

Traditional Arts Working Group Report – January 2010

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FOREWORD

In December 2008, the then Minister for Culture, Europe and External Affairs, Linda Fabiani, announced the setting up of a Ministerial Working Group on the Traditional Arts.

This may have seemed a puzzling initiative at first glance. Scotland likes to present itself as a country striving to make its mark on a fast-moving world. A global outlook, innovation, the ability to accommodate rapid change, instant communication are seen as key attributes for success. Why would the government want to concern itself with traditions whose values would seem to be in marked contrast to those demanded by the contemporary world? The answer is that an emerging, self-confident Scotland needs a foundation from which to move out into the rest of the world. It needs to have confidence in its own identity and to recover and re-source (literally) ways of saying ‘this is us’ in among the chatter and throng of a crowded and sometimes amorphous scene.

Thus the cultural legacy of the Scottish people’s past, its patrimony, becomes of the first importance. The traditional arts are an important part of that heritage, not least because they embody concepts of rootedness and continuity along with those of adaptation and change. It is not static, a dry, old collection of anachronisms and archaic, outdated practices. The arts of tradition – songs, music, dance, story – live continually. Every time they are re-animated they consolidate a link in a chain that snakes back centuries to the individuals and communities that made them and shaped them. They present an invitation to individuals and communities now to re-shape them in their own image and for their own use, and to offer up both the pedigree stock and its hybrids to future generations. And while they may share common features with the traditional arts of other cultures, they also embody things that are unique to us as Scots. They are ours to keep and ours to share, a patrimony for the Scottish people and the world.

The Working Group recognises also that modern Scotland is made up of a rich amalgam of cultures, each of which contributes its own traditions and arts to the national scene. While the report refers principally to the native Scottish traditions, its content and recommendations apply equally to the traditional arts of all cultures which make Scotland the place it is. However, government may wish to consider separately in more detail the special needs and circumstances of the traditional arts of our minority ethnic communities.

In this document we attempt to identify some of the key issues in the traditional arts today and to outline which parts of public life might best address those issues and take responsibility for them. Our remit was to make recommendations on optimum future support arrangements for Scotland's traditional arts. A particular emphasis of the remit was to look at the question of parity of esteem with other funded art-forms.

To that end we look at how government can help to bring national organisations to the table with traditional arts organisations, and how it can work with international organisations. We identify a key role for the UNESCO-inspired inventory of 'intangible cultural heritage' which asks for involvement from central government and local government; the Scottish government to promote and safeguard that heritage; and local government, working with organisations and practitioners on the ground, to identify aspects of the heritage and contribute to the inventory. We look at ways in which the general public can be made more aware of the great patrimony it is heir to, through access to information, education and performance. We examine ways in which the infrastructure of access can be supported and how activity at a local level can be networked to other local activity and to bigger networks which can make representations to government and national institutions. The picture that presents itself is of a great many opportunities that only require to be co-ordinated, of dots waiting to be joined. Recent initiatives such as the Working Group on Scots Language and the Donaldson Review of teacher training are important complements to this Working Group, for example.

The thread that runs through the document though is the question of esteem, and how Scotland might come to value better this living part of its cultural heritage made and re-made by the people themselves. In our opinion, the arts of our traditions: local, linguistic, literate and oral, are presently in good heart. We hope that the recommendations in this document consolidate that position and improve on it for the future.

INTRODUCTION

In the course of his work Hamish Henderson often reminded us that Scotland has one of the most *literate* oral cultures in the world. Songs have been written down, stories collected, books of tunes assembled, dance primers compiled. These have been published for hundreds of years, honouring the spirit of the culture while sustaining the commercial activities of musicians, publishers, teachers, dance instructors, and impresarios to the delight of generations of audiences. Also, the traditional arts have always had commercial and professional components through organised performances, concerts and events, recordings and broadcasting.

But where the traditional arts come into their own is when people gather informally in the living flow of song, music, story, wit, verbal dexterity, social interaction, drawing on the wells of deep communal memory to continue and elaborate traditional practices in convivial company. This still happens in Scotland today, in meeting places of all kinds in every part of the country from Unst to the Mull of Galloway. The desire for this kind of experience, the free play of human creativity and expression in a context of unalienated social life, arguably exists deep in the human psyche. The arts of tradition – collective creativity and collective memory, shared, as the late Stanley Robertson put it ‘eye to eye, mind to mind and heart to heart’ – are a vital resource in the quest for human well-being and flourishing, an important asset in tackling what the International Futures Forum calls our present ‘conceptual emergency’.

The relevance to how we live now is immediate and urgent. The traditional arts of any people are a dynamic, living part of its culture. They are an essential agent of collective self-awareness and cultural renewal. With their deep foundations in community and family they are bound in with the most basic building blocks of society.

They need to be supported in several different ways, all connected and each tributary to the others: through community work, so that the processes which shape the communal creation of music, song, dance, story and the other

traditional arts can continue to flourish; in the formal education system (which would include access to tradition bearers, interpretative and archival information); in the commercial, mediated world – nothing new for the traditional arts, as we have noted - where creative artists, drawing on the tap-root of tradition to create a personal statement, can be supported to put that before the public. Public expressions of traditional arts can also diffuse into contemporary prime movers of economic development and regeneration such as tourism and the creative industries. Many contemporary artists draw and build upon the traditional arts to produce work which is both modern and relevant.

There is a caveat. Although linked and sharing many cultural roots, the different traditional arts have developed in their own ways. For example, piping has institutions, conventions and traditions separate from other musical traditions, despite common cultural roots. However, this is also a strength, as each facet of the traditional arts has developed its own characteristics.

We hope that by examining the question of specific kinds of support for the traditional arts, the specific outcomes will contribute to a confirmation of value among practitioners and supporters, and an increase in esteem throughout the public and the institutions of civic society in Scotland.

ESTEEM

Revisiting previous Scottish Arts Council reports on the traditional arts shows that considerable progress has been made in relation to their status and esteem. This is seen in the large number of successful projects, events and organisations now evident in the traditional arts field. However, there is a perception, as evidenced by the submissions to the Working Group and comments at public meetings, that recognition and respect for the traditional arts, and those working in them, is still patchy. Many still feel that their significance and value is still not recognised, promoted and celebrated enough. The argument is that, although the traditional arts hold meaning for many, the general level of esteem in which they are held in civil society and by professional practitioners remains low. The traditional arts are marginalised in the school curriculum, and lack consistent attention in the media. Local authorities' engagement with them is uneven, and they suffer by comparison with other art forms which find their expression in directly supported national companies. Expenditure by the Scottish Arts Council in the millions (£3.8 m - approx 5.5% of total budget) might suggest otherwise, as might also the occasional place on the honours lists for some prominent individuals, but perceptions of a lack of parity of esteem persist.

The three main areas of Scottish life where respect for the traditional arts is an issue are: the institutions of civil society, especially the two crucial areas where attitudes and opinions are influenced, namely the media and education; the public at large; and the traditional arts community itself. In the first area the unfavourable comparison in discussions of 'parity of esteem' is by and large with the world of 'classical' music and dance¹. The accusation is that those who hold discretionary powers in the matter of allocating resources have deferred to the aesthetic preferences of the wealthy, the educated and the powerful whose preferred form of cultural stimulation is the Western, Euro-centric canon (which they define) at the expense of other arts activities.

¹ Literature is a different case. As we have noted the oral culture of Scotland has over centuries bordered its literary culture, and Scottish writers have long acknowledged and drawn on the material of the oral tradition and its languages.

A key measure of esteem then is the degree to which you perceive you are taken seriously by those with the power to make decisions, and to define the terms of engagement. The *Charter for the Arts* in 1993 was the first 'establishment' document to make support for traditional arts explicit within SAC policies, with a consequent release of funds and blossoming of activities all over Scotland. This increased activity made more of the traditional arts visible and accessible to more people.

Esteem will come when people feel confidence in their own culture. As far as the general public is concerned, there will be some who refuse engagement with the traditional arts and view them as stuck in an ideal and irretrievable past, a parochial embarrassment in the modern world, neurotic nostalgia, an irrelevance to the main business in life of earning a living that has no place in a modern small nation like Scotland.

It might be argued that it is this very lack of confidence which is responsible for the traditional arts' poor media profile. One consequence is that opportunities are limited for those who wish to know more about or experience these arts; and importantly to experience them in the shared context of a national platform. There is an expectation on the part of the traditional arts community that it should be part of the media's role to reflect Scottish culture and promote the best of it. Some have proposed a quota system, such as the Canadian one, to boost the amount of Scottish-produced music broadcast on TV and radio. However, reserved powers mean that a quota system for broadcasting Scottish music would have to be voluntary, and therefore unlikely to happen. Although reserved powers mean that direct Scottish Government intervention in broadcasting policy is not possible, there is still scope for encouraging more programme-makers to consider the Scottish traditional arts as a rich source of material, worthy of their support and engagement. The make up and remit of Creative Scotland should make it easier to address this challenge.

A developing interest in Scottish music develops demands accessible, reliable and stimulating information for the growing audience. There is still, for instance, no regular outlet for measured, critical writing or encouragement of and publication of research on the traditional arts in Scotland. This might be addressed through sponsored publication of a dedicated journal (which could be web-based) or other means.

Similarly there are no appreciation courses for non-artists. The thirst for information is often overlooked by practitioners of the traditional arts who too often shy away from discussing or 'intellectualising' what they do, despite the interest and expectations of their audience. This, combined with low esteem for other reasons, fuels the lack of interest in the traditional arts within the higher academic sphere in Scotland. This is a complex area but one which seems not to trouble those in other arts such as literature or the visual arts. In other words, there is both a need and an opportunity to educate and stimulate the audience. This has the potential to reap rich dividends in the longer term. A good example of the kind of journal proposed is the *Journal of Music*, currently being published in Ireland with the support of the Irish Arts Council. It is sub-titled 'Intelligent Writing on Musical Life' and, although not confined to traditional music, its flavour derives from the way that Irish traditional music is held in the same esteem as other musics, being taken indeed as a base-line from which discussion of other genres of music is referenced.

Again we might look to Ireland for a further example of good practice in this respect. An institution like the Irish World Academy of Music and Dance at the University of Limerick is an important catalyst. Practitioners gravitate towards it. There is always discussion, criticism and debate on many levels on the traditional arts and beyond. It is in the process of launching an online publication as part of this continuous exchange. Regular seminars, and an increased number of students and graduates attending conferences to give papers on many aspects of the traditional arts, mean that the debate is getting healthier and more widespread. The Aberdeen-based North Atlantic Fiddle Convention is one of the few points of contact for academic discussion of this kind when it is held every few years in Scotland. This should be further

encouraged and academic institutions such as Sabhal Mòr Ostaig in Skye, Royal Scottish Academy of Music and Drama(RSAMD), the School of Scottish Studies and the Elphinstone Institute at Aberdeen University should be encouraged to develop further this exchange between academics, practitioners and the wider public. These institutions, and others such as the National Piping Centre and Fèisean Nan Gàidheal, can and do promote and reinforce identification with and pride in our culture, and could do more, given the right support and coordination.

The question arises whether those influential bodies, such as the British Council, and especially Visit Scotland, charged with marketing elements of Scotland's image, culture and identity, are promoting identification and pride in the right things. The criticism is that too much emphasis is still placed on the 'heather and haggis' image which is a serious counterweight to any serious attempt to place the traditional arts where many feel they deserve to be. The onus is perhaps also on the traditional arts community itself to continue to offer attractive and strong alternatives to the clichéd images which still grip the attention of the public at home and abroad.

It might also be argued that confidence will come when people feel that their cultural traditions are valued by those with the power to assert meaning and shape tastes. There are straws in the wind in this regard, the setting up of the present Working Group being one of them.

CONSERVATION AND ACCESS TO INFORMATION

An essential starting point then is for us to know what it is we are advocating for. An important initiative is the recent award by the UK Arts and Humanities Research Council of £363,485 to Napier University to set up an online inventory to record and preserve aspects of Scotland's culture that cannot necessarily be housed in museums – what is referred to by UNESCO as Intangible Cultural Heritage (ICH). It is important to note that the inventory will not be confined to historical ICH, but will also include living practices and knowledge².

The setting up of this inventory, which can be continuously added to and which will be accessible for potential users, will prove invaluable in enabling the Scottish Government, if sufficiently prompted by communities (geographical communities, communities of practice and communities of interest) and traditional arts organisations, to propose elements of our traditions for inclusion on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

The List comprises dance-forms, song-styles, particular scales and melodic forms, whole song repertoires, performance traditions, festivals and celebratory traditions, crafts etc from cultures throughout the world. Recent additions³ include the tango of Argentina and Uruguay and the Seto polyphonic singing tradition of Estonia, from which it is clear that there is scope for Scotland to propose elements of the traditional arts such as pibroch, Gaelic psalm singing, the Muckle Sangs, Scottish social and solo dances and so on. Inclusion on the list is an important step towards valuing and safeguarding the 'element', as it is known by UNESCO, as nominating

² McLeery, Alison et al. (2008). *Intangible Cultural Heritage in Scotland: the way forward. Summary report*. Edinburgh: Museums Galleries Scotland.

³ See http://portal.unesco.org/en/ev.php-URL_ID=46523&URL_DO=DO_TOPIC&URL_SECTION=201.html for the most recent list (September 2009)

governments must demonstrate measures that they are proposing not only to protect, but to promote the element.

Perceptions of the traditional arts tend to be focused on cultural objects⁴ rather than the relationships of which those objects are a dynamic part, but The Representative List allows for the inclusion of entire processes and practices of tradition as well as particular forms and objects. It may be worth exploring whether, for example, the contexts where traditions are shared, and entire traditions such as the traveller storytelling tradition, Gaelic waulking songs, or the tradition of developing and adding to the repertoire of particular culturally distinctive voices such as fiddle, clarsach, pipes, and the human voice itself, might be eligible for inclusion. Just as World Heritage Sites are nominated by the UK Government via Historic Scotland, a suitable procedure would have to be identified for nominating Intangible Cultural Heritage.

There is a clear locus for the Scottish Government here, mirroring the role it has in its responsibilities for Scotland's historic environment (architecture, World Heritage Sites, historic towns and buildings, ancient monuments, archaeology) through policy and the work of bodies such as Historic Scotland and RCAHMS (Royal Commission on the Ancient and Historical Monuments of Scotland).

Once material is collected and inventoried the next crucial question is access. The question of access is being addressed by projects, such as the Kist o Riches/ Tobar an Dualchais project. This project is a model of excellence, both in terms of content and accessibility, which will eventually digitise and make available Scots and Gaelic material collected over many years by the School of Scottish Studies, John Lorne Campbell of Canna, and other material held by the BBC. Tobar an Dualchais finds itself at a critical, indeed imperilled stage. The digitisation programme is on target, but it has run out of funds for the cataloguing and interpretation programme, which will inevitably compromise the accessibility of the material.

⁴ songs, stories, tunes, dances, instruments etc

Meanwhile, new archiving projects are being developed and integrated with teaching and learning. Fèisean Nan Gàidheal is currently working on an archive pilot (Proiseact Thasglann) where material from the local, oral heritage is collected by young people in communities, digitised and used for tuition and publications. Among others, the RSAMD has developed its HOTBED system (again as a teaching tool), archives are maintained by the Universities of Edinburgh and Aberdeen and Borders Council's traditional music initiative includes an archival element. Other work is being undertaken outwith the academic and national institutions by individuals and groups working to varying standards.

There are a number of recording companies, e.g. Greentrax and Macmeamna making available new material and back catalogue, while in print there are collections of music which for generations have only been available in libraries. Although now more widely available these collections represent only a fraction of the vast corpus of published and manuscript Scottish music. Fiddlers and pipers can now gain ready access to seminal editions of texts like the Patrick MacDonald Collection, or the Atholl Collection, while collections of new material and tutor-books continue to fly off the presses.

There is, however, a huge quantity of material, in addition to the Kist o Riches/ Tobar an Dualchais material, requiring to be made secure, organised, interpreted, linked and made available. Much of this remains unsurveyed and in private hands. There is perhaps a role for the National Archives of Scotland and the National Library of Scotland (NLS), as co-ordinators of existing collections, to provide support for holders of collections that need to be developed (indexed, catalogued, preserved, digitised, promoted), such as those in the care of the RSCDS (Royal Scottish Country Dance Society), STDT (Scottish Traditions of Dance Trust) and TMSA (Traditional Music and Song Association) as well as in private collections. It could also act as an adviser on ethical questions (for example, some material has been deposited with the RSCDS archive on the understanding that it would only be held there). The NLS, perhaps with support from the Heritage Lottery Fund, would

also be the natural point for a high profile online portal, backed by reliable information, to archives and collections throughout the country while acting as the shared shop window for local 'doorstep ethnomusicology' projects and collections. What Scotland does not have is a clear organisation or place which acts as the obvious first port of call or repository for the material we know is out there but not curated. Many people would be very reluctant to send their holdings to the National Sound Archive at the British Library in London, which in any case would fly in the face of local initiatives. However, local archives also still need a central repository. It is worth noting that in November 2009 the Irish Arts Council announced the establishment of a National Dance Archive for Ireland, an achievement only made possible by the feasibility study and lobbying of Dance Research Forum Ireland. The archive will be housed at the University of Limerick. Ireland already has its own Traditional Music Archive.

Archived material requires expert curation and is most valuable to the user when complemented with a way of setting the material in context. It comes alive when it is made accessible in a sympathetic environment. Building-based projects need to be treated gingerly in the light of the many difficulties of sustainability once the funding for the initial build or renovation has been secured. However, when appropriately resourced and located, particularly in appropriate historic buildings, they do bring credibility and identity.

In the present financial climate we are reluctant to propose any kind of expensive building-based project. However, taking a cue from the Irish Traditional Music Archive housed in Georgian Dublin, there might be possibilities for some kind of national traditional arts centre or archive finding a home in an iconic Scottish building, the better to encourage a sense of national ownership of the traditions represented. The implications of having a centre in an iconic building for the esteem of the traditional arts at home and abroad would be significant. There are buildings which may also suggest a suitable home for more localised collections: Dunvegan Castle with its strong links with Gaelic song, poetry, piping and clàrsach history would be one such, as would others, particularly where a new use is sought.

TEACHING AND LEARNING

In terms of access to the traditional arts, if they can be held to be thriving in any one area, it is in the field of informal teaching and learning. As old patterns of living and social relationships in Scotland have changed and fractured, the context for the transmission of the traditional arts, the learning environment, has moved away from kinship groups and place-based communities into voluntary organisations and communities of interest, or events like festivals. The ceilidh house still has its place, but in an often altered form and within a network of formal education, community groups and private tuition.

Part of the portfolio of work for many professionals and graduates from the higher education courses at RSAMD and Strathclyde University is freelance teaching and tutoring for one of the many community education organisations, either on a regular basis or at special events. Many of these organisations also employ local and amateur musicians who have a store of skills and knowledge to pass on. The exponential increase in highly skilled young traditional musicians is due in no small part to the learning opportunities offered by organisations like the fèisean, with focused teaching which complements tuition in the formal education system or with individual tutors.

However, it might be argued that we rely too much on young performers who are still learning and honing their craft to pass on skills and traditions. (This reservation applies more to traditional music than dance or storytelling.) This is not a criticism of the young artists themselves, for they are fulfilling a need that has been generated by the successes of the initiatives and communities that gave rise to their own chosen path. Rather, it is a plea to ensure that opportunities for enrichment, affirmation and revitalisation are available to all key individuals, tradition-bearers, who represent the vital links of the education chain. This is the chain through which the traditions on from the roots to the fruits are passed. We would do well to ensure that the chain itself provides a rich and vital connection from one to the other. Such assurance would allow a

healthy, continued growth of the traditions in their root forms and in the individual creativity and expression that derives from them, rather than some diluted version, or one that goes off at a tangent uninformed by knowledge of its origins.

Equally, within this chain, it is vital that those older practitioners and teachers of the traditional arts, whose role is as tradition-bearer or as conduit of tradition, are recognised as more than just a link from source to new wellspring. Many of these established performers and teachers, and those who share their knowledge and talent without seeking a public stage, practise their art or share their knowledge no longer with the natural community that would once have surrounded them. The burden on the individual, rather than the collective, can as a result be an onerous one.

These ‘national treasures’ should be cherished and recognised for their gifts, but above all nourished so that the process of passing on the traditions for them becomes once again a two-way process – of receiving as well as giving.

While acknowledging that domestic and informal settings for learning are vitally important, there is still a strong feeling that formal education – the arena where the wider world is introduced, where attitudes are shaped, and where society attempts to introduce young people to what it considers important - does not do enough. It is not sufficiently well equipped⁵ to make the contribution it could in terms of introducing young Scots to the traditional arts community of ‘tradition bearers’, mentors and teachers, ‘passionate amateurs’, and professional artists and producers. We must add to that list a crucial element – those from the locality who play, dance, tell stories for fun and diversion, but who, in the very act of doing these things, contribute to and remake our traditions as a live element of Scottish culture and social life.

The desire that the traditional arts should feature in the curriculum as more than an occasional diversion is an aspiration that unifies almost everyone

⁵ See for example Flanagan, Pamela (2008). Scottish traditional music and the primary school classroom. www.traditionalmusicforum.org.uk. Accessed 1 October, 2009.

working in the traditional arts today. There is a commonly held desire that our own cultural traditions should be an essential part of what in Norway they call the 'cultural rucksack', a core body of cultural knowledge, and a way for young people to learn about the arts and through the arts. Such knowledge could be the starting point for exploration of other cultures whether they be ethnically centred, or 'high' culture, or the mass, globalised, commercial culture which is a dominant part of most young people's experience.

With the introduction of the Curriculum for Excellence the traditional arts are now in the happy position of being in a position to address a key strand of the curriculum, that students should have the opportunity 'to deepen understanding of Scotland and the wider world.'

What is key is the opportunity for students to learn about the traditional arts, especially where these have a strong local connection, in the context of their everyday lives either from a teacher with some knowledge, or a visiting specialist, or, bridging the space between formal and informal contexts, a member of the community with a store of material. Once inspired, students should have the opportunity to try out a song, a simple tune on an accessible instrument, tell a story, or learn a dance that will be put to use in a social setting.

Students can also then begin to use this foundational cultural knowledge in their inter-disciplinary work, the 'rich tasks' which are beginning to be widely used as a learning tool. The Glow network is a key resource in this respect, and there is a huge opportunity for traditional arts organisations as Learning and Teaching Scotland rolls out its 'Co-Create' project which specifically encourages arts organisations to use Glow to connect with teachers and students.

The Traditional Musicians in Schools scheme operated by Fèis Rois is beginning to explore many of these ideas by moving away from the simple performance model of musicians performing to students in the classroom or

the school hall⁶ to a more in-depth way of working with clusters of schools. The new offer includes story and dance as well as music and song and encourages students to engage creatively with the material introduced, with a CPD element for class teachers included.

There is widespread frustration at the lack of attention⁷ to traditional arts at the training stage of teachers' careers. Traditional arts practitioners would be only too happy to make more of a contribution to teacher training and professional development if the teacher training authorities were to acknowledge what they have to offer. The Scottish Storytelling Centre's 'Storyrich' programme is a good example of what can be achieved. It 'focuses on developing the storytelling and story-making skills of newly qualified teachers and early career teachers'⁸ and is linked to the Curriculum for Excellence, but there is still difficulty in making this kind of learning experience available to teachers before they qualify. If this is to be achieved, traditional arts organisations need to open up a dialogue with the universities and Learning and Teaching Scotland, while being very clear about what they think the traditional arts can offer teachers in their day-to-day work. We welcome the forthcoming review of teacher training, led by the Chief Inspector of Schools, and strongly urge that the traditional arts make the most of this opportunity to state their case.

Instrumental tuition in schools also presents challenges. Teachers of traditional styles on fiddle, for example, are still in the minority despite the advantages that traditional music has in terms of sociability (you can readily play a common repertoire with others) and functionality (people can dance to your playing). Given its iconic status, it is surprising that there are still some local authorities where the bagpipe is not offered through the school system. It is also in this formal instrumental tuition arena that traditional music and musicians still encounter overt antipathy and obstruction from some classically-trained teachers and administrators.

⁶ The first phase of this scheme has been very successful with primary schools in every local authority visited by teams of mostly young musicians.

⁷ This may be symptomatic of the wider challenges of reconciling educational and artistic aims in the classroom.

⁸ Smith, Joanna Bremner (2009). Teachers becoming Storyrich. *Blethers [Scottish Storytelling Centre and Network newsletter]*. 19.

The informal education sector is also an area where continuing support to music leaders must continue in order to enable them to carry out their roles more effectively. Fèisean Nan Gàidheal has a well-regarded tutor-training system in operation, while the benefits of mentoring and training and the beginnings of an apprenticeship scheme for young musicians were recently outlined in a pilot scheme with four community-based traditional music groups in the Stirling area. In this scheme, supported by the YMI, ordinary members of groups in Stirling, Falkirk, Blackford and Balfron received training and practice in leading music activities, had one to one lessons with experienced tutors and visited the other groups in the partnership to share experiences and practice. There is a model here for informal groups throughout the country to follow, with financial support available through the YMI's Continuing Professional Development fund, and also certification available through the qualification developed by the National Tutor Training Network.

There is scope for exploring new means of learning, perhaps in the form of apprenticeships, e.g. the US Traditional Arts Apprenticeship grants from the National Endowment for the Arts. The Massachusetts Cultural Council scheme, for example, is a "time-honoured method by which an individual learns skills, techniques and artistry under the guidance of a recognised master". Within the scheme "*Master artists* are individuals recognized within their communities as exemplary practitioners of traditional art forms.

Apprentices - individuals who learn under the guidance of master artists - typically have prior experience in the traditional art form, significant promise, and a serious long-term commitment to practicing the art. A master artist and an apprentice must apply together."⁹ One of the goals of the Apprenticeship Scheme is the replication and continuation of aspects of cultural heritage, for the benefit of the communities where the heritage originates and as a reference point for other artists in the field. There is a clear link here with the inventory of Intangible Cultural Heritage and the activities of local traditional arts groups and organisations.

⁹ <http://www.massculturalcouncil.org/programs/apprenticeships.html>

PERFORMANCE

The third key access point to the traditional arts for the general public is through performance. The growth and development of the traditional arts in Scotland and the frameworks that support them have been unprecedented over the last twenty years. Musicians, dancers, storytellers are finding in the traditional arts inspiration for their talent, imagination and skills, and audiences have opportunities to experience these across more platforms than ever before.

We have not in this report put emphasis on the commercial aspects of the traditional arts and their contribution to the national creative economy, because the business models and business challenges of commercial organisations working with traditional arts - studios, labels, distributors, retail outlets, music and print publishers - do not by and large differ from those in the wider creative industries, conforming as they do to the picture of 'small and micro-businesses or sole traders and freelancers'¹⁰.

Support for the value-chain of the traditional arts is to be found in the fact that the creative industries are an economic priority for the Scottish Government, as embodied in organisations such as the Cultural Enterprise Office and indeed in the objectives for Creative Scotland. Traditional music businesses have already benefited from support from Highlands and Island Enterprise, and initiatives such as the Scottish Music Futures Fund. The Scottish Music Industries Association aims to support labels, artists, management, promoters and so on across the full range of the Scottish music industry, including traditional music.

Support for those wishing to develop professionally in areas such as marketing, personal business skills (e.g. negotiation, time management etc), fund-raising, intellectual property and so on is available through many commercial outlets, and through training and workshops delivered by

¹⁰ Creative Scotland Transition Project (2008). Strategic priorities. Edinburgh: Author.

development organisations in all areas of the arts. Funding for these is available to artists through the Arts Council's Professional Development Fund.

However, it is worth noting that, whatever the needs they have in common with people working throughout the arts, many of those working in the traditional arts as performers, record labels, agents, producers, promoters, publishers, feel a strong sense of cultural responsibility. As well as the usual business objectives, it is the value they place on the traditions they represent and re-create that drives them. They share a strong feeling that their work makes an important contribution to the continuing conversation about cultural identity in Scotland today. In this they find common cause with the voluntary organisations on which so much traditional arts activity is based.

In terms of getting work out to audiences, traditional artists, like other performers, have to face the increasing sophistication and fragmentation of those communities they want to communicate with. At a certain level, the live infrastructure for the traditional arts in Scotland is congruent with the infrastructure for other performing arts, with venues such as Perth Concert Hall, Eden Court, An Lanntair, the Queen's Hall and the Fruitmarket hosting traditional music, dance and storytelling as part of their offer.

However, away from the dedicated arts venues, the traditional arts find a home in a range of smaller venues such as town and village halls, pubs and clubs, barns and steadings, and people's homes. An eightsome reel or a Strip the Willow can break out anywhere there is space to dance (and indeed the ceilidh dance has re-established itself as the *sine qua non* at the majority of Scottish weddings), and, in addition to the purpose-built Scottish Storytelling Centre, any place where people gather can accommodate the telling of stories. Events such as the Royal National Mòd and festivals can combine all of these different performance contexts in one concentrated period of time.

Other everyday choices by influential people and organisations could see the traditional arts reintegrated in a mutually enriching way into public and ceremonial aspects of the culture of which they are part. For example, the

2009 summer programme whereby pipers of quality played daily at Edinburgh Castle was viewed as a great success. The recitals of wire-strung clarsach music in the Museum of Scotland (where the early harps are housed) is another obvious, and appropriate, marriage of history and music in an appropriate public setting.

Other aspects of the live infrastructure are perhaps not quite as dynamic as they could be, given appropriate support. Despite the influx of new performers in traditional music, the best-known names are arguably the same as they were fifteen to twenty years ago. Behind the scenes, occasional newcomers such as the Shetland-based Atlantic Edge Music Agency are beginning to make a mark, but Active Events and Stoneyport remain the largest artists' agents, as they were twenty years ago.

The lack of new people coming through and any kind of a career structure in the commercial sector of the traditional arts, especially management and agency, is a concern for those working in it. The lack is likely to have a negative impact on artists and the live infrastructure in the medium-to-long term if it is not addressed. The agencies themselves have tackled the problem by developing a qualifications-based apprenticeship scheme for those interested in the business and there should be a role here for Creative Scotland, Creative and Cultural Skills, and the Scottish Music Industries Association in getting such schemes up and running.

It has long been the case that professional performers have felt that there is a more substantial audience for their work outside Scotland than in it¹¹, and we make no apology for repeating this time-honoured observation. This is something that seems to be a matter of regret for many Scottish artists, but is simply part of the economic reality for all engaged in specialist arts within a small country. This being the reality, we perhaps need to praise the export effort and ambassadorial potential of the traditional arts in the same way we do other native industries.

¹¹ See, for example, Scottish Arts Council (1984). *The traditional arts of Scotland: report of the Traditional and Folk Arts Working Party*. Edinburgh: Author. p.10.

That being said, not all artists can or wish to look abroad. There is a need to make sure that artists who operate on their own home turf are held in esteem as much as those who wish to tour or market themselves and their art abroad. 'Selling' the traditional arts abroad, in both their 'authentic' and the emerging dynamic, contemporary forms offers the chance to challenge the clichéd images referred to earlier and to present the image of a contemporary Scotland in tune with its culture and traditions.

Putting together a coherent Scottish tour is demanding, although the appearance of new venues such as Perth Concert Hall always tantalises with the possibilities. An organisation such as the Promoters Arts Network in the Highlands offers a model for how a live circuit can be developed, particularly in rural areas¹². Making more imaginative use of the existing network of rural halls and urban community centres, it might be possible to make tours of several days in one area, allowing audiences closer access to a live traditional arts experience rather than always expecting them to travel to a centre. There is an environmental benefit to short-range touring as well, which is becoming more important as concerns mount about sustainability.

Local organisations could work in partnership with booking agencies and performers and could lend additional support by linking tours to their education programmes, which can also lead to more income for the artist. Such circuits have been established with some success through the National Rural Touring Forum in England, notably in Lincolnshire and Leicestershire. The annual Ceilidh Trails organised by Fèisean Nan Gàidheal offer a version of the same idea in the Highlands, with particular emphasis on entertaining visitors to the area.

The number of folk clubs has declined in recent years, with only a fraction being able to offer fees that are attractive for more than a solo performer or a duo. When the best of the clubs continue to offer a special atmosphere of

¹² PAN itself is committed to presenting a wide range of arts events and not just traditional arts.

conviviality and close audience contact, the public will continue to come, as they did in the clubs' hey-day. If, however, the special ingredients are missing, the public will tend to stay away if contemporary expectations of presentation and delivery are not met. The music society circuit serviced by Enterprise Music Scotland presents some traditional music and pays better. While traditional music is a minority part of the music societies' programming, it invariably attracts large audiences.

Looking beyond music, Scotland now has a professional touring traditional dance company, Dannsa, and a network of storytelling clubs. The popularity of festivals, a phenomenon not confined to the traditional arts, continues to grow, especially where a festival can combine its functions as a marketing platform for a particular art form and as a focus for local celebration and merry-making. Shetland's Fiddle Frenzy would be one successful example. Festivals can also play an important part in art-form development when they produce special events and commission artists to extend their artistic vision. Celtic Connections is a prime example, although other festivals such as the Hebridean Celtic Festival, Strathspè Away and the Scottish International Storytelling Festival fulfil the same remit on a smaller scale.

There have been, as far as we are aware, no concerted audience development initiatives aimed solely at the traditional arts as a whole, where might be addressed audience differentiation, awareness-raising, development and broadening of audiences' taste, box office and marketing information - and crucially standards of what constitutes a quality live experience. The latter aspect of audience development has assumed increased importance, largely due to the work of US arts consultant, Alan Brown¹³.

Brown has recognised that the primary outcomes of arts experiences are not economic, and has attempted to develop methods of evaluation based on any transformational experiences and cumulative benefits felt by individual audience members. In an area of the arts where much performance takes

¹³ Brown, Alan S. and Novak, Jennifer L. (2007). *Assessing the intrinsic impacts of a live performance*. San Francisco: WolfBrown.

place outside any economic nexus, in informal exchanges in social settings, insights gained from research based on the work of Brown and others would be more than useful in pressing the case for the value of the traditional arts experience. This is not to say that traditional arts organisations should not engage more fully with audience development agencies and their broader initiatives.

A further aid to access to the traditional arts and the development of audiences for them might be the establishment of a new traditional arts company dedicated to high production values in presenting music, dance, story - singing with piping, dance with fiddling, harping with storytelling etc to reinforce, re-connecting and rediscovering old linkages - using Scots, Gaelic and English. It could constantly evolve and refresh its repertoire (and its personnel, like a theatre company), support research, function as an educational resource, and tour shows (committing to every local authority) which draw on local traditions, offering new insights. It could make links with performance traditions from other cultures which have a presence in Scotland, presenting traditional culture both as heritage and as something relevant for the modern world.

The company would be a national champion for the traditional arts. A 'national company' designation for the company would help to build the same status for the traditional arts as enjoyed by other art forms served by national companies. Indeed the innovative organisation and relationship that the National Theatre of Scotland has with the whole theatre sector offer signposts for how a national traditional arts company might complement and enhance the community from which it would take its inspiration.

Such a company would:

- serve as a point of aspiration for the best traditional arts practitioners, locally and nationally known, amateur and professional, tradition bearers and contemporary interpreters, individuals and whole bands. To be invited to participate would be a mark of status

- innovate in terms of the presentation of traditional arts
- widen access to traditional arts performance, especially if working in the rural and urban-based touring scenario outlined above
- represent Scotland internationally
- provide expertise and support for schools and informal education organisations as part of its touring practice
- contribute expertise and support to community arts projects which draw on the traditional arts

For some, a 'national company' may conjure images of the kind of institutionalised State Folklore Ensemble as developed, and still existing (some now privatised) in the old regimes of Eastern Europe, with all the dangers of elitism, exclusivity, lack of imagination, artificiality that implies. If any national company were to follow this model then it would be rightly criticised as a drain on resources, continuing the argument referred to above that the national 'classical' companies get all the cake. For others, it may have echoes of the Riverdance phenomenon where a successful commercial stage production assumed the role of a national ensemble.

However, there are two important factors that lead us to think that these objections might be overcome. One is the unrivalled innovation and quality of so much activity in the traditional arts, especially over the past twenty years. The other is that one of the great strengths of the 20th century survival and revival of the traditional arts in Scotland is that they have grown largely from the ground up. One of the strengths of the traditional arts sector is the dialectic and synergy between community, voluntary and professional activity. A measure of success of a national company would be its ability to reflect this.

Another possible danger is that traditions become equated in the public's mind with the artistic expression and style of the company. However, this challenge could be faced with a commitment to a frequently refreshed repertoire, changing personnel, the involvement of amateur and professional performers, and a commitment to all of Scotland's languages.

As well as working at a grassroots level the company would also be expected to perform in concert halls and theatres and to form partnerships with venues and major producers such as festivals. With its research focus and an available repertoire of shows it could also work effectively with venues and promoters, such as Horsecross in Perth which complement their receiving function with actively 'curated' work.

Such a company could be a welcome addition to the cultural scene in Scotland and could greatly add to the prestige of the traditional arts in Scotland and further afield. With national status, it could work on projects with the other national companies to mutual advantage and go a considerable way to filling a large gap in the national company picture.

SUPPORT AND DEVELOPMENT

It's clear that the very nature of the traditional arts – art-forms characterised in the main by interpretation and re-creation, constant re-animation and re-working of material that may have been first created many hundreds of years ago by people, singly or collectively, whose names are no longer known to us – is deeply informed by its origins in community. The traditional arts are not solely concerned with the artist, their work and the audience but with the very processes of tradition itself. Over time, the community has shaped the material that each new generation comes to. It is in and for the community that most beginning traditional arts practitioners will have their first experiences of performance: in the ceilidh house, the dance hall, the fiddle and accordion club, or the stramash at the end of the evening class term. It is a category that includes 'audience', yet goes beyond it. Traditional artists not only address and connect with their audience as individuals, but help them to connect to each other, and affirm a common bond to a shared past. The work is not only shared with the community in performance but in its origin and in its conservation and transmission to the present.

For traditional arts, a local focus is key. In a nutshell: 'traditional arts enable community cohesion, a sense of place and cultural distinctiveness which in its turn engenders community pride and involvement.'¹⁴ They not only enable these qualities but stem from their existence in places and communities. Underpinning all of the traditional arts is a strong voluntary and community effort, focussed on teaching and learning, clubs, local festivals, and informal social events.

Creative Scotland has among its aims the encouragement of access and participation. With this in mind, it is safe to assume that it intends to work with

¹⁴ Perth and Kinross Council submission.

voluntary organisations as well as professional artists, professional companies and the creative industries¹⁵.

This aim is to be welcomed since the greatest source of non-financial support in the traditional arts is the time and effort of volunteers, who are responsible for activities and venues which might not exist if left to the market. The voluntary sector offers an outlet for active participation and a bridge between amateur and professional fields. Participants become both advocates and audience. Several contributors made the point about the effect of participation on community cohesion, and individual well-being. (Participation here is understood to include taking part in a particular art-form as practitioner or as part of an audience. It also includes active involvement in an organisation.)

A frequently voiced complaint made in our public meetings was that small organisations such as folk clubs do not enjoy official support despite making a strong and valid contribution to community life and cultural tradition. However, funding bodies are largely reactive. Support will not be forthcoming unless it is actively sought. It may be the case that a viable market, careful husbandry, vigorous fund-raising, or a combination of all three, mean that small or voluntary organisations are able to fulfil their purpose without recourse to public funds. The Scottish branches of Comhaltas Ceoltóiri Éireann, and the Royal Scottish Country Dance Society are but two examples.

While applauding the strengths of voluntarism we should also be mindful of the dangers of undue pressure on the voluntary sector and the problem of 'volunteer burn-out'. (These pressures do not only apply to the traditional arts, of course). It may also be the case that funding is not sought because small organisations are put off by the task of completing application forms, or because the effort of doing so is not commensurate with the amounts being asked for.

¹⁵ "Voluntary organisation" means a body, other than a public or local authority, the activities of which are not carried on for profit'. (Scottish Parliament (2009). Public Services Reform (Scotland) Bill. Edinburgh: Author)

This was also a frequently raised topic at public meetings, with small, grant-aided organisations claiming that their ability to meet their main objectives is compromised by the disproportionate amount of administration work required largely to meet the needs of the grant-giving bodies.

One example of the problem might serve. Aberdeen City Council offers two-year funding for relatively low grants, but organisations have to show plans for future development and sustainability. ACC's answer to the question 'how can the traditional arts community best advocate the case for support?' is that applicants for funds should 'meet the criteria and fully evidence the impact and outcomes of their work'¹⁶. This does not answer the question of the time and effort involved, particularly for voluntary organisations or part-time staff whose main aim is to deliver the work.

Fèisean nan Gàidheal reported to the Working Group some partial relief to the problem. They have felt substantial efficiency benefits from a three year funding package (albeit painstakingly garnered from various sources), which has meant that they have not had 'to tie up staff time in endless fund-raising and report writing for often small sums of money on a project-by-project basis'.

Also by way of contrast we offer the example of the 2009 Highland Homecoming project, administered by Highland Council. Under the umbrella of the Highland Cultural Programme (evolved from Year of Highland Culture 2007's Legacy programme), communities, professional bodies and artists were encouraged to bid for funding support to mount events in their own areas and to create special events that contributed to the Highland Homecoming programme as a whole. The process involved a proposal, budget, offer of support and single claim form with funding paid within a week of sending in evidence of expenditure and final budget. Audience analysis and feedback were also scaled back from an original and unwieldy mass questionnaire exercise. Watercolour Music, one company invited to contribute to the programme, reported satisfaction with this model since, for a five-figure

¹⁶ Aberdeen City Council submission

project, the actual administration of funding and evaluation came to an economical two days.

With funders now expecting small organisations to perform to high standards in respect of governance, marketing, training, documentation, data-gathering and evaluation in addition to their core mission, volunteer and part-time staff burn-out is a real issue. Add in the legal requirements of meeting charity regulations, disclosure, risk assessment and public liability and the problem becomes clear.

There is a balance to be sought here, as funding bodies, administering public money, are entitled to a clear idea of what organisations want money for, how and when they will spend it, and whether the outcomes were worthwhile. If resources in small organisations are not sufficient for good goal-setting, planning, budgeting and evaluation, how can they be helped? We must also take account of the difficulties caused by the pace of contemporary life which can inhibit participation in voluntary organisations, especially in rural areas where distance, time and transport are a major obstacle. The social benefits of participation in the traditional arts at a community level are palpable, but the breakthrough needs to happen one step further back with people being encouraged to leave their houses and engage with their community.

There is a role here for Voluntary Arts Scotland in continuing to promote the idea that volunteer effort should be held in greater esteem (think of the attitude to volunteering that exists in the US and Canada). As well as continuing to provide advice and training in leadership skills, capacity-building and good practice, VAS should also continue to advocate to funders the need for the burden on small and voluntary organisations to be kept in proportion to their mission and capacities.

At the other end of the scale there is also the question of how, in a potentially burgeoning sector with increasing calls on public funds, voluntary organisations can be helped to grow when they identify and undertake strategically important work which will stretch limited resources. One example made known to us is the Royal Scottish Pipe Band Association's identification

of the need for an Education Officer if its current qualifications project is to be fully developed¹⁷. The project is an important element in the RSPBA's vision of Scotland maintaining its place as the centre of excellence in piping and pipe bands, yet it is at present unclear what the proper source of funding for such a post might be, as the project cuts across the fields of traditional arts, the voluntary sector, education and tourism and economic development.

The community and voluntary aspect of the traditional arts world often seems to exist in tension with its professional, consciously 'artistic' side. One submission claimed that 'performers are the luxuriant foliage growing at the top of a tree. At its roots are the traditional music societies carrying out year-in-year-out education'¹⁸; while a performer, musing on where he felt he fitted into this milieu, characterised the prevailing attitude as: 'folk music's all about participation, the amateur is king, and singarounds and sessions (and dances) are what matter'.¹⁹ His perception was that, within the traditional arts community, a view of the traditional arts that privileges collectivity and anonymity dominates. Yet most professional performers would maintain that their artistic output is, or can be in the final analysis, a further expression of that which exists and was born in a community, without being to the detriment of the original source.

It is fair to say, then, that those who work professionally in the traditional arts, whether as musicians, dancers, or storytellers, acknowledge their debt to the base, and, especially when teaching or working on community projects, never lose contact with it. There is a continuum between voluntary and amateur activity, through to professional, commercial activity, and people will find themselves at several points on the continuum (sometimes simultaneously) at different times in their musical life.

Supporting the artist's and the traditional arts communities' practice in all of the areas under discussion are various development organisations with a

¹⁷ RSPBA submission

¹⁸ Lochgoilhead Fiddle Workshop submission

¹⁹ Bliss, Tom (2009). So long and thanks for the gigs. *Living Tradition*. 82.

remit which includes encouraging participation, networking information, profile raising and communicating value. The notable networks for these organisations are the Traditional Music Forum, the Scottish Storytelling Network, and the Scottish Traditions of Dance Trust. These organisations arguably focus the key aspirations of everyone participating in the traditional arts, aspirations in respect of:

- the activities of individual practitioners (of all ages and status, whether amateur, semi-professional, professional, learner, journeyman or master)
 - as performers, teachers, and animateurs
- the infrastructure required to support that activity
- the legacy practitioners draw on and the work they create
- access to the legacy and the work – and the wherewithal to make sense of the experience - for potential participants and for audiences
- a proper sense of recognition and respect for the traditional arts in all areas of Scottish life, but especially in education, the media, the arts and government

Would the existence of some kind of national development organisation for the traditional arts, with a remit to engage across central and local government and civic institutions help traditional arts organisations to meet their objectives?

The strategic goals of a national organisation could be outlined as follows:

- investment in the development of skills
 - in communities
 - for professionals and prospective professionals
- the maximising of opportunities for people throughout Scotland to access and participate in traditional music through
 - stewardship and interpretation of the cultural memory
 - support for community-based organisations
 - festivals

- informal education
- formal education at all levels, including teacher education
- the Curriculum for Excellence
- the availability of resources, especially information and archival resources
- the contribution of the traditional arts to the Scottish economy through
 - identifying and nurturing talent, which leads to people making their living, or part of it, in traditional music
 - support for businesses and entrepreneurs particularly in the area of distribution (live performance, recording, publishing, digital media)
 - audience development
 - support for Scottish music at international festivals and trade fairs
 - its role in making connections to the Scottish diaspora
 - its role, in emphasising what makes Scotland unique, for tourism in Scotland

The main arguments against the setting up of a national development organisation are duplication of work being carried out by other agencies, and the additional costs which might accrue from bureaucratic expansion once the organisation was up and running. Many of the strategic goals outlined above will be pursued for the wider arts and creative industries by Creative Scotland; or are already being worked on by bodies such as the Scottish Storytelling Forum and Centre, Fèisean nan Gàidheal and Bòrd na Gàidhlig; or would be by organisations such as the Scottish Traditions of Dance Trust and TMSA were their capacity to be developed; or could be by bodies such as the projected Fèis Academy²⁰ were it to proceed.

What might be more effective than a static national organisation is active co-ordination of existing activity. At the national level, there is a fledgling Traditional Music Forum which aims to work as a representative network for

²⁰ www.feisean.org/FeisAcademy

the widest possible range of music organisations, and should work with the Storytelling Forum and a revitalised Dance Trust as a high level advocacy front for all of the traditional arts. A key relationship for these national networks will be with Creative Scotland - ideally through its 'Portfolio Manager' structure – in its role as a conduit to government and the institutions of civil society.

The proposed national inventory of Intangible Cultural Heritage views local authorities as the preferred route through which the inventory will access practitioners of living heritage. Local authorities have a potentially strong position in relation to expressions of local identity, history and culture. A structure which links local authorities - especially their education, culture, heritage, leisure and lifelong learning services - to the national networks and to local activity would be desirable. This would, however, have resource implications.

We would propose the establishment of local networks and forums, with formal and informal connections to the national networks, as potential sites for the sharing of information, skills, for partnerships on projects, and for advocacy, perhaps coalescing around the broad aims outlined above. (As one contributor put it, 'We should be working to ensure 'puddles join to form a pool''.) Networks gather, concentrate and re-distribute energies, can encourage cross-artform activity, build awareness of what others are doing, make new links and bring new activity into being. Crucially they also keep ownership of the problems they come together to solve – and the solutions – and ensure that people participate in the future they want. An example of the beginnings of a local network is the 'tradlinks' model in Aberdeenshire, which involves representatives from a range of different types of organisations in that area, and is convened by the authority's YMI co-ordinator.

Existing regional development organisations, e.g. Shetland Arts and Dumfries and Galloway Arts Association, could have a role in pulling these networks together. Voluntary Arts Scotland is another key player in this respect. VAS has already successfully bid for 5 year Big Lottery funding to develop the

infrastructure of the voluntary arts in Scotland with a Networks Development Officer. In areas where organisations such as these do not exist, a clear contribution that local authorities could make is to make available knowledgeable local authority officers to act as connectors - the spider at the centre of the web, as it were – and an initial point of contact for the national network organisations.

The Scottish Arts Council pointed out in its submission that ‘there needs to be a desire within the sector to want to pull together and from our experience this is not always demonstrated or practical’ often due to what seems to be a diversity of purposes among those involved²¹. An active connector, however, could counter any such inertia and act as a catalyst for activities such as the sharing of calendars, good practice and skills, and could broker joint project and funding applications. A good example of this is Edinburgh’s ‘Ceilidh Culture’ event, which brings together a wide range of Edinburgh-based organisations to determine the content of the event, while the City of Edinburgh Council provides marketing and strategic support. The impending serious restructuring of local government budgets offers a challenge to this strategy, but the supporting role of local authorities is crucial.

With overall funding for the arts likely to stay static at best it is important that traditional arts organisations work together in order to dovetail with strategies put in place by local and central government, and to identify the contribution they can make to the provisions of the Single Outcome Agreement, thereby recognising and raising the profile of the traditional arts within the community priorities which dictate funding.

Evidence of the economic impact of traditional arts activities is another way in which additional funding can be leveraged. Highland Games, with their focus on music and dance as well as sports, might also be included in any survey. A number of economic impact studies have already been carried out for

²¹ Having said that, the series of public meetings held in connection with this report demonstrated what was possible, with the Clàrsach Society engaged in a conversation with storytellers, singers with pipers and so on. The kinds of exchanges that would be happen in fact at a ceilidh as a matter of course.

organisations such as Celtic Connections and An Comunn Gàidhealach. It would be of interest and value to pull together the available existing studies in order to get some idea of the overall economic impact of the traditional arts.

Core and strategic funding for national organisations should continue to come from Creative Scotland, ideally at the present level. (It is worth remembering that if the Scottish Government does gain Representative List status for elements of the traditional arts in Scotland then that brings with it an obligation to ensure their viability.) However, with Creative Scotland focusing on strategic, national concerns, there is a logic to a funding mechanism for projects and small organisations which sits closer to the traditional arts community.

A funding body, devolved from Creative Scotland, perhaps with Trust status and a disbursement committee with expertise in the field, would provide project funding and seed money for small organisations and consortiums. There are precedents for this kind of mechanism, such as Enterprise Music Scotland, PAN, Fèisean nan Gàidheal and North East Arts Touring. Organisations would be encouraged to develop partnership bids, with preference being shown to those bids which aim to have a demonstrable effect on activity at a local level.

The example of the funding arrangements for Highland Homecoming cited above (p.12) show what is possible in terms of simplifying funding bids and the evaluation of successful bids. This body could also meet the desire expressed throughout our consultations for people to relate to someone who is knowledgeable in their art-form when submitting their bids. It may also be the case that bidders would be more phlegmatic if unsuccessful if they knew that the funding decisions were being made by experts in the field.

In sum, we envisage a support structure that begins at the roots in a common ground and spreads out to local authorities and local organisations, up to national networks and through them to Creative Scotland, Scottish Government and the institutions of civil society in Scotland. It is a scenario

where the traditional arts community takes responsibility for its own well-being while at the same time insisting that the institutions of the state recognise their own responsibilities.

RECOMMENDATIONS

These recommendations would also apply to the traditional arts of all cultures which make up, and will make up a modern Scotland.

ESTEEM

- that the Scottish Government, through its agencies Historic Scotland and Creative Scotland, consider how the traditional arts can be positioned as equal partners alongside other facets of Scotland's patrimony
- that Creative Scotland and higher education institutions consider support for the publication of research and critical material to progress and disseminate understanding and appreciation of the traditional arts
- that the traditional arts sector develop courses, classes and other means of increasing popular appreciation of the traditional arts among non-artist/practitioners, and that these are appropriately supported
- that the Scottish Government, local authorities, national organisations such as VisitScotland and the sector itself explore ways of celebrating publicly the depth, breadth and quality of the traditional arts
- that public bodies and organisations do more to integrate the traditional arts into their activities and events

INFORMATION AND CONSERVATION

- that the Scottish Government continue to support the creation of a national inventory of Intangible Cultural Heritage practices
- that, drawing on the inventory, the Scottish Government propose elements of the traditional arts in Scotland for inclusion on the UNESCO Representative List of the Intangible Culture of Humanity
- that, following the placing of elements on that list, the Scottish Government take up its responsibilities to protect and promote these elements

- that the Scottish Government, the National Archives of Scotland and the National Library of Scotland map the existing position for traditional arts material, in terms of conservation, cataloguing and digitisation, and formulate plans to safeguard it and facilitate co-ordinated access to it
- that the feasibility of creating an online portal to archives and collections throughout the country be explored
- that the Scottish Government, through its agency Historic Scotland, consider the use of a high profile, historic and iconic location for a national traditional arts archive and visitors centre

TEACHING AND LEARNING

- that the Donaldson Review of teacher training in Scotland consults with the traditional arts sector in the course of its work, and that the traditional arts sector ensures it takes advantage of this opportunity to state its case
- that Creative Scotland, Learning and Teaching Scotland and the universities engage with traditional arts organisations to create credible, useful and effective learning opportunities in and through the traditional arts for pre-qualified teachers
- that traditional arts organisations and networks work with Creative Scotland and other areas of the arts in exploring the issues and opportunities arising from the Curriculum for Excellence's emphasis on creativity in the classroom
- that Creative Scotland with others explore the feasibility of a Traditional Arts Apprentice scheme involving tradition bearers and suitable apprentices

PERFORMANCE

- that Creative Scotland work with local authorities and representative organisations in the traditional arts to explore the feasibility of creating a small-scale venue touring circuit (rural and urban), based in local authority geographical areas.

- that Creative Scotland and the Scottish Music Industries Association address the question of recruitment and careers in back office roles (e.g. agents, managers) particularly with reference to traditional music
- that Creative Scotland work with local authorities, audience development agencies and representative organisations in the traditional arts to investigate the experiential benefits of traditional arts participation.
 - that traditional arts organisations use that information for advocacy purposes to enhance their offer to the public
- that the Scottish Government and Creative Scotland explore the feasibility of creating and supporting a national traditional arts company dedicated to sharing the traditional arts at the highest possible standards to the widest possible audience

SUPPORT AND DEVELOPMENT

- that Creative Scotland and the Scottish Traditions of Dance Trust work to build the capacity of STDT as a representative network for the traditional dance community in Scotland
- that the Traditional Music Forum, STDT and the Scottish Storytelling Centre and Forum present themselves to Creative Scotland as advocates for the traditional arts and work together on common concerns as far as possible
- that Creative Scotland designate a Portfolio Manager for the Traditional Arts, Gaelic and Scots
- that local authorities be encouraged to identify ways of safeguarding and promoting the traditional arts within their area, particularly when those arts are unique to or strongly associated with that area
- that Creative Scotland, local authorities, Voluntary Arts Scotland and traditional arts organisations work to establish local traditional arts networks and forums supported by designated local authority officers
- that the three national traditional arts networks create and maintain links with local networks and forums

- that the Scottish Government and Creative Scotland implement a research study bringing together assessments which have already been done on the economic impact of traditional arts events and organisations, e.g. the Royal National Mòd, Fèisean nan Gàidheal, Celtic Connections, festivals, Highland games etc
- that Creative Scotland continue to core-fund traditional arts organisations of national and strategic importance
- that Creative Scotland devolve a fund to a specialist Trust, where small project grants can be bid for, the application process to be as straightforward as possible, consistent with the need to ensure value and proper use of public funds
- that the Scottish Government ensure a future review of traditional arts to monitor progress in the designated fields

APPENDIX 1

The Working Group

David Francis, chair
Fiona Dalgetty
Stuart Eydmann
Mary Ann Kennedy
Ruth Kirkpatrick
Mats Melin

Secretariat:

Patrick Berry, Scottish Government
David Taylor, Scottish Arts Council

APPENDIX 2

Working Group Meetings

February 2009
Initial meeting

May 2009
Second meeting: Performance

Steve Byrne, musician
David Campbell, storyteller
Murdo MacLennan, Hebridean Celtic Festival
Andy Shearer, Perth Concert Hall

Apologies:
Frank McConnell, dancer
Anne Martin, musician

June 2009
Third meeting: Transmission

Kenna Campbell, musician
Josh Dickson, Scottish Music, RSAMD
Gwilym Gibbons, Shetland Arts
Jo Miller, musician, teacher, community organiser

June 2009
Fourth meeting: Legacy

Mary MacMillan, Learning and Teaching Scotland
Alistair McFadyen, Royal Scottish Country Dance Society
Neil Martin, University of Edinburgh School of Scottish Studies
Cate Newton, National Library of Scotland
David Rogers, Martyn Bennett Trust
Ian Russell, University of Aberdeen Elphinstone Institute

June 2009

Fifth meeting: Support and Development

Angela Dreyer-Larson, Scottish Traditions of Dance Trust

Donald Smith, Scottish Storytelling Centre

Kay Thomson, TMSA

Kirsty Duncan, Perth and Kinross Council

APPENDIX 3

Public Meetings 2009

3 August, Kirkwall

4 August, Glasgow

6 August, Dumfries

1 September, Hawick

2 September, Inverness

3 September, Benbecula

6 September, Huntly

7 September, Edinburgh

APPENDIX 4

Submissions received

Aberdeen City Council

Aberdeenshire Council

An Comunn Gàidhealach

George G. Clark (volunteer, Scottish Traditional Boat Festival)

The College of Piping

Dannsa

Wendy de Rusett (teacher, Aberdeenshire Council)

Fèisean nan Gàidheal

Leigh French (co-editor, *Variant*)

Rob Gibson, MSP

Ian Green (Greentrax Recordings)

Hi-Arts

Itchy Coo

Karen Jones (Children's Music Centre, Edinburgh)

David Kilpatrick (musician, Kelso)

Christine Kydd (musician, trustee New Makars Trust)

David Leslie (Treasurer, Scots Music Group, member Sangstream folk choir)

Lochgoilhead Fiddle Workshop

Gica Loening (musician, teacher Portobello Fun Fiddle, Edinburgh)

Stuart McHardy (storyteller, writer)

Musicians Union
Perth and Kinross Council
Pilrig Fiddlers, Edinburgh
Stan Reeves (musician, community worker)
James MacDonald Reid (musician, storyteller, dancer)
Royal Scottish Pipe Band Association
Scots Music Group
Scottish Arts Council
Scottish Culture and Traditions (Aberdeen)
Scottish Music Industry Association
Scottish Storytelling Forum and Centre
Rachel Smillie (Storytelling Development Officer, Glasgow City Council)
South Lanarkshire Council
Stoneyport Associates
Traditional Music and Song Association
Voluntary Arts Scotland
Lori Watson (musician, Linlithgow and Borders)
Sandy Watson (musician, Borders, partner ISLE Music)
Allison Weightman (ceramic artist)
West Lothian Council