

Living Culture and Tourism in Scotland



I can't think of anything that excites a greater sense of childlike wonder than to be in a country where you are ignorant of almost everything.

Bill Bryson

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Executive Summary

Scotland is notable for the richness and diversity of its intangible cultural heritage (ICH) or 'living culture'. This type of cultural heritage, for which UNESCO created the 2003 *Convention for the Safeguarding of Intangible Cultural Heritage*, encompasses the living traditions of the nation and of communities or groups within the nation. Such traditions are cultural expressions inherited by groups and communities from their ancestors and which are, in turn, transmitted to their descendants.

The present project grew out of the need to identify best practice in exploiting the potential of locally based living culture to add value to the cultural tourism offer across Scotland while also working to safeguard these forms of cultural heritage. There was a particular focus within this study on traditional music and storytelling, for the pragmatic expedient that this was both easily accessible and manageable within the timeframe.

The aim of this project was to create an integrated strategy for enhancing the tourist experience of living culture (e.g. traditional music, storytelling) within Scotland while safeguarding its continuing development. In order to realise this aim, research was carried out within four geographically and thematically diverse case study areas.

These case studies of Angus and Dundee, Inverclyde, Portsoy and the Banffshire Coast, and the Uists reflected the variety of Scotland's economy, society and geography as well as targeting different types of destination and visitor experiences – convention and conference visitors, cruise-ship passengers, festival visitors, and independent travellers. A thorough examination of secondary resources,

including academic and policy reports, was combined with empirical fieldwork in the form of semi-structured interviews and workshops.

The conclusions of this research were that:

- living culture is not currently promoted sufficiently within the case study area tourism frameworks;
- the great majority of interviewed stakeholders are in favour of linking living culture and tourism;
- there appears to be a significant opportunity in Scotland, grounded in the available resources and demand, to create new tourism experiences for visitors, based on living culture;
- however, there is a reciprocal failure of communication and mutual lack of understanding on the part of the cultural and tourism sectors.

The major recommendations were that:

- the Dundee and Angus Convention Bureau should undertake an enhanced brokerage role between the cultural practitioners and the tourism operators from the business tourism sector, in order to extend performance opportunities for local traditional musicians and to encourage conference delegates to add on a leisure break, including cultural tourism, in Angus;
- a 'living culture' visitor experience or package based in and managed by the Beacon Arts Centre in Inverclyde should be developed for cruise passengers, involving collaboration between the Beacon Arts Centre, local tourism operators and organisations, cultural practitioners, ground

handling intermediaries and the port authority;

- a part-time (initially) dedicated administrator should be appointed at the Scottish Traditional Boat Festival's Salmon Bothy to assist in the creation of new cultural tourism experiences, working in partnership with the Banffshire Coast Tourism Partnership, to involve other locations along the coast, as well as to consolidate the success of existing provision; and
- a pilot September 'Hebfest' project should be developed through collaboration between local cultural practitioners (particularly Ceòlas) and tourism operators, and held in various venues across the islands, including Taigh Chearsabhagh.

Dundee and Inverclyde represent two de-industrialised locations that are searching for new forms of economic development. Both areas have strong cultural resources and established tourism networks but with limited cooperation between the two sectors. Each destination needs to focus on its particular strengths (cruise tourism,

business tourism) and establish a sustainable model that will incorporate its living heritage into tourism experiences and maintain cultural practices. While tourism can provide a useful and alternative method for showcasing and safeguarding living culture, all those who come in contact with these valuable, but fragile, cultural practices have a primary responsibility to ensure that they continue to be looked after and passed on to future generations.

The Banffshire coast and the Uists possess strong cultural resources but need to have local support for new initiatives. Finding someone, or an organisation, to coordinate efforts to link culture and tourism is essential. Formalising local networks to promote living culture and share information remains a further requirement of growth in these two locations. While tourism can provide a useful and alternative method for showcasing and safeguarding living culture, all those who come in contact with these valuable, but fragile, cultural practices have a responsibility to ensure that they continue to be looked after and passed on to future generations.



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The ICH Initiative

'Cultural heritage' exists beyond the traditional 'homes' of culture, such as museums, galleries, monuments and historic buildings. Scotland's culture encompasses the living traditions of the nation and of communities or groups within the nation, passed on from generation to generation. This living culture includes all manner of practices, ranging, for instance, from oral expressions and performance arts to crafts and rituals. UNESCO (2003) defines Intangible Cultural Heritage (ICH) as 'the practices, representations, expressions, knowledge, and skills... that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage'.

All developed countries have regions of underdevelopment or industrial decline. Many of these areas also have significant living culture (ICH – we use the terms interchangeably) which is fragile and merits safeguarding. One method of achieving economic recovery in such situations is to encourage cultural tourism, which offers the twin benefits of promoting regional development and safeguarding ICH.

The DC Research study (2012: 70) for Creative Scotland of the economic contribution of the arts and creative industries itself stressed that in Scotland these "generate an additional £280 million GVA [Gross Valued Added] by motivating overnight tourism. This business comes equally from the Heritage and Performing Arts sectors". However, the question remains as to whether it is feasible to market this sometimes fragile and culturally significant living culture in the shape of traditional arts in an outward-facing direction to tourists without the risk of destroying, damaging or diluting it. On the surface, transmitting knowledge and understanding of ICH is about

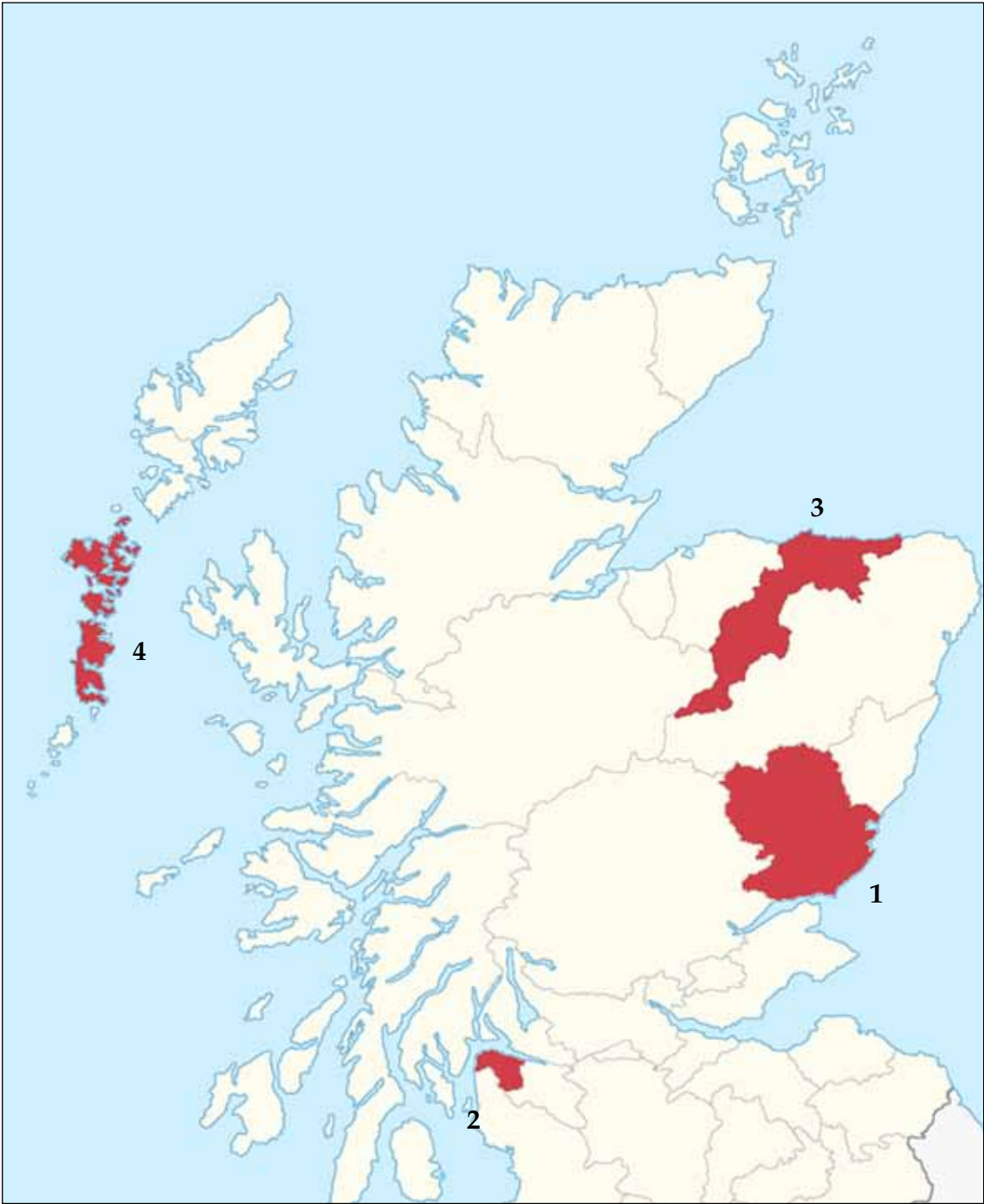
consumption while tourism is about safeguarding. In this respect, the relationship between safeguarding ICH and promoting cultural tourism may be compared with that of protecting the natural environment and promoting ecotourism. In that context, 'responsible tourism' suggests that consumption and conservation are not mutually exclusive.

This present report grew out of the need to identify best practice in exploiting the potential of locally based living culture to add value to the cultural tourism offer across Scotland while also working to safeguard these forms of cultural heritage. *Living Culture and Tourism in Scotland* examines how to strengthen the links between traditional art forms, with a focus on music and storytelling, and the experiences of visitors to Scotland. It examines these challenges in Scotland, but with a view to international practice, and in the context of:

- increasing realisation of collective responsibility for ICH;
- the potential role of tourism in discharging that responsibility; and
- the change in mindset which is a prerequisite for both ICH practitioner and tourism provider alike.

The project was supported by a Steering Group of representatives from Creative Scotland, VisitScotland, Museums Galleries Scotland and the Traditional Music Forum. The research, commissioned by Creative Scotland from ENrich (*Edinburgh Napier Research into Cultural Heritage*), was carried out in 2013. It builds on the team's previous reports: *Scoping and Mapping ICH in Scotland* (2008), *D'Art Report 36: Defining and Mapping ICH* (2009), and *ICH: Living Culture in Scotland* (2011) – all available upon request.

Fig. 1: Map of Scotland showing the distribution of the four case study areas



- 1. Angus and Dundee comprises a post-industrial urban area and its largely rural hinterland.
- 2. Inverclyde formerly depended on shipbuilding and latterly on electronic manufacturing.
- 3. The Banffshire coast has strong maritime, particularly fishing, and agricultural traditions.
- 4. The Uists form part of a peripheral rural, Gaelic-speaking archipelago.

Introduction

The overall aim of the project was to devise an integrated, adaptable strategy for enhancing the tourist's experience of living culture within Scotland. The specific objectives were:

- to offer the means of bolstering regional economies by growing tourism revenues through innovative and enterprising approaches to destination management;
- to provide models for local tourism development and to facilitate creative arts organisations being able to work together collaboratively with cultural practitioners in this task;
- to identify the nature and degree of risk attached to exposing any living culture to outward-facing transaction-based environments; and
- to establish the practicality of providing models for visitor development for tourist organisations, tourism providers and intermediaries to work together inclusively with the traditional arts/living culture practitioner community.

The research plan was executed within four main phases that combined a thorough examination of secondary resources (e.g. academic and 'grey literature', policy reports) with empirical fieldwork (semi-structured interviews, workshops).

Four varied case study areas were selected in consultation with partners including practitioners: Inverclyde (Greenock), Angus and Dundee, Portsoy and the Banffshire Coast, and North and South Uist. Inverclyde offered the opportunity to examine the role of ICH in de-industrialised urban areas while taking advantage of the area's function

as a hub for cruise ships. Dundee also represented an urban centre that had lost much of its traditional industry and was seeking to diversify its economy through cultural and business-linked (conventions and conferences) tourism while Angus constituted a large rural hinterland with strong local traditions in music and storytelling. The Banffshire coast remains largely under-developed in terms of visitor attractions with the exception of the small settlement of Portsoy which hosts the annual Scottish Traditional Boat Festival and cultural activities linked to it. North and South Uist offered the challenges of a peripheral community, marginalised by location and language as part of the remote and rural Gàidhealtachd archipelago that is the Western Isles or Outer Hebrides. Here tourism is dominated by the independent traveller.

It was decided that the ENrich team should concentrate on traditional music and to a lesser extent storytelling, while continuing to acknowledge the wide diversity of living culture within Scotland. Practitioner organisations exist for these art forms: the Traditional Music Forum, the Traditional Music and Song Association of Scotland (TMSA), and the Scottish Storytelling Forum.

A primary aim for data collection was to ensure that representatives from the tourism industry as well as cultural practitioners were consulted. 71 semi-structured interviews, lasting up to 60 minutes, were conducted within the four case study areas. Two follow-up workshops were held in Greenock and Dundee with as wide a range as possible of tourism providers and cultural practitioners invited to attend. Drafts of the final report were circulated widely and feedback sought before the final version was submitted to Creative Scotland.



Fig. 1: Map of Angus showing Dundee



Angus and Dundee

Dundee is a regional and commercial urban centre situated on the banks of the River Tay on the east coast of Scotland. Although over recent decades affected by de-industrialisation (textiles, maritime), the city is now home to a diverse economy. This includes its two universities with international reputations in medical science and in computer games. Angus possesses a large and productive rural hinterland and it has significant attractions for visitors with existing and potential activity-based tourism complementing business tourism in the city. The Dundee and Angus Convention Bureau offers a key 'one-stop shop' for the latter.

Most visitors are from the UK, with Germany, the USA and Canada representing the international countries of origin which produce the largest numbers of visitors. Seasonality of tourism is not considered to be an important issue in Angus. Each destination has a governing body or board responsible for developing the local tourism sector. Both have tourism plans, with culture receiving little attention.

On the whole, most interviewees were in favour of linking their cultural practice with tourism. Some musicians interviewed suggested that linking their practice with tourism would not damage its authenticity if done with integrity. While the majority believed that performing for tourists would help sustain their practice, other musicians expressed a degree of concern.

Overall, a few key challenges were noted by interviewees which included:

- the need for an organisation or individual to facilitate links between the supply and demand sides;
- the ability to allocate the time required to successfully link music and tourism;
- the need to improve information distribution for tourists, particularly within local and regional DMO (Destination Management Organisation) websites; and
- the need for increased promotion in order to attract tourists in the first instance.

Angus represents a rich provision of traditional music and storytelling. Its strong traditional music scene hosts several festivals that feature local music, arts and crafts, as well as other aspects of local and national heritage. Several full-time musicians live in the area and there is a strong level of talent spread across the region. Many musicians perform in organised clubs and network amongst themselves for informal pub sessions.

Dundee represents an opportunity to exploit that provision. Angus already works in partnership with Dundee, through the Dundee and Angus Convention Bureau, to develop the area's potential as a business tourism destination. This represents a unique opportunity for the region as it typically has higher than average visitor spend per capita and can act as a catalyst for tourism investment. A focus on developing the area's potential as a business tourism destination can draw on the significant academic and medical community within the city and related conferences. In 2012, Dundee hosted 226,695 UK delegates and 21,377 international delegates, bringing in a total income of £11,583,975. Social events for delegates included traditional music performances, dancing and ceilidhs.

The V&A development at Dundee, significant new hotel development, and further regeneration of the waterfront area may offer fresh opportunities as might also the growth of Dundee as a port of call for cruise liners. These developments will provide a strong marketing hook and 'reason for visit' to attract domestic and international leisure visitors to the destination.

Issues that have emerged from interviews with tourism stakeholders and a review of the literature include:

- ensuring that clients (business tourists) at conferences get performances they are pleased with;
- ensuring that high-quality, professional musicians understand the audience and can cater to their needs;
- creating art-form 'trails' in Angus for business and the extension of conference visits into prolonged stays;
- reducing the dependence of Angus upon Dundee's business tourism; and
- safeguarding the commitment of Dundee and Angus authorities to developing business tourism through support for the Dundee and Angus Convention Bureau (see also Visit Scotland, 2009: 7).

As business tourism continues to grow in Dundee, there exists significant opportunity for members of the region's

rich traditional music scene to develop partnerships with conference organisers. However, the process by which new performers are recruited would need to be carefully considered, as performers are presently booked through a variety of direct and indirect avenues. Some interviewees suggested having a rotating schedule of performers which is maintained by the professional conference organisers, event management companies or convention. Other stakeholders argued that all issues relating to performers should go through an intermediary organisation that has experience and a specific interest in working with performers.

The second avenue of opportunity to improve the link between local living culture and business tourism exists in the provision of information to conference participants on local performances in Angus and Dundee. This includes not only those performances that happen during the conference but also performances before and after with the expectation that visitors will extend their stay. This added-value activity for conference participants can be initiated and maintained by creating partnerships between conference organisers, local councils, VisitScotland, intermediary entertainment organisations, local music clubs, musicians and venues.

To sum up, there is a significant opportunity to develop partnerships between traditional musicians and conference organisers through the agency of the Convention Bureau.





Fig. 3: Map of Inverclyde showing Greenock



Inverclyde

Inverclyde as a local government area sits along the broad coastal reaches of the River Clyde. It is rooted in centuries of maritime and industrial history with current attractions in Greenock, Port Glasgow and Gourock. There has been a recurrent annual increase in the number of visiting cruise liners, resulting in thousands of passengers coming through the Ocean Terminal at Greenock. In 2013, the Greenock Ocean Terminal hosted 40 large cruise ships with over 83,000 passengers. Approximately 80% of these are pre-booked on coach tours, managed by a non-local company, that leave the area for external attractions such as the Trossachs and Loch Lomond. Most other visitors to Inverclyde are independent travellers.

The area possesses a diverse living culture; no single cultural practice defines Inverclyde. Storytelling is organised by the Magic Torch; a Gaelic weaving and singing group pursues waulking traditions; Burns Clubs maintain practices such as the Burns Supper; arts and craft, dance and choral singing also occur; and, to a certain extent, traditional music through folk and acoustic clubs is present. The Beacon Arts Centre is a new arts venue which opened in 2013 overlooking the River Clyde in Greenock. It has cutting-edge theatre technology, two performing spaces and a theatre that can accommodate over 500 patrons on three levels.

The majority of ICH practitioners in Inverclyde tend to perform in limited time carved out from their normal employment. Among the different groups, stakeholders asserted that there is little or no formal link, or network, connecting them. The groups will sometimes have small informal networks amongst themselves, but

several interviewees expressed a concern over the need for external assistance in formalising these networks, especially if they were to link more with tourism providers. There is, in point of fact, a strong desire by interviewed practitioners to increase the links between their activities and tourism. This viewpoint is echoed in the *Inverclyde Arts Strategy*, which also expressed a strong desire to increase the economic contribution of the arts to the Inverclyde economy.

Key challenges to linking local culture to tourism include:

- the absence of any leading organisation or individual to link the supply with the demand side and to market the information;
- a need to make more formal what are currently rather informal (and often inadequate) networks;
- the ability to find the right time and the right venue for performances;
- the criticality of maintaining consistency of available time, given that most performers are volunteers working in other jobs;
- access to funding, whether government or private;
- the lack of education and awareness of what is required to link living culture with tourism; and
- the importance of languages in respect of cruise passengers as many visitors do not speak English.

Greenock is a small urban centre in Inverclyde with evidence of industrial decline but with significant cruise-based tourism potential because of its estuary

location. The Inverclyde Tourist Group (ITG), comprising local volunteers, currently offers free tours for the remaining 20% of cruise passengers at Greenock (ITG, 2012). The ITG chairs the local tourism partnership. Interviews with local stakeholders confirmed that any effort to promote cultural tourism to cruise passengers would most likely involve this group with its extensive knowledge of the local area. Within recent initiatives (e.g. the Greenock heritage trail), there exists an aspiration by local stakeholders to develop cultural tourism products that are part of a trend for local economic regeneration.

Based on the perceptions of local stakeholders, emerging issues on linking tourism with living culture include:

- current levels of provision in terms of traditional music and storytelling;
- the reliability of local performers to deliver consistently;
- the lack of quality tourism experiences for cruise passengers that tour operators can sell;
- the projected high price of a local cultural tourism experience for cruise passengers due to intermediary organisation mark-ups; and
- the brevity of cultural tourism experiences in general.

As more visitors, especially cruise passengers, visit Greenock each year, there exists a strong opportunity for Inverclyde communities to create new cultural tourism experiences to benefit the local economy and change perceptions of the area. This idea is highlighted within the *Inverclyde Tourism Strategy and Action Plan 2009-2016* and the *Inverclyde Arts Strategy 2008-2012* and also supported by the interviewed stakeholders for this project. However, concerns were expressed by interviewed tourism stakeholders about the level

of provision and reliability, specifically relating to local cultural practitioners, in relation to the need to create products such as this. The creation of cultural tour packages could incorporate the diverse cultural groups which exist within Inverclyde in order to showcase the totality of its unique living culture aspects while creating tourism products that appeal to visitors.

In recognition that cruise passengers will continue to visit the 'main' sites within Scotland, these packages should complement those already operating. In Greenock, this is most evident in the 80% of passengers who are pre-booked on half-day coach tours which are run by a non-local tour operator. These tours most often leave the Inverclyde area for the more popular and conventional Scottish destinations such as Edinburgh, Loch Lomond or Glasgow. Such half-day tours return to Greenock leaving enough time for passengers to explore the local area. It is in this context, and with the remaining 20% of passengers who are already staying locally, that there exists a specific opportunity to create a tourism product based around living culture. In addition to complementing these organised coach tours, it would be advantageous for a new cultural tourism product to run in conjunction with the local Inverclyde Tourist Group free tours, supplementing the offer rather than competing with them.

A 'living culture' visitor package based in and managed by the Beacon Arts Centre should be developed for cruise passengers, involving collaboration between the Beacon Arts Centre, local tourism operators and organisations, cultural practitioners, ground handling intermediaries and the port authority. Inverclyde could then share in the general cultural renaissance taking place in many comparable post-industrial European urban areas, such as Liverpool or Bilbao, where stakeholders have been investing in tourism and culture.

Opposite: participants in the Inverclyde workshop at the Beacon Arts Centre





Fig. 4: Map of Aberdeenshire showing the Banffshire Coast



Banffshire Coast

This north-east rural community and area is largely under-developed as far as visitor attractions are concerned with the exception of boat-festival-linked activities which are time-specific and of short duration. The small community of Portsoy is a cultural centre with a marine emphasis and has the potential to act as a focus for cultural development.

Traditional music is an extremely popular feature of the local culture, in particular, bothy ballads. Many of the local performances occur at local folk or music (e.g. fiddle and accordion) clubs. Most of these performances are open to tourists, are based in local pubs and are typically very well attended. Traditional music plays an important role in a range of customs and practices of local people today. Banffshire provides both a general attraction and specific events that highlight some of the challenges and opportunities of linking living culture and tourism.

All interviewees were in favour of linking their practice more with tourism. In fact, most of the folk/music clubs are already open to tourism and actively promote their performances. Interviewees argued that linking culture with tourism brings more visitors to the area, helps boost local tourism outlets, including shops and hotels, and encourages locals to interact with visitors and vice versa. A small number of interviewees expressed concern that linking local culture with tourism would impact upon the authenticity of their practice.

The main challenges surrounding this, as noted by local cultural practitioners, were:

- the need to understand the audience and to ensure expectations are met;

- the potential for damage to the authenticity, or meaning, of the cultural practice inherent in improving the link with tourism;
- the need for music to be of a high quality for tourists to appreciate it;
- the need for access to forward information on performances, notably online, to be improved; and
- the need for a central hub where a comprehensive list of performers is maintained so that links between performers and visitors can be improved.

The majority of visitors to the Banffshire Coast are independent travellers aged 35 and over visiting friends and relatives (BCTP, 2012). Most visitors are interested in the local wildlife and striking scenery, but do attend many local cultural performances in the evening. Tourists can also find several visitor events along the coast which feature tourism experiences based around local culture.

The community of Portsoy represents an integration of locals and incomers where the various festivals provide a focus for community involvement and identity. Some 300 to 400 volunteers support the Scottish Traditional Boat Festival. The Salmon Bothy hosts a variety of sold-out music events, including the Scottish Traditional Boat Festival, which has led to some volunteer fatigue. All the local accommodation providers and traders benefit from this tourism and actively promote the events held at the Salmon Bothy. As a result, there is a desire to promote events outwith the festival season and extend cultural tourism on a more balanced year-round basis. Potential for this promotion and event creation exists in the tourism strategy which is currently being adopted (2012-

2015) by the Banffshire Coast Tourism Partnership (BCTP, 2012, 2013).

Issues mentioned by stakeholders and identified through a review of the literature include:

- the potential to break out of the seasonality of events scheduled through May and June;
- the maintenance of local control and the problem of capacity if the Salmon Bothy model were expanded or exported to other areas;
- volunteer fatigue and the need for more staff to expand the already popular folk music sessions; and
- funding – a constant issue due to dependence on local authority funding and other grants.

Although more opportunity remains for linking living culture with tourism along the Banffshire Coast, the region has already demonstrated several examples of good practice. The area

is host to a high number of quality musicians and venues which showcase an effective cultural tourism model. This is particularly evident at the Salmon Bothy, which routinely has sell-out music sessions including the annual Scottish Traditional Boat Festival and Haal Festival of Folk Music. Interviewees noted that local performances are of high quality and reflect the strong influence that traditional music has in the local community. Furthermore, interviewees confirmed that programmes are designed with local communities as the core audience, enhancing the local authenticity of the experience.

More opportunity remains for linking ICH with tourism along the length of the Banffshire Coast, and specifically for sharing the 'recipe for success' of the Salmon Bothy. There is a strong, yet informal network of musicians across the North East of Scotland that can be drawn upon. However, the need persists to break out of the seasonality of events and create the opportunity to extend the provision of events all year round.



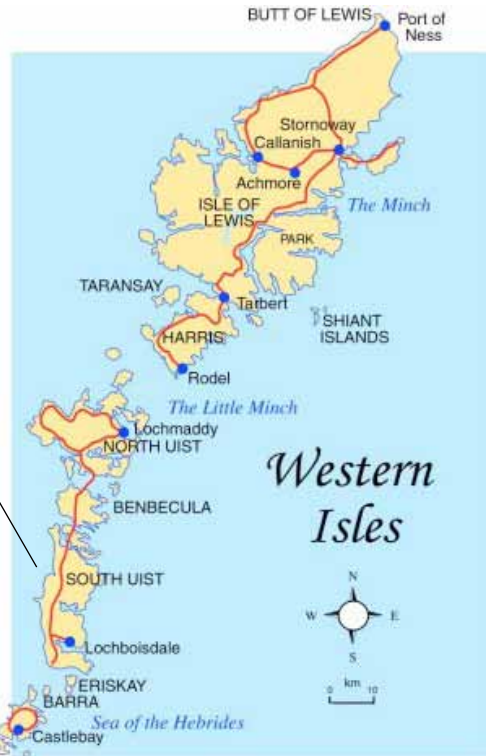


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BERRY MAID



Fig. 5: Map of the Western Isles showing the Uists



North & South Uist

The Uists, part of the Outer Hebrides (Western Isles), represent one section of a remote and rural Gàidhealtachd archipelago with all the challenges of a marginal peripheral location. The islands have a great deal to offer those visitors – independent travellers – who have the time, money and inclination to get there. The area has a secure Gaelic identity with a rich culture and history to be enjoyed and utilised for tourism.

As one might expect, the tradition of Gaelic music and language is at the forefront of living culture in the Uists and Outer Hebrides. Specific cultural practices that are commonly found in the Uists include Gaelic singing, a strong piping tradition, ceilidh dancing, step dancing, and highland dancing. Interviewees also stated that fiddle and accordion playing are also currently being revitalised through influences from Cape Breton Island, in Canada, which shares a long and interlinked history with the Outer Hebrides.

Although there are only a few professional musicians and artists, many of the performers are highly skilled and routinely perform for locals and visitors. However, during the busy summer tourist season, it can be difficult to acquire musicians for performances due to multiple work commitments. Several interviewees stated that most performances are voluntary and simply for pleasure as there are not enough opportunities for performing to be financially sufficient as an occupation. Cultural practitioners who were interviewed expressed a strong desire to link their practice with tourism. Regarding any impacts that may result from linking the two sectors, most interviewees stated that they expect tourists to appreciate what they find and that their practices would not change to

conform to tourists' expectations.

The fundamental challenges listed by practitioners included:

- educating both musicians and tourism managers on the processes of linking the two sectors;
- arranging for an increased number of meetings between the two groups to correct current levels of miscommunication;
- organising transport for both tourists and locals alike in order to access venues;
- resolving the issue of musicians, singers and dancers being busy due to everyday work commitments and therefore unavailable to perform for tourists;
- satisfying the need for an individual or group to organise the performances; and
- reassuring venues and hotel owners that tourists will attend events to provide them with financial security when hosting the event.

Visitors to the Outer Hebrides, and the Uists in particular, are most often independent, middle-class and well-educated repeat travellers on holiday. The most common age group tends to be 55+ with the majority of visitors listing the natural environment as the primary reason for their visit but with 75% also interested in Gaelic culture (Macpherson Research, 2012). Two key attractions representing cultural tourism within the Uists can be found in Ceòlas and Taigh Chearsabhagh. Ceòlas, set within the Gaelic-speaking community of South Uist, is a music and dance

summer school and is a good example of how local culture attracts visitors from all over the world. Based on the perceptions of local stakeholders, issues that have emerged in linking tourism with living culture include:

- the 'sporadic' and at times impromptu nature of cultural performances around the Uists;
- the lack of culture-themed marketing;
- the reliability of consistent quality in performances for tourists; and
- accessibility for visitors to cultural performances.

To attract more independent visitors to the Uists, there may be potential in creating a month-long intensive music event that shares links with the more heavily visited parts of the Outer Hebrides, namely Lewis and Harris. As most visitors to the Outer Hebrides spend the bulk of their time in Lewis

and Harris, creating an event such as this would provide an incentive for the normally transient visitors to the Uists to stay and contribute to the local economy. Stakeholders working for different arts centres (e.g. An Lanntair, Taigh Chearsabhagh) in the region expressed a strong desire to improve communication and collaboration between one another, further contributing to this possibility. Lastly, it would be important to have a programme that predominantly showcases local musicians while also featuring acts that will interest both visitors and locals alike – this will help to ensure that local support is maintained for the event. It would reduce the sporadic nature of current performances by formalising them, although keeping the local authenticity because of the brevity of the programme duration. Ceòlas would likely play a central role in the proposed event as it is major organiser and promoter of traditional music and culture in the Uists while the Taigh Chearsabhagh cultural hub would be a key venue.



Above and opposite: Taigh Chearsabhagh Museum and Arts Centre



Comparisons

A review of comparative developments in Scotland and internationally was undertaken to identify best-practice case studies and develop a catalogue of relative profiles of destinations.

Ireland

The culture and heritage of Ireland are key drivers for Irish tourism and have helped to define the country as one of the foremost authorities on cultural tourism globally. Traditional music is consistently found in pubs, concert halls and other venues all over the country and was repeatedly mentioned by several interviewees within this project as a best-practice case study to explore. It appears that living culture, and in particular traditional music, is marketed more heavily in Ireland than in Scotland. One interviewee noted that Scotland's tourism product is more diverse than Ireland's, but that Ireland does a better job at promoting its living culture. At national level, Fáilte Ireland, the national tourism development authority, has developed a Cultural Tourism Strategy for local stakeholders to integrate culture within tourism. Furthermore, the national Arts Council now has a cultural tourism sub-committee, has created a 'how to guide' on cultural tourism, and cultural tourism has been explicitly identified for the first time as a strategic principle. All of these efforts have helped both tourism operators and cultural practitioners to bridge the gap between their two perspectives and create a successful and popular cultural sector of the Irish tourism industry.

Cape Breton

Port Sydney in Cape Breton received approximately 103,000 cruise passengers and 46,000 crew members in 2013. Several shore excursions that are aimed at attracting these passengers revolve

around the area's unique and rich cultural history, particularly fiddle music. As a result, a branding has been developed that is based on this tradition which actively promotes Cape Breton living culture to visitors. One of the most popular tours for passengers, promoted through a major tour operator for the cruise industry, is the 1.5 hour 'Spirit of the Fiddle' which is available only to cruise lines and consistently sells out. The tour (£33.80 for passengers in 2013) features fiddle music, dancing and storytelling in a venue that is very near the port (similar to the Beacon in Greenock). Cruise lines actively promote the destination for its music and the fiddle tour represents the unique selling point of the destination.

Arts Centres

The arts centres used as comparators included An Lanntair (Isle of Lewis), An Tobar (Argyll), Aros (Skye), and the Mareel (Shetland). These organisations were asked about their operations, funding and links. The team was keen to establish if and how each included living culture within its programming. The summary findings were that:

- high quality and authentic local experiences are what visitors are seeking and should be on offer;
- having a good marketing strategy is essential as commercial activities would not be successful without it;
- a key consideration in linking living culture with tourism is to ensure that local communities are involved; and
- ultimately, local communities constitute the core audience for arts centres and should always be taken into consideration when planning programmes.

Conclusions

Common to each of the case study areas were several opportunities and challenges involved in linking living culture and tourism. These shared features (discussed below) represent several of the required actions needed for enhancing the link between the two sub-sector strands of living culture and tourism in Scotland. Many of these conclusions and recommendations, therefore, are applicable across Scotland as a whole. Notable conclusions from the research analysis include:

Opportunities

- There is a significant opportunity in Scotland to create new tourism experiences for visitors that are based on living culture
- There is an enthusiastic interest amongst interviewed stakeholders in enhancing the link between living culture and tourism.

Challenges

- A substantial disconnect is apparent between the two sectors due to a lack of understanding, as confirmed in the United Nations World Tourism Organisation's (UNWTO) 2012 report
- Promotional material needs to be better communicated to cultural groups/practitioners so that they are able to foster links between living culture and tourism.
- Funding remains a significant issue for many stakeholders, especially with regard to performances.
- It can be difficult to establish traditional music sessions for visitors that feel consistently authentic, retaining their intrinsic and spontaneous nature.

- The payment to performers for their services remains a significant issue in linking living culture and tourism.

Potential Solutions

- Improvement of communication and collaboration between living culture practitioners and tourism operators
- Appointment of a specific individual and/or group to act as the lead and to facilitate liaison between the two sectoral sub-strands on both national and local levels
- Training and development for both parties on the impacts of linking living culture with tourism, particularly with regard to authenticity
- Tourism and cultural practitioner stakeholder groups to work together to create a formal schedule of events

In each of the case study areas, stakeholders expressed strong support for improving the links between living culture and tourism. The opportunities for this exist in each area as each possesses strong tourism infrastructures and healthy cultural communities. However, all those tourism providers interviewed also expressed concern regarding some key challenges. These included: the reliability and quality of the cultural provision; local support for new initiatives; access by visitors to cultural performances; low numbers of practitioners; and funding. Cultural practitioners also stressed their support for improving the links between living culture and tourism. Most cultural practitioners interviewed agreed that doing so would in fact augment and safeguard cultural practices as opposed to damaging their authenticity. The need for funding was a recurrent theme.

Recommendations

Policy Makers

The creation of several Living Culture and Tourism 'pilot' projects should be taken forward to establish coordinated collaborative activity and provide models of best practice. In order to effect this, it will be necessary:

- to identify potential sources of 'seed corn' funding to facilitate this 'pilot' activity, leading potentially to the employment of new staff; and
- to pay due attention to why previous reports have not been fully integrated within national, regional and local tourism strategies.

An increased effort is required from both local and national organisations with a focus on cultural tourism to promote traditional music and living culture. An opportunity exists for national agencies working with the Scottish Tourism Alliance and other bodies to establish an appreciation of the value and potential of living culture, partly through:

- the creation of a national *Events and Festivals Diary* to provide an effective tool for the promotion of living culture and conduit for stakeholder communication.

Educating Scotland's visitors in the breadth and diversity of our living culture offer, through continuous monitoring and evaluation, is critically important. The growing importance of 'experiential tourism' as a motivating factor in consumer decision-making with respect to identifying destinations of choice must be recognised. Local tourism agencies should promote their living culture through compiling event calendars, disseminating information and selling promotional material. In attempting to link the

supply and demand sides, stakeholders should place equal importance on safeguarding these heritage resources, as well as promoting them; developing partnerships between tourism operators and cultural practitioners is possible only if both cultivate an appreciation of the other's interests and values.

Cultural Practitioners

Angus Folk Music – a primary recommendation is the establishment of a brokerage role between the cultural practitioners and the tourism operators in the business tourism sector primarily through the vehicle of the Dundee and Angus Convention Bureau.

The Beacon Arts Centre (Inverclyde) – here there is a strong opportunity for a pilot project – a 'living culture' visitor experience / package based around the facility of the Beacon Arts Centre on the precedent of the Cape Breton initiative.

The Salmon Bothy (Portsoy, Banffshire Coast) – a management resource (professional dedicated administration) should be funded that will assist in the creation of new cultural tourism experiences. Such a resource would offer the potential to develop sustainable sources of income, draw together administration of the events and the festival, foster greater collaboration with tourism operators and extend the schedule of events.

Taigh Chearsabhair (North Uist) – this museum and arts centre should be at the heart of the proposal to develop a pilot 'Hebfest' project. This recommendation is similar to an idea ('Hebtember') that was featured in a report by Pirnie (2013), which focuses on cultural tourism in the Western Isles. This festival of music, dance and story would use several venues including in the Uists.

Tourism Operators

The packaging of products for visitors should be linked with the primary historic, built heritage and natural environment assets of an area. Development of any cultural practices as tourism products should be done slowly and with the consent of host communities. In each destination, there should be a focus on the creation of a formal network of both living culture practitioners and tourism operators.

- On-going visitor surveys should be commissioned by VisitScotland or DMOs to establish the influence of living culture in attracting visitors.

DMOs need to align with and utilise already existing groups that practise living culture. In the creation of 'living culture packages of product' stakeholders need to combine living culture experiences with the main visitor attractions and assets. Living culture tourism products should generally be focussed on generating experiences and memories that are innovative and engage the visitor. Educating practitioners and tourism operators about each other and facilitating strategic communication and dialogue is critical in establishing collaborations. Tourism operators must develop an awareness of cultural heritage management strategies, with a focus on intangible cultural heritage.

General recommendations

There is a need to create and facilitate the necessary forums, potentially through partnerships with the Traditional Music Forum or TRACS, at

a local level between the living culture practitioners and tourism operators.

- There is a need to establish and maintain local databases of cultural practitioners which could potentially be managed by the TMSA or TRACS.

In terms of authenticity, it is vital to ensure that musicians are aware of their key role in the evolving nature of traditional music. It will be important to establish systems to monitor and evaluate impact on the living culture in order to assure authenticity. It would be worthwhile to have a defined period where the link between the two sectors is foregrounded and showcased in particular geographical areas.

There is a need to define precisely what constitutes living culture and to establish if it is still alive in the community (for example, contemporary versions of traditional folk songs).

- In creating new programmes or schedules of performances, an important step is to set up a scheduled routine that rotates musicians, venues, etc.

Cultural practitioners should explore funding options such as Creative Scotland's Small Traditional Arts Grants as an opportunity for enhancing tourism links. Cultural practitioners and/or groups should in turn possess an understanding of local and national tourism frameworks and of how tourism works. Cultural practitioners should take more initiative in contacting tourism agencies about local performances and ensuring that these are listed on their websites.

The Last Word

This report has made a number of key recommendations (see above). These are substantiated further in the full report submitted to Creative Scotland. They relate specifically to traditional music, which was the brief for the particular research commissioned by Creative Scotland. Nevertheless, these recommendations are applicable to living culture in Scotland generally.

- Establishment of an enhanced conduit of communication between practitioners of living culture and tourism operators
- Achievement of increased promotion and marketing of living culture through the vehicle of tourism
- Creation of two or more exemplar Living Culture and Tourism pilot projects to promote collaboration and sustainability and to act as models of good practice
- Sourcing of 'seed corn' funding to take forward implementation of the above through the mechanism of a KTP (Knowledge Transfer Partnership)
- A KTP would offer a suitable vehicle to pilot a mechanism for implementation of the wider recommendations and to identify and drive pragmatic and sustainable solutions for linking living culture and tourism in the long term.

Although both cultural and tourism interviewees were greatly in favour of enhancing collaboration, there does need to be an equal effort from each group moving forward. Improving the links between the two parties cannot rest in the hands of one group alone.

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