Living Culture and Tourism in Scotland

Final Report

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Living Culture and Tourism in Scotland: Final Report

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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 and adopted 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.

This living culture includes all manner of practices, ranging, for instance, from oral expressions and performance arts to crafts and rituals. While ICH in Scotland encompasses many cultural practices from numerous diverse groups, the project team, following guidance from the Steering Group, carried out the curatorial role for this project which focuses on culture that is native to Scotland. Notably, 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 previous work of the Edinburgh Napier University ICH Team was aligned with the 2003 Convention and examined methods of safeguarding living culture within Scotland and identified key channels through which this could be undertaken, such as schools, both primary and secondary. The team also highlighted tourism as a means through which Scotland’s living culture could be safeguarded but stressed the possible damage to local cultural identity and community cohesion through initiatives that were not producer-led or informed. 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.

Tourism represents a driver of regional economic development in Scotland, a specific and important element of which derives from income diversification and enhancement. It is already one of Scotland’s largest business sectors, providing direct employment for 200,000 people and generating visitor spend of just under £11 billion a year. In a period when the UK is emerging from global recession, it is important to capitalise on areas of the economy demonstrating comparative advantage.
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, Portsoy and the Banffshire Coast, Inverclyde, and the Uists reflected the variety of Scotland's economy, society and geography as well as targeting different types of tourism (such as business, independent, cruise and wildlife tourism) and visitor experiences. A thorough examination of secondary resources, such as 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:

1. Living culture is not currently promoted sufficiently within the case study area tourism frameworks;
2. The great majority of interviewed stakeholders are in favour of linking living culture and tourism;
3. 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; and,
4. However, there is a reciprocal failure of communication and mutual lack of understanding on the part of the cultural and tourism sectors.

Key recommendations for policy-makers, cultural practitioners, and tourism operators arising from this analysis were:

1. To help realise the opportunity to translate the key findings of this report into tangible action on the ground, it is recommended that the creation of two or more exemplar Living Culture and Tourism in Scotland 'pilot' projects be taken forward to establish coordinated collaborative activity and provide models of best practice.
2. To progress this, it is recommended that potential sources of 'seed corn' funding are identified in collaboration with VisitScotland and Scottish Enterprise to assist this 'pilot' activity. This includes: facilitating the employment of a member of staff within an organisation such as, for example, a destination management organisation (DMO) or cultural venue, to support and guide the dialogue and establish collaboration between the tourism operators and living culture practitioners; to clarify the needs and requirements of both; to identify a common agenda and produce an action plan; to act as the catalyst for innovation and to deliver practical projects (packaged products/ visitor experiences) on the ground; to create databases of interested local artists and performers; to create promotional and marketing vehicles and activity; and, to evaluate the impacts of these. A Knowledge Transfer Partnership (KTP) offers an ideal way to take this forward, with the emphasis on identifying and establishing sustainable networks and processes.
3. Local and national organisations with a focus in cultural tourism are recommended to place the promotion of traditional music and living culture higher up their agendas and to integrate it with national and regional tourism development and marketing strategies. In the context of ‘Tourism Scotland 2020’, the National Tourism Strategy, in particular, the opportunity should be taken by the national agencies to work with the Scottish Tourism Alliance and other bodies to establish an appreciation of the value and potential of living culture.

4. The Scottish Tourism Alliance, which has stewardship of the national tourism strategy Tourism Scotland 2020, identified eight Priorities for Action (May 2013), including the creation of an Events and Festivals Diary, a one-stop digital platform for information on events and festivals across Scotland. This would provide an effective tool for the promotion of living culture as well as a conduit for communication between cultural practitioners and tourism operators. It is recommended that the national agencies give their support to the operationalisation of this priority.

A number of specific recommendations also arose from the four case study areas, as follows:

1. **Angus & Dundee:** It is recommended that the Dundee and Angus Convention Bureau 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.

2. **Portsoy and the Banffshire Coast:** it is recommended that a part-time (initially) dedicated administrator 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 and involving other locations along the coast, as well as to consolidate the success of existing provisions. Funding could be sourced in part from the Traditional Boat Festival’s income development activities (see below), potentially through national agency funding schemes and in part from the post’s own marketing and development strand.

3. **Inverclyde:** it is recommended that a ‘living culture’ visitor experience / package based in and managed by the Beacon Arts Centre should be developed for cruise passengers, involving collaboration between the Beacon, local tourism operators and organisations, cultural practitioners, ground handling intermediaries and the port authority.

4. **Uists:** it is recommended that a pilot September ‘Hebfest’ project be developed at Taigh Chearsabhagh Museum and Arts Centre at Lochmaddy in North Uist through collaboration between local cultural practitioners and tourism operators.
Acknowledgements

We should like to thank Creative Scotland for sponsoring this investigation and both Creative Scotland and VisitScotland for their in-kind support. In addition, this work could not have been undertaken without the help of the following organisations: the Traditional Music Forum; Museums Galleries Scotland; Beacon Arts Centre; Taigh Chearsabhagh, The Salmon Bothy, Ceòlas, Inverclyde Tourist Group and Inverclyde Community Development Trust. Finally, we gratefully acknowledge the time offered and thoughts shared by the many individuals who agreed to take part in the study.
Section 1: Background
1.1 Introduction
Scotland is notable for the richness and diversity of its Intangible Cultural Heritage (ICH) or ‘living culture’. Scotland’s culture 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. 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 as ‘the practices, representations, expressions, knowledge, and skills…that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage”. In 2003, UNESCO adopted the Convention for the Safeguarding of Intangible Cultural Heritage, which works to raise awareness and protect these cultural practices, which they (ibid) state are ‘transmitted from generation to generation…[and] constantly recreated by communities and groups in response to their environment” (see side box for more information).

The previous work by the Edinburgh Napier University ICH Team, which included an Arts and Humanities Research Council (AHRC) Award with additional support from Museums Galleries Scotland, was focussed on investigating ICH in Scotland and was aligned with the 2003 Convention. The team examined methods of safeguarding living culture within Scotland and identified key channels through which this could be undertaken, such as schools, both primary and secondary. The team also highlighted tourism as a means through which Scotland’s living culture could be safeguarded but stressed the possible damage to local cultural identity and community cohesion through initiatives that were not producer-led or informed. This 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. This project also
builds upon earlier work by the Scottish Tourist Board (2000) and their report, the *Traditional Music and Tourism Initiative 1999-2000*. While ICH in Scotland encompasses many cultural practices from numerous diverse groups, the project team carried out the curatorial role for this project which focuses on culture that is native to Scotland. Notably, following guidance from the Steering Group, there was a particular focus within this study on traditional music and to a lesser extent storytelling, for the pragmatic expedient that this was both easily accessible and manageable within the timeframe. In addition, and as noted within the United Nations World Tourism Organisation’s (UNWTO) report *Tourism and Intangible Cultural Heritage*, “Performers and artisans who use traditional methods of cultural expressions are of great interest to the tourism sector” (2012).

Tourism represents a driver of regional economic development in Scotland, a specific and important element of which derives from income diversification and enhancement. It is already one of Scotland’s largest business sectors, providing direct employment for 200,000 people and generating visitor spend of just under £11 billion a year (Scottish Tourism Alliance, 2012). In a period when the UK is emerging from global recession, it is important to capitalise on areas of the economy demonstrating comparative advantage. Research by VisitScotland indicates that there is a need to maximise the variety of visitor experience through exposure to living culture; to target growing visitor interest in culturally oriented activities by showcasing traditional culture; and to capitalise on the potential of the internet and social media to market living culture. The recent 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 (Scotland’s performance traditions - music, dance, storytelling) in an outward-facing direction to tourists without the risk of destroying, damaging or diluting it.

Against this background, the *Living Culture and Tourism in Scotland* project at Edinburgh Napier University (ENU) examines how to strengthen the links between traditional art forms, with a focus on music and storytelling, and the experiences of visitors to Scotland. The project was supported by a Steering Group comprising Creative Scotland, VisitScotland, Museums Galleries Scotland and the Traditional Music Forum. The research, commissioned
by Creative Scotland, was carried out by the ENU team between November 2012 and October 2013. The ENU research team explored the perspectives of traditional culture practitioners (e.g. local musicians, storytellers), tourism operators and appropriate intermediary agencies to discover how these groups might be brought together. This report presents the results of that research and subsequent analysis and offers practical observations and recommendations for strengthening the link between living culture and tourism within Scotland.

1.2 Methodology
The overall aim for this project was to devise an integrated strategy for enhancing the tourist 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 which focus on living culture in order to address specific objectives of increasing visitor numbers, increasing spend per visit; encouraging lengthened visitor stays, and eliminating seasonal lows;
- to provide models for tourism development and to facilitate creative arts organisations being able to work together collaboratively with practitioners of living culture to ensure that traditional arts are nurtured and sustained regionally and nationally;
- to identify the degree of risk attached to exposing living culture to outward-facing transaction-based environments as distinct from the inward-facing reciprocity-based situations with which it is, arguably, more comfortable; and,
- to establish the practicality of providing models for tourism development for tourist organisations, tourism providers and intermediaries to work together inclusively with the traditional arts / living culture practitioner community, enabling the development of concise and clear best practice operational guidelines for traditional arts involvement in tourism.

In order to realise the overall aims and objectives, a specific research approach was established and employed. The research plan was executed within four main phases which combined a thorough examination of secondary resources (e.g. academic and ‘grey literature’, policy reports) with empirical fieldwork (semi-structured interviews, workshops). These phases are outlined below.

Firstly, four varied case study areas were selected in consultation with partners including practitioners: Inverclyde (Greenock), Portsoy and the Banffshire Coast, Angus/Dundee and North and South Uist. Secondly, it was decided to privilege traditional music and to a lesser
extent storytelling, while acknowledging the wide diversity of living culture within Scotland. Practitioner organisations exist for these art forms in the shape of the Traditional Music Forum, 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 and their opinions and perspectives included in the findings. 71 semi-structured interviews, lasting between 15 to 60 minutes, were conducted within the four case study areas. A full list of interviewees is listed in Appendix A.

Phase One

- Contextual work initially employing secondary data was undertaken to establish a socio-cultural and economic profile for each case study area;
- Although all case study areas were likely to have some kind of arts and tourism strategies, a key question was to establish whether these have been translated into policy and delivered in part or at all, and, if so, deploying what resource; and,
- Preliminary visits to certain case study areas were undertaken.

Phase Two

- The team identified and analysed local tourism strategies, partnerships, organisational structures and action plans;
- It undertook a market analysis to identify development opportunities from the visitor economy;
- Semi-structured qualitative interviews were conducted with local, regional and national tourism organisations/professionals in the case study areas to identify their perspectives;
- A variety of issues were explored in the interviews and in mapping and profiling existing and potential visitors, including:
  - Origin of visitors and their socio-demographic profile
  - Type of visitors (day trip/overnight stay)
  - Reason for visit
  - Activities on visit
  - Seasonal distribution
  - Nature of the visit (independent / organised)
  - Spend profile
  - Visitor experience development opportunities;
- The team constructed detailed tourism (demand) profiles of the four case study areas and consolidated links with primary stakeholders in order to develop an understanding of and assess the existing market;
It reviewed comparative developments in Scotland, across the UK and internationally to identify best-practice case studies and developed a catalogue of relative profiles on destinations;

Interviews with sector bodies and funders (e.g. Local Authorities, VisitScotland) were also undertaken in order to build upon earlier contextual information derived from secondary sources and in parallel with the semi-structured interviews with tourism providers; and,

Specific themes were explored during these interviews, including:
- Identification and measurement of unmet and latent demand
- Capacity of traditional arts communities to deliver in order to meet demand
- Capacity of relevant intermediaries to coordinate effectively
- Nature and level of supporting arts and tourism development policy
- Nature and level of potential funding support from various sources
- Range of variation in support and approach between pilot areas
- Existence and availability of relevant documentation and other information
- Method of keeping track of fluid practitioner/provider communities
- The potential for tourism to develop, generate a source of income for, and sustain living culture or, alternatively, damage and curtail.

Phase Three

Semi-structured qualitative interviews were conducted with as representative a sample as was possible and practicable from the local community of potential practitioner/providers;

Detailed cultural (supply) profiles were constructed of the four case study areas and links with primary stakeholders consolidated;

Types of issues that were explored included:
- How are Traditional Arts promoted nationally/internationally?
- What are the main forms of living culture locally?
- Who are the producers and who are the consumers of these practices?
- What is the capacity of practitioners to deliver?
- What is the willingness of practitioners to become providers?
- What are the thoughts and opinions of practitioners on linking living culture with tourism?
- What are the challenges / opportunities?
- What is the capacity of intermediaries to coordinate?
- What follow-up can deliver stability and sustainability?
- What possibilities exist for expansion?
- How far would these artforms be damaged/developed/changed?

The ENU team continued to visit the case study areas to speak to stakeholders; and,

Following an initial broad-brush analysis of all information collected, the team initiated discussions with partners to identify particular areas of interest which were considered worthwhile to pursue in more detail.
Phase Four

- Workshops were organised in September 2013 for communities of practice and tourism providers to begin the process of implementation of the operational guide within two of the case study areas; and,
- The workshops enabled the research team to meet with stakeholders at the case study areas while presenting information on the project and discussing potential avenues for taking the idea forward.

1.3 Case Study Areas
As noted above, geographically and thematically diverse case study areas were identified. These areas reflected the variety of Scotland’s economy, society and geography as well as targeting different types of tourism (e.g. independent, group, business) and visitor experiences. They also demonstrated examples of economic marginality and latent opportunity. For example, Inverclyde represents an area that has a low supply of cultural practitioners intermixed with high demand from the cruise tourism market. At the same time, other areas, such as the Uists, possess a high supply of cultural practitioners, but exemplify a lower demand from smaller visitor numbers. Ultimately, the goal was to utilise a variety of case study areas so that they could be representative of, and applicable to, more locales across Scotland.

Table 1. Case Study Profiles

<table>
<thead>
<tr>
<th>Case Study Area</th>
<th>Background</th>
<th>Key Organisations / Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>North and South Uist, Outer Hebrides</td>
<td>North and South Uist, part of the Outer Hebrides, 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.</td>
<td>Taigh Chearsabhagh; Ceòlas; Outer Hebrides Tourism Industry Association (OHTIA); local folk, music and cultural groups; and, individual practitioners.</td>
</tr>
<tr>
<td>Inverclyde</td>
<td>Inverclyde as a Local Authority 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. Year on year an increasing number of cruise liners are coming to Inverclyde, resulting in thousands of passengers coming through the Ocean Terminal at Beacon Arts Centre; Inverclyde Tourist Group; Clyde port (Peelports Group) Ocean Terminal; Inverclyde Council; Community Development Trust;</td>
<td></td>
</tr>
<tr>
<td>Area</td>
<td>Description</td>
<td>Cultural Features</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Greenock every year.</td>
<td>Magic Torch; local folk, music and cultural groups; and, individual practitioners.</td>
<td></td>
</tr>
<tr>
<td>Portsoy and the Banffshire Coast</td>
<td>This north-east rural community and area is largely under-developed on the visitor attraction front 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.</td>
<td>Salmon Bothy; Scottish Traditional Boat Festival; local folk, music and cultural groups and individual practitioners</td>
</tr>
<tr>
<td>Angus / Dundee</td>
<td>Dundee is a thriving regional and commercial urban centre situated on the banks of the River Tay on the east coast of Scotland. Although having been recently affected by de-industrialisation, the city is now home to a diverse economy and recognised as a model for economic development in the 21\textsuperscript{st} century by the Intelligent Communities Forum. Angus possesses a large and productive rural hinterland. The latter has significant attractions for visitors with existing and potential activity-based tourism complimenting business-linked tourism attracted to the city.</td>
<td>Dundee and Angus Convention Bureau; local folk, music and cultural groups; and, individual practitioners</td>
</tr>
</tbody>
</table>
Section 2: Research Findings

Key Messages:

- Living culture is not currently promoted sufficiently within case study area tourism frameworks;
- The great majority of interviewed stakeholders are in favour of linking living culture and tourism;
- Tourism operators as well as cultural practitioners identified several challenges to linking the two sectors; and,
- Comparing experiences in Scotland with international developments produces some best-practice case studies which can inform future decisions.
2.1 General Findings
As noted above, each case study area possesses distinct characteristics including, for example, differing types of tourism and cultural practices. Inevitably, there are clearly also characteristics that they share in common. These shared characteristics were highlighted through reviews of existing literature and through interviews with stakeholders. Before specific information about each case study area and some comparative developments are presented in the following sections (2.2-2.4), this section will first review a few general findings from the research as they relate to the tourism (demand) and cultural (supply) profiles for all four destinations.

Most visitors to the case study areas, and to Scotland in general, are from Scotland itself and from England, with Germany, the USA and Canada representing the international countries of origin which produce the largest numbers of visitors. Seasonality is considered to be an important tourism issue in three of the locations, with summer typically being the busiest season. However, it is worth noting that Angus and Dundee experiences relatively little fluctuation in seasonality amongst its visitors, in consequence of that destination’s strong business tourism market. Present within each destination is a governing tourism body or board responsible for developing the local tourism sector, promoting local attractions and enhancing partnerships between stakeholders. While in some instances living culture is certainly promoted (e.g. the Banffshire Coast), it is mainly a small part of the tourism development offer in each area.

As indicated in Section 1.2, data collection involving living culture focuses on traditional music and also storytelling. Cultural practitioners (e.g. musicians, storytellers) and/or groups within each case study area comprised members of all ages. However, several interviewed stakeholders at each destination argued that the older generations are the primary custodians of traditional culture. Nonetheless, reaching out to local youth through education was found to be common in each area with most cultural practitioner groups conducting programmes with schools on a variety of topics including traditional music, storytelling, crafts and more. The lack of a formal network for practitioners was also typical in the case study areas. Although there was often an informal network within which several individuals were ‘aware’ of one another, there seemed to be no formal manifestation of this knowledge that could be circulated among local communities. Finally, within each area, the majority of practitioners were voluntary and amateur. Although there were a few full-time,
professional musicians, most practitioners were involved in other forms of employment and performed on a casual basis for their own enjoyment.

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 interviewed stakeholders also expressed concern regarding some key challenges. These included: the reliability and quality of the cultural provision; local support for new initiatives; accessibility for 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. However, they argued that key challenges would need to be overcome before the link would be possible, including: educating both the tourism and cultural sectors on each other’s operations; finding someone, or an organisation, to coordinate efforts to link culture and tourism; formalising local networks to promote living culture and share information; and, funding for these tasks.

The following sections present information on the cultural (2.2) and tourism (2.3) profiles of the case study areas. This intention is to elaborate on the specific findings for each destination and any challenges and opportunities in linking living culture with tourism. In addition, information is also presented on the demand side (tourism) and supply side (cultural) in respect of linking the two aspects. Also presented is a section (2.4) on comparative developments which draws upon some best practice studies across Scotland and internationally.

2.2 Cultural Profiles
This section contains findings from Phase 3 of the project which focussed on creating cultural (supply) profiles of the four case study areas. A variety of issues was explored in this investigation which included: identifying what the main forms of living culture are locally; who are the producers and consumers of these practices; what is the capacity of practitioners to deliver for tourism; what are the opinions and thoughts of practitioners on increasing links with tourism; what are the opportunities for encouraging visitor spending to sustain local cultural activity; what are the challenges of doing so including the social and economic costs; and, how will the practice be impacted? Addressing these issues enabled
the team to determine what factors would enhance or prohibit the linking of living culture and tourism in Scotland. It also provided the team with an insider view of how cultural practitioners view the tourism industry and what would be needed to improve this relationship. Information on these characteristics in each of the case study areas is presented in the following sub-sections. Data was supplied through interviews (C1 – C33, all carried out in 2013) with local cultural practitioners, promoters, venue owners and ‘owners’ of local culture and arts strategies (see References for a list of sources).

2.2.1 Uists
As one might expect, traditional 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 playing and accordion are also quickly being revitalised as influences from Cape Breton, a destination which shares a long and interlinked history with the Outer Hebrides, return to the islands. Practitioners within these musician communities can be found in all age groups including young people, in respect of which there is a strong educational element that encourages development of these skills. Although there are only a few professional musicians/artists in the Uists, many of the performers are highly skilled and routinely perform for locals and visitors. There exists a network of musicians with most individuals familiar with one another and able to contact others. However, nearly all interviewees stressed that this network is informal and that there is no official list or contact database to facilitate musicians connecting with one another.

During the busy summer tourist season, it can be difficult to acquire musicians for performances due to their other 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. One interviewee (Interview C4) argued that musicians “don’t often play in public venues; having a traditional music band at the hotel is rare”. Instead, most traditional music gatherings happen at local community halls which are open to visiting tourists as well.

Music is not being promoted to tourists as it should be. (Interview C2)
Cultural practitioners who were interviewed expressed a strong desire to link their practice with tourism. However, one interviewee was quick to point out that “there is a distinct lack of opportunities” to do so (Interview C3). The fundamental challenges listed by practitioners (Interviews C1 – C10) included:

- Educating both musicians and tourism managers on the processes of linking the two sectors;
- Arranging for increased meetings between the two groups to correct current levels of miscommunication;
- Transport for both tourists and locals alike in order to access venues;
- Musicians/performers being busy due to other work commitments and aren’t available to perform for tourists;
- There being no individual or group to organise the performances; and
- Venues / hotel owners needing assurance that tourists would attend events to provide them with some financial security when hosting the event.

One interviewee (Interview C2) specifically argued that linking the two sectors would help to set up the performances, adding, “Musicians know what ingredients [type of music, how long it should be run] are needed for events but can’t organise them”. Ultimately, most practitioners felt that it should be fairly easy to link living culture with tourism “because logistics are in place but no one takes the time to do it” (Interview C4).

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 this would not conform to tourists’ expectations. One interviewee (Interview C2) supported this statement by adding that local musicians would “welcome tourists with open arms, but do so on their own terms”. Practitioners generally considered that tourism would not damage the authenticity of the music. However, one interviewee (Interview C1) argued that there could be negative impacts if not managed properly and suggested that to avoid damaging any authenticity, “it is important to keep doing events with the community as the focus … Events just for tourism can slightly damage the authenticity of what we are doing”. She (ibid) also recommended, “to avoid this issue, don’t make it routine; vary the venues, type of events and performers; … also important to have a good M.C. who can hold it all together and explain what is happening”.

2.2.2 Inverclyde

Inverclyde’s cultural activity differs from the defining musical permanence of the Outer Hebrides. Instead, the living culture is diverse with no single cultural practice that defines the location. According to one interviewee (Interview C18), “Cultural activity is not well coordinated in general in Inverclyde”. Some of the different cultural practices that were found to be prevalent are based on reviving aspects of local heritage and include, for example: storytelling; Gaelic weaving; genealogy; Burns clubs; arts and crafts, dance and choir singing and to a certain extent, traditional music. One interviewee (Interview C14) argued that traditional music, although once serving a bigger role, is currently “not as strong in Inverclyde” and the local folk club tends to play in small pubs “away from the public”. Other groups use a variety of venues, including the new Beacon Arts Centre (Figure 1) and recently refurbished Dutch Gable House to perform for tourists and locals. The groups are also sometimes asked to perform at various local and regional events and also do outreach programmes for local schools.

![Figure 1. Beacon Arts Centre](image)

Supporting these diverse cultural practices are several groups of practitioners. These include: *Magic Torch*, a local arts and heritage group that specialises in storytelling about the region’s “quirkier side” (Interview C11); the Inverclyde Waulking Group which performs Gaelic work songs; the Greenock Burns Club, theatre clubs, and a local acoustic and folk club. As listed in the recent *Inverclyde Arts Strategy 2008-2012* (2008: 14), “much of the arts activity in Inverclyde is undertaken by the voluntary and amateur sector”. This means that the majority of practitioners tend to practise in limited time mixed among their normal
avenues of employment activities. Among the different groups, stakeholders asserted that there is little to no formal link, or network, between 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.

There is, in point of fact, a strong desire by interviewed practitioners to increase the links between their activities and tourism. This thought 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. The resulting action plan from the Inverclyde Arts Strategy has recently been completed; however, it is not clear to date how much of the action plan has been, or will be, implemented. Nonetheless, it was clear from the interviews that all groups were eager to link with tourism as they believe it would help to sustain their practice and bring it to a wider audience. On a related note, and in general, interviewees felt that the link would not damage the authenticity of their practice. One practitioner (Interview C11) in particular argued, “the authenticity of the resource is up to the custodians”.

Although the groups are predominantly amateur, representative interviewees argued that their members have undertaken multiple public performances, including outreach programmes to schools, and are capable of meeting the professional standard associated with tourism. However, interviewees (Interviews C11 – C20) were also keenly aware of several key challenges to linking local culture to tourism including:
2.2.3 Portsoy and the Banffshire Coast

Along the Banffshire Coast, traditional music is an extremely popular feature of the local culture. In particular, the bothy ballads, which are well known folk songs sung by labourers, especially in the north east of Scotland, are consistent features of traditional music performances. Much of this music can be found in the Greig-Duncan collection, a project initiated by two north-east residents in the early 20th century who collected numerous local bothy ballads and folk songs. Although traditional music is popular, all types of music can be found in the area including ceilidh bands, popular music and contemporary versions of traditional music. Many of the local performances occur at local folk or music (e.g. fiddle and accordion) clubs where performers come from all over the north east. Most of these performances are open to tourists, free to enter (although a fee or donation can sometimes be asked depending on the club), based in local pubs and typically very well attended. The Salmon Bothy in Portsoy (see also Section 2.3.3) is an important and accredited museum and arts venue for these performances, but is just one of many venues in the area where traditional music is performed. Others include Banff Castle, Duff House, Beggars Belief and several other hotels and pubs. While folk nights at the Salmon Bothy are consistently full, other venues sometimes struggle to fill to capacity.

Although there are a few professional musicians in the area, the bulk are amateurs who occasionally do performances for income. As with most other places, most local practitioners work in other jobs and are often part of local folk / music clubs meeting
weekly or monthly. Mostly, there is a strong, yet informal, network of musicians across the north east. However, the clubs themselves have a more formal network which makes it easier to contact fellow members and arrange performances. For example, a member from one local folk club (Interview C25) in the area asserted that there are several bands within the club and that many diverse groups, including the National Trust and Local Authorities, contact the club to organise professional, paid-for shows. She (ibid) stated, “people get in touch with the folk club to book them for shows, then we re-distribute the e-mail to our network to see if anyone can and is willing to do the gig”. In conjunction with these requests to folk clubs, several bands and/or individuals within the clubs also have their own clientele that routinely ask them to perform as well. The clubs have a mixture of ages and talent abilities, and interviewees stressed that everyone was welcome to join.

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. For example, one musician (Interview C23) spoke of how her group “promoted their meetings at caravan sites and other tourist locations with posters, which has been successful and several local sessions are consistently full”. As another example, recently, a tourist programme was initiated where a bus was hired to take visitors to locations where individual bothy ballads were either written or were written about. The trip was an “enormous success which completely sold out” (Interview C24). Interviewees argued that linking culture with tourism brings more visitors to the area, helps boost local tourism shops and hotels and forces locals to interact with visitors and vice versa. The main challenges surrounding this, as mentioned by local cultural practitioners (Interviews C21 – C27), are:

- Having an individual or organisation to arrange meetings and sort out logistics between the supply and demand side;
- Being able 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 websites; and,
- The need for increased promotion in order to attract tourists.

A small number of interviewees expressed concern that linking local culture with tourism would impact upon the authenticity of their practice; however, most were not worried
about any such impact. One local musician (Interview C22) suggested that a key to keeping the practice authentic is “organising a mixture of music, not just traditional music, but also a ceilidh band, folk group etc - rather than too much culture in one go”. Generally, the music was considered to be high quality and able to meet professional tourist expectations; however, several interviewees did assert that folk clubs play as they are and are not willing to change to meet tourist expectations regarding their appearance and the type of music they play.

Everyone needs to understand that linking music with tourism, or creating sessions, is quite a slow process and needs time to stick. (Interview C27, 2013)

2.2.4 Angus / Dundee
There has long been a practice of serious traditional music in Angus and Dundee (see also Section 2.3.4). The region is host to several festivals that feature local music, arts and crafts, as well as other aspects of local and national heritage. This includes Tartan Day, celebrated in Angus with over fifty Scottish-themed events such as country dance evenings, local pipe bands, storytelling sessions and ceilidhs. Angus Accordion and Fiddle Festival is a non-competitive festival for musicians and audiences taking place over a July weekend with a Grand Dance on the Saturday. The Kirriemuir Festival of Music and Song, run by the Traditional Music and Song Association of Scotland (TMSA), is a celebration of music in all its forms with ceilidh, concerts, sing-a-rounds and storytelling. These festivals represent a small slice of the local living culture and the role it plays within host and practitioner communities. Most local musicians are not professionals but perform as amateurs and occasionally take on paid work. However, it should be noted that there are several full-time musicians in the area and a strong level of talent spread across the area. Many musicians practise in organised clubs in different locations across Angus and Dundee and also network amongst themselves for informal pub sessions.

On the whole, most interviewees were in favour of linking their practice with tourism. One interviewee (Interview T17) stressed that if it were to happen, it would need to be “something of international interest … tourists are looking for what makes Angus different”. A local musician (Interview C32) argued that the link would “bring money and funding into Angus … exposure and experience … performing for tourists will provide artists with
confidence and a strong sense of identity”. Other interviewed musicians suggested that linking their practice with tourism would not damage its authenticity if done with integrity. For example, one interviewee (Interview C34) argued that “promoting living culture for tourism will sustain the practice - you do not want it to become stagnant … it is not a threat if it is done well”. She (ibid) also suggested that “maintaining authenticity is down to the musicians … they have to be good and respectful of the material they are using and the audience they are performing to”. While the majority were of the view that performing for tourists would help sustain their practice, some other musicians expressed concern. One local musician (Interview C33) commented on the impact that additional income would have on the musicians, contrasting this with the informal, ‘for-fun’ basis on which local music presently occurs amongst local clubs. He (ibid) asserted, “unfunded groups are more sustainable … if groups are funded and then you remove the funding, it stops”. Overall, a few key challenges were mentioned by interviewees (Interviews C28 – C34), which included:

- The significance of understanding the audience and making sure they are satisfied;
- 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 high quality for tourists to appreciate it;
- The need for access to information on performances, particularly online, to be improved and better organised; and,
- The need for there to be a central hub where a comprehensive list of performers is kept so that links between Angus and Dundee can be improved.

There is a unique opportunity to increase business tourism in Angus and more specifically, Dundee (also see Section 2.3.4). The Dundee & Angus Convention Bureau (DACB) proactively promotes Dundee and Angus as a business tourism destination. Each year, the DACB, along with a few event management companies such as Red Pepper Events, welcome thousands of delegates for conferences, exhibitions and association meetings. They hold social functions for these conferences and events and routinely ask traditional artists to perform, including, for example: bagpipe players; traditional musicians; ceilidhs; storytelling and traditions; and, contemporary bands. The DACB recommend entertainment companies / local musicians to conference organisers who then select the entertainment that best fits their conference and budget. Furthermore, the DACB, and other local event management
organisations, tend to use a specific company to book their entertainment needs for these occasions (see Figure 2). Other conference organisers who were interviewed stated that they have their own list of local musicians that they use for sourcing music themselves. One interviewee (Interview T23) added, “a number of conferences have used pipers or held ceilidhs with local dancers; usually these conferences have a high proportion of overseas or non-Scottish delegates … Performers are sourced locally and the aim is to give delegates a taste of Scottish culture and a memorable experience … Event organisers usually arrange the performers”.

![Diagram](image)

**Figure 2.** Process for acquiring traditional musicians for conferences

Interviewed musicians noted that performing at such conferences demands high quality and the ability to please the audience. This can often include a visual element in addition to the music and many of the musicians wear traditional Scottish dress (e.g. kilts / tartan). One promoter (Interview C29) argued that this helps to complete the experience for the visitor and enhances the overall show. However, a local musician (Interview 34) argued against this, stating that “it is feasible to target tourists … and it does not need to be tied up in tartan … we often underestimate the knowledge of tourists [which] is more than you expect”. This is a direct reference to the fact that tourists do not always come to Scotland
with a specific image of traditional culture but instead understand and appreciate the living culture as it is.

2.3 Tourism Profiles
As mentioned above, investigating the tourism (demand) profiles for each case study area was necessary to map and outline the tourism framework and audience for the particular destination. The reason behind this was to develop an understanding of the potential and existing market and how this relates to reasons for visiting; to identify existing local tourism strategies and actions plans; and, to understand the perspectives of local tourism stakeholders on the visitor experience and development opportunities. The following subsections reflect these aspects and present information relating to the visitor market and stakeholder perceptions on linking culture and tourism. Information supplied in the tourism profiles was sourced from local, regional and national tourism reports and research (see References for list of sources).

2.3.1 Uists
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 (Figure 3) as the primary reason for their visit (Macpherson Research, 2012). This is mirrored in the most common activities undertaken by these visitors which include sightseeing, beaches, historical sites, photography, visitor centres and hillwalking. The top attraction in the Outer Hebrides is the An Lanntair Arts Centre in Stornoway with 200,000+ annual visitors, and the Taigh Chearsabhagh Museum and Arts Centre in the Uists, with 30,000+ annual visitors. Although the natural environment is the main reason for visiting, the Outer Hebrides Area Tourism Partnership (OHATP) recognise in its 2010-2015 visitor plan that culture, especially traditional music, is also important in drawing visitors to the region, but that “there is potential for additional event development” (OHATP, 2009: 6). In relation to this, there appears to be significant potential within visitor groups, as it was stated in a recent (2011) visitor survey that 75% of visitors to the Outer Hebrides are interested in Gaelic culture (Macpherson Research, 2012).
Two key attractions representing cultural tourism within the Uists, two of the least visited isles in the Outer Hebrides, 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. The school features expert tuition in piping, fiddling, singing, Scottish reels and quadrilles, step dancing and Gaelic language. Taigh Chearsabhagh is an accredited Museum and Arts Centre which boasts a photographic collection, art and craft workshops, a sculpture trail, café and shop. The centre also coordinates a year-round cultural workshop programme for children and young people and hosts Taigh Ciuil, a monthly live music showcase event for emerging local artists and musicians passing through the islands.

Our music has a strong role here, both large and small scale events and the challenge is to provide support to venues and musicians and improve information and access to these smaller events. There are many other types of cultural festivals which could be developed to take place during the spring, autumn and winter as a way of attracting visitors outwith the main season. (OHATP Visitor Plan, 2009)

Within the Uists, a key challenge in linking living culture and tourism is less the availability of resources than how to use those resources to generate revenue. One local stakeholder (Interview T5) argued that tourists “really enjoy music, storytelling and similar products
when they happen to find it … but it needs to be made more accessible”. Specific issues mentioned by interviewed tourism stakeholders (Interviews T1 – T6) involved:

- The ‘sporadic’ nature of cultural performances around the Uists;
- The lack of culture-themed marketing;
- Ensuring the reliability of consistent performances for tourists; and,
- Achieving accessibility for visitors to cultural performances.

2.3.2 Inverclyde
Greenock is a small urban centre in Inverclyde with evidence of urban decline but with significant cruise-based tourism potential because of its estuary location. Although most visitors to the region are independent and visiting family or friends, a large number arrive on cruise ships. In 2013, the Greenock Ocean Terminal (Figure 4) will have hosted forty large cruise ships with over 83,000 passengers. However, interviewed stakeholders were quick to point out that amongst those cruise passengers approximately 80% are pre-booked on coach tours, run by a non-local company, that leave the Inverclyde area for more popular Scottish destinations (such as Loch Lomond, Glasgow and Edinburgh). Interviewees also mentioned that the bulk of the pre-booked coach tours that leave the port are only half-day tours; something which leaves passengers with either an afternoon or morning to explore Greenock or other local areas.

Figure 4. Cruise ship at Greenock Ocean Terminal
Greenock town centre is not an area which has many attractions for visitors in the town itself; however, there is attractive Clyde estuary scenery and a mixture of interesting cultural groups. That having been said, and based on conversations with local representatives, there is a great deal of energy and aspiration for future cultural tourism development. The Inverclyde Tourist Group (ITG), comprising local volunteers, currently offers free tours for the remaining 20% of cruise passengers at Greenock. These tours focus on the local unique selling points (USPs) of industrial and maritime heritage and visit one of three locations: Greenock, Gourock or Port Glasgow. The ITG chairs the local tourism partnership and 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.

According to the Inverclyde Tourism Strategy and Action Plan 2009–2016 (2009: 3), “the development of tourism in Inverclyde is seen as a major opportunity to change perceptions of the area and create a more positive profile and image and greater economic prosperity for the area and its people”. Within that strategy is encapsulated a desire to develop a variety of tourism products even if the use of culture as a tourism product was more featured within the Inverclyde Arts Strategy 2008–2012. Nonetheless, both within these documents and within other 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 new trend for local economic regeneration. Inverclyde Council has also been heavily involved in tourism development, helping to author the tourism strategy and organise the local tourism partnership.

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. An interview (2013) with Beacon Centre staff illustrated their commitment to working with local tourism groups to develop new cultural tourism products for attracting cruise passengers. The centre is located within close proximity

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Cultural Tours would need to be consistent as our company must be certain the operator has the manpower and resources to deliver the tour.

*(Interview T9)*
of the Greenock Ocean Terminal (although currently there is not direct pedestrian access from the Ocean Terminal, a situation that may change) and possesses significant potential for hosting cruise passengers for culturally-themed shows. The management team at the Beacon Arts Centre is actively exploring opportunities associated with the cruise liner market.

Based on the perceptions of local stakeholders (Interviews T7 – T12), issues that have emerged on linking tourism with living culture include:

- Levels of provision in terms of traditional music and storytelling;
- Reliability of local performers to deliver consistently;
- Quality tourism experiences for cruise passengers that tour operators can sell;
- Projected high price of a local cultural tourism experience for cruise passengers due to intermediary organisation fees; and,
- Brevity of cultural tourism experiences in general.

### 2.3.3 Portsoy and the Banffshire Coast

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 what the Banffshire Coast Tourism Partnership (2013), the local membership-based destination management organisation, describes as the “main attraction”, namely the natural attributes – the wildlife and magnificent scenery. However, visitors can also find several visitor attractions/events along the coast which feature tourism experiences based around local culture. Traditional music in particular plays an important role in the customs and practices of local people today. There are numerous clubs and venues which promote traditional music and are open to tourists across the region.

Banffshire provides both a venue and specific events that highlight some of the challenges and opportunities of linking living culture and tourism. The Salmon Bothy in Portsoy is a restored shore-side museum and arts venue licensed to accommodate up to sixty people and is run by a team of volunteers. The Bothy hosts a variety of events including music (involving regular and consistently sold-out folk music sessions with local and internationally known performers, organised by Folk at the Bothy – a club initiated at the Bothy following
its restoration), dance, theatre, exhibitions and a host of local groups including knitters, painters and crafters. The Scottish Traditional Boat Festival (Figure 5) is the charity which restored and owns the Bothy and is responsible for its management. The Scottish Traditional Boat Festival (STBF), initiated in 1993, is itself held at Portsoy either at the end of June or early July, dependent on the tide. The festival has a special emphasis on sailing, traditional boat-building, associated traditional maritime and rural crafts, traditional music and a showcase for the region’s food and drink.

![Scottish Traditional Boat Festival, Portsoy](image)

**Figure 5.** Scottish Traditional Boat Festival, Portsoy

Visitor numbers are high, reaching 16,000 to 18,000 over a single weekend. It is managed and run by a separate team of volunteers whose membership has changed very little over the years other than by expansion. Both the Festival and the Salmon Bothy are funded through income from services rendered, volunteer labour and through sponsorship and grants. Folk at the Bothy now organise its own Haal Festival of Folk Music, which is held over a weekend at the end of May and includes piping workshops, storytelling, singer/song workshops, concerts, and more informal sing-a-rounds. The Banff Beltane Bash is held at the start of May at Banff Castle; it is a Celtic Fire Festival that includes storytelling and music.

The community of Portsoy represents an integration of locals and incomers and the various festivals provide a focus for community involvement and identity. Some 300 to 400 volunteers support the Scottish Traditional Boat Festival. The latter also attracts friends and
family back to Portsoy and renews their links with the community. There is evidence that visitors to the Boat Festival plan longer holidays around it and stay in the area for other activities including fishing and golf. All the local accommodation providers and traders benefit from this tourism and actively promote the events held at the Salmon Bothy. These are usually oversubscribed during the Boat and Haal Festivals. As a result, there is a desire to promote events out with 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. This new strategy focuses on a number of themed product development initiatives and workshops and embraces the National 2020 strategy. This strategy also builds on the achievements of their previous plan, Making Effective Tourism the Reality 2009-2012. This recent plan included a project, part-funded by the Rural Aberdeenshire LEADER programme and Scottish Enterprise, which saw the Banffshire Coast Tourist Partnership awarded £200K to develop tourism along the Moray Firth coast. The project aimed to support and develop the rural economy in the Banffshire Firth coastal area through delivery of a three-year Banffshire Coast Tourism Programme to encourage tourist service businesses to work collaboratively to stimulate growth tourist industry growth in north Aberdeenshire. No evaluation materials are available to date in the public domain but it is hoped that projects like this will continue to occur and can have influence over improving cultural tourism in the area. According to interviews, the Banffshire Coast Tourism Partnership has not to date run a campaign on local culture per se, although much of its activity is based around the area’s cultural heritage. Work is in hand, in conjunction with the Royal Deeside DMO and funded by Aberdeenshire Council, for the creation of a North East Events Portal, designed to make information on the whole of the region’s events easily accessible.

Issues mentioned by stakeholders (Interviews T13 – T15) and identified through a review of the literature include:

Music and culture are growing within local tourism but steadily and it’s a steep cliff. (Interview T13, 2013)
The Salmon Bothy’s parent company, STBF, is developing income streams via the development of accommodation (it already operates Portsoy Caravan Park and is working on developing a bunk house). This, coupled with the creation of new cultural tourism experiences at the Salmon Bothy and traditional boat building at the PORT Boatshed, has the potential to secure sustainable sources of income which would enable the employment of a General Manager. Such a post holder could centralise administration of events and festivals, which would help address the volunteer fatigue. Growth in visitor numbers cannot be sustained without such full-time, dedicated administration.

2.3.4 Angus / Dundee
Angus represents a rich provision of traditional music and storytelling. 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. The partnership includes Dundee City Council, Angus Council and VisitScotland. The Dundee City Council (2013) has stated in its recent Tourism Action Plan that together with the Angus Council (2009), they “have identified a significant opportunity for Business Tourism as a product. This is due to the significant academic and medical community within the city and their ability through an ambassador programme to attract related conferences”. Business tourism, which is “managed and supported through the Dundee and Angus Convention Bureau” (ibid), represents significant new opportunities for Angus and Dundee. The V & A development at Dundee, significant new hotel development, and further regeneration of the waterfront area may offer further opportunities as might also the growth of Dundee (like Greenock) as a port of call for cruise liners. Developments such as the V&A will provide a strong marketing hook and ‘reason for visit’ to attract domestic and international leisure visitors to the destination.
Business tourism 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. In relation to this, Dundee and Angus is developing a “global reputation as a centre of excellence in ground-breaking research and technology and therefore has the opportunity to further enhance its recent successes in business tourism” (VisitScotland, 2009: 7).

The Dundee and Angus Convention Bureau operates an Ambassador Programme supporting bids to secure national (UK) and international conferences. Facilities are available to host 2,167 delegates and 955 rooms are available within a five-mile radius from Dundee city centre. Dundee is hosting two major medical conferences in 2015, each with 400 delegates and taking place over four to five days. In 2012, Dundee hosted 226, 695 UK delegates and 21,377 international delegates, bringing in a total income of £11,583,975 (Dundee and Angus Convention Bureau, 2013a). Social events for the delegates included traditional music performances, showcase dancing, and ceilidhs, while conference dinners employed bagpipers and actors. Issues that have emerged from interviews (T16 – T23) 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 musicians, who are high quality, professional performers, understand the audience and can cater to their needs;
- Creating art-form ‘trails’ in Angus for business visitors to Dundee; the extension of conference visits into prolonged stays; and,
- The dependence of Angus upon Dundee’s business tourism rather than Angus becoming a destination in its own right; and,
- The commitment of Dundee and Angus to developing business tourism through support for the Dundee and Angus Convention Bureau (see also Visit Scotland, 2009: 7).

Attention now turns in the following section as to how other destinations within Scotland, and internationally, promote their living culture through tourism.
2.4 Comparative Studies
A review of comparative developments in Scotland and internationally was undertaken to identify best-practice case studies and develop a catalogue of relative profiles on destinations. This included carrying out an extensive literature review (both ‘grey’ and academic) on each comparative destination and interviewing several local stakeholders. Different comparative destinations were selected that aligned with the case study areas used in this study and their context-specific activities. For example, due to the focus on cruise tourism in Inverclyde, the team reviewed cruise market operations and links between culture and tourism in similar destinations including the Shetland Islands, Tallinn (Estonia) and Cape Breton Island (Nova Scotia, Canada). Within this review, the marketing, packaging and accessibility of living culture was analysed to determine its relevance to the Inverclyde area and any applicable lessons to be learned. Also investigated were comparative arts centres that are similar to the establishments in the case study areas (i.e. Taigh Chearsabhagh, Beacon Arts Centre and the Salmon Bothy). This included An Lanntair (Isle of Lewis), An Tobar (Argyll), Aros (Skye) and the Mareel (Shetland) and was necessary in order to explore how similar establishments presented their local culture and the processes for doing so. Lastly, the team examined the well-known cultural tourism infrastructure within Ireland and the ways in which living culture there is integrated within tourism development. The following sub-sections highlight the findings from each of these comparative sectors, including cultural tourism in Ireland, cruise tourism and arts centres.

2.4.1 Ireland
The culture and heritage of Ireland have helped to define the country as one of the foremost authorities on cultural tourism globally and are key drivers for Irish tourism (Nugent, 2012). Nearly four out of every five overseas visitors cite “history/culture” as an impetus for selecting Ireland for a holiday, helping culture and heritage to contribute an estimated “€2 billion to the Irish economy” (ibid). Traditional culture in particular, which still is very “alive” in contemporary Ireland, consistently ranks as one of the primary motivators for visiting this small country (ibid). 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. Therefore, the manner in which living culture is marketed, packaged and accessed in Ireland was examined to determine how this might relate to Scotland.
In exploring different websites, including the national tourism site for visitors, it appears that living culture, and in particular traditional music, is marketed more heavily in Ireland than in Scotland. Indeed, there are many instances of living culture that are packaged and marketed to tourists. For example, cultural tourism products are presented through a variety of activities including several tours which feature a mixture of packages involving local food, music, festivals and performance arts. Various events and products are also listed independently through each region’s own tourism website. A particularly interesting product that is on offer in Ireland is the *Ireland’s Heritage, Theatre, Music and Festivals Explorer* which offers “a taster of the magnificent cultural delights to be found in Ireland, boasting a list of 130 top venues across the country” (Tourism Ireland, 2013).

At national level, Fáilte Ireland, the national tourism development authority, has developed a Cultural Tourism Strategy for local stakeholders on how 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. In comparison with Ireland, one interviewee (Interview A2) noted that Scotland’s tourism product is more diverse than Ireland’s, but that Ireland does a better job at promoting their living culture. He (ibid) noted that when “tourists think of culture in Scotland, they very much think of the tangible, be it castles, or whisky, or golf … In addition, they should be thinking of music and traditional culture, and VisitScotland and EventScotland should be encouraged to make this happen”.

An important aspect of this comparative study focusses on the review of the report, *Building Collaboration between the Arts & Culture and Tourism Sectors in the West of Ireland*, by a team at the Dublin Institute of Technology as well as conclusions drawn from phone interviews with members of that team. The report detailed the distinct lack of connectivity between the tourism and arts & culture sectors in Ireland which has limited the development of cultural tourism. The report listed several primary barriers to co-operation (e.g. awareness and understanding of the other sector’s activities) and made suggestions for overcoming these barriers (e.g. networking, increased meetings) (Mottiar *et al.*, 2013). Most useful within the report was the identification of the above-mentioned obstacles to facilitating partnerships
between cultural practitioners and tourism operators; that identification would prove to be particularly beneficial for the current study in highlighting the preconceived notions of the two different and separate sectors as they attempt to collaborate. One of the authors (Interview CD1, 2013) of the report confirmed this, stating: “there was a lack of knowledge from tourism operators and cultural practitioners on one another … but there was a real willingness to work together, and this was willingness was based on a commitment to the local area, which is what made them collaborate; it was the common ground”.

2.4.2 Cruise Tourism
Three destinations were selected for a comparative study on cruise tourism. These areas represented both national and international sites and are well-known cruise tourism locations offering similar cultural tourism experiences to those being considered for this project. Reviewing the literature and speaking to stakeholders at each destination revealed a mixture of ways in which other cruise tourism sites promote cultural tourism products to passengers. The following examples showcase a few different destinations that have developed successful cultural tourism experiences (Cape Breton, Tallinn) and another (Shetland) that has significant potential and is currently in the process of building cultural tourism for cruise passengers.

As seen in Inverclyde, cruise passengers who arrive at the Shetland Islands have very limited time and choose their tours on-shore based on the main ‘attractions’ – mostly wildlife, nature and historical sites. For example, one local tourism operator (Interview CD8) asserted that all passengers are preoccupied with “puffins, ponies and seals”, three of the main tourism ‘products’ on the islands. Nearly all interviewees argued that living culture is not marketed or properly marketed, for the reason that it is “too specialised” (ibid). If living culture is to be included in tourism packages for cruise passengers, interviewees stressed that it would need to be with a package that also includes the ‘main’ sites. As a result, networks are now being created within Shetland to link the different resources together. Furthermore, interviewees also stressed that Shetland has a particularly strong opportunity in its healthy traditional music scene and are keen to develop more experiences for cruise passengers. An employee (Interview CD3) of the new Mareel arts centre commented that they are working with the harbour trust to place promotional material in the visitor centre
where cruise liners disembark their passengers that will promote a series of concerts and walking tours locally.

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 that comprises fiddle music. As a result, a branding has been developed that is based on this and actively promotes their 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 only available to cruise lines and consistently sells out (Interview CD10). The tour (£33.80 for passengers) 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 with one cruise line advertising it as “world renowned for the revival of Celtic music” (Royal Caribbean International, 2013). An interview with a local manager for the port authority (Interview CD10) revealed that the fiddle tour was created “because it’s what they do best” and reflects the unique selling point of the destination. She (ibid) also added that cruise passengers want hands-on experiences where they can revel in the local sounds, tastes and smells; something that has helped make the tour extremely successful.

The Port of Tallinn also presented an interesting cruise tourism case study. The city is one of the biggest and busiest cruise and passenger ports in the Baltics (300+ ships annually). There are several specific tours which include and promote local music mixed in with experiencing several key historic and natural sites, some of which also include local handicrafts. Specific tours include a “Best of Tallinn with Concert and Lunch” and “Old Town and Rocca Al Mare with private Folk Concert”. The tours run on average from 2 – 6 hours and include several of the main sites in the city as well as including activities with local living culture. These have a direct appeal to passengers who get to experience both strands.

2.4.3 Arts Centres
As mentioned above, the arts centres used as comparative developments included An Lanntair (Isle of Lewis), An Tobar (Argyll), Aros (Skye) and the Mareel (Shetland). These organisations were selected to investigate their operations and establish how they include living culture within their programming. As a result, specific insights were achieved into how the organisations at the four case study areas for this project could benefit.
Interviewed management of these comparative arts centres shared similar opinions on commercial activities and marketing and the challenges in promoting living culture, which are discussed further below.

Each of the organisations in this comparative study shared similar characteristics when it came to promoting cultural experiences to visitors. In most instances, interviewees with each establishment stressed that **high quality and authentic local experiences are what visitors are seeking and should be on offer.** For example, one arts centre employee (Interview CD11) stressed that the “most popular activities with tourists are the ones with traditional Gaelic culture, music and storytelling”. Similarly, this opinion was shared by the management of another centre (Interview CD13), who commented that “traditional folk music” was what most tourists want to see and hear as part of the “real local experience”. An employee (Interview CD12) of yet another arts centre argued that although tourists might wish to see certain aspects of Scottish culture (e.g. kilts, bagpipes), this can generate a lack of interest in local communities. Instead, he (ibid) suggested, “You have to be careful when planning for tourists ... I recommend presenting a programme which is high in quality so that locals and visitors alike are happy”. Furthermore, he (ibid) maintained that Scottish tourism stakeholders, and visitors alike, desire and should always support high quality of arts in Scotland while also considering tourist expectations. One interviewed arts centre director (Interview CD11) stressed that his organisation has been successful simply because “what we have to offer is a great product and they have a reputation for quality”.

To promote these activities and programmes, interviewees remarked that normal marketing avenues were pursued including: mass e-mails; distributing fliers and leaflets around the area; social marketing and updating the website; linking with destination tourism websites; hosting artists and acts during local festivals; and, through tour operators. **Having a good marketing strategy was consistently mentioned by interviewees, stating that the commercial activities would not be successful without it.** One employee (Interview CD11) stated that “the commercial side of the organisation is aimed at visitors and locals alike” which has had good support from the community. He (ibid) also argued that his establishment is a mixture of commercial business and art, with a strong focus on both as they could not “maintain their operations without tourist income”.
Interviewees stressed that a key consideration in linking living culture with tourism through their organisations was to ensure local communities are included. Although finding quality acts was not considered to be a challenge in each of the areas, one employee (Interview CD3) asserted that an on-going issue is “getting local people to attend more events regularly” which “requires putting on events they are interested in”. This opinion was shared by other interviewees, including one (Interview CD13) who stated that the centre’s programmes are “developed with locals in mind as the top priority which has kept the centre popular and authentic”. Ultimately, interviewees were unanimous that local communities are the core audience for arts centres and should always be considered when programming. The next section (3) now focusses on the analysis for each of the case study areas and also develops our recommendations for linking living culture with tourism in Scotland.
Section 3: Analysis

Key Messages

- There appears to be a significant opportunity in Scotland, grounded in the available resources and demand, to create new tourism experiences for visitors that are based on living culture;
- However, there does appear to be a strong disconnect between the supply side and the demand side with a lack of understanding of how the other operates;
- The primary obstacle to this disconnect is a lack of communication and understanding of how the other side operates;
- There are several steps that local, regional and national stakeholders can take to improve the links between living culture and tourism.
3.1 General Inferences

Within this overall section, the cultural (Section 2.2) and tourism (Section 2.3) profiles are analysed in conjunction with the comparative developments (Section 2.4). This has been done to further determine how to create an integrated strategy for enhancing the tourist experience of living culture within Scotland. The analytical points discussed in this first sub-section (3.1) were found to be applicable to each of the case study areas, and to Scotland as a whole. In consequence, they are not always mentioned in subsequent sub-sections (3.2.1 – 3.2.4) where context-specific analyses are presented to address specific issues.

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, have relevance and are applicable across Scotland as a whole. Indeed, the geographic and demographic contexts in which the case studies exist are quite often similar to other areas in Scotland. For example, Greenock, and its relationship with cruise tourism, can be compared with other ports including Lerwick in Shetland, Dundee or Leith. Similarly, aspects of the business tourism programme in Dundee and Angus can be reviewed and paralleled with business tourism in other urban areas, particularly Edinburgh and Glasgow. Lastly, the rural locations of the Uists and Portsoy are broadly comparable with various other destinations in Scotland. Notable conclusions from the research analysis include:

**Opportunity**

- There appears to be a significant opportunity in Scotland, grounded in the available resources and demand, to create new tourism experiences for visitors that are based on living culture; and,
- There is also a profound and enthusiastic interest amongst interviewed stakeholders in enhancing the link between living culture and tourism.

**Challenges**

- A substantial disconnect is apparent between the two sectors – a point acknowledged within the industry to be generally accurate and featured in the United Nations World Tourism Organisation’s (UNWTO) report, *Tourism and Intangible Cultural Heritage* (2012);
- The primary obstacle with respect to this disconnect is a lack of understanding of how the other side operates;
There is a general perception amongst cultural practitioner interviewees that living culture, in particular traditional music, is not promoted adequately by local, regional and national tourism organisations;

In many instances, this has proven not to be the case; there are numerous examples (e.g. guides, event calendars, website listings) of living culture and traditional music being promoted by tourism agencies;

Such promotional material needs to be better communicated to cultural groups/practitioners so that these groups are able to be more involved in fostering links between living culture and tourism;

Just as tourism organisations were perceived to be deficient in promoting living culture, so was it also believed by interviewees that cultural groups and practitioners do not promote performances/events adequately;

Funding remains a significant issue for many stakeholders, especially with regard to funding performances; and,

It can be difficult to establish traditional music sessions for visitors that consistently feel authentic because of their intrinsic and spontaneous nature.

**Potential Solutions**

One of the principal solutions to bridging this divide is to significantly improve communication and collaboration between living culture practitioners and tourism operators;

This communication would be an important step forward in educating each respective sector about the other and the ways in which they operate and exist (i.e. hierarchy structures, regional tourism information, nature of informal music sessions; audience etiquette during performances);

There is a need for a specific individual and/or group to act as the leading authority and liaison between the two sectorial sub-strands on both national and local levels;

Part of this individual and/or group’s responsibility will be to organise meetings between the two strands and also generate and share a formalised list of key members for both parties that includes venues and events;

A key outcome from utilising this list for performances is to avoid routine as much as possible in organising ‘regular’ sessions, and instead vary the venues, type of events and performers;

Education is needed for both parties on the impacts of linking living culture with tourism, particularly with regard to authenticity;

Knowledge and understanding can be improved through a variety of actions including the provision of information on living culture through their websites;

Linking traditional music with tourism should be the result of tourism and cultural practitioner stakeholder groups working together to create a formal schedule of events;

These events should tap into already existing sessions which are hosted by local groups and clubs;
An important item that was scarcely mentioned by interviewees is the payment for services by performers – yet this remains a significant issue in linking living culture and tourism;

Specific issues that should be addressed include: who will benefit from the performance (e.g. performers, venue, hotels, etc.) and how might they benefit?;

In principle, it is beneficial to pay musicians, as suggested in previous reports on the subject (Scottish Tourist Board, 2000; Scottish Tourism Co-ordinating Group, d/u); and,

However, it can be argued that providing payment for performances is context dependant (i.e. location, performers, venue).

These analytical results concur with the results from similar studies done previously in Scotland (ibid) and Ireland (Mottiar et al., 2013), which were an important source in formulating our recommendations for this study (Section 4). Several of the above mentioned conclusions revolve around creating a forum which will improve the flow of information between tourism operators and cultural practitioners. For example, tourism operators can learn more about where the performances are happening, including how they are executed and who can access them. In turn, cultural practitioners can learn about visitor profiles, impacts, local and regional tourism frameworks and the concerns of tourism operator. More importantly, the two groups can discuss the challenges described in this study and how these may be minimised through collaboration. This would include several of the points listed above including reliability and accessibility, having a lead organisation and/or individual, generating lists of members and how to publish information on performances.

3.2 Case Study Areas
While a general analysis was presented in the previous section that covered the overall themes and issues that are applicable throughout Scotland, more specific analyses on each of the case study areas are now discussed in the following sub-sections (3.2.1 -3.2.4).

Highlighted within each case study area are specific opportunities and challenges associated with integrating traditional culture with tourism, as well as possible solutions for addressing any issues. While these case studies are context specific, the application of the analysis from this research can be relevant to other locations across Scotland. For example, integrating traditional music more effectively into business tourism in Dundee and Angus has direct implications for conference organisers in Edinburgh, Glasgow, Aberdeen and other locations where similar types of events are held. Therefore, while the general conclusions presented above are intended to represent the country-wide inferences of this research,
there are individual elements within each case study area that also can be utilised in various locations around Scotland.

3.2.1 Uists
Within the Uists, and Outer Hebrides in general, there does appear to be a distinct opportunity for linking traditional music and tourism. Both North and South Uist possess a significant base of talented musicians and venues for hosting performances for visitors and locals alike. This is especially demonstrated during Ceòlas when numerous traditional music performances occur in several venues in South Uist including house ceilidhs, community halls and hotels. Furthermore, there is an interest in Gaelic culture from 75% of current visitors (see Section 2.2.1) which highlights the demand. All stakeholders who were interviewed for this project supported linking traditional music and tourism. However, both cultural practitioners and tourism operators expressed some primary challenges (Section 2) that would need to be met before this endeavour would be successful. These challenges, primarily expressed in the lack of understanding between the two parties, are best addressed through the above-mentioned increased communication and partnerships between the two parties. Nonetheless, there remain some additional solutions which are specific to the Uists.

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. This event, which could also be considered a festival, would create links between the different arts centres and venues in the Outer Hebrides while promoting a traditional music programme. Interviewed 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.

Such an initiative would help to raise the tourism and cultural profile of the Uists by connecting them to destinations which are more widely visited. In turn, this could generate new visitors and address the concerns by tourism operators and venue owners that no one will attend the events. On a side note, partnerships could be set up with public
transportation companies (e.g. Caledonian MacBrayne) which could allow for the creation of a ‘cultural explorer’ pass similar to that seen in Ireland (Section 2.4.1). This would allow for easier travel across the islands and encourage more visitations to the Uists. 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.

There would be an obvious need for leadership of the project, but there already exists significant potential within the current event management groups (e.g. Ceòlas, HebCelt) and tourism bodies (e.g. OHATP) that work in the region. Using the well-established Ceòlas and its experienced management team as a model, performances could be set up all over North and South Uist in the different venues. Currently, Ceolas is endeavouring to build a music and cultural centre in South Uist, which could potentially serve as a primary venue, or hub, for the event. Indeed, Ceolas would likely play a central role in the proposed event as they are one of the major organisers and promoters of traditional music and culture in the Uists. Taigh Chearsabhagh would be the primary venue in North Uist, which could also provide an opportunity for the venue to promote its many collections, workshops and programmes.

On a side note, one other quirky idea to bridge the gap between traditional music and tourism could possibly lie within creating traditional artwork that is reflective of the areas main tourism draw – the natural environment. The resulting art (e.g. a piece of music) could be showcased at this month-long event and at the centre year round.

As for the timing of the event, it is recommended to hold the event in the ‘shoulder’ tourism months (e.g. September-November, March-May). This would help to boost tourism outwith the busy summer season and also align with the availability of local musicians who tend to work in other jobs during the summer. The events would be clearly promoted and accessible for visitors, in turn minimising some of the issues mentioned by stakeholders. It would also lessen the sporadic nature of the performances by formalising them, although keeping the local authenticity because of the brevity of the programme duration. In other words, due to the concentration of having the event during a specific month, communities would not feel overwhelmed by visitors, and any adverse impact on the feeling and meaning of the traditional art form would be reduced. However, it should be noted that this type of event works only if all stakeholder groups expressed support and interest.
3.2.2 Inverclyde

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 celebrated 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 on the level of provision and reliability, specifically relating to local cultural practitioners, in relation to the need to create products such as this. Interviewed cultural practitioners also shared these concerns as well as expressed the requirement for a lead organisation or individual to link and educate both sectors and organise the information. Both groups’ concerns are addressed within the conclusions reached in Section 3.1. Additional solutions to these problems within Inverclyde involve knowledge and understanding of how the cruise industry operates on-shore tours and how to make use of the available resources for creating new tourism products for visitors.

A primary focus of this case study was the development of cultural tourism products for cruise passengers. Similar to the packages created in Cape Breton and Tallinn (Section 2.4.2), a package could be created for cruise passengers in Greenock that promotes local living culture and its unique selling points. Important within this proposed tourism package is the recognition that cruise passengers will continue to visit the ‘main’ sites within Scotland (as also seen in Shetland, Section 2.4.2). Therefore, any tour that is created for cruise passengers should be in combination with those already operating. In Greenock, this is most evident in the approximate 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. These half-day tours return to Greenock leaving enough time for passengers to explore the local area. It is within this scenario, and with the remaining 20% of passengers who are already staying locally, that exists a specific opportunity to create a tourism product based around living culture. In addition to the organised ex situ coach tours, it would be advantageous for a new cultural tourism product to run in conjunction with the local Inverclyde Tourist Group free tours, complementing the offer rather than competing against them.
The creation of cultural tour packages could incorporate the diverse cultural groups which exist within Inverclyde (e.g. waulking, traditional music, storytelling, Burns Club). Including all of these groups helps to showcase the totality of the unique living culture aspects of Inverclyde, while creating tourism products that appeal to visitors. The Beacon Arts Centre represents a prime venue for hosting these tours. It has ample space in its auditorium; a café and meeting rooms; close proximity to the Ocean Terminal; and, as interviews with The Beacon Arts Centre staff have indicated, they are interested in working with stakeholders to create a package for cruise passengers. Indeed, this product at The Beacon Arts Centre would need to be created in direct partnership with Discover Inverclyde, Inverclyde Council, Inverclyde Tourist Group, the Greenock Ocean Terminal and, of course, the cultural groups themselves. Working to coordinate these groups, an individual or group could be nominated to organise this new tourism product and act as a point of contact. Stakeholders have also suggested that this position would most likely need to be paid, and could potentially be located at The Beacon.

Another issue that emerged from the research is the mark-up of prices for on-shore excursions. Indeed, most cruise lines will add on an additional percentage to the price charged in an attempt to cover the cost of the port call. For this reason, cruise lines expect sufficient on-shore excursion sales and deliberately contract with tour operators who can ensure that tours offer reliable standard fare. As a result, the price paid by cruise passengers for the proposed cultural tourism package will see mark-ups by the venue, tour operator and the cruise liner as well. Stakeholders, therefore, need to be cautious of both the price for the activity for the customer and how much payment the performers receive. Lastly, creating a tourism product such as this requires considerable planning and negotiation with all of the different stakeholders involved; self evidently, it would be advantageous to begin this process as soon as possible. However, local stakeholders have also indicated that cruise lines will have their on-shore excursion offers already established for the following year, so any future products will not be available until 2015.

3.2.3 Portsoy and the Banffshire Coast
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. This notion echoes the ‘recipe’ for success mentioned by comparative arts centre interviewees within Section 2.4.3. Traditional music was often found to be a sought after attraction for visitors in the comparative sites and it appears that the same can be said for Portsoy. Although largely successful as an arts hub and museum, interviewed stakeholders also expressed a few concerns about The Salmon Bothy, including volunteer fatigue, funding and the need to break out of the seasonality of events.

Concerning seasonality, the main festivals are typically held during the summer season, so that there is a desire by stakeholders to extend these types of cultural events year round. One way of aiding this would be to develop a partnership with the Banffshire Coast Tourism Partnership (BCTP), which could run a campaign on local culture, especially through a portal on their website. As suggested in Section 2.2.3, being able to offer increased cultural tourism products for the low season has the potential to secure further income. In turn, this could help with the hiring of employees (e.g. General Manager) who would centralise administration of events and help minimise volunteer fatigue.

These efforts would also be applicable to other folk clubs and venues in the north east that have not (yet) experienced the same success as The Salmon Bothy. These organisations, which are also attempting to attract more visitors, would benefit from increased collaboration with the BCTP. For example, having the BCTP coordinate the promotion of local performances through their website would raise the profile of folk clubs and venues across the wider area. The BCTP could also assist with some of the other marketing avenues that were mentioned in interviews with comparative arts centre venues, including mass e-mails and social marketing. Ultimately, this would help to resolve stakeholder concerns over the need for a lead individual or group to organise information through a central database.

3.2.4 Angus / Dundee
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. Based on stakeholder opinions, it appears that this link can be accomplished via two central avenues. Firstly, the commonly held social events for conference delegates present an opportunity for local performers. The entertainment options for these events, which often include traditional music performances and dancing, can be increased and sourced locally amongst the region’s pool of high quality musicians, should they wish to get involved. On the assumption that they are interested, an open call could be issued for local performers who have a desire to get involved with conference performances so that their names can be added to a central registry.

However, the process by which these new performers are recruited would need to carefully thought out. For instance, performers are presently booked through a variety of avenues including straight from the conference organisers themselves and also from intermediary organisations which specialise in arranging entertainment. These organisations have a select group of performers which they repeatedly use for events because they are able to meet customer expectations and deliver high quality performances. The high quality was specifically listed by local interviewees as vital to successful performances and also mentioned as an important ingredient by comparative study stakeholders (Section 2.4.3) in creating an authentic experience for visitors.

A few questions would also need to be addressed in trying to increase the number of performers who are included in conference performances. For instance, if new performers were recruited to join this group, who would host the open call and then decide if the quality of the performer(s) meets the minimum standard for the event? Who would keep the register of performers who meet these quality standards? How would performers for each event be selected from this registry? Interviewees expressed their ideas in response to these questions, which included having a rotating schedule of performers which is kept by the professional conference organisers, event management companies or convention bureaux (e.g. Dundee and Angus Convention Bureau, Red Pepper Events). 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. Having a forum where traditional musicians, for example, and tourism operators can meet and discuss these issues will be important if they are to be managed properly.

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 performances that are happening 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. It is suggested that information on any organised music sessions, festivals or similar activities should be disseminated to conference participants through a central promotion base. In turn, this can provide support for the local traditional music scene and provide performers with increased audience.
Section 4: Linking Living Culture and Tourism in Scotland: Recommendations for Stakeholders
4.1 Recommendations

Recommendations arising out of the foregoing analysis are set out under three headings: Policy Makers, Cultural Practitioners, and Tourism Operators. Given the strong consensus from cultural practitioners and tourism operators about the unrealised and latent potential from strengthening the link between living culture and tourism, the challenge is to identify mechanisms which will help translate this mutual understanding and desire for collaboration into tangible action on the ground.

The context of the new National Tourism Strategy for Scotland, Tourism Scotland 2020, which places emphasis on “providing authentic experiences” based on ‘Nature, Heritage & Activities’, ‘Events & Festivals’, ‘Destination Towns & Cities’, and ‘Business Tourism’ creates a platform for collaborative activity. The trend towards and growth of ‘experiential’ based tourism based on authenticity (creating unique memorable experiences) also suggests that there are growing market opportunities to realise mutually beneficial collaborations between cultural practitioners and tourism operators. At the same time this will help to realise aspirations in the national tourism strategy for growth in visitor spend as well as achieving competitive advantage for Scotland as a destination.

4.1.1 Policy Makers

By ‘Policy Makers’ we are including the national agencies which have a focus on cultural tourism (e.g. Creative Scotland, VisitScotland, EventScotland, Highlands and Islands Enterprise, and Scottish Enterprise), Scottish Local Authorities, as well as bodies such as Area Tourism Partnerships and Destination Management or Marketing Organisations (DMOs).

Recommendations:

- To help realise the opportunity to translate the key findings of this report into tangible action on the ground, it is suggested that the creation of two or more exemplar Living Culture and Tourism ‘pilot’ projects be taken forward to establish coordinated collaborative activity and provide models of best practice;

- To progress this there is a need to identify potential sources of ‘seed corn’ funding to facilitate this ‘pilot’ activity - leading potentially to the employment of a member of staff within an organisation such as, for example, a DMO or cultural venue. This will facilitate the dialogue and establish collaboration between the tourism operators and living culture practitioners in order to clarify the needs and requirements of both, identify a common agenda and produce an action plan. This in turn will act as the catalyst for innovation and to deliver practical projects (packaged product/visitor experience) on the ground, allow for the establishment of databases of
interested local artists and performers, the creation of promotional and marketing vehicles and activity, and the evaluation of impacts;

A key potential source of this ‘seed corn’ funding is via a Knowledge Transfer Partnership (KTP). This report, while introducing new streams of thought and solutions on linking living culture and tourism, nevertheless also echoes some of the suggestions put forward in previous reports (Scottish Tourist Board, 2000; Scottish Tourism Co-ordinating Group, d/u). It is therefore necessary to pay due attention to why previous reports have not been fully integrated within national, regional and local tourism strategies. A KTP would provide the funding, staffing and expertise needed to ensure that this raft of recommendations is now acted upon, offering a route to sustainable implementation and long-term solutions going forward. A KTP is a “UK-wide programme helping businesses to improve their competitiveness and productivity through the better use of knowledge, technology and skills that reside within the UK Knowledge Base” (KTP, 2013) http://www.ktponline.org.uk/;

With Creative Scotland as the lead partner, ENU as the knowledge-base partner and VisitScotland and one or two other organisations constituting collaborative partners, Creative Scotland as a ‘small organisation’ would, if the proposal were to be approved, be eligible for some 67% of total costs of circa £100k over two years;

Successful KTP applications have to demonstrate: innovation, the need for academic expertise, impact and wealth creation (showing quantifiable economic impact). Initial conversations with KTP staff members have suggested that this project has the potential to meet these criteria. Adhering to this scheme would also help Creative Scotland to showcase the financial ROI involved with the project;

The primary objective of this pilot activity would be to establish a delivery model which: 1) proves a sustainable business case; 2) identifies how to create value from performances that can attract paying visitors; 3) realises the monetisation of living culture and tourism activity; 4) demonstrates an on-going mechanism for unlocking commercial opportunities and collaborations; and, 5) can potentially generate dependable sources of income and funding;

Ultimately, there needs to be an increased effort from both local and national organisations with a focus on cultural tourism to promote traditional music and living culture. Although many of these organisations, including VisitScotland, have set up and are currently operating initiatives to promote traditional music, several of the recommendations within this report could be adopted to reinforce and enhance these efforts. The reason why living culture as part of the visitor experience has become so successful in Ireland is because it is intertwined with national and regional tourism development and marketing strategies, demonstrating that the national agencies can and should act as a catalyst to facilitate this shift change;

In the context of ‘Tourism Scotland 2020’, the National Tourism Strategy, there is an opportunity for the national agencies working with the Scottish Tourism Alliance and other bodies to establish an appreciation of the value and potential of Living Culture. The Scottish Tourism Alliance, which has stewardship of the national tourism strategy Tourism Scotland 2020, identified (May 2013) eight Priorities for Action. The
creation of an *Events and Festivals Diary*, a one stop digital platform for information on events and festivals across Scotland, will provide a very effective tool for the promotion of living culture and conduit for communication between cultural practitioners and tourism operators. However, this platform should run in conjunction with printed material and also link in with any other organisational or region event databases;

Furthermore, with the recent Scottish Government announcement of the next post 2014 ‘Focus Years’ [2015 ‘Year of Scotland’s Food & Drink’ / 2016 Year of Innovation, Architecture and Design / 2017 Year of History, Heritage and Archaeology / 2018 Year of Young people] there are opportunities to present ‘living culture’ pilot activity within the programmes developed for these ‘Focus Years’;

Educating Scotland’s visitors to the breadth and diversity of our living culture offer is critically important. While there are activities by VisitScotland, EventScotland, Creative Scotland and local DMOs currently taking place to promote living culture, there should also be a continuous monitoring and evaluation of the effectiveness of these activities and the potential for increasing awareness of the opportunities for maximising living culture as part of the tourism offer. This is critical in the context of changing consumer trends, visitor demographics and characteristics including increased sophistication amongst visitors;

Another significant factor is the growing importance of ‘experiential tourism’ as a motivating factor in consumer decision-making with respect to identifying destinations of choice, especially those destinations that can demonstrate a distinctiveness and that can differentiate themselves in a highly competitive market place. Other dynamic factors and important drivers of the visitor economy include developments in information and communication technology and internet-based applications that present information and improve access to living culture enhancing the visitor experience;

In addition, local tourism agencies should also be encouraged to take on a far greater role in promoting their living culture (e.g. compiling event calendars, dissemination information, selling promotional material such as compact discs);

In attempting to link the supply and demand sides, stakeholders should place **equal** importance on safeguarding these heritage resources, in addition to promoting them. Living culture provides a number of benefits to local communities, which move beyond the potential for revenue and includes community cohesion, enhancing the local sense of pride, maintaining identities and development of social capital; and,

Developing partnerships between tourism operators and cultural practitioners/groups is only going to be possible if both parties cultivate an appreciation of the other’s “interests and values” (as suggested in UNWTO, 2012).
4.1.2 Cultural Practitioners

The range of cultural practitioners has been described earlier in the report, with a particular focus on traditional music. The report has also focused on four specific case studies: The Beacon Arts Centre (Inverclyde), Taigh Chearsabhagh (North Uist), The Salmon Bothy (Portsoy, Banffshire Coast) and Angus Folk Music. Each of these case studies has specific opportunities and challenges and specific recommendations are made in relation to each. At the same time, however, the research and analysis has identified common scenarios and situations in relation to living culture and tourism leading to some general recommendations in relation to cultural practitioners across the country.

Recommendations:

**The Beacon Arts Centre (Inverclyde)** as described earlier in this report is already well engaged with local tourism partners in Inverclyde, and is keen to explore and realise opportunities relating to the cruise liner market. A good example is the approach adopted in Cape Breton Island and experience there in creating cultural tourism product. There is a good opportunity for a pilot project - 'living culture’ visitor experience / package based around the facility of The Beacon Arts Centre. It is suggested that a first step to progressing this idea should take the form of further facilitated dialogue involving the Beacon Arts Centre, local tourism operators and organisations, cultural practitioners, ground handling intermediaries and the port authority.

- The cruise liner operators in the development of their itineraries, on shore tours (developing product/ packages) and promotional activity work to long lead times (18 to 24 months typically) - time is of therefore of the essence in assuring collaboration in Inverclyde to create new product.

**Taigh Chearsabhagh (North Uist)** offers a cultural focal point for traditional music and the recommendation is that the 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 Outer Hebrides. Such an initiative would help establish collaboration between local cultural practitioners and tourism operators, test and build the market for a 'living culture’ visitor experience, build capacity amongst local traditional musicians, and establish collaborative links with other cultural facilities and events across the Hebrides. By staging the ‘Hebfest’ festival in September, for example, this would also address seasonality issues. The short visitor season, independent traveller profile, relatively small numbers of visitors and scarcity of population present particular challenges in this location. It will also be important to link the living culture offering with other attractions that make up the visitor experience, for example the landscape and flora and fauna.

- There may also be potential to utilise new information and communication technology, in particular augmented reality in order to tie traditional music,
storytelling and folklore as well as the Gaelic literary heritage to the landscape.

The Salmon Bothy (Portsoy, Banffshire Coast) – It is recognised that the established focal point of this facility, the exciting programme of folk music, and the strength of the Scottish Traditional Boat Festival has put significant pressures on volunteer staff resources. Our recommendation is to secure a management resource (professional dedicated administration) that will assist in the creation of new cultural tourism experiences. Such a resource offers the potential to secure sustainable sources of income, draw together administration of the events and the festival, foster greater collaboration with tourism operators, extend the schedule of events and lengthen the visitor season, at the same time as drawing in other events in the immediate locale, and addressing some of the issues associated with volunteer fatigue. In addition, awareness raising of visitor needs with cultural practitioners through collaboration has the potential to enhance the accessibility of the events for visitors and improve the visitor experience.

Angus Folk Music – A key recommendation is to establish 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. There is a requirement to develop a mutual awareness of respective viewpoints and needs, and to establish perspectives to extend performance opportunities for local traditional musicians. This needs to be premised upon high quality performances attuned to specific audience and client needs, linked to the social aspect of the meetings, incentive, conference and exhibition (MICE) activity in the area. The creation of a distinct as well as authentic visitor experience as a differentiation point is important.

Ø Opportunities linked to ‘business extenders’ (conference delegates who add on a leisure break) should also be explored to introduce them to the cultural tourism product to be experienced in Angus. Heightened awareness and accessibility to the living culture experience in Angus also ties in to developments such as the V&A and new hotel developments underway in Dundee.

Ø As plans for the new V&A development come to fruition, there are opportunities for creating ‘hooks’ or connections with the stories being told in the V&A and with the living culture of the wider area. The ability to use this to introduce visitors to the living culture and disperse visitors around the region is critical - perhaps through the creation of art-form ‘trails’.

In General:

Ø There is a need to create and facilitate the necessary forums, potentially through partnerships with the Traditional Music Forum, at a local level between the living culture practitioners and tourism operators. This is in order to establish a mutual understanding of the needs and requirements of both parties in fostering living culture and tourism visitor experience and packaged tourism product. It is recognised that this may take time;
There is **a need to establish and maintain local databases of cultural practitioners** (e.g. musicians and storytellers), which could potentially be managed by the TMSA, who understand audience and tourism operator needs, and have the necessary level of professionalism, consistency and quality, and are positive about participation in this sort of engagement with visitors. However, the question needs to be raised as to who will have ownership of this database? If ownership is not established and its maintenance allocated to a specific group or individual, databases are not likely to be sustainable due to their need for consistent and reliable upkeep. In addition, it is important that stakeholders, particularly tourism organisations, are aware of such a database and know how to use it;

In terms of authenticity, **it is vital to ensure that musicians are aware of their key role in the evolving nature of traditional music.** Interviewees expressed a strong desire to keep the informal ‘jam-sessions’ alive, local and authentic; therefore it may be advantageous and judicious for practitioners to mix traditional and ‘crowd-friendly’ songs as part of a drive to educate visitors about traditional Scottish music;

It will be important to **establish systems to monitor and evaluate impact** on the living culture in order to assure authenticity; this information will also provide a platform which can act as a basis for managing potential dilution of or damage to living culture;

It would be worthwhile to have a defined period where the link between the two sectors is foregrounded and showcased in particular geographical areas - a good example of this is the ‘Heptember’ living culture festival proposal in the Outer Hebrides (North and South Uist) - fostering understanding and collaboration and testing the market;

There are several folk clubs with regularly scheduled ‘formal’ events that still manage to capture an ‘informal’ atmosphere. These events, which occur in venues ranging from pubs to community halls, while having the local feel to them, also demonstrate a more organised type of ‘concert’ which is consistent with the organised nature of tourism. Obviously, an important step in doing this is to contact folk clubs and other similar organisations to see if they are interested in doing so. The strong interest in this expressed by interviewees suggests that there is mileage here. A perfect example of these organised sessions can be found on the Angus Folk website: [http://www.angusfolk.org/sessions.asp](http://www.angusfolk.org/sessions.asp). The programming at the Salmon Bothy in Port Soy also represents a good example;

There is **a need to distinguish precisely what constitutes living culture** and to establish if it is still alive in the community (for example, contemporary versions of traditional folk songs). This will involve educating communities and stakeholders on the basic nature of living culture and what is included within this category of intangible cultural heritage. In turn, it is hoped that this will promote awareness and understanding amongst stakeholders, enabling them to take on a more prominent role in safeguarding these fragile but precious resources;
In creating new programmes or schedules of performances an important step is to **set up a scheduled routine that rotates musicians, venues, etc.** so that performances are kept fresh and there is equality of opportunity in terms of performance possibilities;

Cultural practitioners and groups should continue to explore different funding options, such as Creative Scotland’s Small Traditional Arts Grants, as an opportunity for enhancing links with tourism operators;

Just as tourism operators need to be aware of what makes cultural practitioners ‘tick’, cultural practitioners and/or groups should in turn possess an understanding of local and national tourism frameworks and how tourism works; and,

Allied with the above, cultural practitioners and/or groups should take more initiative in contacting tourism agencies about local performances and ensuring that these are listed on their websites which promote the area.

### 4.1.3 Tourism Operators

In this section, generic recommendations are made in respect of tourism operators. This is in the context of the specific recommendations that impact on the tourism sector previously offered in Section 4.1.1 and in the four venue/areas set out in Section 4.1.2 above.

**Recommendations:**

- Linking living culture with tourism should reflect the Unique Selling Points of each destination. In answering the question of what makes the area special and draws visitors, the packaging of products should be linked with the primary historic, built heritage and natural environment assets of the area;

- Development of any cultural practices as tourism products should be done slowly and with the consent of host communities. This reflects the concern that over-accelerated development has the potential to damage the cultural practice and disrupt its intrinsic fluidity and natural evolution across generational cohorts;

- In each destination, there should be a focus on the creation of a formal network of both living culture practitioners and tourism operators, with a “who’s who” list generated for both sectors, which includes additional information such as a list of venues;

- On-going visitor surveys should be carried out to establish the influence of Living Culture in attracting visitors;

- DMOs need to align with and utilise already existing groups that practise living culture, such as folk clubs, box and fiddle clubs, etc;
This can be assisted by the provision of a link on the destination promotion website for local culture, live music, etc. or creating apps, print material and other sources with more information;

VisitScotland (and EventScotland) can also tie this in to the emerging nation-wide internet-based ‘Festivals and Events Diary’ or listings databases. A good example of this is The Guide to Scotland’s Festivals, created by Creative Scotland and The List (2013), and TMSA’s Event Calendar;

It is vitally important that in the creation of ‘living culture packages of product’, stakeholders need to combine living culture experiences with the main visitor attractions and assets (as per the experience in Cape Breton Island and Tallin);

Living culture tourism products should generally be focussed on generating experiences and memories for visitors; in other words, create products that are innovative and engage the visitor (for further examples, see UNWTO, 2012);

Educating both the practitioners and tourism operators about each other and what linking would entail and facilitating strategic communication and dialogue is a critical first step in establishing potential collaboration in development of the cultural tourism offer; and,

Tourism operators must develop an awareness of cultural heritage management strategies, with a focus on intangible cultural heritage.

4.2 Concluding Remarks

This report has made a number of key recommendations (see below). These relate specifically to traditional music, which was the brief for this particular report.

Nevertheless, recommendations 1-3 are applicable to living culture in Scotland generally.

1. Establishment of an enhanced conduit of communication between practitioners of living culture and tourism operators;
2. Achievement of increased promotion and marketing of living culture through the vehicle of tourism;
3. 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; and,
4. Sourcing of ‘seed corn’ funding to take forward implementation of the above through the mechanism of a KTP.
Some of these recommendations are not new and have emerged from previous reports. Against that context, it is therefore of critical importance that steps are taken to implement the present recommendations. It is recommended that 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. Intrinsic to this partnership is the safeguarding of living culture in its own right. 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.
## Appendix A – List of Interviews

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<tr>
<th>Stakeholder Group</th>
<th>Number of Participants</th>
<th>Abbreviation</th>
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<tbody>
<tr>
<td>Uists Tourism Operators</td>
<td>6</td>
<td>T1 – T6</td>
</tr>
<tr>
<td>Inverclyde Tourism Operators</td>
<td>6</td>
<td>T7 – T12</td>
</tr>
<tr>
<td>Banffshire Coast Tourism Operators</td>
<td>3</td>
<td>T13 – T15</td>
</tr>
<tr>
<td>Angus / Dundee Tourism Operators</td>
<td>8</td>
<td>T16 – T23</td>
</tr>
<tr>
<td>Uists Cultural Practitioners</td>
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<td>C1 – C10</td>
</tr>
<tr>
<td>Inverclyde Cultural Practitioners</td>
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<td>C11 – C20</td>
</tr>
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<td>Comparative Development Studies</td>
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<td>CD1 – CD13</td>
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<td>Associated Scottish Organisations/ Individuals</td>
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<td><strong>Total</strong></td>
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