishing industry.

**6. Staff recruitment techniques.** See how the female kitchen assistant was employed and note her term of employment. The deal was sealed with the transfer of her "arils"

**7. Farm house diet.** See how the diet of the past country folk met all their needs and was predominately self provided within the farm or croft.

## **CATEGORY FIVE. CULTURE**

The cultural identity of any society is constantly under pressure of change. Cultural identity has many faces this feature captures many of these faces and places them in a time window, which supported them. Find out about homespun

entertainment created by farm/ rural workers who practised their musical skill after work. They kept the oral tradition alive by passing songs from one generation to the next. The pattern of articulation in rural society was one, which was accepted by all parties. At time this acceptance was through autocratic means and at other times and instances was democratically accepted.

**1.The bothy system and Cotter house.** How the bothy life was for the single men employed. What were the terms of employment and obligations of the cotter men?

**2. Bothy music and entertainment.** Experience the entertainment generated by the talented men and women who could entertain through the oral tradition. The instruments were the melodeon, the mouth organ, the whistle; the Jews harp the voice and the Kist.

**3.The influence of the laird.** The estate system. The laird had absolute power over his tenants and the estate was governed through the acceptance of the estate rules.

**4.The feeing system for the kitchie deem and the employee.** Local feeing (employment) markets were common within rural settings when up to 5,000 people would be at such an event. These events were held twice per year just before the two term dates. See how employment took place within each district.

**5.The causes and effects of demographic changes.** There is nothing new about population shifts and incomers to a community. The impact of the quarrying, papermill and the itinerate causal workers who travelled the country looking for work

**6.The history of Scot Skinner the famous fiddler and composer.** Find out about the man his music and his life's work.



**7.The local Bobby.( Policeman).** What was the role of the local policeman in the containment of crime and what were the criminal tendencies at that time?

**8.The Gordon Highlanders the regions regiment.** Find out the regiment's history and meet some of its members. This regiment is the local regiment of the North East of Scotland. See how the Gordon's campaign was handled.

**9.The growth in the demand for housing stock, and industrial premises.** When did the housing boom start and why who were the leaders in this development meet Stewart Milne now one of Scotland's major house builders.

**10.The Doric dialect of the North East.** One of the cultural icons of the North East of Scotland is its rich Doric dialect. This dialect is part of the Scots language and the users clearly articulate its use. It has been around for many generations and its use can be captured through this unique research into everyday life and work.

**11.The music and art festivals of the region.** How the cultural identity is being preserved through events, which are major tourist attractions. This video footage can be utilised as commodities of tourism retail showing our inherited cultural uniqueness.

**12.The Packman, a past rural trading process.** Find out about the role the packman played in bringing goods to the rural community prior to the motorised traders. The last packman who walked the north east was in 1954.

**13.The impact of higher purchase on consumer behaviour.** What this financial concept did for the local economy and when.

**14.Money before decimalisation.** The pound shillings and pence currency

**15. The stone circles of the region.** Grampian region has one of the world's most prolific spread of stone circles. Find out about the people who erected them. Speculate as to the meanings and role that they were designed to facilitate. Become involved in the folk lore associated with them and make your own mind up as to the belief of our ancestors.

**16. Aberdeens famous people.** Meet some of Aberdeen's famous people and find out what made them famous.

**17. Photographs, fashions and postcards.** What can be gathered from the past through everyday items of consumer demand? Why fashion was of a particular type and why the fashion changed. E.g. the whaling industry was intimately involved in ladies fashion goods through the provision of bones for their corsets. Once these fashion goods were no longer in fashion the ripple effect was significant. Marvel at the people who had the insight to capture personalised postcards.

**18. Musical contributions.** Meet the early musicians who travelled the country halls to entertain the dancers prior to amplification and motorised transport. The cinema was also a venue for the musician's talents in accompanying the silent movies.

**19. The tinker and the travelling people of the region.** Find out about the proud origins of the travelling people from Stanley Robertson one of the last travellers to walk the district. What were their talents and contribution to society? When did their contribution become threatened and what was the outcome. How then has modern day interest in them developed and what is done to capture their past?

**20. Celebration of the national Bard.** The Burns supper and the Burns influence from a North Easts perspective.

**21. Aikie Brae horse fair.** This was the premier horse fair of the North East with up to 15,000 horses being traded. Identify the significance of the horse as a source of draught power, speed and status within all sectors of the economy prior to the motor vehicle being dominant. Why then has this event become a tourist event today? Why are people interested in many aspects of their past, could be a challenge to the so-called consumer society of today. Is there a craving for the simple life style?

**22. The civic history of Aberdeen city.** Find out about the city of Aberdeen's civic past.

**23. Local government process.** Get an insiders view of local government reorganisation prior to the event from the convenor of Aberdeenshire Council from Convenor Middleton.

**24. The role of the Lord provost of Aberdeen.** Meet the provost James Wyness and see for yourself the inside story of the role of Provost.

**25. J,C Murray and other local bards.** This poet from Alford has made a huge contribution to North East Culture as an exile from his own North East. Could his view of his local area be inspired through the realisation of what all is good about our own area. Perhaps he reinforces the need for us to really appreciate what we have and cherish this in the form of cultural pride.

**26. The Castle culture.** Grampian is one of the worlds leading locations for castles. Find out about them today and get an insight into how they articulated long before they were a tourist attraction. The upstairs was certainly much different from conditions down stairs in the staff's quarters. Some of Scotland key rulers used the castles in Grampian as their own.

**27. The impact of the Romans.** See how the North East has always had incomers when the Romans built marching camps and conquered the natives. Be amazed at how their marching routes through Scotland were supplied through a network of boats along the coasts.

**28. The Roman camp at Kintore.** Get your hands dirty with the archaeologist on the site of a Roman Camp at Kintore. See for your self how the Romans articulated. See a roman group of soldiers at their camp.

**29. Heritage collections of the North East and the story they tell.** See how certain local collectors have amassed their cultural identity over a period of time, which enables us the privilege of gaining an understanding of how our ancestors lived and worked. Sadly there are fewer collections of the north East rural identity surviving. Our cultural identity is now becoming features of collections out with the area and they will never return to their native locations. This is further evidence of the loss of cultural identity which society inflicts on itself. Each one of these items tell a societal story which is important to remember. This research is one mans attempt to secure cultural identity prior to these collections being sold. Be at the ringside and find out what collectors are willing to pay for a hitherto everyday piece of machinery. E.g. the seat off a horse drawn mower.

## **CATEGORY SIX. COMMUNICATIONS**

Communication networks, which made provision for the movement of people and goods, has seen many stages of its developments. Each revolutionary development was as dynamic as its successor. The support that each network required showed the relationships which change always has. This big picture of change seen from a backward glance can be a lesson drawing exercise for future projections.

**1.The tollhouse and the early turnpike system.** The toll system of collecting road fees was a prolific feature of the North East Toll houses were built every 7-

10 miles. The shape of the house and the features of the toll bar are all explained. See some of the best examples of the old tollhouses and its accessories.

**2.Droving roads and stories of these men.** Drovers gathered cattle from the North East and drove the cattle long distances down to the markets of Lothian and the Borders prior to winter months. Find out the routes used and how they served their community.

**3.Horse power, the gig, spring traps stagecoach.** See for yourself various modes of horsepower as used within pre motorised society. The horse made a vital contribution to all walks of life. The stagecoach and its operation by major transport companies within the North East. The linkages to road improvements. The mail delivery and passenger movements all tell a networking story of our heritage. Yes there were "Boy racers" in the age of horsepower. So really there is nothing new?

**4. The cherabang, bus and car.** The introduction of motorised transport and the people who used them. The design features and the routes travelled.

**5. Steam Engines .** Their role in industry, haulage and agriculture is clearly articulated. Meet the men who operated these machines, which were state of the art technology of the time. How did you learn to operate the equipment, what items of supply had to be available? See them in operation on a farm doing a threshing process.

**6.Canal systems of the region.** The Aberdeenshire canal was a masterpiece of civil engineering; get the fact behind the task. See how the train superseded the canal and realise the nature of strategic thinking prior to its conception. What it did for the rural economy and how trade was a two-way business. See some of its remaining features.

**6.Modern road building techniques.** The new Kintore bypass and its impact and cost of build.

**7.Railway carriages then and now.** The standard of railway carriages their layout and internal contents. The promotional features included and some of the roles, which they played, post Dr Beechings cuts on railway networks.

**8.Bicycles through the ages and their roles.** Visit one of the last old-fashioned bicycle shops in Scotland and hear for your self about the role the bicycle played as a mode of business and pleasure transport. Be introduced to the brands of bicycle and their characteristics. Find out how to ride a penny-farthing bike. See the promotional enamel signs, which bedecked the shop.

**9.Inverurie Loco works.** This major loco engineering workshop in Inverurie was considered to be one of the country's premier railway workshops in Britain. See some of the remaining memorabilia of this institution and major employer in the area.

**10.125 years of the "Jint"station.** Railway deregulation is nothing new. Aberdeen suffered from two different rail width and passengers had to change stations to continue their journey. Find out about Aberdeen's rail heritage.

**11. The tramcar system in Aberdeen.** Hear for yourself the story of the tramcar from a tram conductor who loved the network. The people the process the heyday and the demise of the trams are included in this feature. See the trams being taken to the Beach in Aberdeen and set alight. The council gave no consideration to the preservation of any of the trams. So what responsibility has today's councils for the security of our heritage today? Today this mistake is seen as monumental.

## **CATEGORY SEVEN. INDUSTRY.**

All sectors of industry have a life cycle, the further we go into modern times the shorter that life cycle usually gets. The industrial base of any region is dependent on the supply and demand equation. Why was the farm dam no longer used to store water to power machines? What led to the demise of 200 years of a major woollen manufacturer? Is there opportunity for returning to a past industrial heritage to gain some insight into today's strategic industrial planning?

**1.The use of waterpower, i.e. the farm dam and the meal mill.** See how water was used as a scarce and powerful commodity within rural society. What form of water networks had to be in place before the optimisation of this power could be harnessed by several users? The researchers own neighbours used the same water supply for four farms, before the water was allowed to flow into the natural watercourse down to the river Don. This feature also shows how the water driven meal mill operated.

**2.The development of the hospitality industry.** See how this sector of the economy developed from the initial requirements of the early drovers. This was followed by packhorse traders, wheeled transport, the royal mail penny black stamp, the coaching and post house network, the influence of the rail network and the motor car. All these developments built on local food production and the influence of the Classical French Culinary art.

**3.Tourism origins and developments.** Aberdeen was seen in the mid 1900s as a premier holiday destination for many fare holidays. Its tourism provision was a leader in its day. The influence made by Queen Victoria and the Spa hotels coupled with the paid holidays and the leisure pursuits of the area made a big contribution to tourism development. The Silver city by the silver sand was a true image reflection since the granite made a clean contrast to the industrial city resident and the miles of clean beach with its beach huts and promenade

entertainment facilities made a huge contribution to Aberdeen's tourism industry. This was augmented by the cheap motorcar family transport. This trend was greatly influenced by the introduction of Mass package holiday provision to sunny climates. Tourism in the north East has never regained its original position as a premier destination.

**4.The history of the woollen Industry.** From a cottage beginning to the last production run of the Crombie Mill and its ultimate closure. Get the whole story of the mill at Crombie and its predecessor from loyal employees who loved the mill and its life. Find out the entire fascinating process of the industry its production processes, plant and impact as a world leader and an employer. Identify with its key products and recognise why it became a causality of synthetic fabrics. The entire life cycle of a major industry is captured in this feature. This is a lesson-drawing feature of product life cycle.

**5.The post office and the mail system.** Get the story of the post office from one of its most loyal workers. When it started where were the buildings within Aberdeen, how the mail horse drawn coaches operated, what led to the growth of mail delivery, and what coping strategies were introduced. Highway robbery was a feature of mail transportation and steps were taken to protect the mail. Get the comments from the last postmaster of a rural post office as his dated post office was being closed and all services relocated on his retirement.

**6.Fishing industry, past and present.** The fishing industry for the North East was a major sector within the economy. Chart the developments of this industry from the sailboat, steamboat to the trawler system. Find out how a fishing community articulated and all the tasks associated with it. What are the superstitions of the sector? What role women played in the herring trade when the fisher quines travelled the UK following the herring shoals at sea working at the Farlings gutting and packaging herring in all types of severe weather during the winter months. Their story is vividly told. Visit Peterhead harbour in 2001 and see



the fleet all tied up because they have been forced into catching haddock, which are young stock. 90% of their catch has to be thrown back to sea because they are too small. This government policy is not working. The industry faces another crises.

**7.The impact of the motor trade.** How the developments in the rural economy had a spin off benefit for the motor trade and customer choice and provision. However what were the cause and the effect?

**8.The Garlogie Mill.** This early weaving mill was one of the first to generate its own electricity and was a growth sector of the local economy.

**9.Footdee and its past Fisher folk.** The story of fishing folk in the hamlet of Aberdeen called Fittie. This ex resident's account looks at generations of Fitties fishing folk. The architecture of this location is strongly featured also. See the old fashioned washhouses of the residents.

**10. The story of Gordon's of Alford a rural retailer** who was years ahead in retail distribution. See how this rural business recognised a niche in the retail trade and met that need through travelling road shows of fashion and goods. The product was brought to the market place through promotional influence. Travel with the early Gordon's Vans to many parts of Scotland. This feature highlights the innovative ideas, which were common within each community.

## **CATEGORY EIGHT. EDUCATION**

The fascinating history of education from pre compulsory system to the modern ethos in the year 2000 has seen many models being applied. Each of these models were considered the best system to use. This can always be appraised like most things through a comparative study. You can make that study by joining a class in

1940 and a class of primary children in 2000. Both sets of staff are representing best practice of the day and results were achieved by both systems. Which one is correct?

**1.The history of Scottish education.** Hear the history first hand from one of Aberdeenshire's most knowledgeable Directors of Education Mr James Michie. This account is one of the most comprehensive coverage of Scottish Education of the time and illustrates the dynamic changes, which took place within educational thinking. Spend some time in a country school of the 1940s and appreciate the role of the head mistress.

**2.What a typical country and town school of the thirties was like.** See how a typical city school was like and look at the contents design and educational systems of learning.

**3.The history RGC, RGIT, RGU.** This account of one Famous Educational Institution is articulated by the Principal Mr David Kennedy. The changes were driven by the current environment of the time to produce educational output to fit industry needs. Hear also in this unique interview how RGIT moved into a University status through the initiatives of Principal Kennedy. Find out how the Robert Gordon University is developing education and buildings to take it into another new and exciting educational direction utilising online delivery systems.

**4. RGU's first Honorary Degrees the Provost and the Convenor.** This features the very first honorary degrees to both the city and shire of Aberdeen through the award to the Lord Provost and the Convenor. This historic ceremony is a key part in the Robert Gordon Universities corporate identity.

**5. Education in the year 2000.** This captures how primary education takes place within Kintore School in the Millennium year. This record of rural education can be used as an accurate picture in time and can be a good reference point.

## **CATEGORY NINE. LEISURE AND RECREATION**

This feature of society is considered to be a modern day phenomena. When we look back over 100 years we can clearly identify a trend through time. Aberdeen was seen as the Mecca for holidaymakers from Glasgow. Our beach with its promenade entertainment strip the city with its many cinemas and roller skating halls, the Tivoli with its star attractions all tell a story of leisure and recreation as being a social need within any time window.

**1. The developments of leisure and recreation.** Many aspect of a past leisure activity is presented here from seaside holidays to the use of the bicycle. From a trip to the beach to a run in a cherabang.

**2. The famous athletes of the highland games, i.e. Donald Dinnie and the Dinnie stones.** This athlete is one of the world's top athlete he competed in many events and he had a coat made which hung all his medals. No other contemporary athlete to date has won more medals than this man. Sadly he died destitute but his lifting prowess, which say him carry two large stones across a bridge, which he was building, still remains unbeaten. Find out about the significance of these part time athletes and their place in the world record books.

**3. The skill competitions of the past rural society, featuring ruck building, hoeing matches, stock judging, ploughing matches.** Event like the above were seen as spectator sports also. In the early 1900s there was 15,000 people at a ploughing match near Inverurie in Aberdeenshire. All these people cam by foot bicycle or on horse transport to admire these champions of their skill.

**4.The interest in the past.** Through this research the author has established that each generation spends time reflecting on the past, usually with rose coloured spectacles. Each generation thinking that they have seen the best of things. This strong affinity with the past is therefore a key factor in human interface with society. There is no doubt that lesson learning can be gained through this reflective approach.

**5.The health spas of yesteryear.** Queen Victoria and her generation saw health spas as being essential elements of social indulgence. This trend helped to develop Hotels such as the Pannach Wells. The water from these spas was seen as being good for health. The bottling of spring water today is seen as being more pure than tap water. Can aspects of the past lead to economic opportunity today?

**6.Old public houses and their origins.** Identify key developmental factors in rural and city public houses. These developed through minimal provision on "special days" e.g. fairs, rent payment days. They also developed to serve the new customer requirements. E.G. The stage coach traveller. The commercial trader. The local resident at market day.

**7.Cinematography.** Capture one of the last rural picture house in operation. The Victoria in Inverurie. Marvel at the décor, find out about the silent movies, the talkies and the demise to multi plex screens. See the equipment used and understand the developments of that sector of the leisure trade.

**8.Tivolie entertainers.** The Tivolie Theatre in Aberdeen. The variety shows of the past producers of famous local artists, and the attraction for famous world performers.

**9.The modern budget hotels.** The building of a new type of modern hotel geared toward the budget market. The effect of this on the hotel trade within the city of

Aberdeen. This features the opening of one of the first such hotels in Aberdeen. The Speedbird at the airport.

**10. Modern tourist provision, bonny Scotland as a tourist destination with culture.** The mood of the nation re tourism and cultural pride. This research holds a great deal of material, which can help to educate present and future academics and professionals about a past cultural identity. The new Tourism Strategy 2000 is evidence that culture and heritage is one aspect of differentiation, which the North East can present to contemporary tourists.

## **CATEGORY TEN. RELIGION**

The conflict which religion brings within today's society worldwide has been mirrored in Scotland recent past. Why did most villages have a free Kirk and an established Kirk? See for yourself how a service was conducted in one of the North East's oldest Kirk with its laird's laft, presenter's role, the soil floor and the collection ladles. How is religion carried out in the year 2000.

**1. The role religion played.** Featuring the free Kirk and the established kirks history in the area. Get an accurate history of religion in the North East and experience a service conducted in Glen Bucket Kirk with its dated design and operational procedures. See the dirt floor, the laird's stall, the collecting ladles and the role, which the Presenter played in leading the singing unaccompanied.

**2. Religion in 2000.** Join the congregation in Kintore church in the millennium year and find out how contemporary religion was practiced.

## **CATEGORY ELEVEN. ARCHITECTURE**

Architecture can tell us a great deal about the period, the people, the processes of life and work and the divide within society. Every feature captured here helps viewer to visualise how our ancestors articulated with their buildings. Some links

have gone and are only captured in this archive but some remain as monuments to or of the past.

**1.Architectural features of rural/ agricultural/ industrial/public and private buildings.** See the functionality, purpose and style of past buildings. See how process and design were linked and recognise common design identities. E.G. The U shaped farm steadings.

**2.Castles of the area.** Walk through the castles and see their design features and marvel at the detail and extravagance. Reflect on the Haves and the Have nots, which design styles, reflect.

**3.Thatched housing.** Get a picture of how they were build. Date the first introduction of different materials. Identify the skill components of architectural content.

**4.The doos ducat.** This functional building was prolific in rural countryside's. It allowed the Big Houses to have meat all year round. The doves were bread for the table. Meat was not always available all year round. The dove was a cheap form of meat and available all year round.

**5.Old Aberdeen.** The architecture of this part of the city holds many distinctive features of the past architectural style.

**6.Brig O Balgownie.** This is one of the early crossings of the river Don and has a settlement associated with the past activity of this busy point of access to the city.

**7.The early coaching Inns.** The style of these buildings reflects a past way of communication, which originally catered for the horse then the passengers. Their key locations represented early routes of travel.

**8.The mill town.** This small grouping of buildings shows the layout and architectural details associated with a meal mill. The buildings include the actual mill, the owner's house and the workers humble abodes. This footage highlights the outside toilet which had a speedy flow of water diverted under toilet seat so that all the sewage was taken away by running water.

**9.Over two hundred rural buildings painted by local artist over the past 30 years.**

This feature is perhaps the only one of its kind, which captures architectural buildings, living, industrial and farming in the city and shire locations. Many of these buildings have been the victims of the bulldozer and as a result their identity has been lost for good. The water paintings provide us with clear detail of a genre of the past.

**10. The illicit still (secret location)** This old still can be seen in its almost ruined condition. However there is valuable comment from a man who knew of its operation during the mid 1900s. Its story holds many aspects of a past way of life.

## **CATEGORY TWELVE. INDUSTRIAL ARCHAEOLOGY**

Supply and demand factors have ruled societies since time immemorial. Looking within this category we can find examples of both of these criteria working to decide which have short or long life cycles.

**1.Woolen Industry.** The Crombie mill story 200 years of the industry in Aberdeen

**2.Paper Industry.** Take a trip around Tait's paper mill in Inverurie. Find out how paper was made and where its raw materials were sourced, handled and processed.

**3.Joinery Industry.** Two examples of the old joiners shop and the tasks, which the joiner performed for the community. Hear an 85-year-old joiner tell his story of the past.

**4.Blacksmith. Industry.** This feature captures the skill and engineering competence of a man who had the expertise within his hands and eye. His expertise could produce identical horseshoes without using a measurement tool. The affinity with the horse the metal and the forge all are important to this highly skilled member of the community. The story of the blacksmiths shop as a meeting place for most men in the district.

**5.Foundry Industry.** This once prolific industry found in Aberdeen is captured prior to the demolition of the premises. Included in the footage are the internal layout of the foundry, the patters and moulds of engineering requirement of the late 1800s

**6. The fishing industry, as above**

**7. Farming through the ages.** This looks at farming from 1890s to today.

## **CATEGORY THIRTEEN. ENVIRONMENT**

Modern day farming is questioning its role, traditional fishing is also in crisis, and environment is constantly in conflict with its inhabitants. Science and technology have made giant leaps through the years it is a pity that we cannot cherry pick the best options. Looking back to the past can offer us some models for sustainability and greater harmony between man and his environment.

**1.Early maps of the area.** This fascinating footage helps us to understand the changes over time. It highlights sites of significance. Including the gallows hill, the drove roads, the canal, the killing house etc.



**2. Street parades.** The celebration of special events.

**3. Mary Queen of Scots Sofa.** This captures a piece of folk history. Legend has it that this sofa carved out of a huge rock on a hill was the place where Mary Queen of Scots sat and watched her clansmen fight and win an important battle some two miles away.

**4. The Royal Deeside connections.** Take a trip around Royal Deeside, including Balmoral castle, see the royal influence first introduced by Queen Victoria.

**5. The Meal and Ale.** Join in with this significant celebration in the farm barn, of the harvest being completed. All the neighbours join in the music, food, dancing drinking and homespun entertainment. A typical annual event held at different farms within the neighbourhood. Find out how to make some fantastic rural food items and of course get the secret of the drink called the "Meal and Ale"

**6. Country Fashions.** Look back at examples of fashion through the years.

**7. Superstitions. The hairst maiden, the Clayak sheaf, the Rowan branch.** The power of superstition was strong within the rural population. The need to respect generations of handed down superstitions was essential to ensure good luck, good harvest and fertility. Feel for yourself the power of such an account.

**8. Country theme parks.** Look at contemporary visitor attractions featuring the past.

**9. Comparative studies from yester year.** The evaluation of various aspects of the past with modern developments