Mapping Intangible Cultural Heritage Assets and Collections in Scotland

Local Voices CIC

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EXECUTIVE SUMMARY

The future is bright for Intangible Cultural Heritage (ICH) in Scotland. Since the late 2000s, Scotland has shown leadership and initiative on ICH inventory work and has influenced the development of collecting approaches in other countries – all despite not being a signatory to the UNESCO ICH Convention. This report considers the ICH activities of the four commissioning organisations ("the Partnership"), but also recognises that there is a much wider field of opportunity for ICH engagement, building on Scotland's existing expertise in celebrating its traditional cultures.

ICH is a new name, but not a new landscape. For over 70 years, Scotland's ICH has been collected and safeguarded by generations of fieldworkers, folklorists, community scholars and heritage enthusiasts, amongst others, under other names such as folklore and ethnology. This report highlights the strong research base and expertise for ICH embodied in the country's university folklore departments, with which, in our view, the previous ICH process failed to adequately engage.

Earlier ICH scoping reports worked on the presumption that folklore archives were only supplementary or historic, and that the lack of cataloguing, transcription and access would limit their usefulness. Far from being "past", much material was actually collected in the late twentieth century, capturing many traditions still within living memory. These archives can now act as pathfinders for ICH to bridge gaps in collecting across the five domains identified by UNESCO. Major digitisation projects have radically changed access to this material, shifting the emphasis from academia to the public domain. Such collections should be investigated as a priority, in collaboration with local communities, as the basis of a cultural map of ICH practices in Scotland.

We recognise that the Partnership is relatively new. While significant collaborations on ICH have taken place between the organisations in the past, these have been sporadic and time-limited. Based on our research, we have concluded that:

- The Partnership does not yet have a common understanding of what collecting and safeguarding ICH means.
- No ICH collecting policies exist across the Partnership either collectively or individually.
- There are no dedicated staff for ICH across the Partnership.
- Views on the benefits of a shared ICH inventory differ.
- It is not clear what the role of certain Partners is in relation to heritage safeguarding.
- Some areas of ICH will require new relationships to be established outside the Partnership.
- The five ICH domains need clearer definition in the Scottish context, especially those which fall under the auspices of more than one Partner, e.g. traditional craftsmanship.
- Where good work is carried out, the Partnership organisations do not currently collect information on their ICH activity in easily visible ways, either as funders or training providers.

To begin to address these issues, we recommend that the Partnership builds on its collective strengths, and formalises its approach with input from new partners, in the form of a national ICH Advisory Group. The Advisory Group should manage an ICH office or agency, staffed by dedicated ICH Development Officers.

We are also not convinced that all Partners have an equal grasp of or enthusiasm for the obligations of the UNESCO ICH Convention. While operating outside the Convention has had its benefits, our findings indicate that Scotland and/or the UK is closer than ever to ratification. The Partnership should therefore start planning its activity within the UNESCO framework, including an improved National Inventory, alongside the associated lists of Urgent Safeguarding, and Good Safeguarding Practices.[1]

The existing inventory, hosted via ichscotland.org, has a range of issues that need to be addressed, and requires fresh ways of encouraging submissions. Inventories are not an end point. There is currently no formal structure for assessing additions, nor for monitoring at regular intervals the status and viability of the listed ICH practices. We make several recommendations in this regard, and suggest that future ICH collecting activity partners with a national repository such as the National Library of Scotland.

There are now many international examples of other countries engaging with their own ICH, since the Convention came into force in 2006. While Scotland has inspired ICH methodologies elsewhere, we believe that there is much to learn from the approaches of the Canadian province of Newfoundland & Labrador, and the Republic of Ireland.

Furthermore, recent ICH scholarship has started to see clear parallels between the North American model of "public folklore", with its strong community-centred approach, and the needs of ICH collecting and safeguarding.[2] We recommend that a public folklore approach should be considered for Scotland.

Much has been made of the somewhat unwieldly or bureaucratic language of the term Intangible Cultural Heritage. We suggest that Scotland agrees to accept it, and starts to use it confidently alongside a wider public folklore vocabulary that helps support public understanding. The problem is not so much with the term itself, but with the lack of a clear public information campaign. We therefore recommend that the Partnership develops a communications strategy for ICH.

In total, we make 15 recommendations for action regarding ICH collecting and safeguarding in Scotland (see section 8). The Scottish Government has given strong support to ICH initiatives to date, with personal involvement from the previous Cabinet Secretary for Culture, and currently considers that its support for ICH is largely delivered through MGS and HES. However, if our recommendations are to be fully implemented, they cannot reasonably be expected to be mainstreamed into organisations' existing workloads and budgets. In order to deliver a robust structure across all the domains of ICH, requisite with its expressed aim of ratifying the Convention, the Scottish Government will need to consider additional funding for dedicated staff and expertise.

Local ICH practices are powerful tools for community self-confidence. With recognition of their value by national organisations and government, at a level afforded to built and material heritage, the many ICH practices of Scotland's people will be afforded parity of esteem. If Scotland wishes to maintain its place in the vanguard of ICH development, and to be ready for ratification of the ICH Convention, it must now invest in the infrastructure to do so, with the conviction and sincerity that the people's living heritage deserves.

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[1] The Convention identifies three lists: 1. List of Intangible Cultural Heritage in Need of Urgent Safeguarding, 2. Representative List of the Intangible Cultural Heritage of Humanity, 3. Register of Good Safeguarding Practices

[2] Stefano, M. L. (2021, forthcoming) *Practical Considerations for Safeguarding Intangible Cultural Heritage,* London: Routledge. The book description notes, "Stefano examines the principles and practices of two alternative and largely non-UNESCO...ecomuseology, and the discipline of public folklore in the context of the U.S. Arguing that they offer more collaborative, equitable, and effective ways forward for safeguarding ICH, Stefano demonstrates how they can address the limitations of the UNESCO-ICH paradigm."

1   INTRODUCTION

This report has engaged firstly with the four commissioning partners, Museums Galleries Scotland, Historic Environment Scotland, TRACS (Traditional Arts and Culture Scotland) and Creative Scotland, and then sought to widen its scope to consider other national organisations and groups who appear to have a significant role to play in ICH development, whether in terms of their expertise, activity, networks or their collections.

The original scope was widened somewhat during the course of the research, as interviewees identified key organisations, individuals and projects which they felt would have relevance for ICH in Scotland.

This report was conducted during the Covid-19 pandemic as well as the end of the Brexit transition period. This reduced the availability of some respondents to engage fully with research enquiries, particularly those involved in administering Covid relief funding programmes, along with Scottish Parliament and Scottish Government representatives. We therefore suggest that further research into specific areas may be necessary in the next phase of ICH scoping and development; where detailed responses were not forthcoming, this has been noted in the text.

1.1   Definitions and abbreviations

The project brief from the Partnership supplied the following description of its understanding of Intangible Cultural Heritage, drawing on the definitions and domains established by UNESCO:

Intangible Cultural Heritage or ICH, often referred to as "living heritage" is defined by the 2003 UNESCO Convention as:

the practices, representations, expressions, knowledge, and skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity.

UNESCO identify five domains of ICH:

- Oral traditions and expressions
- Performing arts
- Social practices and festivals
- Knowledge and practices concerning the universe
- Traditional craftsmanship[3]

For reference, a copy of the full description of ICH from the project brief is contained in Appendix 1.

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[3] The order of the domains has been adjusted from the brief to match the usual presentation by UNESCO, which is followed in this report.

Below is a list of terms and abbreviations regularly used throughout this report.

CS	Creative Scotland
EERC	European Ethnological Research Centre (affiliated to Celtic & Scottish Studies, University of Edinburgh)
Folklore	used to describe the academic discipline of folklore studies or folkloristics, sometimes also called folklife[4]
HCA	The Heritage Crafts Association
HES	Historic Environment Scotland
ICH	Intangible Cultural Heritage
ICHC	the 2003 UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage
LA/s	Local Authority/ies
MGS	Museums Galleries Scotland
NGO	Non-governmental organisation (in this context a recognised UNESCO-accredited NGO for ICH)
Partnership	MGS, HES, CS, and TRACS, being the four organisations which have commissioned the research
TRACS	Traditional Arts and Culture Scotland
Traditional arts	traditional music, song, storytelling and dance, being the activities embodied in the work of TRACS.

Where URLs have been overly long for inclusion in footnotes, these have been shortened for convenience using the bit.ly link shortener.

The main section headings and order of the report are as expressed in the project brief and guidance documentation issued by MGS.

1.2   Sections and purpose

The purpose of the report is to establish the current situation with regard to ICH activity in Scotland. The report aims to collate and categorise the existing knowledge of the partner organisations, producing a comprehensive report and recommending further actions to inform the future direction for the Partnership to enable the recording, collection, curation, conservation and safeguarding of ICH in Scotland, in accordance with UNESCO's 2003 Convention for the Safeguarding of Intangible Cultural Heritage.

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[4] A distinction should be drawn here between the broader scholarly term relating to traditional knowledge and ways of life, versus the narrower popular usage meaning myth, legend and folktale. In all instances in this report, we mean the former. The American Folklore Society (AFS) notes that, "Folklore is our cultural DNA. It includes the traditional art, stories, knowledge, and practices of a people. While folklore can be bound up in memory and histories, folklore is also tied to vibrant living traditions and creative expression today." See the AFS site: https://whatisfolklore.org/

The report was undertaken against the backdrop of three major developments for ICH in Scotland over the past decade plus:

> 1) the 2008 scoping report carried out by Edinburgh Napier University[5]
> 2) the resulting ICH Wiki website and its 2015 revamp, ichscotland.org
> 3) the 2015 Symposium on ICH, co-hosted by MGS and TRACS

As well as reviewing these previous processes, several interview respondents expressed the view that the scope of earlier studies on ICH in Scotland was too narrow. The report has therefore looked closely at the strong research base for ICH represented by Scotland's folklore and ethnology specialists, recognising the established reputation Scotland has in this field. The relationship to and importance of major folklore archives is explored in detail with input from a range of academic institutions with responsibility for folklore and ethnology teaching and training programmes.

The ICH activity of the four partner organisations is examined in turn, plus a selection of other national organisations and networks identified at the outset of the research. A wide range of additional organisations and groups were highlighted by respondents during the course of the research. These include national bodies, archive resources, funders, and aspects of inclusive ICH considering LGBTQ+ perspectives, as well as migrant and minority communities.

The report seeks to highlight areas of strength, to consider any gaps in ICH collecting and safeguarding in Scotland at the present time, and to make recommendations for future development. Gaps in collecting and engaging with ICH are highlighted with particular reference to certain domains of ICH where activity is less well documented or underrepresented.

Given the development of ICH processes in other countries, many of whom have ratified the ICHC, some are examined here with particular relevance to Scotland.

The report signposts potential areas for future collaboration both within and outwith the Partnership, and to inform policy development for the partners and the Scottish Government, which has given clear public support to the idea of safeguarding ICH in Scotland, and to ratifying the ICH Convention.

The Partnership has asked for the report to consider the possibility of a shared ICH inventory, building on the work of the ichscotland.org website, and this is reviewed in the context of other inventories elsewhere, alongside the expectations and obligations of the UNESCO process, mindful of the current inability of Scotland to ratify the ICHC, but with the expectation that ratification will eventually occur.

Practical realities have been analysed in terms of what appears to be current collecting activity, as well as the need to develop effective archiving and accession methods and partnerships.

In conclusion, the report offers 15 recommendations for the next steps the ICH Partnership should take with regard to collecting, recording, preserving and celebrating ICH in Scotland.

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[5] McCleery, A., McCleery A., Gunn, L. and Hill, D. (2008) *Scoping and Mapping Intangible Cultural Heritage in Scotland Final Report* [Online], Available: https://www.napier.ac.uk/~/media/worktribe/output-229389/ichinscotlandfullreportjuly08pdf.pdf [20 March 2021].

1.3   Methodology

This study has been undertaken primarily through a combination of interviews and desk research, alongside analysis of existing resources. Methods included:

- Over 30 semi-structured video and telephone interviews, and approximately 25 email interviews with national, regional and international cultural bodies, academics and ICH practitioners. The full list of contributors and affiliations is detailed in the Acknowledgements from page 99.
- Analysis of existing reports relating to ICH in Scotland.
- Analysis of organisations' collecting policies, strategy documents, where available, and their public websites – this includes observations on where ICH policy or activity appears hidden or absent.
- Consideration of organisations' public output and activities relating to ICH over the past decade.
- International comparisons.
- Web searches.
- Review of current academic literature and publications regarding recent developments in ICH safeguarding, including relevant PhDs (see Bibliography).
- Overview of current ethnological, folklore and heritage resources, especially those online which are available for public access.
- Review of video material relating to ICH, e.g. Scottish Parliament Cross Party Group on Culture (Nov 2017), ICH Symposium (Nov 2015), Scottish Parliament debate on ICH (March 2018).
- Testing user journeys for the ichscotland.org website.
- Participation in relevant conferences, e.g. the ICH NGO Forum meeting, Dec 2020; the British & Irish Sound Archives Conference, Nov 2020.

A review of previous reports on ICH in Scotland was undertaken and some observations are given here to identify potential future issues with earlier processes that may be avoided in any new ICH initiatives undertaken by the Partnership.

Our findings have been augmented and interrogated through a wide range of interviews conducted with key individuals in each organisation, including some previous members of staff who may have been part of an organisation's development of its ICH activity. In doing so, we sought to understand the process by which some organisations had come to engage with ICH principles and the extent to which ICH appears to be embedded in their work.

Semi-structured interviews were guided by key questions identified in our original project tender document, for example in relation to staff awareness of ICH within organisations, the existence of technical skills and resources for collecting ICH material, and considerations of the usefulness of the term "intangible cultural heritage" in the public arena. We also encouraged interviewees to think widely about other organisations, documentation, policies or projects which could be considered relevant for ICH but may not have been readily described in such terms.

As many research leads were pursued as possible, but within the limits of the research period, and the pressures of the Covid pandemic, not all contacts were able to be followed up. In some cases, suggestions are made for additional investigation which the Partnership could undertake in further developing its ICH strategy.

1.3.1 Comparative research

Given the wide range of ICH approaches in other countries, after the passage of time since the ICHC came into force in 2006, there are many experiences to draw upon. We have looked in particular at the cases of Newfoundland and Labrador (Canada) and the Republic of Ireland. The rationale for these choices is as follows:

> 1) Newfoundland and Labrador is also a devolved province of a nation state which has not ratified the UNESCO ICH convention. It has a distinct agency for ICH development, and several respondents highlighted its approach.

> 2) Ireland is a similar country to Scotland in terms of its population size but also has a strong relationship with its traditional culture, with very similar ICH practices. Like Scotland, Ireland has a well-developed research base for folklore and folklife material attached to university folklore departments, and established third sector organisations in the traditional arts, with regular arts council funding. It is also a country which has only very recently ratified the ICH Convention (2015), publishing its first national inventory in 2019.

1.3.2 ICH publications and academic research

Much has been written over the past two decades regarding ICH methodologies, practices and policies adopted by states across the world. A reading of ICH academic literature, policy documents and public output by international organisations was conducted, to gain a sense of how other countries and territories have developed their approach to ICH. Analysis has been offered by academics across the disciplines of ethnology, anthropology, and cultural heritage amongst others, as to the effects of ICH codification, the implications the framework represents, and the pros and cons of making inventories of ICH practices.

While earlier publications describe some of the issues in the lead up to the UNESCO Convention, more recent publications have the benefit of hindsight with 10-15 years of implementation in various countries to inform the way forward. While we do not examine the arguments in great detail in this research, a list of key recent ICH publications used to inform our thinking is given in the bibliography.

1.3.3 Research methods not pursued

A standard online survey process for national organisations was originally planned, but following initial research, it was clear that the partner organisations vary to such a degree in size and style as to make such an approach less useful. Targeted interviews with key individuals were considered preferable. Sets of specific written questions were posed at points where further information or clarification was required.

In the 2008 scoping report, it was considered that Local Authorities (LAs) would have a

key role in the "snowballing" of information collecting for the original ICH Wiki. As such, LAs could have been approached in this new report to analyse their involvement in the previous research and their current activity for ICH. However, the landscape for LA cultural services has changed considerably since 2008, with many LA cultural services now delivered through arms-length trusts. Given that over a decade has passed since the previous research was conducted, it is reasonable to assume that the "institutional memory" of that process would be limited, therefore following this route would not have been of optimal benefit.

One other reason for not engaging with LAs at this juncture was a very practical one: with the unexpected pressures of the Covid pandemic, LA cultural providers were primarily concerned with the immediate effect on their services. In that context, trying to gain a comprehensive picture across 32 LAs within the timeframe of the current research would have been challenging.

Future stages of ICH research by the Partnership may wish to revisit the LA relationship, possibly through the LocScot group,[6] to identify potential local routes for support, funding and collaboration, such as regeneration or landscape partnerships.

2 THE CONTEXT OF ICH IN SCOTLAND

2.1 Scottish Government

The Scottish Government has consistently and visibly supported ICH development in Scotland, with ministerial introductions to key documents as well as appearances at key events. In March 2018, the Scottish Parliament unanimously passed motion S5M-11347, in the name of Fiona Hyslop the Cabinet Secretary for Culture,

> That the Parliament notes the terms and purposes of the Convention for the Safeguarding of Intangible Cultural Heritage, which was adopted by UNESCO in 2003, and calls on the UK Government to ratify it.

Contributions were made from across the chamber, with some particular focus on the role of Gaelic language, and while there may have been some confusion between historical and current or living ICH at times, the debate was positively disposed towards ratification.[7]

As part of this current research, the (now former) Convener of the Culture, Tourism, Europe and External Affairs (CTEEA) Committee, Joan McAlpine MSP, wrote to the then Cabinet Secretary on behalf of the research team to seek an update on the Scottish Government's current position. The (now former) Cabinet Secretary responded as follows:

> I believe ICH is a hugely important resource that plays a key role in helping to define and shape our national identity, and our sense of belonging and continuity as individuals and as part of our communities. I particularly value the way in which ICH

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[6] https://www.cilips.org.uk/branches-groups/special-interest-groups/locscot/
[7] The Scottish Parliament (2018) *Meeting of the Parliament Thursday 29 March 2018 Official Report*, columns 63-86 and 110-112 [Online], Available: https://beta.parliament.scot/api/sitecore/CustomMedia/OfficialReport?meetingId=11452, [20 March 2021].

connects people across generations, and can unite local communities in celebration of their shared history.

I have repeatedly called on the UK Government to ratify the Safeguarding of Intangible Cultural Heritage 2003 UNESCO Convention, most recently writing to Oliver Dowden MP in October 2020. I presented the case in person to the UK Ambassador and Permanent Delegate to UNESCO, Matthew Lodge, during my attendance of the UNESCO Forum of Ministers of Culture in November 2019 and have consistently sought support from within the Scottish Government on this issue. This follows my lead in the debate in March 2018 in the Scottish Parliament which attracted cross-party support for the UK to ratify the UNESCO Convention on ICH. Over the past year, as you know, I have been working hard to minimise the impacts of Covid across the breadth of the Culture sector and though these difficult constraints have absorbed a great deal of my attention and focus I have still maintained my position that the UK Government needs to act to give ICH the protection and recognition offered by UNESCO. Please be assured that going forward I will continue to press for this. […]

I fully recognise the importance of ICH and the challenges we face in preserving our local intangible traditions, skills and stories. I am interested in the outcome of this timely piece of work, particularly considering the clear links with our oral traditions, myths and legends, concepts which will be highlighted in the themed year of 2022: Year of Scotland's Stories.[8]

The Cabinet Secretary noted that the Scottish Government considers its main funding for ICH is "delivered…through our support for Historic Environment Scotland (HES) and Museums Galleries Scotland (MGS),"[9] although it acknowledges the ongoing collaborative work with TRACS and Creative Scotland.

The Scottish Government's Culture Strategy (2020) makes no explicit reference to ICH but it does highlight the importance of recognising "each community's own local cultures in generating a distinct sense of place, identity and confidence", and the adoption of the Place Principle,[10] noting that "Place – community, landscape, language and geography – is important and reflects the creativity of the past and provides inspiration for cultural expression today".[11] The Strategy includes case studies on traditional arts via Fèis Rois, and the community celebrations of the Stove Network in Dumfries. Action points include mapping local authority support for culture via Creative Scotland, and working with Culture Conveners in local authorities and cultural trusts.

With the appointment of a new Cabinet Secretary (Angus Robertson MSP) and Minister (Jenny Gilruth MSP) in May 2021, the Partnership may wish to make representations to confirm the Scottish Government's present position, and to consider what clearer space might be achieved for ICH within the Culture Strategy implementation.

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[8] Extract of letter from Cabinet Secretary Fiona Hyslop to Joan McAlpine MSP in response to an enquiry on behalf of the Local Voices research team, 23 February 2021.
[9] Letter from Fiona Hyslop, 23 February 2021.
[10] https://www.gov.scot/publications/place-principle-introduction/
[11] Scottish Government (2020) *A Culture Strategy for Scotland* [Online], Available: https://bit.ly/3qFEd2o [28 May 2021]

2.2 UK Government

Traditionally the UK Government has been viewed as hesitant in relation to the ratification of the ICHC but this may be changing.[12] At present the UK is one of only 13 countries from UNESCO's 193 members that has not ratified the Convention.

In 2018, a new All Party Parliamentary Group (APPG) on Craft was formed, initially with secretarial support from the Heritage Crafts Association (HCA), an accredited NGO for ICH in the UK, and now from Patricia Lovett MBE. The APPG is chaired by former Skills Minister Sir John Hayes MP and has undertaken research on ICH and traditional crafts, with the top priority of advocating to the UK Government the merits of ratifying the ICHC.

At its meeting in March 2021, the APPG confirmed that the UK Culture Secretary Oliver Dowden had been briefed on ICH and that the reception was generally positive. The meeting was attended by around 40 interested parties including politicians, experts and practitioners. The group heard from Prof. Máiréad Nic Craith of Heriot-Watt University, as well as the experience in Norway and the effects ratification could have on safeguarding crafts in the UK.

In order to keep up momentum, the APPG has encouraged its members to write to their MPs and has drafted a letter to DCMS[13] signed by key organisations and practitioners of ICH in the UK. This has been endorsed by TRACS and a range of other ICH-related organisations from Scotland, with supportive work behind the scenes by public bodies within the limits of lobbying restrictions. Members of the APPG have also begun work on a business case for ratification.

The HCA views the UK Government's recent engagement as very encouraging, having moved from a position a decade ago of not being minded to ratify to now actively considering the merits of ratification.[14]

2.3 Previous scoping reports on ICH

The publication of the 2008 report, "Scoping and Mapping Intangible Cultural Heritage in Scotland" and its illustrated summary version, "Intangible Cultural Heritage in Scotland: The Way Forward", carried out by Edinburgh Napier University, signalled the seriousness with which Scotland takes its ICH obligations, even with a devolved government which cannot itself ratify the ICH Convention.[15] The report was commissioned by MGS in partnership with the Scottish Arts Council (SAC), and funded by the Scotland Committee of the UK National Commission for UNESCO. The report received ministerial backing and acclaim and it is worth celebrating the fact that, despite the lack of ratification, the Scottish research on ICH came relatively early on in the development of worldwide discussions, with the ICHC only coming into force in 2006.

The development of the subsequent ICH Wiki inventory website, culminating in www.ichscotland.org, and the associated activities laid significant groundwork for the

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[12] Smith, L. and Waterton, E. (2009) 'The envy of the world? : intangible heritage in England' in Smith, L. and Akagawa, N. (eds) *Intangible Heritage*, Oxon: Routledge, pp. 289-302.
[13] Department for Digital, Culture, Media and Sport, UK Government.
[14] Correspondence with HCA, June 2021.
[15] McCleery, A., McCleery A., Gunn, L. and Hill, D. (2008) *Scoping and Mapping Intangible Cultural Heritage in Scotland Final Report* [Online], Available: https://www.napier.ac.uk/~/media/worktribe/output-229389/ichinscotlandfullreportjuly08pdf.pdf [Accessed 20 March 2021].

advancement of ICH discussions in Scotland. The leadership of MGS, as the first accredited ICH NGO in the UK, ensured that ICH became part of the public policy agenda in Scotland at community and governmental level. Scotland being in the vanguard of ICH planning allowed it to demonstrate the possibilities of its inventory approach, which has been replicated in a number of other countries, and to position itself well in the event of any future ratification.

However, in the view of several interviewees and on the basis of our research, there were notable shortcomings with the previous process, particularly with regard to the community engagement methods for populating the ICH inventory, and the lack of collaboration with the folklore and ethnology sector. This report aims to examine these issues constructively with a view to supporting a renewed approach to ICH collecting and safeguarding in Scotland.

Of particular interest is an article contributed by the Napier team to "The Routledge Companion to Intangible Cultural Heritage" published in 2017,[16] which gives a description of the ICH process in Scotland from their point of view, up to around 2015. To inform our own research, and to help avoid similar issues, we have reviewed this article in some detail, alongside the 2008 scoping report.

The article gives a useful account of the routes that were followed and is realistic about the problems encountered, including the limitations of the various approaches. Ultimately, the team concluded that "it remains to be seen as to whether the wiki is sustainable as a tool for safeguarding and recording Scotland's ICH".[17]

The Napier team rightly consider that "proactive management of the new resource, in light of experience, will play a crucial role over the next decade in curating, nurturing and sustaining ICH throughout Scotland." However, in reality this has not yet happened. While the 2008 report made suggestions of fieldworkers for collecting data and an inventory manager, we found no evidence of this having taken place in a sustained way; certainly, there does not seem to have been a staff resource retained for the ICH inventory website to moderate submissions.

The Napier article also suggests that "the teething troubles of the wiki…have been largely addressed in the recent relaunch [in 2015]."[18] While this might be true in a technical sense, particularly with regard to combating major spam issues which resulted in the original site being taken down, it is less so with regard to the supporting community infrastructure. We could find relatively little evidence of an ongoing supplementary programme of community engagement, training and support for the collecting of ICH to populate the inventory. There are also no clear channels for depositing newly gathered material for preservation.

In the 2008 Summary Report, Local Authorities (LAs) were named as the main "routes of access" for ICH data gathering.[19] Evidence suggests that engagement with LAs was short-lived and significantly less successful than anticipated, although it must be noted that this was in the context of pressure on council budgets after the 2008 financial

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[16] McCleery, A. and Bowers, J. (2017) 'Documenting and safeguarding intangible cultural heritage: the experience in Scotland' in Stefano, M. and Davis, P. (eds) *The Routledge Companion to Intangible Cultural Heritage*, Abingdon: Routledge, pp. 185-201.
[17] McCleery and Bowers (2017), p. 196.
[18] McCleery and Bowers (2017), p. 200.
[19] McCleery, A., McCleery A., Gunn, L. and Hill, D. (2008) *Intangible Cultural Heritage in Scotland: The Way Forward*, Edinburgh: Museums Galleries Scotland, pp. 22-23.

crash. A wider crowdsourcing and publicity campaign was attempted instead.[20]

For future collecting, LAs may still have a role, but our existing knowledge of traditional arts networks and structures indicates that arbitrary LA boundaries may not always produce an accurate picture of ICH activity on the ground. Traditional artists, craftspeople and communities involved in ICH often have a range of natural networks which transcend county borders and exist in more organic "parishes". Some will not come on to the radar of local arts officers or funding bodies at all; this is especially true in the case of older practitioners who have never had cause to identify their practice as "ICH". Reaching such people will be a key consideration for the Partnership going forward, particularly in relation to safeguarding practices which are at risk.

Some awareness-raising work for the inventory was carried out by the Napier team itself around 2010-11, through its "ENrich (Edinburgh Napier Research in Cultural Heritage)" website, including a series of public newsletters and videos detailing the background to the project and the five domains of ICH.[21] In principle this was a good approach, but in our view, the video production values were not of sufficient quality for a national project, contained some errors, and lacked contextual knowledge and expertise.

Some of the issues with the inventory website could be due to a view which, in our opinion, may have developed over time, of the inventory as an end point, rather than the beginning of a much wider process. As Prof. Máiréad Nic Craith of Heriot Watt University has noted, an inventory should be seen as the start point for safeguarding, where government, through recognition by listing, gives a commitment to continue to support and protect a particular ICH practice.

> […] whether one considers the Scottish ICH wiki a success or a failure, those who regard it as accomplishing the spirit of the 2003 Convention without ratification are missing the key point: that an inventory is only conceived of as the start rather than the end product of the process envisaged…inventories can form the basis for concrete plans to safeguard the particular elements inscribed.[22]

The conclusion of the Napier article rightly notes that "promoting a wiki to communities of practice, and encouraging the members of those groups to input their data, has proven to be a more difficult hurdle to overcome than expected. Yet, it is one that must be overcome if content is to be self-determined and the wiki is not to become solely the province of academics, civil servants and heritage and museum professionals." [23]

This is a very valid concern, but we should recognise that the nature of these roles is also changing, with academics, heritage and museum professionals nowadays expected to work much more closely with communities, if not be led by them. Generally, the approach of folklorists is usually one of close community involvement in principle, and we believe it is now time to involve them directly.

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[20] Giglitto, D. (2017) *Using wikis for intangible cultural heritage in Scotland: Suitability and empowerment*, pp.100-105 [Online], Available: https://abdn.alma.exlibrisgroup.com/discovery/delivery/44ABE_INST:44ABE_VU1/12152892130005941?lang=en [20 March 2021]; McCleery & Bowers (2017) p. 190.

[21] https://enrich.napier.ac.uk/

[22] Nic Craith, M., Kockel, U. and Lloyd, K. (2019) 'The Convention for Safeguarding of the Intangible Cultural Heritage: absentees, objections and assertions' in Akagawa, N. and Smith, L. (eds) *Safeguarding Intangible Heritage. Practices and Politics*, Oxon: Routledge, pp. 126.

[23] McCleery & Bowers (2017) p.199

2.4   The research base for ICH in Scotland

For over 70 years, Scotland's ICH has been collected and safeguarded by generations of fieldworkers, folklorists and community scholars. Its oral traditions, expressions, performing arts, social practices, knowledge of nature and the universe, and traditional crafts skills have been documented by folklorists working in communities across Scotland for decades. This expertise and major body of research has been missing from the ICH conversation in Scotland to date. It is important to note that the ICH discourse at UNESCO in the late 1980s spoke of "the Safeguarding of Traditional Culture and Folklore",[24] prior to the adoption of the ICH phraseology.

Major strides have taken place over the past decade in terms of ethnological and folklore fieldwork, and its visibility in public life. The School of Scottish Studies Sound Archive was digitised from 2006 onwards and has gradually come on-stream via the *Tobar an Dualchais / Kist o Riches* project, making the knowledge, practices and voices of generations of ICH practitioners available online for public access for the first time. It cannot be underestimated the major culture change this has brought about for ICH and the significant possibilities it presents. Previously, the output of such necessarily academic archives was limited to occasional specialist releases or in academic publications, while serving primarily as a research resource for a full-time teaching department.

Although material in archives is often considered mostly historical, numerous projects show that the material and practices still persist in the living memory of people in those places and communities. Repatriating such recordings to the communities in which they were recorded is a simple yet essential method for building a strong base for ICH safeguarding to flourish, and has been shown to be a key way of reinvigorating cultural dialogues within communities not only in Scotland but around the world.[25]

2.5   ICH and archives: digitisation and access

The 2008 ICH in Scotland report gave relatively low significance to existing repositories of ICH, perhaps due to of perceptions of limited public access at the time. Much of this has now been overcome, e.g. in the *Tobar an Dualchais / Kist o Riches* landmark digitisation project which was launched in 2010 and continues to be augmented today, with a refreshed website launched in June 2021. The lack of prominence for archives in the 2008 process may also reflect an erroneous view of them being "past" or secondary / supplementary material. A close reading of the UNESCO Fact Sheets on ICH[26] clearly demonstrates that a relationship with archives is common and expected:

- the revival of Georgian polyphonic singing:

> The International Centre for Georgian Folk Song (ICGFS) produced teaching materials, audio cassettes, CDs and music scores, and organized seminars on teaching methods and using equipment such as video recorders, video projectors, overhead projectors, DVD players, and Mini Disk recorders. At these Youth Folk Song Centres, some one

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[24] UNESCO (1990) *Records of the General Conference, 25th session, Paris, 17 October to 16 November 1989, v. 1: Resolutions*, Annex 1 B, pp 238-243 [Online], Available: https://unesdoc.unesco.org/ark:/48223/pf0000084696.page=242 [20 March 2021].
[25] See for example: Smithsonian Center for Folklife and Cultural Heritage (2019) Shared Stewardship of Collections [Online], Available: https://folklife-media.si.edu/docs/folklife/Shared-Stewardship.pdf [20 March 2021]. Also see https://folklife.si.edu/news-and-events/shared-stewardship-new-guidelines-for-ethical-archiving
[26] UNESCO (undated) *Fact Sheets. Intangible Cultural Heritage* [Online], Available: https://ich.unesco.org/doc/src/01858-EN.pdf [20 March 2021]

hundred young people have been successfully trained in regional songs, reviving the slowly vanishing practice of handing down the singing between generations

- old recordings of Papua New Guinea:

> Since the names of the singers are documented many community members today can hear the voices of their ancestors. Finally, local performance groups are using the recordings to stimulate village elders to recall performance practices of their youth, which can then be passed on to younger generations. Without these recorded examples as a starting point such revitalizations efforts are almost impossible. [...] They speak of traditions that might otherwise have been lost, and they reconfirm ancestral traditions. Those recorded may have died long ago, but their voices continue to inspire their descendants in many ways.[27]

- the documenting of musical heritage in Hungary:

> UNESCO's 2003 Convention provided an impetus for exploring new uses for [East European state] archives beyond their traditional roles in the areas of research and education. Increasingly, materials from these archives are being used to reinforce or revitalize music and dance traditions in the communities concerned.

Several interview respondents expressed surprise and disappointment that previous iterations of the ICH process did not actively engage with Scotland's folklore archives and the significant body of work that has been undertaken over many decades through institutions such as the School of Scottish Studies and the Elphinstone Institute. While such work has not been badged with the recent term ICH, its content is overwhelmingly representative of all the ICH domains.

When returned to communities, archives are activators of community memory and can be used as a catalyst for new community engagement. While some traditional practices have undoubtedly diminished, some recent projects have shown the effect that repatriation of archive material to the areas where it was collected can kickstart fresh conversations on local cultural traditions. The "Finding our Voices" programme for the National Library of Scotland's *Connecting Scotland's Sounds* project in 2017 used audio archive material in communities in Dundee, Angus and Fife, and in doing so uncovered local and family connections with some of the singers who had been recorded.[28]

This also chimes with the Shared Stewardship principles of the Smithsonian Center for Folklife and Cultural Heritage in the United States.[29] Using existing fieldwork material introduces ideas of tradition, collecting, collective memory, keeping, sharing experiences and ICH practices. Demonstrating the fact that this material may have been collected for some time by major institutions can add weight, validation and give confidence to local communities beginning to observe and collect anew in the present day.

While they do not provide a complete picture, folklore archives, particularly those assembled in the second half of the twentieth century, provide guidance as to the traditions and practices local to particular communities. We suggest they are examined in detail as a priority; this is even more vital while material is still within living memory.

There will inevitably be imbalances in terms of geography and the types of material gathered from each of the ICH domains; not every area or domain has been 'collected' to the same degree. However, surveying such collections will help to map gaps in the domains and areas of the country where more collecting work is required.

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[27] UNESCO (undated), p. 9
[28] https://localvoices.co.uk/finding-our-voices-introduction/
[29] Smithsonian Center for Folklife and Cultural Heritage (2019)

Although some major collections are now digitised, mapping archives' contents based on file metadata alone is not foolproof. School of Scottish Studies recordings, for example, were regularly made at the location of the archive itself rather than the places being spoken about. Surveying the archives could be supported by the use of publications such as *Tocher*, published by the School since the 1970s based on material in its collections, and the *Scottish Life and Society: A Compendium of Scottish Ethnology* series, published by the EERC and National Museums Scotland.

2.6   The role of academic institutions: folklore and ethnology

There are several academic institutions which play a vital role for ICH development in Scotland. We approached three universities with specialist departments for the study of cultural heritage, folklore and ethnology. We feel it is important to include the following extended interview write-ups as part of the main report in order to highlight the depth and significance of the work undertaken by these institutions, which we believe will be a key foundation of future ICH work in Scotland.

The interviewees also give opinions on aspects of previous ICH reports and processes. We include these for the benefit of the Partners who were directly involved, as we believe that these external perspectives have not been formally aired in any other forum to date.

There are further academic partners within Scotland that will also have a role to play in ICH development, e.g. University of the Highlands and Islands (including Sabhal Mòr Ostaig, the Gaelic college on Skye; and Lews Castle College on Lewis), University of the West of Scotland, and Newbattle Abbey College, but there has not been scope to investigate these in detail in the present report.

2.7   Celtic and Scottish Studies, University of Edinburgh

Often known traditionally by its former name, the School of Scottish Studies, the Celtic & Scottish Studies department has been collecting ICH in Scotland since 1951, with audio holdings reaching back to the 1930s. Prof. Gary West held a personal Chair in Scottish Ethnology until January 2021, and was Director of the European Ethnological Research Centre [see 2.7.4]. He was founding Chair of TRACS (2012-2021), and a board member at Creative Scotland for five years. The School of Scottish Studies Archives feature over 12,000 hours of folklore field recordings alongside a major photographic archive on topics which stretch across all the domains of ICH. Relatively recently, the Archives officially became part of the university's collections, with proper staffing and opening hours, along with hugely increased digitised access through *Tobar an Dualchais / Kist o Riches.* This should vastly improve potential for their use in relation to ICH projects.

2.7.1   Terminology: ethnology or ICH?

While the term ICH is not necessarily helpful, Prof. West also acknowledged the poor understanding of 'ethnology' and had given some thought as to whether to change the name of their degree courses. He feels that the Partnership should be relaxed about naming, however. ICH / local studies / community folklore / applied ethnology are all part of the same vocabulary. The key is the understanding of the concepts and content.

Everyone thoroughly enjoys the courses but there is an issue with getting people through the door with a 'brand' that does not work, e.g. ethnology.

The Celtic & Scottish Studies department effectively offers a degree in ICH under the name of Scottish Ethnology. Within academia, when ICH arrived as a term, there was some bemusement as it essentially reflected a field that folklorists and ethnologists have been working in for years. Prof. West dealt a lot with ICH but did not always call it that; in his view, ICH could be considered a subset of ethnology / folklore / folklife studies, or perhaps a new strand thereof.

Prof. West has taught, researched and broadcast ICH practices day in, day out, over the past 27 years through courses in Custom & Belief, Traditional Narrative, Traditional Music & Song, Revivalism and Heritage. There had been scepticism at the apparent split of ICH and Material Culture amongst some colleagues in ethnology who were also allied to museums; some view the two as inseparable. ICH also features at the university in some of the pan-European research agendas. The Arts and Humanities Research Council has earmarked various funding pots relating to cultural heritage and ICH.

A first-year introductory course looks at Conceptualising Scotland and some discussions have been had regarding what students think ICH is, and if we were to nominate to UNESCO lists, what practices would be the most likely candidates. Up to 300 students per year attend Scottish Ethnology courses at undergraduate level, resulting in hundreds of students with a basic knowledge of ICH, although a proportion are visiting students who would not necessarily add to the "skills pool" in Scotland.

In his role at Creative Scotland, Prof. West felt he had helped plant some seeds for ICH and traditional arts in general, but that ICH can fall between the stools of different funders. Various organisations funded by CS have ICH in their remits, such as TRACS and Hands Up For Trad, but most do not use the term in their everyday work. There is a lot more happening for ICH than is labelled as such. There could be a potential issue with ICH introducing another layer of competition for funds, if it were introduced as a specific strand at CS, especially with a 25-30% success rate for applicants versus current funds available. It would be difficult for CS to take on another agenda, particularly so closely allied to conventional 'heritage'.

Prof. West also felt that the terms 'local' and locality may become more important than ever, particularly in the 'new normal' debates following the pandemic, where more people stay and work at home and do not travel abroad so frequently, at least in the short to medium term. There is a real opportunity for local culture, community, place, placemaking, place recognition to develop, and ICH can and must play a role in that.

2.7.2   Reflections on previous ICH in Scotland research

Prof. West expressed surprise that there seemed to have been no significant contact between the Napier University research team and his department, which is known in particular for its major folklore archive. He suggested "living culture" may have been a barrier or caused confusion particularly in relation to archives – are things in archives no longer living or relevant? Do revivals – of which there are many in traditional Scottish culture – count towards ICH?

Prof. West felt that the Napier approach was quite narrow and focused too much on the mechanics of the web development; a broader partnership at the start would have been

more fruitful, using the skills of the Napier team at the policy level and the knowledge of Scottish Studies specialists on the content.

On the other hand, Prof. West felt it could be fair to say that the Celtic & Scottish Studies department had been slow to make its presence felt within the development of ICH in Scotland amidst competing priorities and obligations to its teaching programme; therefore without an explicit invitation to participate, it is difficult to be proactive rather than reactive. The department was not always in the flow of policy-driven activity.

2.7.3 ICH, teacher training and the education sector

Prof. West noted that a significant number of students taking Scottish Ethnology courses at Edinburgh were studying primary teaching, through a tie-up between Primary Education at Moray House and Celtic & Scottish Studies, although this has now come to an end. Around 120 teachers now in the primary education system will know what ICH is through their participation in these courses. Many students took the ethnology courses in their fourth year after their third year on placement working in schools and could see the strong potential for fitting within the Curriculum for Excellence.

The snowball effect for every one primary teacher who uses some ICH in their teaching could create lots of engagement across the country. A practical issue is how to stay in touch with the approx. 120 teachers who have had a basic introduction to Scottish Studies, as they could be supported further with contextual information and resources. Prof. West felt that if there was an ICH development body, it could take advantage of these seeds planted in communities with some follow through and an information campaign in schools.

Educational input on an advisory committee for ICH is required, possibly from some of the Higher Education funding bodies rather than individual institutions, including different levels of education to try to reach schools and teachers. The current collegiate approach of the new ICH Partnership was warmly welcomed and the mix of organisations seems good, although in Prof. West's view, an overt academic partner should be brought in. TRACS is a leading organisation for ICH but it is important to maintain a collegiate approach and for all partners to continue to be involved.

2.7.4 The European Ethnological Research Centre

Affiliated to Celtic & Scottish Studies is the European Ethnological Research Centre (EERC) of which Prof. West was the outgoing Director. Originally part of the National Museums, the EERC is an independent research body based at the University of Edinburgh which holds a range of material and is active in communities through its Regional Ethnology of Scotland Project (RESP). The model it employs is one of great interest for ICH collecting, whereby local people are trained as fieldworkers to collect within their own communities. The EERC also holds the Prof. Sandy Fenton Photographic Collection and the Jock Duncan Audio Collection, both important resources for ICH. The RESP is currently working in East Lothian and has connected with local town regeneration initiatives including CARS (Conservation Area Regeneration Scheme) run by HES. Local Voices CIC has worked with the EERC to research and collate old and new recordings of townspeople in Tranent, for example.

The EERC has modest training capacity relating to oral history, interview techniques, operation of equipment, ethics, transcription and archiving from a fairly traditional oral history approach, with some limited video capture. Prof. West's view is that some "skilling up" is required in new technologies in sharing in imaginative ways in addition to these basic collecting skills.

The EERC's activity is focused on helping communities to engage with their own heritage and act as a catalyst to get locals to do their own thing, through the provision of training and equipment. The aim of the RESP is to leave a legacy of local people doing community collecting.

2.8   Elphinstone Institute, University of Aberdeen

The Elphinstone Institute at the University of Aberdeen was founded in 1996 and currently offers programmes of study in folklore and ethnology. It has an active programme of public engagement, supporting singing festivals, cultural exchange groups, workshops, public lectures, a film series and the North-east Scots ('Doric') language amongst others.[30] In terms of ICH, two key projects are underway: Stories of Aberdeenshire and the North-East Culture Initiative (NECI).

Its archival collection is relatively unusual in that it has material almost exclusively within living memory, thanks to its ongoing fieldwork. Its holdings include 4,500 hours of audio, 700 hours of video and over 25,000 images, around half of which has been accessioned.

The Institute is led by Dr Thomas A. McKean, who is also on the board of SIEF (International Society for Ethnology and Folklore)[31], which was accredited as an NGO for ICH in 2018. The 2nd SIEF International Summer School took place in Portsoy, Banffshire, in 2018, with a range of international folklore specialists attending. Dr McKean is also the current President of the Kommission für Volksdichtung[32] and Convener of the American Folklore Society British Folk Studies Section.

The department offers a range of folklore courses with 70-80 undergraduates taking courses as part of their wider studies, alongside MLitt and PhD programmes (approx. 15 in total) and an annual Field School "a week-long immersion in Scottish tradition and an introduction to the nuts and bolts of fieldwork", as part of the Taught MLitt in Ethnology and Folklore, the only degree of its kind in the UK. One of the Elphinstone's PhD students, Carley Williams, is currently researching the safeguarding of ICH in Scotland, and has been involved with projects and events relating to ICH with TRACS and MGS.

A range of students' completed research projects at the Elphinstone include exclusively ICH topics:

- women's pre-nuptial rituals
- knowledge and use of medicinal herbs in the Western Isles
- Scottish step-dance traditions
- the role and function of the lullaby

[30] https://www.abdn.ac.uk/elphinstone/public-engagement/index.php
[31] The SIEF acronym is from the original French-language title: *Société Internationale d'Ethnologie et de Folklore*. SIEF has approx. 800 members in 49 countries and produces two journals.
[32] https://www.abdn.ac.uk/kfv/

- community identity and landscape heritage of Bennachie
- North-East Scottish sacred singing traditions
- traditions of belief in North-East fishing communities

The following comments come from interviews with Dr McKean and Ms Williams.

2.8.1   The Elphinstone and the official ICH process in Scotland

Broadly speaking, the Elphinstone has had little input into the official ICH process in Scotland, despite its expertise in this area, and this is regarded as a missed opportunity. There is a feeling that there is an essential misapprehension at UNESCO of a top-down approach – perhaps more in practice than design – which does not work for ICH. There needs to be a mechanism to measure the impact of safeguarding on the ground; there are numerous instances in Dr McKean's experience where some items are safeguarded but others are not.

The ICH movement in Scotland needs to be grass roots, catalysing individuals and communities and demonstrating the tangible advantage for them in engaging with ICH collecting, rather than an official body saying, "we're going to register". Some groups and organisations are not particularly interested in listing, but simply do what they do. There is room for the top-down angle, however, where official or academic bodies point out that a practice is valuable and should be registered or recognised in some way.

There are questions as to what "safeguarding" really means, and the benefits of a list – would it do anything to the process of tradition? There need to be mechanisms in place to actively support such traditions and organisations, particularly those which are not generally on the radar of national bodies. Some ICH is not seen as "official" culture and hindered by neglect at best, sometimes worse.

2.8.2   Reflections on previous ICH in Scotland research

Dr McKean felt that the Napier University team did not have a handle on the cultural side of ICH, but more on the abstract idea, and did not know how to handle traditional culture or what the pitfalls might be. With too narrow a vision, they did not know with whom they could and should have been working. Dr McKean did not feel they had been on the ground as fieldworkers at all, with the result that really only half the picture of ICH in Scotland was presented in the previous scoping report.

Ms Williams gave a keynote address at a *Traditions in Place* day in 2015, co-hosted with TRACS and attended by MGS. In her speech she noted that,

> Where the ICH wiki project seemed to struggle was engaging with...groups and communities on the ground...the answer lies in finding a balance between a top-down policy and bottom-up implementation; we need a support network of individuals and organisations 'in the middle' to act as mediators between policy and practice...folklorists, ethnologists, oral historians, culture brokers...[33]

Dr McKean noted that for folklorists, ICH and traditional culture is a process rather than a product, and in this sense is not always suited to being viewed as a commodity or

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[33] Williams, C. (unpublished) *The Role of the UNESCO Convention in Safeguarding ICH in Scotland*, keynote speech given at TRACS' *Traditions in Place* day, "Making it Ours: ICH in Scotland", 28 February 2015.

touristic product. While traditions do evolve, it does not always mean they are creative or changing all the time either. There is generally low public awareness of the previous ICH process in Dr McKean's view, and the ICH structure in general, although PhD students will be familiar with it, as are the boatbuilding project team at Portsoy.

2.8.3 Terminology

Dr McKean suggests it may be better to use the ICH terminology as a phrase without connotations away from folklore or ethnology. Governments use the language of ICH, and if folklorists use it, they can define it on their own terms. It is fairly easy to understand when explained to people. The tangible is essentially useless without the intangible.

Ms Williams felt that there is a danger of backfiring if new names are adopted at this stage; in Newfoundland the term ICH is in common currency, and it is explained in an accessible way. The same could be done in Scotland, demonstrating to people that a lot of their day-to-day activity comes under the ICH umbrella.

2.8.4 Other ICH resources and the role of ethnologists

Considering other resources for ICH, the James Madison Carpenter collection, and the North-East Folklore Archive (NEFA) at Mintlaw, Aberdeenshire Council were highlighted, although the latter has not been updated since 2015. Dr McKean established NEFA in the 1990s.

SCRAN is also regularly used for lecture illustrations although it seems largely historical, more tangible than intangible. There is a rich seam of video material amongst the collection of Doc Rowe – who has collected folklore across the British Isles over the past sixty years - that is currently being explored with the Elphinstone for safeguarding and preservation, with an emphasis on Scottish material in the first instance. The Elphinstone has also engaged with the Folkstreams documentary film project in the USA, which has Scottish content and is interested in developing a Folkstreams Scotland franchise.[34]

In his role at SIEF, a registered NGO for ICH, Dr McKean has been involved in writing a position paper on ICH, seeking to pitch what ethnologists and folklorists can offer the process. It will look at the impact of listing on a community, the dynamics of changing culture and the real life experience of ICH practices. The paper will be launched at the SIEF Congress in Helsinki in June 2021, where the wider meeting will also discuss ICH issues in relation to folklore practice via a range of panels.

2.8.5 Reflections on the ICHC and international examples

Dr McKean and Ms Williams both highlighted ICH development in Newfoundland & Labrador and Quebec in Canada as provinces of a state which is not a signatory to the ICHC. There may be more freedom when not a signatory, and the practices are viewed with a folkloristic eye rather than through the UNESCO / NGO prism.

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[34] https://www.folkstreams.net/

Ms Williams suggested that since Scotland / the UK are not signed up to the ICHC, there is an element of a blank slate to the approach. Instead of looking at what is already being done in folklore, attempts have been made to shoehorn practices into a structure that is not necessarily fit for ICH. The "cookie-cutter" historic monuments template is less suitable for ICH traditions. In Ms Williams' *Traditions in Place* keynote, she suggests that

> There are some aspects of Scottish ICH where the groups and communities are very active and strong, some that are not necessarily quite so well organised or aware of the ICH safeguarding initiative, and many who are just too busy 'doing' they don't have time to chase after other agendas; and there are others that are still completely under the radar.

Similar projects involving training community fieldworkers exist such as CityLore in New York and the Veterans project at the Library of Congress. If the right training and equipment are provided, this engages more people, makes them feel the value and promotes word of mouth. Ms Williams also commented that the material produced by MemoriaMedia[35] in Portugal was impressive, with two documents available authored by Filomena Sousa, looking at methods, techniques and practices employed for their e-Museum, and "The Participation in the Safeguarding of the Intangible Cultural Heritage: the role of Communities, Groups and Individuals".[36] MemoriaMedia is run by a cultural cooperative, Memória Imaterial, and they presented at the February 2015 *Traditions in Place* event.

Regarding an ICH inventory, Dr McKean noted that a record or listing is useful, but the focus should be out in the field, facilitating what people wish to see happen. Lists are good ways of seeing what is happening but they need a purpose. The ICH wiki is lacking in instructions and there appears to be no vetting of users.

Dr McKean felt that there is no need to wait for government action or edict in ICH; the partner organisations should already be supporting communities with their ICH. He noted that Newfoundland & Labrador has simply gone with a proactive approach, and without the federal government involved, it can be more grassroots. Signing up to the ICHC can end up becoming a political manoeuvring exercise and can change the way in which countries operate, with potential for competitiveness in listings. A balance needs to be struck between giving momentum to ICH activity versus the potential bureaucracy.

2.9   Heriot-Watt Intercultural Research Centre

Prof. Máiréad Nic Craith (Professor of Cultural Heritage and Anthropological Studies) is attached to the Intercultural Research Centre at Heriot-Watt University. She has been closely involved with ICH discussions in Scotland in recent years, presenting at the 2015 ICH Symposium in Edinburgh, and advising the Scottish Parliament's Cross Party Group (CPG) on Culture at its November 2017 meeting on ICH. Prof. Nic Craith has written widely on ICH and in March 2021 was one of the key speakers to the All Party Parliamentary Group (APPG) on Craft during their examination of ICH.

The Centre has a PhD candidate working on an ICH-related collaborative doctoral award with the National Library of Scotland, while another candidate is looking at the role of

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[35] https://review.memoriamedia.net/
[36] https://www.memoriamedia.net/index.php/pci-e-memoriamedia

cultural heritage in the Northern Isles.[37] In May 2015, the Centre hosted an event regarding ICH entitled "Can Scotland play a leading role in redefining Heritage?", attended by speakers from RSA Scotland, MGS, Scottish Government, CS and the Heritage Lottery Fund in Scotland.[38]

2.9.1   The Cross Party Group on Culture: ICH in Scotland

Prof. Nic Craith commented on the current situation for Scotland and ICH in her contribution to the CPG on Culture in 2017. In her view, countries should sign the ICHC and noted the following:

- There are notable absentees: UK, Australia, New Zealand, Canada, USA, Singapore, Sierra Leone, Libya, Kuwait.

- Some countries do not sign as they disagree with splitting tangible and intangible heritage.

- The built environment at present "gets the glory"; ICH needs to have the same status. By signing the ICHC, we are respecting people's heritage as much as the castle, the museum.

- Some countries are ambivalent regarding the way languages are covered in the ICHC; they can be used as a vehicle for ICH but the languages themselves are not seen as ICH. Some states were concerned that giving languages greater status in the ICHC could promote political causes such as separatism. Nevertheless, Prof. Nic Craith is of the view that traditional or minority languages [in Scotland's case Gaelic, Scots, Traveller languages, BSL] are not catered for sufficiently in the ICHC.

- The commitment to listing is sometimes given as an excuse for not signing. Some countries see the listing process as a distraction or argue they do not have time to compile lists, but Prof. Nic Craith considers this missing the point, and might reflect a view of listing as the end point of the process. Listing a practice is a commitment by the state to look after it, and this is actually the beginning of the process.

- In listing, there is concern about competing groups with similar but separate traditions, e.g. fishing traditions in different areas; however the ICH list is deemed 'representative' as opposed to the World Heritage list which inscribes unique items of outstanding universal value.

- Some states say they do not need to sign the ICHC, and in some cases point to Scotland and its ICH Wiki. However, this is outside the UNESCO process which requires periodic reports on progress; items cannot be put on the list and be forgotten about.

- In being outside the UNESCO process, Scotland and the UK are not represented on intergovernmental committees and cannot take part in decisions affecting ICH globally; accredited NGOs have limited effect. Prof. Nic Craith sees this as a missed opportunity, given Scotland's long tradition of safeguarding its ICH, albeit under the other names of ethnology and folklore.

- There is a moral responsibility to give equal protection to people's heritage as we already have for the castle, the museum, the built environment.

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[37] See: https://irc.hw.ac.uk/research/cultural-heritage/ and https://www.sgsah.ac.uk/research/arcs16-17/headline_563033_en.html
[38] A short account of the event is here: https://www.hw.ac.uk/news/articles/2015/can-scotland-play-a-leading-role-in.htm, with independent commentary and analysis by attendee Mairi McFadyen here: http://www.mairimcfadyen.scot/blog/2015/5/28/can-scotland-play-a-leading-role-in-redefining-heritage

2.9.2 How ICH functions in Scotland

In our research interview, Prof. Nic Craith reiterated the view that Scotland has a very strong record in dealing with folklore, traditional music and storytelling, and in her view many other countries do not have such expertise. Scotland has been a leader in this field for decades, but has not used the language of ICH.

Prof. Nic Craith feels there are currently many parallel directions for ICH in Scotland but they are not moving together. She believes there is a need for a distinct forum or steering group for ICH, with representatives from different organisations, as a result of this current report. It would ensure that going forward, organisations with different strengths would coordinate, and ICH would not simply be an add-on and lost amongst their wider activity. Such a forum could have educational representation, particularly from schools and tertiary education.

In terms of the ICH Partnership organisations, Prof. Nic Craith's impression of MGS' involvement with ICH was that the former CEO gave important leadership for the ICH agenda in Scotland, but that most activity seemed to be focused on engaging with the NGO and UNESCO mechanisms, perhaps at the expense of more active community engagement on the ground. Heriot-Watt has also had some contact with HES in recent years looking at its ICH policy and discussions around potential ICH PhD studentships in traditional skills.

Prof. Nic Craith felt the role of UNESCO-accredited NGOs for ICH in Scotland needs to be explored further and there ought to be more than one ICH NGO over and above MGS; this is not uncommon in other countries (Norway has eight). Prof. Nic Craith suggested TRACS should consider whether it could become an additional NGO.

2.9.3 Reflections on previous ICH in Scotland research

Prof. Nic Craith felt the previous process for ICH was too closed and did not reach out to tradition bearers or the wider community, and indicated a lack of understanding or recognition of Scotland's existing leadership and skills in the field of ethnology and folklore. It did not appear that ICH was a priority for local councils, even where it was understood as a concept.

Generally, Prof. Nic Craith felt that the ICH Wiki inventory has not worked and may be a "child of its time", but that listing is still important, as it gives a legitimacy and a value to skills and practices. Any listing process should follow the ICHC, i.e. be put forward by local people in a bottom-up approach. This would help ensure "people's heritage" rather than "heritage of the state". In a similar vein, Prof. Nic Craith feels that focusing on the role of large national organisations is not generally appropriate for ICH by itself; ICH listing and safeguarding must be community-led, perhaps through the aforementioned forum or steering group, which could be fluid in its membership, with rotation to ensure sufficient representation across the different geographical and thematic areas of ICH.

2.9.4 Moving ICH forward in Scotland

For collecting ICH, there has traditionally been an emphasis on the professional collector, but Prof. Nic Craith feels that empowering local communities to do collecting

themselves is the way forward, and that the lack of such a programme was where the original ICH inventory fell short. Not all of those with ICH knowledge would necessarily have access to computers or skills to operate equipment either; therefore support and training would be required. Wider public education on the value of ICH is also important.

A bibliography for ICH in the broadest sense should be compiled for Scotland. This would help establish our starting point, looking at the reports which have been written and identifying the organisations who are genuine in their engagement with ICH.

Prof. Nic Craith believes the term ICH has to be used and "lived with" at an international level but while it could be popularised, it would not have to be used for every audience. There is scope for a vocabulary to be developed around ICH including "Living Heritage", "People's Heritage" alongside folklore terms.

In terms of traditional languages and ICH, Scotland could be innovative in this regard, showing the inextricable links between ICH practices and Gaelic and Scots.

Connecting ICH with Cultural Tourism presents an economic argument that can be useful for engaging stakeholders, but there are other ways to measure value and several studies in this regard, looking at models for valuing culture in non-economic terms. The pandemic has shown the importance of ICH in a way that we have never seen before, in particular in relation to maintaining mental health and wellbeing: "not stuff science can solve".

2.10   Additional academic interviews – international perspectives

Two further academics noted for their involvement with ICH, with some familiarity with the situation in Scotland, were interviewed to give an international perspective and to highlight the concept of "public folklore" at this juncture, an area currently being explored by TRACS in relation to ICH.

2.10.1 Robert Baron

Robert Baron is a public folklorist from New York who was the founding director of the Folk Arts Programme at the New York State Council on the Arts. He is co-author of *Public Folklore*, a key text on the public folklore movement in the United States, originally published by the Smithsonian Institute in 1992.

In a new introduction to its most recent update in 2007, *Public Folklore* considers the relationship between public folklore and the ICH Convention, noting that "global implementation…of the ICH Convention is engaging folklorists within and outside of the academy in many of the kinds of initiatives American public folklorists pursue." [39] It notes that the folk arts apprenticeships model employed in the US could also be useful to countries dealing with ICH, and that "American public folklorists have much to share about our experience safeguarding and encouraging traditions, and we could benefit from greater international awareness and engagement."[40]

Mr Baron sits on the ICH NGO Forum steering committee and has expressed an interest in exploring some form of affiliate status for nations that are not signatories to the ICH Convention, such as the US, Scotland, Canada, Australia. His colleagues in public

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[39] Baron, R. and Spitzer, N. (eds) (2007) *Public Folklore*, Jackson: University Press of Mississippi, p. xv
[40] Ibid, pp. xiii-xiv

folklore in the US would definitely be interested in this. There is still a lot of flexibility for NGOs outside of the UNESCO Convention to take part in the ICH NGO Forum; various office holders have been from countries who have not ratified.

Mr Baron observed that many involved at governmental level and with the NGO Forum are not folklorists or ethnologists; some are in related fields such as social anthropology. He counsels that countries need to be wary of item-orientated research, reminiscent of museumification approaches in the 19th and 20th centuries. There are some virtues in the item-orientated approach, where people connect to a song or an aspect of material culture, but the thrust in the field of folklore (as the term is understood in the US) is towards context and performance. Folklorists have had substantial impact on the development of ICH documentation, especially the Smithsonian Folklife programme.

Mr Baron commented positively on the work in Canada, in Quebec and Newfoundland & Labrador especially, with the latter having affinities with the Scottish situation. He is also involved with SIEF and mentioned its new position statement on ICH due for publication in June 2021. SIEF is more of a traditional academic organisation, whereas with the American Folklore Society, of which Mr Baron is also a member, over half its members are public folklorists. He notes that Dr Tom McKean of the Elphinstone Institute in Aberdeen is active in both organisations and is knowledgeable on public and applied folklore work. Mr Baron also spoke positively of his experience in attending the SIEF Summer School in Portsoy, Banffshire in 2018, observing the range of ICH activity undertaken by the local community.

2.10.2 Prof. Valdimar Tr. Hafstein

Prof Hafstein has written widely on ICH, including reflections on his role as Chair of Iceland's UNESCO Commission, in his 2018 book, *Making Intangible Heritage*.[41] He is a past president of SIEF.

Prof. Hafstein supported TRACS' exploration of public folklore as a method for engaging with communities and traditional culture, calling public folklore "exemplary" and a "much better model" than conventional ICH approaches. However, ICH is currently where the investment is, and it may be possible to build a wider infrastructure for public folklore using ICH as a starting point.

Prof. Hafstein highlighted the processes undergone in the Nordic countries, particularly in Sweden where civic society organisations came together to lobby the Swedish government to ratify between 2007-09; he attended some of these meetings. It was a grass roots process and a successful model, headed up by the Riksförbundet för Folkmusik och Dans, RFoD (The Swedish Folk Music and Dance Association, broadly the equivalent of TRACS). There have been several common nominations across the Scandinavian countries who share some similar traditions.

Prof. Hafstein believes that the ICHC creates the facility for seeing commonalities between different practices and different expressions; it brings together grassroots organisations and government bodies who may not have been in conversation before. Local democracy and community are at the heart of the ICHC process. While the ICH term is not a great one for English speakers, it carries none of the baggage of "folklore"

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[41] Hafstein, V. Tr. (2018) *Making Intangible Heritage: El Condor Pasa and Other Stories from UNESCO*, Bloomington: Indiana University Press.

that is a difficult term historically in Latin America, Spain and France amongst others. Using synonyms locally is a good idea, alongside the "administrative" phrase.

2.11 Beyond academia – citizen fieldwork

While establishing better links with academic expertise is essential, the ICH work which Scotland requires cannot and should not be done solely by university-trained folklorists and fieldworkers. These academic departments are ultimately small in terms of staff and resource, and there is not a large throughput of folklore and ethnology graduates to allow for a ready-made workforce of ICH activists. Additionally, we note that university study is not accessible to or suitable for all.

Folklorists are well used to the idea of community, for it is what they do, and often, they are part of those very communities themselves. There has been a growing trend of citizen fieldworkers, community members who are empowered to collect their own cultural heritage. A key example is the EERC Regional Ethnologies of Scotland project,[42] whereby local people receive training and equipment to gather audio-visual recordings of their fellow townsfolk, with the archival and cataloguing responsibilities borne by the University of Edinburgh.

Any new programme of ICH collecting and safeguarding work should include community training and support. Consideration should be given to a "public folklore" model which operates outside of academia. Vocational training could be offered to a wide range of people: high school students, creative apprentices, people seeking employment and a vital cohort of newly retired people who know their local communities and local cultural landscape very well. The latter in particular usually exit the workplace with IT and technology skills which could be put to good use in ICH collecting and archiving.[43]

In the primary school setting, workshop programmes with archival material and local songs and traditions can allow for children to become informal family fieldworkers. Such an approach echoes the Irish Folklore Commission's schools project of the 1930s, where senior primary school children recorded over 750,000 pages of local history and oral tradition.[44] With some targeting, guidance and curating, this could be done today, and would be considerably easier with the benefit of digital technology.

ICH is, in its most basic sense, the living continuation of local cultural memory. With communities at the centre of assembling a refreshed inventory, the Partnership could help to invoke a culture change whereby the seemingly ordinary, the *local* is regarded as valuable and worthy of esteem, of retaining, protecting and passing on.

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[42] https://www.regionalethnologyscotland.llc.ed.ac.uk/
[43] Vocational training in local ICH collecting has been done before. In the 1980s, government job creation schemes allowed the development of various local historical societies and oral history collections across Scotland. The Scottish Studies strand of the secondary school curriculum includes ICH material, concepts and principles, albeit by other names.

[44] https://www.ucd.ie/folklore/en/collections/schoolscollectionduchas/ although there is potential for a lack of "depth of information and contextual detail" [Ni Fhloinn, B. (2018) *Cold Iron: Aspects of the occupational lore of Irish fishermen*, Dublin: Four Courts Press, p.26.]

3 INTERNATIONAL COMPARISONS

Our international examples reflect two locations with similar circumstances to Scotland. One, Newfoundland and Labrador, is part of a larger nation state that has not ratified the ICHC, which also has an established background of folklore study. The other, Ireland, has recently ratified the ICHC, is of a similar size to Scotland and has a range of very similar traditions with a strong link to significant national collections of folklore fieldwork.

A range of other countries offer models for Scotland to consider, and indeed several have been inspired by Scotland's initial inventory approach, but we have limited our research to two of the most relevant examples at this juncture.[45]

3.1 Newfoundland and Labrador

As highlighted by several respondents, Newfoundland and Labrador (NL), one of Canada's eastern provinces, has an established ICH programme, led by Dale Jarvis, ICH Development Officer at the Heritage Foundation of Newfoundland and Labrador (HFNL).[46] HFNL has had past contact with MGS and Joanne Orr in relation to ICH planning. PhD researcher Suzy Harrison focused on NL in her highly detailed comparative study on different ICH policies in considering the safeguarding of ICH in England, published through Nottingham Trent University in 2019, including some on-the-ground research in Newfoundland.[47]

3.1.1 The background to ICH development in NL

NL is a resource dependent province, with benefits from oil and gas extraction, along with fisheries. Money from oil and gas has been made available for cultural purposes through the Provincial Government. ICH was seen as something of a business opportunity, tied to local community development and tourism.

Memorial University (MUN) in St John's has run a noted Folklore Studies programme for several decades and hosts the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA), the largest folklore sound archive in Canada.[48] Some preliminary work was done in Canada in the early 2000s prior to the ICH convention, with attendance by Memorial University staff at conferences to discuss ICH development. There were some connections with Richard Kurin at the Smithsonian, who has written important texts on ICH.

There had been hope that Canada would ratify the ICHC, but the Canadian government showed little desire to engage, and there was some "bureaucratic unwillingness" to take it on. Particular concerns were expressed with regard to the complex relationship with First Nations people and the potential political implications relating to land claims, or

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[45] The work of Memória Imaterial in Portugal and its MemoriaMedia (MM) e-museum for ICH was highlighted by several interviewees during the course of our research, but we have not investigated this in greater depth than the detailed information already available in the report from the "Making it Ours: ICH in Scotland" *Traditions in Place* day in February 2015. This was hosted by TRACS in cooperation with the Elphinstone Institute and attended by MGS.

[46] In Spring 2021, Mr Jarvis was promoted to Executive Director of the Heritage Foundation of Newfoundland and Labrador, but was still ICH Development Officer at the time of this research.

[47] Harrison, S. (2019) *The Safeguarding of Intangible Cultural Heritage in England: A Comparative Exploration* [Online], Available: http://irep.ntu.ac.uk/id/eprint/36760/1/Suzy%20Harrison%20-%202019.pdf [20 March 2021]

[48] https://www.mun.ca/folklore/research/munfla/. Several scholars from Scotland are associated with the folklore programme at Memorial University including Margaret Bennett and the late David Buchan.

self-determination. There is also a tradition of acting by consensus in First Nations communities and this would have needed to have been worked through.

3.1.2 ICH strategy development and working with communities

In 2006-07, a conference was held resulting in the development of a draft strategy for ICH that eventually received funding through the Provincial Government to run a one-year pilot project in 2008.

Twelve years into the ICH role, rural development drives the ICH office's work in communities. It is funded by a small grant from the Province of roughly $80,000 CAD every year. Communities and projects look for funding from HFNL but it does not have funds to disperse; instead it helps people to identify other sources of funding and develops projects in partnership. Many fundraising routes are pursued including federal and provincial grants.

The ICH officer's role will often be as a project manager, seeking to build capacity at the local level. Communities will undertake one project with the officer, through which they receive training to go on and organise projects themselves.
Where there are gaps in other projects, they can work with traditional artists or oral history, for example, planning festivals and engaging in public folklore, subjects which do not come under the remits of others. The office also works to incorporate more ICH into town plans and land use planning, and has input into cultural tourism, for example with hiking trails or old cemeteries.

The ICH officer knows the local people, historical societies, informal groups, municipal governments, municipalities and local not-for-profits. Very often these groups do not have technical skills, and there is not a great infrastructure for professional museums or fieldwork. There is a strong volunteer cohort involved in ICH work.
Due to the nature of the work, there is often a reason to involve senior citizens in some way, and there are community funding sources available to work with seniors, for example in oral history, traditional craft, based on improving health, wellbeing and reducing isolation.

3.1.3 ICH elsewhere in Canada

There is an ICH Network in Canada although its activity has ebbed and flowed, and it has no funding. As there is no real federal support for ICH and with travel within Canada being expensive, provinces tend to follow their own agenda, and networking is less active, so ICH work on the ground can become somewhat insular.

Saskatchewan had an equivalent of the ICH Development Officer, who is now Director of Living Heritage at Heritage Saskatchewan and a graduate of the folklore programme at MUN. Heritage Saskatchewan features ICH as one of the headline tabs on its website. The organisation is funded by an annual $650,000 CAD grant from the Sask Lotteries cultural fund, and in October 2020 was awarded ICH NGO status with UNESCO.
We enclose Heritage Saskatchewan's brief explainer on ICH in Appendix 2.[49]

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[49] Also available online: https://heritagesask.ca/ich/what-is-ich [20 March 2021]

Quebec's approach to ICH is very different to NL's and started with legislation for ICH and the legal framework from a more bureaucratic standpoint. This was not the case in NL, and there is still no ICH legislation there. This has proven to be a successful model for NL with some ambiguity about the ICH Development Officer's role which affords a certain flexibility.

3.1.4   The implications of non-ratification

Although Canada is a non-signatory to the ICHC, there is no real impediment in practice; HFNL became an accredited NGO in 2012 and takes part in the ICH NGO Forum. The ICH Officer for NL has sat on one of the Forum committees. Being a signatory does allow practices to be officially listed by UNESCO, and states are then eligible for funding for projects. However, there is a "gentleman's agreement" that so-called "First World" countries do not apply for those funds, as they tend to be accessed by developing nations.

The ICH Convention provides a framework and justification for HFNL's work, but of the three UNESCO lists for ICH, the most important for NL is the safeguarding best practices list. In the officer's view, this is possibly the part that gives the truest of the sense of the convention and is not directly about state parties.[50]

3.1.5   ICH Collecting and safeguarding in NL

NL has a provincial historic commemorations programme. They can list things provincially and have listed some ICH elements on the register locally, such as Christmas mummering (also known as mumming or guising in Ireland and Scotland). There is a lot of documentation and archiving, and they broadly follow the domains of the Convention. The HFNL office is constantly doing work in communities generating ethnographic material; it could be called an inventory but is perhaps more of an archive. The collecting is not prescriptively directed and listing per se is not the priority; NL is focused more on practical safeguarding measures.

HFNL's work in safeguarding traditional skills has been informed by the work of the Heritage Crafts Association in the UK, building a list of at-risk crafts using the principles of HCA lists and documents. There is a major funding proposal in the works in NL to develop a master-apprentice programme for heritage skills, which also considers employment strategies and community training in documentation of practices.

HFNL has a good partnership with MUN and acts as the community conduit for the university's Digital Archives Initiative (DAI), a major repository for digital collections. The DAI collects new digital material and digitises existing material. HFNL partially funds a position at the university; this person looks after the uploads and accessioning of material, including archival metadata, and internships with students working with communities also take part in digitising material. This partnership with the DAI was developed very early on in the ICH process.

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[50] In the initial years, several countries in east Asia made many nominations to the list and there was an element of competitiveness. During the officer's visit to Korea in 2019, the "community-centredness" of HFNL's approach was seen as rather alien; in parts of Asia, some ICH processes are state party driven. The ICH Officer for NL commented that UNESCO is currently keen to see first-time applicants, and multi-state party nominations, of which there are various examples now in central Europe.

3.1.6   Public information on ICH

In addition to HFNL's main website (ichblog.ca), ICH has a space on the MUN website (mun.ca/ich) with a resources page, policies and how-tos online. HFNL also hosts a Living Heritage podcast and a monthly newsletter. The ichblog.ca site uses the header, "Intangible Cultural Heritage, Folklore, and Oral History", perhaps a useful pointer as to the way in which Scotland can present its chosen terminology, with companion terms.

As part of HFNL's ongoing Fieldnotes series, a document called "Community Development and Safeguarding Intangible Cultural Heritage in Newfoundland and Labrador" was published in February 2021,[51] providing an overview of its ICH programme development, strategy, and an overview of two ongoing projects "that explore, document, and encourage the continued safeguarding and sharing of ICH knowledge and skills: the Living Heritage Economy Case Study project, and the NL Heritage Craft at Risk project." In addition, proceedings from the 2017 Forum on Adapting NL's Intangible Cultural Heritage, have been published, illustrating key case studies and examples of community engagement for ICH over the previous decade.[52]

While we cannot include these documents in full as Appendices, we strongly recommend them as guides for how ICH in Scotland could work.

3.1.7   The benefits of ICH for NL

Heritage is traditionally thought of as "a thing to be preserved," but NL's work with ICH demonstrates that heritage is a tool that allows other aspects of community health and development to be addressed. It is a set of skills that people have that can be used to address other community needs. UNESCO's Sustainable Development Goals also play a role in how NGOs operate, and the ICHC can be a way in which some of these things are achieved. What has worked best for NL is "just getting out and doing it". Not everything works, but there has been good success through getting communities motivated. Part of the process is figuring out what communities are capable of.

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[51] Heritage NL (2021) *Community Development and Safeguarding Intangible Cultural Heritage in Newfoundland and Labrador* [Online], Available: https://drive.google.com/file/d/1OcGnCj187uptm2Ei12WQtfbCDOrp4vdJ/view [20 March 2021]
[52] Harvey, K. and Jarvis, D (eds) (2018) *From Sealskin to Science Fiction: Taking Tradition into the Twenty-First Century: Proceedings of the Forum on Adapting NL's Intangible Cultural Heritage, held October 25-26, 2017, The Lantern, St John's, NL.* St John's: Heritage Foundation of Newfoundland & Labrador [Online], Available: http://www.ichblog.ca/2018/03/from-sealskin-to-science-fiction-taking.html [10 Jan 2021]

3.2   Republic of Ireland

Ireland ratified the ICHC in 2015, supported by the NGO Na Piobairí Uilleann (NPU - Irish Pipers' Club) and its archivist Terry Moylan. We interviewed Mr Moylan regarding the process from the NGO perspective, and received written responses from Julie Flanagan of Cultúr Éireann, part of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, which manages the National Inventory on behalf of the Irish Government.[53] We also consider traditional arts policy at the Arts Council of Ireland, which supports the major collection of the Irish Traditional Music Archive.

Ireland has established an Expert Advisory Committee for ICH, which consists of nine members and meets three times per year. Applications for practices to be added to national inventory are accepted on a rolling basis and considered at the next scheduled meeting of the committee. In a first call for submissions in 2017, over 70 applications were received and ultimately 30 were added to the first version of the Irish national inventory. Around 90 applications have been received to date.

The process involves an assessment of the applications, under the following three criteria:

- Whether the submitted element is intangible cultural heritage;
- Whether there is adequate community support and engagement;
- Whether the submitted element is passed from generation to generation.

It is necessary for a submission to meet all three criteria for it to be recommended for the national list. Some applications may require additional information before proceeding, and the final decision in the process is taken by the Minister for Culture.

This approach, as well as the Irish National Inventory's wider written response, is instructive for any future process that Scotland may wish to take, and we include it in Appendix 3, along with a copy of Ireland's Expression of Interest form for inclusion in its national inventory.[54]

Elements from the Irish National Inventory were celebrated during Heritage Week in August 2020, under the theme of "relearning skills from our heritage", with 18 projects funded to showcase a wide range of practices, presented in video and online performances.[55]

3.2.1   The NGO role

Terry Moylan of NPU explained the process from their point of view as an NGO. There had been some confusion regarding ratification, as to whether it was the Government or NGO who was responsible for taking the process forward. It was confirmed that the state needs to ratify, but in the end, the NGO completed the submission document on behalf of the Government. Mr Moylan had direct contact with UNESCO in Paris, who were very welcoming towards a country that had not yet ratified and provided helpful advice on the process.

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[53] See: https://nationalinventoryich.chg.gov.ie/
[54] The Irish National Inventory team advise that this document will be updated later in 2021.
[55] Videos available at https://nationalinventoryich.chg.gov.ie/projects-national-heritage-week-2020/ with the call for submissions available at https://bit.ly/3cd3U59 [19 Mar 2021]

There had been some initial resistance within the Irish Government and concerns about costs, but ratification was eventually helped by ministerial interest in and connections with traditional music, with Mr Moylan giving a briefing on ICH and the matter being raised at cabinet. In total the process took around two years from initial assessment of the impacts by government, consideration by the Office of the Attorney General to final ratification in December 2015.

A sub-committee for ICH was convened including representatives from the University College Dublin (UCD) Department of Folklore. UCD had wished to submit their Folklore Collection, but this was not considered eligible due to concerns related to representation of current, ongoing practices versus historical material.

Mr Moylan had also attended an ICH conference in Canada and compared the situation to Scotland; various areas of Canada have gone ahead with ICH work despite the lack of ratification, and ICH had begun to form part of impact studies for planning applications in some areas.[56]

In Mr Moylan's view, a country's national inventory is understood to be the most important level of inventorying by UNESCO, whereas the subsequent nomination to the UNESCO Representative List (RL) is more symbolic. Once the ICHC is ratified, only one element per two-year cycle can be submitted to the RL.

From the point of view of NPU, there have been no downsides for the uilleann piping tradition or Ireland as a cultural entity. Being an NGO has not been an overly onerous responsibility, nor has there been a significant additional benefit, although they could in theory be contacted for advice on a future Irish submission to the RL.

3.2.2   Traditional arts policy at the Arts Council of Ireland

Ireland finds itself in a very similar position to Scotland in terms of a strong fieldwork and archive hinterland relating to traditional culture, but the view of its Arts Council in relation to traditional arts and archives is clearly expressed, and contrasts with Creative Scotland. As explained in its 2019-2020 Strategy document, the Irish Traditional Music Archive (ITMA) was established as part of an Arts Council of Ireland policy initiative in 1987 [our emphasis]:

> The impetus of the policy initiative was to support the development of Irish traditional music by focusing on **the centrality of the process of transmission in the living tradition**. We collect, preserve, organise and make available the materials of Irish traditional music in both the Irish and English languages. Our role is to be **an agent of transmission, closely linked to contemporary practice**, and in constant interaction with artists and audiences.[57]

The ITMA Strategy document goes on to note that:

> The recent, 2018, iteration of [Irish Arts] Council policy on the traditional arts Traditional Arts Policy and Strategy[58] focuses on two priorities: The Artist and

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[56] Mr Moylan supplied the details of his ICH contact in Quebec but there was not time to follow this up in the present research.
[57] Irish Traditional Music Archive (ed) (2018) *Strategy 2019-2023*, Dublin: ITMA, p. 6. Also available at https://s3-eu-west-1.amazonaws.com/downloads.itma.ie/ITMA_Strategy_ENGLISH_WEB.pdf [10 Dec 2020]
[58] The Arts Council of Ireland (2018) *Making Great Art Work: Traditional Arts Policy & Strategy 2018* [Online], Available at: http://www.artscouncil.ie/Publications/All/Traditional-Arts-Policy-and-Strategy-2018/ [10 Dec 2020]

Public Engagement. The policy identifies "the individual artist as the cornerstone of the traditional arts" and notes that [our emphasis]:

> Artistic research is an important and ongoing element of traditional artists' creative work, and the Arts Council supports this through its Strategic Funding investment in **archival resources** and **archival recording of contemporary practice**.

When discussing Public Engagement, it notes that there is:

> a high value placed within the traditional arts on transmission, the acknowledgement of source, and the enjoyment of sharing repertoire, skills and learning. Many professional traditional artists are committed to the artistic life of their home place and work to promote knowledge of their respective regional traditions.[59]

All that said, however, nowhere does the Irish Arts Council refer to ICH in its 2018 Traditional Arts Policy, highlighting perhaps not dissimilar disconnect between ICH machinery and arts policy to that found in Scotland.[60] The director of the ITMA confirmed to the research team that they had did not have any involvement with Ireland's ICH process. This may be explained in part by the strong cohort of traditional music organisations within Ireland focused more directly on active performing and learning, although Terry Moylan of NPU expressed surprise that other Irish traditional music organisations were not yet NGOs.

4 FINDINGS ON A NATIONAL BASIS BY ORGANISATION

4.1 TRACS

Traditional Arts and Culture Scotland was founded in 2012 largely in response to the findings of the Traditional Arts Working Group (TAWG) report of January 2010, which identified a need to consolidate traditional arts activity across traditional music, storytelling, and dance, to engage with the national funding bodies. The TAWG report was based on traditional arts research commissioned by the Scottish Government's Culture Secretary in December 2008, and the report's findings also identified ICH as a clear area of importance, with enormous potential for the traditional arts to contribute to the ICH inventory process.[61]

TRACS is an alliance of three forums: the Traditional Music Forum (TMF), the Scottish Storytelling Forum (SSF) and the Traditional Dance Forum of Scotland (TDFS), with a current staff of 9 supporting 8 FTE posts. TRACS finds itself at the interface between practitioners, community activists and academia, reflecting in many ways the "scholar-performer" phenomenon within traditional arts, whereby many practitioners also take responsibility for researching and maintaining the traditions with which they are involved. TRACS' inaugural Chair was Professor of Ethnology, Gary West, of Celtic & Scottish Studies, University of Edinburgh, also a noted traditional musician, broadcaster

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[59] Irish Traditional Music Archive (2018), p. 15.
[60] The Council did however welcome the inscribing of uilleann piping on the UNESCO List in 2017:
http://www.artscouncil.ie/News/Arts-Council-welcomes-the-recognition-by-UNESCO-of-Uilleann-Piping-as-being-an-integral-part-of-our-living-heritage/
[61] Traditional Arts Working Group (2010) *Traditional Arts Working Group Report – January 2010* [Online], Available:
https://www.webarchive.org.uk/wayback/archive/20150220053928mp_/http://www.gov.scot/Resource/Doc/300460/0093769.pdf [20 March 2021]

and advocate for traditional arts.

In terms of ICH material, as an advocacy body, TRACS does not formally collect itself but it has an established network, through its three component Forums, which could be activated to allow for effective ICH collecting and coordination. Within the three partner Forums their networks include several hundred ICH-related partner organisations and practitioners. The TMF currently has 114 member organisations and individuals and the SSF lists over 150 storytellers. The TMF also has links to a wide range of traditional music teaching organisations which between them teach traditional culture to several thousand students across Scotland throughout the year.

In 2014 - 2015, TRACS hosted a number of "Traditions in Place" days in Aberdeenshire, the Scottish Borders, Inverclyde, Edinburgh and Perth, in collaboration with MGS who presented on the ICH inventory.[62] The Edinburgh event in February 2015 was specifically on ICH, with contributions from a range of community activists, and perspectives from Canada and Portugal. TRACS also co-hosted the 2015 Symposium on ICH with MGS, for which TRACS programmed the performance elements of the day.

In 2015, TRACS commissioned a major piece of internal research looking at its role in relation to archives and ICH in Scotland, specifically considering how its specialisms and existing local networks could be used to bridge perceived gaps between material in academic archives and their use in local communities, often in the places in which they were originally collected. "Dig Where We Stand: TRACS' role in archiving, ICH practice and local networks in Scotland"[63] offered wide ranging recommendations for development, including:

1. TRACS seeking funds to host an ICH co-ordinator for 3 years
2. TRACS taking a collaborative intermediary role in identifying deficits in the current framework of organisations involved in ICH
3. Extending *Traditions In Place* days to include action-based agendas with scheduled follow-ups to keep activity going
4. Prioritising taking back archive material to the areas where it was collected, to act as catalysts for local ICH networks
5. Conducting a feasibility study and costing for a team of fieldworker-activists to support the ICH co-ordinator
6. Developing ICH training resources for communities locally, centrally and online
7. Considering mapping resources to help local communities and networks to plot local cultural practices on interactive maps
8. TRACS facilitating discussions or feasibility study with relevant partners regarding a Scottish Traditional Arts Archive portal, bringing together collections from across institutions
9. A lobbying and policy position for ICH including awareness raising campaigns, and whether NGO status would enhance TRACS' potential role in ICH development.

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[62] https://tracscotland.org/blog/traditions-in-place/
[63] Byrne, S. (2015) *Dig Where We Stand: TRACS' role in archiving, ICH practice and local networks in Scotland*, unpublished.

4.1.1 Adjusting to budget changes and The People's Parish

The recommendations of the 2015 report have only been followed up in part. One reason has been the changing funding landscape for TRACS in 2017-18 which saw a 23% reduction in its funding from CS during the highly publicised Regularly Funded Organisations process.[64]

For the benefit of the Partnership's mutual understanding, it is worth noting that in the Scottish Parliament Culture committee review of the Creative Scotland Regular Funding process in 2018, TRACS made clear some concerns that the nature of TRACS as an organisational alliance advocating collectively for the traditional arts was poorly understood at executive level at CS. This was despite the organisation having evolved from recommendations of the Traditional Arts Working Group (TAWG) report of 2010 and the subsequent Traditional Arts Advisory Group (TAAG) hosted by CS.[65] Ensuring that TRACS' role is understood by its main funder would appear to be a crucial matter in terms of the viability of the ICH Partnership.

The second core reason has been TRACS' desire to establish a wider constituency and develop its partnerships in this area, particularly with MGS, and the ongoing *People's Parish* projects which were being piloted.

Writing in "Making Common Cause: Exploring the Potential of Cultural Commoning," members of TRACS described the aims of *The People's Parish*:

> [...] to enable people to shape and share the story of their own community, and to find meaning in it by combining local stories and traditions with local creative voices. Our vision is of a revived and enriched civic life, with flourishing communities…We envisage communities bound together by a *sense of place*; by a connection with what makes a place different from another…by a connection with the 'layering' of a place – of what has happened in the place before the present day and how the resonances of past events persist into the present […]
>
> By identifying, exploring and sharing the folk aspects of cultural memory, local communities can enlarge their *cultural capital* and claim cultural equity for it. Tangible and intangible assets, developed in many cases by unknown hands and minds, and which may have been hitherto undervalued, can be given value and have their value recognised both inside and outside communities.
>
> […] we propose local networks of engaged individuals and organisations, supported by skilled field-workers. The field workers can map the local traditional arts ecology, negotiate with, guide and work with local groups and in communities to identify strengths and weaknesses, initiate projects which explore tangible and intangible material, and work creatively with the knowledge developed.[66]

With the reduction in funding, *The People's Parish* had to run for a period on a scaled-down, project-only basis, rather than the previously envisaged core staff setup that

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[64] TRACS' views and concerns on the details of the process are given in their submission to the Scottish Parliament Culture committee enquiry into CS Regular Funding: TRACS (2018) *Culture, Tourism, Europe and External Relations Committee Creative Scotland – Regular Funding 2018-21 Written submission from TRACS (Traditional Arts and Culture Scotland)* [Online], Available: https://www.parliament.scot/S5_European/General%20Documents/CTEER_CS_RFO_WritEv_TRACS.pdf [20 March 2021]. News coverage: https://www.bbc.co.uk/news/uk-scotland-44495036

[65] A member of the Local Voices research team is a previous Chair of the Traditional Music Forum (2009-2013), one of the component forums of TRACS, and attended the TAAG in that capacity.

[66] Francis, D. and McFadyen, M. (2018). 'The People's Parish - Singing Our Own Song', in Murphy, K., McGlynn, D. and Stewart, D. (eds.) *Making Common Cause: Exploring the Potential of Cultural Commoning*, London, Edinburgh, Cardiff: Voluntary Arts. pp 17-18. Also available at: https://www.voluntaryarts.org/Handlers/Download.ashx?IDMF=34e2ee4c-d6a9-4a7f-8a47-c2fcdb4c789a.

would have gradually scaled up the model across further areas of Scotland. The funding loss has to an extent been mitigated through the Culture Collective Fund, administered by Creative Scotland with additional Scottish Government Covid-19 funds, seeking to "support creative practitioners, organisations and communities to work together across Scotland to help shape the future of local cultural life."[67] In February 2021, TRACS was awarded £200,750 to take forward 9 pilot projects for *The People's Parish* over the next 18 months. These pilot projects have huge potential for the development of ICH networks, collecting and safeguarding.[68]

4.1.2   International best practice – the concept of public folklore

Since late 2019, TRACS has moved towards exploration of the idea of "public folklore", a well-established concept in North America, where folklorists work embedded in communities rather than solely within academic institutions. There are numerous public folklore programmes in the USA and Canada, with many US states having a public folklorist charged with collecting and safeguarding local culture.

Work in the USA by the National Endowment for the Arts (NEA), an independent federal agency aimed at promoting diverse arts participation, points to a very similar ICH-style engagement programme. The NEA currently supports $3 million of Folk & Traditional Arts projects per year, with Folk Arts Partnerships in 46 states, regions and territories. Since 1982 it has awarded over 430 National Heritage Fellowships. The NEA describes its work as being committed to "cultural equity" and that the Folk & Traditional Arts programme is its "most effective tool for serving rural and poverty-bound communities." Its "Living Traditions" report of October 2019 was the first ever analysis of the folk and traditional arts work the NEA has undertaken.[69]

In her PhD research on ICH safeguarding in England, Suzy Harrison points towards parallels between public folklore and ICH, and the fact that some noted ICH scholars have picked up on the similarities:

> Much of the discourse around intangible cultural heritage in Newfoundland and Labrador has been through the lens of North American folklore scholarship… specifically the notion of 'public folklore'. The term has not acquired traction in the United Kingdom, and to a lesser extent in continental Europe…the model of public folklore in the USA provides an established form of ICH safeguarding. Michelle Stefano works within the parameters of 'public folklore' in the United States:
>
> I realised, what a gap, and I knew it in England as well, what a gap between what's going on in the US and this international heritage discourse pretty much everywhere else ...With ICH and public folklore, I think, again I'm biased, that whole ICH UNESCO paradigm has a lot to learn from the public folklore work that we do, for many decades, far longer than the ICH concept … the reflexivity that we have as well.[70]

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[67] https://www.creativescotland.com/what-we-do/latest-news/archive/2021/02/culture-collective-recipients
[68] The projects will take place in the following areas: Blacklands, Kilwinning; Dunterlie, Barrhead; Castlehill, Dumbarton; Langlees/Bainsford, Falkirk; Lochend/Restalrig, Edinburgh; Cabrach, Moray; Newtongrange/ Newbattle; Cumbernauld; Kinross.
[69] National Endowment for the Arts (2019) *Living Traditions. A Portfolio Analysis of the National Endowment for the Arts' Folk & Traditional Arts Program* [Online], Available: https://www.arts.gov/sites/default/files/Living-Traditions.pdf [20 March 2021]
[70] Harrison (2019) p.244, from a conversation with Michelle L. Stefano, Baltimore, USA, 28 April 2016. Ms Stefano is the co-editor of several key texts on ICH, and is currently Folklife Specialist in Research and Programs at the American Folklife Center, Library of Congress.

While Harrison concludes that public folklore is not a perfect model for ICH safeguarding, its resonance with TRACS' activity and thinking is clear, and merits further discussion. The engagement model for *The People's Parish*, laid out in a detailed handbook, can be viewed as an example of public folklore in action.

In its consideration of public folklore, in early 2020, TRACS produced an internal discussion paper, "ICH – Beyond the Jargon?", looking at its role in ICH in Scotland, identifying a lack of public discourse for local networks, organisations and individuals who are "the defining source of ICH". Public folklore as a concept had been discussed at the December 2019 board meeting, and the discussion paper looked at a core language of "folklife, folk arts, folklore", considering whether such language could reach further than TRACS' current badge of "traditional arts".

It was felt that "traditional arts" was seen as a subset of the performing arts, omitting the close relationship that folk culture has to other domains of ICH, and posed the question, "would such revised terms encompass song, music, dance, story, folk drama, crafts, seasonal customs, material culture, languages, ways of life – urban and rural?". TRACS recognises what it sees as wider society moving past the conventional "folk music revival" era to a contemporary folklore and local cultural revival with global and environmental concerns alongside.

To this end, TRACS had begun to explore a possible "satellite learning hub" as a companion to its existing events and information website. TRACS had compiled a resource for traditional arts teaching in communities, under the *Gifting Every Child* programme, making basic learning resources available in various forms: song, story, dance, with workshops highlighting the programme delivered in a range of locations across Scotland. However, the view is that such resources are currently lost in a complex semi-corporate website and the board has committed some funding to exploring the learning hub idea.

4.1.3   Expanding the remit

As part of TRACS' developing view of a wider remit to encompass folklife / folk arts / public folklore, it has posed the question of whether there is a route to add a Traditional Crafts Forum to its existing structure, considering the way in which a similar process was undertaken for the somewhat disjointed traditional dance sector. This is highlighted in section 7.5 and the Crafts background in Appendix 5.

TRACS helped to shepherd the TDFS into existence, building on a range of interests and a defunct organisation, the Scottish Traditions of Dance Trust (STDT). The STDT was active between 1995 and 2011, "the only national organisation which, at the time, existed to promote, research, conserve and foster all of Scotland's dance traditions."[71] The organisation undertook various archive projects in areas of Scotland, recording lesser-known dance traditions and revitalising their performance.

Former STDT researcher Mats Melin is now a board member of the TDFS and has published a research list on its web pages.[72] This notes that there are significant records of traditional dance activity and research carried out in Scotland, and the research for this report has helped locate the STDT archives which may provide a major resource for

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[71] https://www.matsmelin.com/research-in-angus-district-scotland-stdt-1998-2001/
[72] Melin, M. (2015) *Published and Unpublished Research on Scottish Dance Traditions* [Online], Available: https://bit.ly/2OFLdy3 [20 March 2021]

ICH development. In email correspondence, Mats responded that "I would welcome an ICH development officer. ICH is one thing we ethnochoreologists support whole-heartedly and find it is sad that many countries ignore this vital aspect of culture."[73]

TRACS applied to become an NGO for ICH on 2019 but were not successful, mainly due to lack of previous involvement with UNESCO initiatives. TRACS is also wary of the obligation of being drawn into the UNESCO mechanisms, potentially at the expense of activism on the ground, and will keep this under review.[74]

4.2   Museums Galleries Scotland

Formerly the Scottish Museums Council, MGS is the National Development Body for the museum sector in Scotland. Through its team of 28 staff, MGS supports over 400 organisations, from small local museums to larger regional and national institutions, including running the national Accreditation Scheme for museums and galleries.

MGS has led the way on ICH in Scotland since the original commissioning of the "Scoping and Mapping Intangible Cultural Heritage in Scotland" report in 2008, and has developed important resources including the ICH inventory site, alongside connections with the ICH NGO Forum through its advocacy and networking endeavours. This reached a high point in 2015 with the ICH Symposium, "For Everyone", co-hosted with TRACS, at Summerhall, Edinburgh, supported by Creative Scotland and the British Council.

The symposium saw a range of international experts on ICH in attendance, as well as community representatives, ICH practitioners, academics and policy makers, including a representative from the UNESCO ICH team. Over 70 delegates attended in person, with an estimated audience of more than 100 people from around the world via the livestream. The Scottish Government's Cabinet Secretary for Culture also attended and gave opening remarks, as well as a welcome in the official brochure.

The legacy materials from the symposium have been widely circulated and are available to download from the MGS website, including a range of presentations on video. Outcomes from the event evaluation included:

- improved understanding and confidence in ICH principles and themes
- cementing the idea that people and communities are at the heart of ICH
- ICH's potential as a valuable tool for intercultural exchange.
- Delegates shared their learning with colleagues, developed new contacts and considered how ICH might support the work of their organisation.

MGS describes that "for many, the symposium was very much a starting point and they could see the need for further activity, both within their own organisation and more broadly across Scotland as a whole",[75] whereas for others, the event was an opportunity to renew existing partnerships and ICH work with fresh momentum.

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[73] Email correspondence between Local Voices and Mats Melin, January 2021.
[74] In our interviews with Na Píobairí Uilleann and the Heritage Crafts Association, neither felt there was much additional burden for them as small organisations in being an NGO. The ICH NGO Forum in December 2020 was fully online due to the pandemic; if virtual attendance was maintained, this may improve the accessibility to the NGO structure for smaller bodies.
[75] Museums Galleries Scotland (2015) *For Everyone: The Role of Living Culture in Identities and Sustainable Community Development. Summary Outcomes and Evaluation Report*, p. 10 [Online], Available: https://www.museumsgalleriesscotland.org.uk/media/1216/ich-symposium-report.pdf [20 March 2021]

Largely through the leadership of former CEO, Joanne Orr, MGS established a foothold in the international arena as the first NGO for ICH in the UK, and went on to cement relationships within the ICH NGO Forum in subsequent years. At one stage, the CEO was on the ICH NGO Forum Steering Committee which involved monthly video conferences.[76] The goodwill generated for Scotland, although it cannot be a signatory to the ICHC itself, has been of immense value.

4.2.1   Networking and funding

MGS has a key networking, coordination and funding role for Scotland's independent and local museums and galleries sector. MGS supports over 400 institutions in all areas of the country, through a range of funding schemes and skills development programmes.

The "Iconic Artists, Iconic Places" funding stream was a collaborative project by MGS and Creative Scotland that enabled artists to cast a new perspective on museum collections, historic sites, and ICH in Scotland. Participants included The Scottish Fisheries Museum, Timespan in Helmsdale, and Gairloch Heritage Museum. In 2013, the Fisheries Museum temporarily re-sited objects from the collection to nearby houses and streets which had historical links with the men and women of the fishing industry, calling their project "Home from the Sea".

There is no detailed monitoring of the ICH content of funded projects per se, but MGS' grants processing system can tag ICH applications to allow internal assessment of areas of impact. One applicant to MGS responded positively that there had been "very specific mention of ICH in the application process."

MGS has also partnered with TRACS to host *Traditions in Place* workshop days in Aberdeenshire, the Scottish Borders, Inverclyde, Perth and Edinburgh, the latter of which was the *Making it Ours: ICH in Scotland* event in February 2015 at the Scottish Storytelling Centre, (detailed at various points in this present report). MGS has also presented at one of TRACS' developing *People's Parish* project events and ran a workshop at the TRACS / BEMIS St Andrew's Day conference in 2016, *Enhanced By Diversity, Connected By Humanity*.[77]

MGS hosted the inaugural meeting of the Folklore Museums Network in August 2020. MGS also has an established networking mechanism through attending a wide range of geographic museum forums.[78] These appear to offer a useful pathway for highlighting and energising further ICH activity. As a range of different MGS officers attend these, MGS may wish to ensure all these officers feel equally confident in ICH themes and any new programme of ICH activity carried out by the Partnership.

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[76] UNESCO (2017) *Report by a non-governmental organization accredited to act in an advisory capacity to the committee on its contribution to the implementation of the convention* [Online], Available: https://ich.unesco.org/doc/src/35981-EN.doc [20 March 2021]

[77] The conference programme is available at https://static1.squarespace.com/static/554a4780e4b046069e1d04e6/t/5c190c0b0e2e724de16f10b1/1545145372008/ICH+Diversity+prog.pdf [20 March 2021]. A review of the event is available at http://www.mairimcfadyen.scot/projects-2015-2016/2019/9/6/enhanced-by-diversity-connected-by-humanity-tracs-amp-bemis-st-andrews-day-conference-2016.

[78] https://www.museumsgalleriesscotland.org.uk/advice/working-together/geographic-museum-forums/

MGS has a highly regarded training and skills development programme, and this was remarked upon very positively by HES colleagues in discussions, and a strength HES thinks it could learn from. There is no specific training or advice for museums and galleries at present regarding ICH in MGS' programmes, but there will be a focus on this as the ICH Partnership work moves forward, particularly with the Year of Scotland's Stories in 2022. ICH is recorded by museums in their own local ways but MGS feels it has a role in defining more clearly what ICH is and raising the profile of the work museums already do for ICH.

MGS manages the Accreditation Scheme for museums and galleries in Scotland, as part of the wider UK industry standard. To gain Accreditation, museums must meet certain guidelines on its governance and management, how it cares for its collections, and the information and services it provides for museum users. At present there is no component relating to ICH in this assessment process, although this is not surprising given the general picture for ICH across the UK, and ultimately this appears to consider "standards" rather than "content". However there may be some food for thought in terms of whether a museum's ICH involvement – where relevant for the kind of collection it holds - could be taken into consideration. In a similar vein, MGS runs Scotland's Recognition scheme for Nationally Significant Collections outside of the national institutions. The Scheme may wish to consider whether there are any collections of significant ICH that could be given Recognition; the act of doing so may raise the profile overall for ICH in Scotland.

At present there appears to be no distinct mechanism by which projects' ICH elements are recorded, although MGS says it is "developing case studies to illustrate the impact of [its] Delivery Plan" and would look to include examples of ICH activities by museums and galleries as part of this.

Within the scope of this study, it has not been possible to investigate in great depth the extent to which individual museums and galleries have engaged with ICH but there may be a place for a survey of individual museums at a future point.

4.2.3   *Visibility of ICH at MGS*

While MGS clearly has a responsibility for ICH, our research found that ICH appears less visible in MGS' corporate and public documents compared to those of HES, for example.

MGS responded that "treating ICH as something 'other' and distinct could create a sense of ICH as something extra" rather than a core element of museum work. Nonetheless, the visibility of ICH amongst MGS' policy and reporting documents seems on the low side for an organisation which is the Scottish NGO for ICH. MGS may wish to reflect on how much of this may be attributable to the strong personal involvement in ICH activity of its previous CEO.

Following the user experience on MGS' own website, there is currently no obvious route to the ICH information from its homepage or menu. When located via the search function or the Sitemap, the ICH section is excellent and hosts videos and key documents from the 2015 Symposium. If ICH is to become more visible in the minds of the public, MGS' museum and gallery partners, as well as its own staff team, consideration could be given as to greater prominence of ICH on its website and in its

public documents. It is noted however that additional elements of MGS' work relating to Covid funding programmes may have had some impact on the priority and space for information appearing on the website at the time of research for this report being carried out.

4.2.4   Visibility of ICH at other museum organisations

Random checks of the output of organisations carrying out ICH-related projects, including some of those allied with and funded by MGS, show that ICH or sibling terms are not employed consistently. The Scottish Fisheries Museum, for example, does not explicitly feature "Intangible Cultural Heritage" on its otherwise very full and detailed website; searches for the term or variants thereof, produced mixed results, although this may be a peculiarity of the particular search function. "Intangible" on its own produces no results.

The term ICH is not mentioned in key descriptions of the major "Knitting the Herring" project the Museum is currently leading, although the project seeks to "capture, preserve and highlight the unique knitting heritage of coastal fishing communities of Scotland."[79] A National Gansey Network has been established with the aim of creating a National Gansey Collection for Scotland, and is a partnership with Leader funding from Fife and the Outer Hebrides. Unfortunately, there is no overt mention of ICH within the project website. To its credit, ICH does feature in a talk hosted by the Knitting the Herring project, given by Mary Lewis of the Heritage Crafts Association,[80] which is to be expected with HCA being an ICH NGO.

In order for ICH to gain a foothold as a term and a concept, there is a role for MGS and the Partnership in encouraging organisations and groups, particularly those they fund or work closely with, to actively use the vocabulary of ICH. Might this absence speak to a partial disconnect or lack of awareness of the ICH agenda in some parts of the sector?

If such projects were also badged with the logo of an ICH Scotland development programme, and featured in an ICH Scotland newsletter, podcast, information resource, this would surely improve awareness of ICH amongst a wider range of organisations.

4.2.5   The ichscotland.org website

The 2015 revamp of the original ICH Wiki site produced a visually appealing gateway for ICH in Scotland, marking a positive fresh start after various difficulties encountered in the early years. However, there are several outstanding issues with the site as it stands.

The 12 categories on the website do not follow the five UNESCO domains of ICH, which in the longer term may prove unhelpful in the event of ratification and the need for a national inventory. The current categories could be made subcategories of the five ICH domains, which may in turn assist with site navigation, and wider understanding of the UNESCO framework. Ireland's inventory, while itself not as visually impressive, uses the five domains as its basis, although various practices are categorised under several domains.

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[79]Scottish Fisheries Museum (2020) *Launch of Knitting the Herring, Scotland's National Gansey Network* [Online], Available: https://www.scotfishmuseum.org/blog/post.php?s=2020-07-01-launch-of-knitting-the-herring-scotlands-national-gansey-network [20 March 2021].
[80] https://youtu.be/IKP1_xFCP1c?t=353 [20 March 2021]

Key ICH practices are missing from the inventory, including: bothy ballads, traditional dance forms including stepdance, country dancing or highland dancing, or Scotland's vast storytelling traditions (despite there being a "storytelling" category). In addition, the music section is a preponderance of music festivals rather than musical traditions (e.g. box & fiddle music, lowland and border pipes, distinct Scottish tune styles such as strathspeys).

MGS confirms that since the relaunch in 2015, 18 entries have been made on the site. The geographical balance of the content seems to reflect particular phases of engagement in certain areas of the country, e.g. Renfrewshire, while some regions have no content at all, such as East Ayrshire.

Looking at the current site from a user perspective, there are some key elements missing:

- explanatory information on what ICH is in the Scottish context or in relation to the UNESCO convention.
- detailed information on how the website works
- information on how communities could organise themselves to learn about, collect and safeguard ICH
- links to external resources, online archives of ICH or contextual articles, either in Scotland or elsewhere
- guidance on how entries are to be compiled or formatted
- information on whether submissions will be moderated or edited
- audio-visual elements in many entries
- information on who has submitted the information other than usernames in the revisions section, (where revisions exist)
- https security to current web standards (browsers report the site as "not secure")

There is an issue with the quality and consistency of entries. One of the interviewees for this report relayed their experience of attempting to use the site again after some time, prompted by our enquiry on ICH. They had looked at the Shetland knitting entry and described it as "very incorrect in so many fundamental ways" in relation to their own knowledge and expertise, and found it difficult to edit the entry, commenting that attempts to reset their password were unsuccessful.

It is also noted that the social media links for the ICH Scotland website all go to the general MGS pages; there is mention of ICH-specific social media accounts at one stage which appear to have been closed down.[81] Given the significant growth of social media in recent years, a distinct curated social media presence for ICH in Scotland should be re-established and used to promote the project as well as highlight aspects of its content. There is sufficient heritage, folklore and local history interest on Twitter for example, well-used by national organisations, and numerous local history groups, craftspeople and musicians use Facebook as more immediate ways to reach their audiences than having to update their own websites.

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[81] McCleery & Bowers (2017) pp. 191-192.

While the issues with the current ICH inventory site are many, they are not insurmountable. It is for the Partnership to explore how this could be remedied, with more detailed investigation of the technical setup of the current site, versus the feasibility of a new interface. Ultimately whatever is decided, an ICH website should function primarily as a national inventory for ICH in Scotland, with staff capacity to manage the technical aspects of the website alongside ICH expertise in curating the content, and social media support. In addition, the site could become a hub for ICH information and contextual material, drawing on the wide range of existing resources across Scotland and internationally.

4.3 Creative Scotland

Founded in 2010 as a successor body to the Scottish Arts Council (SAC), Creative Scotland has approximately 100 employees, with an annual Grant-in-Aid budget of £62m plus additional National Lottery funds. During the research phase of this report, CS was administering numerous Covid relief funding streams, so staff availability in certain departments was reduced, and the Traditional Arts Officer (appointed in 2018) left their post.

4.3.1 Creative Scotland and "heritage"

CS has been traditionally outside the heritage sphere and has seen its role as supporting current artistic and creative practice. However, this can be a grey area when it comes to ICH, which provides inspiration for many artists, particularly in the traditional arts of music, song, storytelling and dance, which all draw on established traditions and archive material collected by fieldworkers mainly in the 20th century. Traditional arts involve looking backwards as well as forwards, often at the same time.

The SAC was listed as a partner in the 2008 ICH report, but there does not seem to be much of a legacy of that involvement in terms of wide ICH awareness at CS today. Some staff are familiar with ICH, but it has not formally made it onto the policy or strategy agenda of the organisation as a discrete strand of support. There are relatively few references to ICH in CS reports or strategies, although traditional arts and Gaelic and Scots languages are explicitly featured. The Head of Place commented that the inclusion of the word "heritage" in ICH can lead to the preconception that it is not something CS funds, although this can be a grey area, especially in relation to traditional arts.

4.3.2 Specialist knowledge for traditional arts and ICH

During research interviews, some respondents in other organisations noted concerns with frequent staff turnover at CS in terms of specialist knowledge required for their artforms, especially traditional arts, crafts, and by extension ICH. The appointment of Traditional Arts & Gaelic officers in 2018 was welcomed but these roles became vacant within a short space of time. The new Traditional Arts Officer took up post in June 2021 and has knowledge and experience of TRACS and the Traditional Music Forum. CS has undertaken to replace the Gaelic officer as soon as possible.

Disquiet regarding knowledge of traditional arts at the executive level within CS is a matter of public record through TRACS' submissions to the 2018 Creative Scotland –

Regular Funding 2018-21 Inquiry, undertaken by the Scottish Parliament's Committee on Culture, Tourism, Europe and External Affairs.[82] Despite the founding Chairperson of TRACS having also been a board member of CS, and the process of TRACS becoming a Regularly Funded Organisation (RFO) having developed through engagement with CS' earlier traditional arts advisory mechanisms, there appears to have been a disconnect within CS regarding the genesis of its traditional arts support.[83]

At the time of the research in 2020 with the previous Traditional Arts Officer, there were no specific policy documents relating to ICH at CS, although a Trad Arts policy was in the works. (This was put on hold due to the effects of the pandemic and subsequent need to recruit a new officer). Elements of ICH run through the activity CS supports but it is harder to articulate the value of ICH in an organisation more traditionally geared towards artform streams rather than themes. ICH does not sit neatly within certain categories such as Creative Industries, for example. CS' Place Partnership Programme is "a strategic programme designed to encourage and support local partners to work together with their creative community", which could provide an obvious locus for ICH work.

The former Traditional Arts Officer was relatively new to CS but came from a background in Scottish Ethnology, was a native Gaelic speaker from Uist, and had worked with both *Tobar an Dualchais / Kist o Riches* and HES. They described a feeling of needing to help colleagues elsewhere in CS understand the culture-specific elements of traditional arts that were unique to Scotland, and the need to support these in specific ways, somewhat aligned with the principles of ICH safeguarding. They highlighted the role of TRACS as a key agency for traditional arts and had regularly attended TRACS meetings.

The Head of Place confirmed that CS is seeking to re-establish its internal traditional arts working group, with a view to improving awareness amongst fellow staff. Occasionally Gaelic arts is confused with traditional arts by some staff, although the two obviously overlap, and it was noted that at one stage, traditional arts had sat within the music department. Generally the understanding of traditional arts (and by extension ICH) is less well established across CS at the present time than it perhaps ought to be.

CS intends that the post of Traditional Arts Officer:

> should help to advocate for the traditional arts, as well as working strategically with groups throughout Scotland to identify gaps in knowledge or areas for development. To this end we will facilitate an internal and external Traditional Arts Group, which will help to map out strengths and weaknesses of the various sectors and sub-sectors of the traditional arts, encourage joint working/better communication, and identify key themes and priorities for development.[84]

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[82] TRACS (2018)

[83] Similar issues were noted by the Traditional Music and Song Association in its own submission to the same Committee. See: Traditional Music & Song Association (2018) *Culture, Tourism, Europe and External Relations Committee Creative Scotland – Regular Funding 2018-21 Written submission from Traditional Music & Song Association of Scotland (TMSA)* [Online], Available: https://www.parliament.scot/S5_European/General%20Documents/CTEER_CS_RFO_WritEv_TMSA.pdf [20 March 2021]

[84] Email correspondence between Local Voices and the Head of Place, CS, December 2020.

4.3.3 ICH activity at Creative Scotland

The former Traditional Arts Officer felt there had been a bit of a lull in ICH and traditional arts engagement since the retirement of the portfolio manager in 2016 who had led in this area.[85] The officer felt there had been a loss of specific portfolios within CS and there was more awareness raising to be done for traditional arts and ICH. In the officer's view, the departure of the former CEO of MGS in 2018 seemed to create something of a pause for ICH development generally.

CS had an explicit involvement with ICH research in 2013 through the "Year of Visit Scotland" strand, with the Napier University team funded to produce a report on Living Culture and Tourism.[86] This chimed with CS interests in Creative Industries and the economic benefits of Cultural Tourism, but did not mark a new policy at CS per se in relation to ICH. It also did not specifically engage with the collecting or safeguarding aspect. A report was produced[87] but does not seem to have been actively published or taken much further by CS, although there was some related community development work through the Inverclyde Place Partnership. The Traditional Arts officer felt that a Cultural Tourism approach has merit for ICH but it would need clear guidelines in terms of the portrayal of culture and the avoidance of cultural appropriation.

The Traditional Arts Officer felt that TRACS could have overall responsibility for pushing the ICH collaboration forward, but had some concerns overall as to how the Partnership would work in terms of a national strategy. It would need clearer protocols on how information would be shared and administered, and some degree of high-level exchange in terms of policy formation and the inclusion of a range of expertise across the Partnership to maximise the benefits.

The Head of Place noted that CS had previously been involved in an *Insights & Ideas* session with MGS to discuss ICH in a café style get together, which allowed a relationship with MGS to be established that was not necessarily about funding or policy, made simpler by the fact that both organisations are based at Waverley Gate. While this specific collaboration had come to a halt, CS and MGS continued ICH discussions in part through the Cross Party Group on Culture (CTEEA) for which CS was acting as Secretariat for a period. There was a CPG meeting on ICH in November 2017, which is available to view online.[88]

4.3.4 ICH collecting

In terms of active ICH collecting, the Traditional Arts Officer felt that CS' role was not directly related to the collecting, recording or safeguarding of ICH, but lay in terms of celebrating the ICH in its various creative and performed manifestations. Funding fieldwork or what is seen to be a "heritage" project is difficult for CS without a strong arts focus; they would usually refer such projects to other funders such as Awards for

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[85] In 2015, to support understanding of the context of traditional arts at CS, an internal "companion piece" was written by the portfolio manager and supplied to the research team for reference. The portfolio manager went on to chair the Traditional Music Forum from 2016-2018 and is now a Trustee of TRACS.

[86] A member of this report's Local Voices research team sat on the steering committee for this project.

[87] Bowers, J., Lambie, E., McCleery, A., McCleery, A. and Wardrop, K. (2014) *Living Culture and Tourism in Scotland: Final Report* [Online], Available: https://enrich.napier.ac.uk/wp-content/uploads/2015/10/Living-Culture-and-Tourism-in-Scotland-Final-Report-Feb-2014.pdf [20 March 2021]; There is also a summary report from 2015: Bowers, J., Gamble, J., Lambie, E., McCleery, A., McCleery, A. and Wardrop, K. (2015) *Living Culture and Tourism in Scotland* [Online], Available: https://enrich.napier.ac.uk/wp-content/uploads/2015/10/Living-Culture-and-Tourism-in-Scotland-Summary-Report-2015.pdf [20 March 2021]

[88] https://vimeo.com/247323527

All or National Lottery Heritage Fund. The officer wondered whether CS could consider a more efficient way of tagging or recording ICH related projects amongst its traditional arts clients.

The officer also felt that previous ideas of LAs fulfilling the recommendations for ICH were unlikely to succeed in their view, due to lack of resources and a lack of understanding of ICH as a concept and the UNESCO dimension.

From their previous experience at HES, the Traditional Arts Officer felt HES may have the capacity to hold archive material for any new ICH collecting and pointed to the range of resources under HES' umbrella, including SCRAN, Canmore and PastMap, and wondered whether material in *Tobar an Dualchais / Kist o Riches* could be mapped or linked in some way.[89] The Scotland's Places website, a collaboration between HES, the National Library and National Records of Scotland, shows some potential for this but there do not appear to have been many updates since late 2017.

4.3.5   Traditional or heritage crafts at Creative Scotland

The role of traditional or heritage crafts within CS and its predecessor SAC was also investigated. In 2000, SAC issued a major update report on "Scottish indigenous crafts," entitled "Glorious Obsession: Scottish Indigenous Crafts Today."[90] It characterised indigenous crafts as:

> skills and trades originally acquired and practised out of necessity - they are a product of functional life. Historically they reflect locally available materials and resources and are part of Scottish regional and national cultural identity. Contemporary practice of these crafts is based on received traditions, making them distinct from the innovative and expressive crafts developed through the art colleges.

At the time, SAC had had a specific Crafts department including a Crafts Director and associated funding streams. In the 2000s, SAC were involved with a range of traditional crafts initiatives including the Scottish focus at the Smithsonian Folklife Festival in Washington DC in 2003, and the Living Traditions heritage crafts conference in Birnam in 2005. The 2002-2007 SAC Crafts Strategy clearly identified "indigenous" crafts as requiring support and being the root of contemporary craft for some makers.[91] However, the specific traditional or heritage crafts focus of SAC appears to have become lost in the transition to CS.

CS currently has a Crafts Officer who sits within Creative Industries, but we were not able to establish any current CS policies or strategies in relation to traditional crafts. Responses to our enquiries were limited, partly due to dealing with Covid relief funding schemes. However, the current position of Creative Industries for traditional crafts was expressed to us as follows:

> Traditional makers may be supported through our Open Fund if they can show that they are developing craft practice and/or creating new objects, using traditional materials,

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[89] A pilot project called 'Square Mile Songs' was carried out by Local Voices CIC in 2013-14, looking to map archive recordings from Tobar an Dualchais / Kist o Riches with funding from AmbITion Scotland's Make:IT:Happen fund, part of Creative Scotland's digital development programme. See: https://www.hannahrudman.com/2014/09/local-voices/ or https://vimeo.com/105720877
[90] Scottish Arts Council (2000) *Glorious Obsession: Scottish Indigenous Crafts Today*, Edinburgh: SAC.
[91] Scottish Arts Council (2002) *Crafts Strategy 2002-2007*, Edinburgh: SAC.

tools or techniques, but in a contemporary and innovative way. The project needs to be developmental and not about existing traditional craft practice or work.

We're unable to fund traditional craft where this is primarily a reproduction of existing traditional techniques, with no creative development evident.

We very much recognise the provenance and authenticity in our traditional craft - and why that can make contemporary practice and work unique on an international stage.[92]

CS' current focus on the need for traditional crafts to be "new", "innovative" or "contemporary" reveals, in our view, a vulnerability for the funding and ultimately the safeguarding of traditional crafts practices, reinforcing the impression that the commitment to traditional crafts shown by SAC has evaporated.

While CS funds Craft Scotland, this is seen by the traditional crafts sector as an agency for contemporary makers. Some highly detailed responses were received from the crafts sector during our research. The sector in general feels there is a lack of craft policy at CS and has responded in part through the new MAKE manifesto, with traditional crafts featuring as a key part. We explore the wider background to traditional crafts support and funding, the MAKE manifesto and other key traditional crafts organisations in more detail in section 7.5 and Appendix 5.

4.3.6   Clarifying the position for ICH and traditional arts

In our view, for continued effective participation in the ICH Partnership, Creative Scotland will need to decide its position in relation to artforms which are inextricably linked to the heritage, folklore and archival domains. The traditional arts policy of the Arts Council of Ireland, with its clear relationship to traditional arts archives as the basis of the ongoing performing traditions, could provide useful guidance (see section 3.2.2).

Uncertainty regarding specialist knowledge at CS has been echoed across several sectors, most notably traditional arts, and traditional crafts, although this will be remedied in part through the recruitment of a new Traditional Arts Officer.

These are largely sectors and artforms unique to Scotland, which has a safeguarding responsibility as a country. CS' proposed Traditional Arts Policy, currently in development, will hopefully clarify its stance in relation to ICH, particularly in establishing what activities it could fund. The new policy should ideally include information on ICH in relation to traditional arts and crafts, to improve staff awareness across the organisation. The beginnings of the policy are expressed in CS' current understanding of "traditional projects" and appear to adopt the inclusive approach of ICH in Scotland:

- Gaelic and Scots song, or traditional/folk songs in another language
- Traditional music (either originating in Scotland or music that is traditional to another place)
- Scottish traditional dance (such as Highland dancing, step-dancing, Scottish country/ceilidh dancing) or traditional dance from other places
- Storytelling in Gaelic, Scots or another language

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[92] Email correspondence with Creative Industries Manager, March/April 2021.

- Crafts and skills which are part of the history and heritage of a place, and which have their roots in a community[93]

Language support for Gaelic and Scots - which CS already provides - is another helpful framework. Language plans are founded on the European Charter for Regional or Minority Languages, which recognises languages at risk and require specific support. ICH and traditional arts and crafts could be considered in the same way.

4.4   Historic Environment Scotland

Historic Scotland and the Royal Commission of the Ancient and Historical Monuments of Scotland (RCAHMS) merged in 2015 to form Historic Environment Scotland (HES), and in doing so brought together major collections of material relating to the historic environment, including relevant material for ICH. With approximately 1,280 staff, over 200,000 members and more than 300 historical sites, HES has a wide footprint across the country which offers considerable potential for ICH-focused activity.

4.4.1   ICH policy

HES' Research Priorities for 2020-21[94] looked at a range of headings in relation to heritage - Society, Environment, Economy, Creativity - and identified ICH as a key theme for the organisation to consider. In March 2020, HES was the first of any of the ICH Partnership organisations to publish a specific Intangible Cultural Heritage Policy Statement. In part, the document seeks to support HES staff in improving their confidence to engage with ICH. Plans to highlight the policy and discuss its implications have been put on hold by the pandemic, but the intention is, in due course, to hold "ICH ceilidhs" with specialists invited from across the five domains of ICH – including staff from the Partnership – to lead sessions on ICH.

The HES ICH Policy Statement gives a good grounding in ICH principles while acknowledging that responsibility for ICH at present is spread across a range of bodies in Scotland. It notes that "to ensure best use of resources and to prevent duplication of effort, we must therefore identify where our organisation has most value to bring to ICH, and where others are better placed to take the lead".[95] At the same time, HES recognises that although it regularly engages with ICH, the organisation needs to be "more consistent and focused if we are to promote and safeguard living heritage."[96] The document gives helpful contextualisation of ICH's relationship to the historic environment, and how ICH applies to HES' own work. Given the strong link with the built environment, the policy has an obvious focus on traditional skills.

The policy's Priorities identify ICH as a key area, noting that it is a key performance indicator for the organisation, namely, "evidence that our work is safeguarding intangible cultural heritage in Scotland." The ICH policy has been received enthusiastically with new project ideas being generated both internally and externally, although the pandemic has affected HES' ability to pursue these opportunities to date.

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[93] Email correspondence between Local Voices and the Head of Place, CS, December 2020.
[94] Historic Environment Scotland (undated) *HES Research Priorities for 2020-21* [Online], Available: https://www.historicenvironment.scot/media/6201/research-priorities-2020-21.pdf [20 March 2021]
[95] Historic Environment Scotland (2020) *Intangible Cultural Heritage Policy Statement*, p. 8 [Online], Available: https://www.historicenvironment.scot/archives-and-research/publications/publication/?publicationId=c795452c-6e39-46f0-967b-ab8f00defd81 [20 March 2021]
[96] Ibid.

4.4.2   ICH across the organisation and its partners

ICH has a reasonable footprint across HES' wider policy documents and reports, with references to ICH featuring in its Corporate Plan 2019, "Heritage for All"[97], and its "Conservation principles" document from 2015[98]. Its Annual Survey and Recording Roundup documents for 2018-19[99] and 2019-20[100] give examples of work involving ICH, with the 2019-20 document including a short explainer on how HES view ICH in relation to their activity:

> What is Intangible Cultural Heritage?
> The historic environment is about more than just physical things. It's about those aspects of culture that have shaped our understanding of ourselves throughout our history, informing our perceptions of our place in the world, our relationships with each other, and the places in which we live. We call these aspects intangible cultural heritage.[101]

HES administers a grants budget of £14 million per year, and applications are assessed in terms of their ICH content. As part of its Covid impact survey in 2020, HES included ICH as an identifier for the surveyed organisations to select when defining their role; of over 260 responses recorded, almost 30% identified as being involved with ICH. Over 80% of those were linked to built heritage.

HES also remarked that a number of their staff have previous experience at MGS, so there is some carryover in terms of ICH awareness and the development of the MGS ICH inventory. Along with MGS, HES is involved in the Folklore Museums Network – and is exploring the potential for training around ICH issues for heritage and museum professionals.

4.4.3   Recording ICH

In terms of collecting or recording ICH, HES would not do this for ICH practices in isolation but include it as part of its regular work, e.g. the inclusion of ICH in Statements of Significance, and would only specifically seek to record or collect ICH where there was a lack of representation of a particular element or practice. Generally there would still need to be a strong link to built heritage.

Furthermore, HES does not appear to gather in ICH material to a central point. HES Archives "do not hold much [audio-visual] information that would relate to [festivals and local culture]. Most…archive material would be photographs or drawings."[102] Ways of using Canmore to capture intangible aspects of industrial heritage have been explored, but HES generally prefers that ICH material should sit with the communities to which it

[97] Historic Environment Scotland (2019) *Heritage For All: Corporate Plan 2019 Onwards* [Online], Available: https://www.historicenvironment.scot/archives-and-research/publications/publication/?publicationId=1f65f457-a602-4ddc-af61-aa2500933d61 [20 March 2021]
[98] Historic Environment Scotland (2015) *Conservation principles for the properties in the care of Scottish Ministers* [Online], Available: https://www.historicenvironment.scot/media/2554/hes-internal-conservation-principles.pdf [20 March 2021]
[99] Historic Environment Scotland (2018) *Annual Survey and Recording Roundup 2018-19* [Online], Available: https://www.historicenvironment.scot/archives-and-research/publications/publication/?publicationId=34b27519-fc02-42ff-a92d-ac4b0099f493 [20 March 2021].
[100] Historic Environment Scotland (2019) *Annual Survey and Recording Roundup 2019-20* [Online], Available: https://www.historicenvironment.scot/archives-and-research/publications/publication/?publicationId=34b27519-fc02-42ff-a92d-ac4b0099f493 [20 March 2021]
[101] Ibid, p. 26.
[102] Email correspondence between Local Voices and HES Archives, October 2020.

belongs, where this is possible. There is a flexible approach to finding the most appropriate location for ICH material across a range of potential repositories. In some cases this could be held by HES but there is not a consistent approach to doing so.

Increasingly in its Statements of Significance for historical sites, HES is including ICH information. However, there is a distinction to be drawn here between *historical* ICH and that which is still practised; in its ICH Policy Statement, HES notes:

> while 'living culture' is a useful way of thinking about ICH that is still practised today …we also have a strong interest in intangible culture that has fallen out of use. Such 'dormant heritage' can be just as vital as living heritage to helping us understand the significance and value of buildings, monuments and landscapes, and can also represent a potential asset for communities.[103]

In the same way that archival recordings of oral traditions can be used as a springboard for local traditions to be revitalised and rediscovered, such dormant heritage can indeed play a useful role in interpreting historical sites, particularly those in more recent living memory. There should be a degree of vigilance, however, in terms of the spirit of the ICH Convention, to ensure that ICH collecting and safeguarding which HES – and the wider Partnership - seeks to undertake is predominantly *living* heritage. While 'intangible' can provide important context and meaning, ultimately the aim for the whole ICH Partnership is to identify *ongoing* practices which require safeguarding.

While the ichscotland.org website is highlighted in the opening pages of the HES ICH Policy Statement, there does not appear to be an active effort for any HES projects to contribute practices to the site at present. There is no mention of planned engagement with the website within the wider ICH policy, although it is referred to in HES' "Talking about heritage" document as a place where communities may wish to record their own heritage practices.[104]

4.4.4 Shared inventories and Heritage Hub Scotland

HES is hesitant regarding the idea of a 'new' shared ICH inventory at present, citing concerns over the level of cataloguing required and the ongoing maintenance involved. HES feels that "inventories often struggle to be dynamic, and can be expensive to maintain and hard to future-proof. This can make it hard for them to adequately capture and curate information relating to living culture, which is constantly adapting and changing", and that, "for an inventory…to be useful would require not just ongoing maintenance and investment, but for continual engagement with users and communities to ensure it works for them." [105]

In our view, this may be something of a misunderstanding in relation to the principle of national inventories under the ICH Convention. Ultimately an ICH national inventory is designed to be the basis for exactly what HES describes: ongoing engagement with users and communities to whom ICH belongs, through monitoring and supporting the listed practices.

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[103] Historic Environment Scotland (2020) *ICH Policy Statement*, p. 3.
[104] Historic Environment Scotland (2020) *Talking about heritage. Draft guidance for consultation*, p. 13 [Online], Available: https://bit.ly/3f3qpvb [20 March 2021].
[105] This and following quotations in section 4.4.4 come from email correspondence between Local Voices and the HES Research Manager.

There may be a misapprehension here regarding comprehensiveness, however, which is understandable, and requires more discussion by the Partnership in relation to UNESCO requirements. The Irish National Inventory contains just 30 practices which have been assessed by its advisory panel; it is only *representative* of Ireland's ICH at the present time.

HES points to a number of smaller inventories and archives across Scotland, which could potentially be joined up more effectively, and highlights the AHRC's *Towards a National Collection* (TaNC) initiative as an example, (although we note that the deadline for involvement with TaNC passed in late 2020). HES makes the fair point that "the possibilities thrown up by the fast-paced nature of change around (and increased investment in) digital heritage have not necessarily been taken into account in past discussions on recording and sharing ICH."

This is obviously an area of discussion for the Partnership to take forward, but in our view, the current nature of existing inventories and archives, (some of which the ICH research team has worked with directly), may not lend themselves well to this approach. For one thing, the present ICH Scotland inventory site itself needs significant attention, in terms of content and functionality.

HES also has a significant task ahead of itself in developing its new Heritage Hub Scotland to coordinate and make its own holdings available in one place. This will incorporate a great deal of material from within SCRAN, (formerly held by RCAHMS, now merged with HES), along with material on Canmore. This is a major project for which much scoping and internal analysis is being conducted at HES, some of which has been shared with the ICH research team, and will be an important priority for HES in the medium term.

4.4.5   Traditional skills education and training

HES sees its main strength in ICH in relation to traditional skills, through its work at The Engine Shed, alongside HES' long-established Craft Fellows programme, and its Traditional Craft Skills Modern Apprenticeships.[106] Activity has been significant, and HES estimates that it currently employs the largest number of traditional craftspeople in the UK. Training is delivered by a range of specialists at further education colleges, co-funded by HES.

The Engine Shed in Stirling is "Scotland's dedicated building conservation centre […] a central hub for building and conservation professionals and the general public."[107] It exists as a learning and visitor centre, recognising that conservation skills for the historic built environment are in short supply. The Engine Shed aims to "encourage a greater understanding of traditional building materials and skills", and also hosts film footage from the NLS Moving Image Archive, as part of the Scottish Archive of Traditional Building Skills.[108]

HES' Craft Fellows programme has been in place for over 20 years and is overseen by the Technical Conservation Development Manager. Some of the Fellows are hosted

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[106] We note that HES uses both traditional "skills" and "craft" in relation to schemes, and discuss this in section 7.5 in relation to the Partnership's understanding of the "traditional craftsmanship" ICH domain.
[107] https://www.engineshed.scot/
[108] https://www.engineshed.scot/about-us/scottish-archive-of-building-skills/

directly by HES, while others are hosted in partnership or externally. The following skills have been involved to date:

Ornamental Plasterwork	Stone carving
Engineering Conservation	Heritage Engineering
Stained Glass	Earth Building
Traditional Joinery	Blacksmithing
Lead Work	Boatbuilding
Traditional Signwriting	Granite Carving
Traditional Printing	Quarrying
Milling	

Hosts have included other heritage organisations as well as single master craftspeople, operating as micro-businesses or sole traders. Examples are NTS Barry Mill in Angus, Byres Forge at Ratho, Golspie Mill in Sutherland, Barony Mill in Orkney, Carpenter Oak framing yard in Kirriemuir, Orkney boatbuilders, and the Blazing Blacksmith near Peebles. In 2021, four Craft Fellows are in place; they are generally employed by HES and put on placement with experts in the field of traditional skills.

HES also hosts Traditional Craft Skills Apprenticeships. The 2016 Scottish Historical Environment Audit (SHEA) summary report indicates that 46 apprentices were "trained in traditional crafts by Historic Environment Scotland" in 2015/16.[109] Although the full complexion of the skills involved could not be fully established in the course of our research, it appears that a large proportion of these were in stonemasonry, with a handful in joinery, gardening and painting, amongst others.

The SHEA data for 2016/17 and 2017/18 show that a total of 71 "Modern Apprenticeships – Craft" were hosted by HES,[110] but the nature of traditional skills involved would need further exploration. These may relate to HES' "long running programme of Traditional Craft Skills Modern Apprenticeships at SVQ Level Three" highlighted during the 2018 Year of Young People.[111]

HES' Technical Education and Training Team has also worked closely with the Heritage Crafts Association. The "Meet Your Maker" programme with Craft Scotland, the HES Support Fund (HESF) and Conservation Area Regeneration Scheme (CARS) have supported traditional techniques including dry stane dyking; some of these projects are highlighted in the HES ICH policy.

HES also has a range of strategy documents which pertain to traditional skills, including its 2011 Traditional Building Skills strategy,[112] the 2013 Skills Needs Analysis in conjunction with English Heritage and the Construction Industry Training Board (CITB),[113] and the 2019 Skills Investment Plan for Scotland's Historic Environment

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[109] Historic Environment Scotland (2020) *Scotland's Historic Environment Audit 2016 – Summary*, p. 13 [Online], Available: https://www.historicenvironment.scot/archives-and-research/publications/publication/?publicationid=bac8296b-fcd4-4fdf-8617-ab9e009235db [28 May 2021]

[110] Historic Environment Scotland (2020) *SHEA 2018 Data* [Online], Available: https://www.historicenvironment.scot/archives-and-research/publications/publication/?publicationId=11a63865-9bd4-4d26-9fd4-ab9e0093460e [28 May 2021]

[111] See: https://www.historicenvironment.scot/about-us/news/young-scots-celebrate-success-in-the-heritage-sector/

[112] Historic Scotland (2011) *Traditional Building Skills: A strategy for sustaining and developing traditional building skills in Scotland* [Online], Available: https://www.historicenvironment.scot/media/3359/traditionalbuildingskills.pdf, see also: https://www.historicenvironment.scot/media/2236/establishtraditionalskills.pdf [both 28 May 2021]

[113] Historic Scotland, English Heritage, and Construction Industry Training Board (2013) *Skills Needs Analysis 2013: Repair, Maintenance and Energy Efficiency Retrofit of Traditional (pre-1919) Buildings in England and Scotland* [Online], Available: https://historicengland.org.uk/content/heritage-counts/pub/2013/skills-needs-analysis-2013-repair-maintenance-energy-efficiency-retrofit/ [28 May 2021]

Sector produced with Skills Development Scotland.[114] There have also been discussions relating to crafts apprenticeships and centres of excellence with Applied Arts Scotland through the Skills Investment Plan Manager.

HES' acknowledges that the definition of "craft" in relation to its skills programmes has not been formalised at corporate or policy level as such. As some schemes have been running for over 20 years, without the need to record activity from an ICH point of view, complete data related to "traditional craftsmanship" within the schemes is difficult to extract. As ICH activity moves forward, HES and the Partnership overall could consider how best to record ICH practices and training which feature in their funding and skills programmes.

4.4.6   Connecting with communities

HES' programmes of work show strong community engagement with real potential for developing pathways to connect with communities in relation to ICH. *Scotland's Rural Past* and the more recent *Scotland's Urban Past* have shown effective models for community engagement and community mapping, and these could be examined further to assess how they might inform future ICH work undertaken by the Partnership. Over the approximately 60 projects initiated over the five years of Scotland's Urban Past (2014-19), many included oral history and elements of ICH, although this was not specifically analysed in the project report. The projects took place in communities across Scotland, featuring a range of community groups with diverse interests including rowing clubs, LGBT+ communities, older people, and Gaelic speakers around Oban. At the time of writing, the location of the material collected or produced was still to be identified, but it may be held locally in the areas where work was carried out.

Through its "Talking About Heritage" consultation, which took place from September to December 2020, HES identified ICH in its draft guidance document aimed at helping people and communities to investigate and share their own local heritage. This included a section on "Traditions, stories, songs and language"[115], linking to TRACS, *The People's Parish*, the ICH Scotland wiki, and *Tobar an Dualchais / Kist o Riches*. It also features various case studies relating to ICH, such as the Portsoy Boat Festival, the Tinkers' Heart and Sanday Voices in Orkney. The draft document will be revised based on the consultation feedback and published in its final form in due course.

Other community projects with potential ICH links with which HES has been involved include:

- the Great Place Scheme (Heritage Lottery funded in 9 areas of Scotland)
- Celebrating Speyside (for the Year of Young People 2018) focusing on local legend, with almost 500 pupils from 14 primary schools
- the Slate Islands, looking at ICH and oral history related to slate quarries

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114 Skills Development Scotland and Historic Environment Scotland (2019) *Skills Investment Plan for Scotland's Historic Environment Sector* [Online], Available: https://www.historicenvironment.scot/archives-and-research/publications/publication/?publicationId=15425b9a-e46d-44fd-9b19-aa1b00c3e981 [28 May 2021]
115 Historic Environment Scotland (2020) *Talking about Heritage*, p. 2.

4.4.7 Communications output

One of HES' strengths from which the ICH Partnership might be able to benefit is its impressive audio-visual output. This could potentially be harnessed, or at least used as a guide for production values, in terms of raising the profile of ICH. With the benefit of a sizeable comms team, HES is able to present aspects of its work in a highly professionalised, engaging format.

For ICH, one of the most obvious and striking of these is The Tinkers' Heart in Argyll, where much Scottish Traveller ritual and ceremony took place, described by Traveller author and activist Jess Smith in a video feature as "a sacred place for the Travellers in Scotland."[116] This case in particular is notable for its engagement with a traditionally marginalised part of Scottish society and through recognising its value, HES has helped to give parity of esteem to Traveller culture in Scotland, chiming with its "Heritage for All" slogan.

In June 2020, as part of We Love History LIVE, HES' Gaelic Officer Ruairidh Graham hosted an online video Q&A on Scottish Oral Heritage with Flòraidh Forrest, the director of *Tobar an Dualchais / Kist o Riches*, with a wide ranging discussion using recordings from the archives to demonstrate the breadth and depth of the collection.[117]

5   OTHER NATIONAL AND REGIONAL ORGANISATIONS

As research for this report progressed, numerous organisations or projects were recommended for investigation in addition to those initially targeted. We have endeavoured to include a wider range here (in alphabetical order) than originally planned in order to demonstrate the widespread level of interest in ICH, and the considerable potential this shows. Some of the organisations highlighted here are representative rather than comprehensive, e.g. those in the Western Isles. These and other areas will require further investigation in future scoping exercises or by ICH development staff.[118] In some cases the information presented is from publicly available resources rather than direct interviews, although the latter has usually been attempted within the time and resource limits of the current research.

5.1   Folklore Museums Network

The Folklore Museums Network (FMN) was started in summer 2020, with the initial meeting hosted by MGS in August 2020. It is currently coordinated by the Museums Officer for Collections across Dumfries & Galloway, in a personal capacity.

The FMN is founded on an idea of the folklore of modern multicultural Britain. It currently has around 120 members across the UK and Ireland, many from the museums

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[116] https://www.youtube.com/watch?v=mOwug9Tq_ng
[117] https://www.youtube.com/watch?v=vfYm1vOea9Y
[118] For example, while we did not receive extensive feedback from the National Galleries of Scotland for this report, their Adult Programme Coordinator highlighted that NGS' wider collection contains depictions of historic ICH, such as weddings, Newhaven fishwives, Scottish crafts including traditional instrument making, and theatre and performance history. Prior to Covid, NGS ran a strong interdisciplinary programme of music, dance, storytelling and Scots language performances, many of which featured ICH. NGS' capital redevelopment project includes an "Investigating Your Collection" strand to work with local community groups to examine artworks in depth. NGS is keen to include ICH as an element of that project, and would welcome input from the ICH Partnership.

sector, but possibly up to a third are creative practitioners with an interest in working with museum collections going forward. The organisation will be formalised in the near future with a constitution and charitable status applied for. The network is driven by a sense that national museum collections have less scope and flexibility for "local" material, so the network's folklore focus should benefit smaller museums.

The network coordinator has over a decade of experience in the museums sector and has always had an interest in folklore; the definitions in their view between ICH, folklore, ethnology, folklife all interweave and overlap. During previous experience at the Museum of Witchcraft and Magic in Cornwall (originally opened in the 1950s on the Isle of Man), they worked with Simon Costin, who set up the Museum of British Folklore (MoBF) over the past decade. This is largely an online entity at present although there has been some involvement in exhibitions of seasonal customs in areas of England, relating to harvest corn dolly making and the costumes of morris sides.[119] (The MoBF has links with Doc Rowe, folklorist and fieldworker who has worked extensively in Scotland and has links with the Elphinstone Institute in Aberdeen amongst others).

5.1.1 The motivation behind the FMN

In the coordinator's view, folklore has an issue with its definition in the UK context, but this might be addressed by folklore collections in museums being better represented at curatorial level, and put on display, subject to sustained research and exhibitions. Such items often fall between two stools, particularly those related to rituals where their folklore has been accrued over time through their meaning and usage, rather than their original form or function. The network coordinator has looked at HES' ICH policy; there is a sense of ICH as an off-putting term, so "folklore" was chosen for the network as it seems to inspire people's interest more readily.

The network describes its mission as:

> Work[ing] collaboratively with its members to identify, display and disseminate knowledge about the material folklore collections held in museums across Britain and Ireland.

> Folklore is a large yet distinct category of material within museum collections - from hair garlands, Rapper swords, talismans, manuscripts of local lore and traditions, to 'curiosities' and 'concealed' objects. What unites all these items is *human expression*, *tradition* and their *dynamic histories of created and re-created meaning*.

> As such, folklore collections tread a perilous path between 'fact' and 'fiction'; they are often disregarded as irrelevant to the museums mission, they may be misidentified or uncatalogued, or simply sidelined due to a lack of time and research resources.

> The Folklore Museums Network - a Subject Specialist Network - hopes to start fruitful dialogues within the museum sector about these ambiguous objects - items which can be found in all museum collections. But we don't just want to talk to ourselves. Folklore is for everyone, and so is this network. It is free to join and will be led by the interests of our members and the material in museum collections.

The network is somewhat distanced from academic folklore theory, but seeks to tap into existing expertise, and recognises the strong ethnological tradition in Scotland. There is

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[119] http://www.museumofbritishfolklore.com/events_and_exhibitions/

some concern over the way funding is moving in England with regard to museum outreach activity becoming heavily arts focused and creative use, perhaps at the expense of engaging with the material for its own sake. Folklore is potentially a solution to the requirements nowadays to engage with communities more closely, enabling people to come into the museum setting and have some curatorial input into what happens.

5.1.2   Listing folklore and ICH in museums and future plans

Listing of folklore material in museums is a major strand for the network, and members would be encouraged to put together a list of items in their collections falling into the broad category of folklore. There is not a comprehensive UK listing of this kind of material, although some attempts have been made by others. A database of this kind would be of interest to researchers.

The aim is to improve the standing of folklore as a discipline, and having source material sorted and listed will further the research base. Ultimately while the interest is there in compiling such a dataset, it would need full time staffing and a structure to make it happen, considering the different systems of data management used by museums, and issues regarding miscatalogued and uncatalogued material.

While the FMN is in its early stages, it is already planning a number of projects. One idea is to invoke a new wave of folklore research, reviving older ethnographic survey models, through a major funding bid. Community collecting is a key interest of the network, with some concerns that museums are not collecting contemporary material, which may be storing up problems for the future. The coordinator feels there needs to be a front and centre message of "we want your culture now". Much material is being shared from the 1980s and '90s on social media and there is an erroneous assumption that because it is online it will be saved.

A second project the FMN is keen to embark upon is to work with HES to develop training on ICH issues for heritage and museum professionals. The coordinator also plans to consult with the members to see what other kinds of training they would find useful.

Both projects are still in the planning stages, with delays through the pressures of the Covid-19 pandemic.

A range of experts have engaged with the network so far including Prof. Hugh Cheape and Dr Valentina Bold, reflecting their museum collections and community collecting experience. The network is also keen to better represent the culture of Gypsy/Travellers and is engaged with a PhD researcher from Stirling University mapping out Traveller material culture in Scottish museum collections.[120]

A conference was planned for 2021 to consider what folklore is, in relation to museum collections, how is it defined, and what the opportunities for the future are. However, much of this work has had to be put on hold at present due to the pandemic.

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[120] https://www.stir.ac.uk/people/266863

5.2   Fèisean nan Gàidheal

Founded in 2001, Fèisean nan Gàidheal (FnG) is the national association for the teaching of Gaelic traditional arts to young people and is a Regularly Funded Organisation through CS. FnG supports 47 local fèisean across Highland, the Western Isles, and Argyll and Bute, although there are several fèisean in major cities, and FnG has worked across a dozen local authorities. FnG currently supports just over 10 FTE posts mainly between Skye and Inverness, and it also administers the Tasgadh[121] small grants fund for traditional arts.

Many of FnG's staff are renowned Gaelic singers and traditional performers, with strong basis in local traditions, having learned from tradition bearers in their own communities and have a keen personal interest in passing these traditions on to future generations. They are generally familiar with researching songs, tunes and archival material and see the value of collecting, safeguarding and celebrating these practices.

ICH is not a term FnG has used regularly in its policies or documents, but a lot of their activity and output could easily be described as ICH in practice. The terminology of ICH is fairly new but the themes and content are very familiar. In 2018, FnG produced a detailed briefing note for MSPs on ICH, detailing its work in this area.[122]

FnG's *Archiving Project* took place between 2008-2011, led by an Archiving Officer. With NLHF funding, Fèis participants were encouraged to collect and record local tunes, songs and stories in their own communities, allowing young people to help preserve their own local heritage and discover more about the culture and tradition of their own areas. Participants in the project developed new skills in collecting and recording through a series of training sessions. The project produced six detailed booklets covering folklore and traditions of Lochaber, Argyll, the North Coast, the Kyle of Sutherland, Applecross and the area around Culloden.[123]

The *Fuaran* project built on the success of the *Archiving Project* and is still ongoing. Songs are taught in local communities to help keep the songs in the local repertoire. The opportunity was given to over 30 young people aged 16-24 to research and learn songs from their local area. Funded by the NLHF Young Roots programme, *Fuaran* is in its third wave and has produced audio and video recordings, including an initial CD and song booklet. The project worked with *Tobar an Dualchais*, Lews Castle College UHI and a range of Gaelic song experts; by the time it has finished it will have included over 100 Gaelic songs.

Both the *Archiving Project* and *Fuaran* have introduced a tradition of collecting and fieldwork, with training offered in recording techniques; Zoom digital audio recorders have been frequently used and some participants now use their own devices. *Fuaran* has also offered participants their first experience of recording a song or video; several have since gone on to work in the media, e.g. at BBC Alba.

In terms of collecting, FnG produced a 200-page book in 2006 for its 25th anniversary, drawing from its archives. FnG tries to keep a copy of everything they do, e.g. showcase events on the BBC, radio programmes, and materials of individual fèisean.

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[121] The name is a play on words: Traditional Arts Small Grants (TASG) and the Gaelic word *tasgadh* meaning investment.
[122] Unpublished, but supplied to the research team for this report.
[123] All 6 booklets are available in PDF format at https://www.feisean.org/en/creative/archiving-project/.

The FnG's *Ceilidh Trails* project has encouraged young people to make collecting local material a part of what they do as a traditional performer. The onus is put on the musicians to find and learn such material, including its background context. When performances take place as part of the project for tourists or even locals, there is an aim to have three of four pieces from the local area. For the Year of Coasts and Waters 2020-21, Gaelic singers were asked to perform songs connected to their area.

5.3   High Life Highland / Am Baile

There are major resources for ICH within High Life Highland (HLH) Archives and the Am Baile website [www.ambaile.org.uk] in particular, but these were difficult to explore in detail due to staff being on furlough. Information presented here is a combination of online research, email correspondence and an interview with the Senior Archivist.

HLH is Highland Council's arms-length cultural services provider. Am Baile sits within HLH's Archives service, having previously been in Libraries. The Am Baile website describes its background as follows:

> Am Baile was founded in 2000 by a consortium led by Highland Council. Its goal was the creation of a digital archive spanning the history and culture of the Highlands and Islands and comprising material which had hitherto…been difficult to access. Since then, thousands of items from archives, libraries, museums and private collections have been digitised and put online. The original website was launched in May 2003 and won several awards, both for the range of content offered and the innovative ways in which it was delivered.[124]

Am Baile underwent a major upgrade in 2015 which included an overhaul of its database. The new site offers higher resolution images and videos and a more targeted search facility. The relaunched site is also presented in both Gaelic and English. The material Am Baile features is categorised under 48 subject headings, many of which are relevant for ICH.[125]

Am Baile's content covers areas outside the Highland Council area, including material from Argyll, the Western Isles as well as Orkney and Shetland. It does not hold collections itself but gathers together collections held in other places. In part, this reflects the regional archive centres of HLH, with locations in Caithness, Inverness, Lochaber, and Skye and Lochalsh. In several cases, the featured content would not be publicly accessible were it not for its inclusion on Am Baile.

HLH Archives have also been working with local people to record oral histories relating to World War II, along with storyboards and reminiscence work in care homes. All four Archive centres participated in this, including during the Covid pandemic, looking at connecting carers with care home residents.

The Senior Archivist felt that ICH was a term they had come across but archivists have not had cause to engage with it a great deal. Instinctively, ICH was more likely to sit with museums. However, reflecting on the community recording work they had described during the interview, they could see the connection with ICH and would give this some further thought.

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[124] https://www.ambaile.org.uk
[125] https://www.ambaile.org.uk/groupitem/6/

The Highland Folk Museum (HFM) at Newtonmore is also part of HLH and has been involved in teaching traditional skills such as thatching and may have worked in partnership with HES in the past. (HFM's staff were on furlough at the time of the research so the details of this could not be confirmed.)

HFM received funding from MGS to research and develop its shinty collections, with a project officer employed for 18 months. The project works with the Badenoch Shinty Memories group,[126] which uses photographs and artefacts as reminiscence tools. The project outcomes are detailed in a series of blogs, under the title, "Camanachd Craic".[127] In our view, this is a key project for ICH in Scotland, as it is a traditional sport not well represented in ICH collecting thus far. Shinty's sibling sport, hurling, has been added to the Irish ICH inventory.[128]

5.4   National Library of Scotland

A wide range of National Library of Scotland (NLS) staff were consulted, across the Moving Image and Sound collections, heads of collections, and curators. In its "Reaching People: Library Strategy 2020-2025" document, NLS describes its role as "the guardian of the published and recorded memory of Scotland."[129] There is no overt expression of ICH objectives in its strategy documents, but on further inspection, there is much material and activity of value for ICH development, and there is considerable interest in the concept amongst library staff.

5.4.1   Scotland's Sounds Network and the Moving Image Archive

Of particular relevance for ICH are the Scotland's Sounds Network (SSN) and the Moving Image Archive (MIA). The Sound Curator at NLS is a graduate of Scottish Ethnology from Celtic & Scottish Studies, with a keen awareness of ICH. The SSN, coordinated by NLS staff, includes over 100 sound archive holders, who meet three times a year in different locations to look at a range of issues affecting sound archive collections, and to share examples of their holdings and good practice. It has a 300-strong mailing list and while many participants may not consider themselves as dealing in ICH in the first instance, ultimately many of them, including community radio stations, would fall into the ICH bracket. The SSN is an ongoing part of the National Library structure, and operates under a Principles and Priorities document which notes that "Sound is often a neglected format within our cultural heritage organisations because it requires specialist knowledge and skills".[130]

The SSN has been part of the 2018-2021 UK-wide "Unlocking Our Sound Heritage" (UOSH) programme in partnership with the British Library and 9 other institutions across the UK, supported by the National Lottery Heritage Fund. It has digitised recordings

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[126] https://www.facebook.com/BadenochShintyMemories/

[127] Highland Folk Museum (2019-2020) *Camanachd Craic / Shinty Stories Blog* [Online], Available: https://www.highlifehighland.com/highlandfolkmuseum/camanachdcraic/ [24 March 2021].

[128] https://nationalinventoryich.chg.gov.ie/hurling-iomanaiocht/

[129] National Library of Scotland (2020) *Reaching People: Library Strategy 2020-2025* [Online], Available: https://www.nls.uk/media/1830849/2020-2025-library-strategy.pdf [20 March 2021].

[130] National Library of Scotland (2019) *Scotland's Sound Principle and Priorities*, p.3 [Online], Available: https://www.nls.uk/media/1764512/scotlands-sounds-principles-and-priorities.pdf [20 March 2021]

from 17 collection partners across the network, including ICH-related material such as traditional music, wildlife recordings, and a range of recordings in Gaelic and Scots dialects.

Within the SSN, the Sound Curator identified a range of partners likely to hold ICH-related content, including the Digital Archive of Scottish Gaelic (DASG), TaD / KoR, Am Baile, and local authority museums which hold oral history recordings, particularly in Aberdeen City, Aberdeenshire, Fife and the Borders.

ICH-related sound activities outside the UOSH programme were most prominently visible in NLS's 2016-17 *Connecting Scotland's Sounds* initiative. This delivered a range of public engagement activities, including workshops in schools using archive recordings of traditional songs taken back to the areas in which they were originally collected, in Angus, Dundee and Fife.[131]

The Moving Image Archive (MIA) captures elements of ICH in its collections, but it does not go out and actively collect. It relies on other people making films and donating collections to the MIA. The MIA is interested in being a place where people can donate material documenting ICH, e.g. there are around 15 films of border gala days in the collection. Increasing the geographical spread and timeframe of such material would be of interest.
In addition, there is some material from Gaelic TV and radio, as well as older Grampian and STV footage which may have relevance for ICH, particularly local regional programming.

5.4.2   Collecting policy

NLS tends to think of itself as holding evidence or outputs of other people's intangible activities, in recorded or printed format. On occasions a project might stimulate the recording of things, e.g. oral histories related to a particular theme, where community driven content is collected, but NLS does not set out to actively record ICH per se.

The Library's social history collecting activities include working with a range of Scottish cultural organisations, clubs and societies, often dealing with material relating to people's experiences of being involved in significant events. In terms of printed material for ICH, the collections may hold programmes, pamphlets, magazines, brochures, and manuals relating to local gala days, knitting patterns, crafts, and traditional sports such as shinty. There are lots of collections relating to food and drink and there have been exhibitions relating to this both in the NLS and touring public libraries. This may have collected some recipes and knowledge of local crafts.

The Scottish Communities and Organisations Curator was involved with the SCHA roadshows, and regularly works with the Scottish Local History Forum and LocScot [Local Studies Librarians Group], which could have relevance for ICH activity. The library actively collects a wide range of the outputs of community groups, local history societies, sports and writers' groups and such like, which although they may be minor publications, contain important local information which may relate to ICH. Such printed items are collected through legal deposit legislation which underpins the Library's collecting strategy.

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[131] https://localvoices.co.uk/finding-our-voices-introduction/

In 2018, NLS jointly acquired the Mackinnon Collection of historical photographs with the National Galleries of Scotland, and prior to the pandemic, this was to be used as a resource for community development work involving ICH, e.g. the fishing ports in East Lothian, using historical photographs as a basis for exploring current local fishing traditions.

The Library also has a key role in recording the online memory of the nation, which may capture the outputs of organisations involved in ICH, as well as local town or community group pages on Facebook, which are often places where people discuss aspects of local culture.

5.4.3   Other collections and community activities

The Library is a major repository for Gaelic books and manuscripts, and Gaelic popular music.[132] In 2020, NLS ran a project called "Revisit the Gaelic 1980s", with funding from CS, which sought artistic responses to Gaelic material in its collections, including print items and archive film footage. Creators were invited to respond across various categories including song, visual art, and craft.[133]

In 2020, with support from Bòrd na Gàidhlig, NLS established a new project to identify the copyright owners of music and other works published by An Comunn Gàidhealach, and seek their permission to make the publications available on their website. To date, hundreds of people have been contacted and 250 have given rights clearance, enabling the online display of these materials for public re-use and engagement.[134]

The Sound Curator noted that there had been some contact with MGS in relation to how UOSH could feed into MGS' ICH work, with a view to adding to the ICH Wiki website. Connections were identified with museums in Edinburgh, Aberdeenshire, Aberdeen City and Gairloch. However, this did not go ahead, possibly due to the departure of MGS' previous CEO in 2018, just as UOSH was starting up. UOSH concludes in Sep 2021, but the SSN will still continue, so this conversation could be revisited.

Since 2016, NLS has hosted a PhD candidate looking at ICH in relation to the digital environment, in partnership with Heriot-Watt University and National Records of Scotland through the Scottish Cultural Heritage Consortium.[135] This has, to date, been the Library's most direct involvement with ICH research on their own collections.

NLS was also involved in the Scottish Community Heritage Alliance (SCHA) roadshows in 2019, to establish whether there would be interest in a national network representing many local heritage groups at national level. In some cases, this could involve ICH although many members of the Alliance are small community groups mainly concerned with the upkeep of local heritage buildings which they have taken over.

There have been several successful storytelling exhibitions and other collaborations with the Scottish Storytelling Centre and TRACS through shared programming during the

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[132] See: https://www.nls.uk/collections/rare-books/collections/gaelic;
https://www.nls.uk/collections/manuscripts/collections/gaelic-manuscripts
[133] https://www.nls.uk/news/gaelic-1980s
[134] National Library of Scotland (2020) *Discover. The Magazine of the National Library of Scotland, No. 43 Spring 2020*, p.4 [Online], Available: https://www.nls.uk/media/1794344/discover-43-p1-21.pdf?fbclid=IwAR1YRa1hNNmvvJ9cZdBm5nqyR4h86vAkJXJuk4zJFKz-fTPcdLU97yt60ao [20 March 2021]
[135] https://www.nls.uk/using-the-library/academic-research/collaborations/profiles

Scottish International Storytelling Festival, and the Library continues to support such events which tie in well with their new Strategy's core ambition to 'reach people'.

5.4.4   NLS as a repository for ICH

As it is currently expanding its remit for sound and moving image material, NLS is open to being a repository for new ICH material collected, for example where communities produce recordings in the course of documenting practices for the ICH inventory, with the caveat that material would broadly have to fit within NLS collecting policies. Unlike published print material, there is no legal deposit process for audio-visual material, so it is important that projects producing any audio-visual output make NLS aware so that copies can be obtained for future safeguarding.

More generally, there is great interest from the Library in future collaboration on ICH, with clear potential for dialogue on what it can offer as a physical repository for ICH collecting and safeguarding.

5.5   National Lottery Heritage Fund in Scotland

As it was mentioned by several respondents in relation to the funding of their activities, the National Lottery Heritage Fund in Scotland was approached for its perspective. As a UK funder, it receives direction from the UK Department for Digital, Culture, Media & Sport (DCMS), but also works closely with the Scottish Government and has some policy directions set by them as well.

The Head of Engagement for NLHF in Scotland confirmed that the Museums sector and Intangible Heritage are part of their focus, and they personally have a keen interest in ICH, particularly around language and traditions of Scotland. Speaking in a personal capacity, they are keen to see the ICHC ratified, which they feel would heighten the focus on this area of heritage and result in further valuable community projects.

There are a number of policy leads on key heritage areas within NLHF at present:

- Nature and Natural Heritage
- Museums Libraries and Archives
- Inclusion and Communities
- The Built Environment

The team has expertise for ICH but there are no policies on it per se, although this is not unusual in terms of engaging with other heritage areas. There is a view that ICH may fall between agencies to an extent, but NLHF feels it has good links to MGS, HES and CS should it require further ICH expertise or advice. The ICH Wiki under MGS' stewardship was acknowledged as an important development.

The NLHF Corporate plan[136] and Strategic Funding Framework[137] recognise ICH as "a major way for communities, whether geographic or communities of interest/ethnicity, to

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[136] National Lottery Heritage Fund (undated) *Our corporate strategy 2018-2021* [Online], Available: https://www.heritagefund.org.uk/about/our-corporate-strategy-2018-21 [20 March 2021].
[137] National Lottery Heritage Fund (undated) *Strategic Funding Framework 2019-2024* [Online], Available: https://www.heritagefund.org.uk/about/strategic-funding-framework-2019-2024 [20 March 2021].

access heritage, often for the first time."[138] Sometimes projects under the name of "Community Heritage" will also be clearly ICH. NLHF is keen to encourage and support first time applicants, communities and people whose heritage may be under-represented.

Major Scottish projects with ICH content that NLHF has funded include:

- Tobar an Dualchais/Kist o Riches
- Robert Burns' Birthplace
- Lews Castle / Museum nan Eilean
- Unlocking Our Sound Heritage (UOSH)

Smaller Scottish projects with communities exploring their own ICH include:

- Gala Days in West Lothian (Living Memory Association)[139]
- Traditional foods of migrant and origin communities in Edinburgh (MECOPP)[140]
- "Are Ye Dancin?" - oral histories associated with the Dance Hall traditions
- "Strike up the Band" - Memories of West Lothian Brass Bands
- GalGael shipbuilding skills in Glasgow
- GlobalYell: Shetland textile weaving

NLHF conducts a range of research into heritage.[141] In 2015/16, MGS was asked to analyse the ICH content of projects which NLHF had funded. The outcomes were not available at the time of writing but the Partnership may wish to follow this up.

In "Scotland's Historic Environment Audit 2012", £32.8m were allocated from NLHF funds for "intangible heritage" projects in Scotland between 1994 – 2012. This was for a total of 1,633 projects and 1,644 grant awards.[142] At the time of writing it is not known whether these projects formed part of the MGS review in 2015/16, but it may be useful for the Partnership to seek out this information to identify further groups and projects relating to ICH.

5.6   National Museums of Scotland

While direct research and consultation with the National Museums of Scotland during this project was not extensive, in part due to limited responses, much information was able to be gleaned from a range of sources in relation to NMS' involvement with a variety of projects with relevance for ICH.

5.6.1   The Scottish Life Archive (SLA)

The SLA was set up in 1959 by Prof. Sandy Fenton (1929-2012) during his time as Director of Research at the National Museum of Antiquities, later NMS. The collection is composed largely of documents (3,000) and photographic material (100,000 negatives,

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[138] Email correspondence between Local Voices and the Head of Engagement, NLHF Scotland, Dec 2020.
[139] https://www.livingmemory.org.uk/galaDays.php
[140] https://www.mecopp.org.uk/food-for-thought
[141] https://www.heritagefund.org.uk/about/insight/research
[142] Historic Scotland (2012) *Scotland's Historic Environment Audit 2012. Know the past Build the future*, p. 29 [Online], Available: https://www.historicenvironment.scot/media/2394/sheareport2012-2.pdf [24 March 2021].

prints and slides), with around 6,000 postcards, and a small audio-visual collection. The bulk of the material is from 1880 onwards. There is a collection description and a detailed alphabetical index to subject areas.[143]

The Senior Curator, Modern and Contemporary History, who looks after the SLA, describes it as an amazing resource but there is not much in the way of current collecting to augment it. Fieldwork had been undertaken in the past but this is much less regular now. The National Museum of Rural Life moved from Ingliston [when it was called the Scottish Agricultural Museum] to East Kilbride, and there were changes made to the curatorial roles on site. In the Curator's view, this affected the way the Museum worked, particularly in its relationships with the farming community.

5.6.2   Collecting policy and strategy

NMS is currently reviewing its contemporary collecting policy from 1945 to the present, to consider any gaps in collecting, with an emphasis on periods within living memory. This could offer potential opportunities for collecting ICH. NMS has a "Collecting the Present" strand, illustrated through a series of films on its website, which touch on the natural environment, language and traditional craftsmanship.[144]

The NMS Collections Development Strategy[145] 2017-2022 covers some relevant areas in contemporary collecting and Scottish History and Archaeology, noting NMS' "strengths in cultural, political, social and domestic history, including bagpiping and Scottish decorative arts", with a key priority of "extending the twentieth-century collection and to focus on contemporary collecting." The strategy covers several departments which may have relevance for ICH, such as Art & Design and Natural Sciences, but there has not been scope to engage with NMS in detail in the course of this research, so further investigation is required.

5.6.3   Traditional crafts, community heritage, and publishing

Historically there has been a link with traditional crafts, through the Scottish Crafts exhibition in 2000 which took place alongside the SAC's "Glorious Obsession" report on Scottish indigenous crafts, with NMS publishing an accompanying book, "Scotland's Crafts", by Louise Butler and Shannon Tofts. The exhibition attracted 270,000 visitors,[146] and a version of it toured the US, including at the Smithsonian Folklife Festival on the National Mall in Washington DC in 2003.

According to the Senior Curator, NMS also looks at working with communities to record their own heritage, but not in a sustained manner, rather as part of occasional projects. For example, material relating to LGBTQ+ experiences has been gathered during a project in collaboration with OurStory (see section 6.1.2).

The Scottish Life Archive took in recordings of oral history material generated by the Workers' Educational Association project, *Salt of the Earth: A Scottish People's History*, published as a book in 2001. This involved over 450 participants in 43 locations, aiming

[143] National Museums Scotland (2013) *The Scottish Life Archive, Index and Guide* [Online], Available: https://www.nms.ac.uk/media/1155298/scottish-life-archive-list-2013-opac.pdf [24 March 2021].
[144] https://www.nms.ac.uk/explore-our-collections/films/collecting-the-present/
[145] National Museums Scotland (2017) *Collections Development Strategy 2017-22* [Online], Available: https://www.nms.ac.uk/media/1154769/collections-development-strategy-2017-2022-pdf-version.pdf [20 March 2021]
[146] From Smithsonian curator Nancy Groce's talk to the 2005 Living Traditions conference in Birnam, supplied by Louise Butler.

to "construct a picture of life in the 20th century from the perspectives of ordinary people."[147] The project covered a wide range of topics, including obvious ICH material.

NMS were partners in several volumes of the "Scottish Life and Society: A Compendium of Scottish Ethnology" series, 14 volumes produced by the European Ethnological Research Centre. Its "Flashbacks" series has produced volumes of interest for ICH study, including the folk play Galoshins, experiences of Travelling Showfolk, and berry pickers in Perthshire and Angus, alongside "Regional Flashbacks" based on EERC projects, e.g. in Stranraer and Whithorn. Much of the content will be within living memory, based on recordings with community members through the Regional Ethnologies of Scotland project.

5.6.4   Scottish Cultural Heritage Consortium (SCHC)

NMS is part of the SCHC which brings together the main national collections in partnership with HES, NLS, NGS, and the Royal Botanic Gardens Edinburgh. ICH is one of its priority areas, and it has AHRC funding delegated for four PhDs per year, deployed through Collaborative Doctoral Partnerships; at present it is strongly research-based. There are currently no ICH-related researchers at NMS through the SCHC.

5.7   Shetland Museum and Archives / Shetland Amenity Trust

The Curator and Community Museums Officer of Shetland Museum and Archives, part of Shetland Amenity Trust, supports a range of local museums across Shetland, including six who have museum accreditation. These are mostly managed by volunteers associated with local history groups. In large part they are concerned with managing their buildings and staging exhibitions, and as such there is not a great amount of time for research relating to ICH.

The museums are independent, and the officer responds to their needs through curatorial and other support. The officer is keen to establish a training programme for new volunteers in local history groups, but time and resources are limited, and within Shetland, it is difficult to visit localities due to the time it takes to commute between islands. If such a programme were established, they would be keen to include ICH, alongside other issues they feel need addressed relating to copyright or GDPR, for example.

There are around 35 heritage groups in Shetland, with some being in more regular contact with the Museum and Archives than others. There is a strong object collecting focus, and some centres which operate as museums may do so through borrowing items from the community, which could relate to ICH. There is generally low cataloguing done of this kind of material.

5.7.1   ICH and textiles

The officer has a great personal interest in ICH, with almost all of their research involving ICH. They had hoped to make more progress in this area but did not always

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[147] Mitchell, H. (2001) *Salt of the Earth: A Scottish People's History*, Edinburgh: WEA Scotland, p.4

find suitable funding routes, noting that activity needs to be adapted to suit funding programmes' desired outcomes.

The officer's own specialism is in textiles, knitting and tweed and they have conducted a great deal of research in this area. In particular, this relates to fishermen's textiles, the making of fishing line, sails, nets, with ancestry in woollen Viking sails. Very few people are left who still know how to make some of these items. They will seek to develop closer links with the HCA and its Red List of Endangered Crafts, following suggestion from the ICH research team.

The Museum is nearing the end of a project on a particular type of knitting unique to Shetland where the method is not written down nor do any patterns seem to exist – most makers kept the information in their heads. Two local lacemakers were hired from lacemaking families, who were able to analyse pieces to see things that the officer could not see and other aspects that really expert knitters could not see. Much was learned from the pieces themselves through this kind of analysis. The officer remarked that if textile collections are examined and understood in this way, it is almost like having a conversation with the maker who is no longer alive.

Another project has looked at "Taatit Rugs" which are bedcovers with high pile, related to "rya" rugs from Nordic countries. The officer researched and published a book with support from Esmée Fairbairn, based on around 40 such rugs in the Museum collection. Putting the word out to the community turned up a further 50 rugs, and over 80 are analysed and presented in the book. They are often decorated with symbols relating to belief and superstition. The ICH significance of these has not been presented or captured anywhere as such, other than implied in the printed book.[148]

In terms of engaging young people with ICH, it was noted that Shetland Peerie Makkers was set up in 2015 to teach traditional Shetland knitting techniques in primary schools, through the Brough Lodge Trust.[149]

5.7.2 Collecting ICH

The officer considers that there is a large amount of ICH to be collected in Shetland. There are many people in the islands who know a wealth of information for ICH, but do not realise the importance of what they know.

Of the interviewing and research that is carried out, the officer feels that generally there is not an established route for logging or depositing such activity, although they would be keen to see this be logged with Shetland Archives where possible. There is a lack of a coordinated collecting approach in the islands, sometimes research is difficult to find out about, and much of it is kept locally. The museum and archives used to be physically separate and although they are now in one building, they operate separately with no combined catalogue. Shetland Archives has sound recordings and do connect with Scotland's Sounds and the School of Scottish Studies Archives; much of this material relates to ICH. There is also a Shetland Film Archive which submits its material for safekeeping to the NLS Moving Image Archive, and makes versions available on its website or DVD.[150]

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[148] https://shop.shetlandwoolweek.com/products/taatit-rugs-the-pile-bedcovers-of-shetland
[149] https://www.shetlandtimes.co.uk/2020/12/19/peerie-makkers-project-set-to-continue-next-year
[150] http://shetlandfilmarchive.org.uk/

The officer reflected on a previous archaeology project where local people were encouraged to go out and record things in the landscape, and they were supplied with some basic equipment and standard forms to record the information. One island recorded everything within 100 metres of the coast. They felt that ICH recording could be done in a similar way, and may think about developing a project in summer 2021 to go out and interview peat cutters, record what they say and capture the dialect. As the officer is not originally from Shetland, they felt it would be important to have a Shetland dialect speaker to help with "knappin" (speaking local dialect). There is some contact with the language group, Shetland ForWirds.

In the early 2000s, Shetland Amenity Trust (SAT) employed a project worker to conduct placename research, which looked at the landscape and shoreline, land use, how people managed sheep and wool and textiles, and this ran for over a decade. It worked with history groups and was very active, although it did not reach every part of Shetland. The data from this research is still available, although it has not been published.[151] The project worker is still employed by SAT in another role. There are also meads (from old Norse "mið") or cairns used as navigation by fishermen to locate fishing grounds and part of this has been collated and published.[152]

The officer suggested that a small team of ICH officers could operate in a similar fashion to the Treasure Trove process. A committee could look at things found, and the officers could also help local collectors and give advice. The added benefit of a national ICH office or network could help to get the community more involved.

The officer is personally keen to do more for ICH, but lacks time and resource to do so. They suggested that newly retired people could be an important volunteer resource for ICH collecting, as they will be familiar with filling out forms, computers, making and keeping appointments, and would likely have connections to the older generation in the islands.

5.7.3   Disseminating and discussing ICH locally

The officer noted that many heritage groups and local communities now use Facebook to discuss and share information on local culture. Some of these people will only ever get involved online and do not come into the museum, but at one stage a local boat group enthusiast was invited to the museum and was "blown away" with the range of boat models the museum held. Other routes need to be explored to reach people who do not traditionally connect with conventional museum services. Such material on local pages in Facebook ought to be collected somehow.

There are Community Heritage pages on the Shetland Museum and Archives and SAT websites,[153] but according to the officer they are now a little aged, as is the shetland-heritage.co.uk site. SAT is active on Facebook with regular updates on local cultural activity. The Shetland Heritage Association was set up in 2000 as an umbrella network with over 35 member organisations from the voluntary heritage sector in the islands.

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[151] https://www.shetlandamenity.org/mapping-place-names
[152] Campbell, J., Elvestad, E., Gardiner, M. and Mehler, N. (2010) *OITIS Field Report no. 1: A Report on Preliminary Work on Papa Stour, Shetland*, p. 6 [Online], Available: https://www.nabohome.org/uploads/natascha/Papa_Stour_report_OITIS.pdf [20 March 2021]
[153] https://www.shetlandmuseumandarchives.org.uk/community ; https://www.shetlandamenity.org/

The officer was unsure as to how active the Association is currently, but it appears from its Facebook page to still be in operation.[154]

5.7.4   Funding and small grants

The officer considers that funding has changed, with small grants less available now than in the past. This was an issue for smaller museums in Shetland, who may only need small amounts to, say, order a new display case or proper storage boxes, to obtain recording equipment or attend one-off training. There used to be a small grants scheme for research at MGS which allowed trips to be made to gather contextual information on recording Shetland's lace traditions, for example. Funding has moved away from doing research or really small things, and larger project applications are outwith the capacity of most small museums or local groups. There is sometimes a tension between funding routes, e.g. the need to seek funding to fix a roof versus money to do research.

In the officer's view, "ICH is always small scale" and a small grants framework for ICH could provide incentive for training and support to connect museums and local history groups, facilitate recording and have it logged at Shetland Museum & Archives, with potential to share with a national body. In making it more formal through the provision of small amounts of funding, there is a stronger likelihood that projects would be completed, and records kept relating to the projects and their outcomes.

5.7.5.   Awareness of national ICH initiatives

The officer was aware of ICH developments through MGS, and had used the ichscotland.org website. They felt, however, that the entries for Shetland were not very well done, and do not reflect the extent of local knowledge. They expressed a view that they would not wish to submit research to the site at present owing to the standard of the entries. They would be keen to see some kind of ICH Hub where people can submit contextual articles looking in more depth at particular practices.

Support from MGS has been very good for the Museum, particularly through staff changes, and they have made use of funding schemes to support aspects of this development.

In the officer's view, Shetland is very well placed to work with ICH – people live rurally, a lot of agricultural practices go far back in history, people know about the ruins in the landscape and historical events or happenings in some way, along with folk or superstitious knowledge, and knowledge of the sea in particular, such as fishermen's taboo language that is still in existence.

5.8   Tobar an Dualchais / Kist o Riches

As identified earlier, Tobar an Dualchais / Kist o Riches (TaD / KoR) is a project launched in 2006 to digitise the audio recordings of Edinburgh University's School of Scottish Studies Archives, the Campbell of Canna Archive held by the National Trust for Scotland at Canna House, and material from the BBC Gaelic archives. Between these collections, over 12,000 hours of folklore field recordings and radio programmes, dating

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[154] https://www.facebook.com/ShetlandHeritageAssociation

from the 1930s to the early 2000s, detail a range of traditional practices from across the ICH domains, albeit with a greater emphasis on song, music and storytelling.

From a large staff team at the very beginning of the project, with cataloguers and specialists based in communities around Scotland, TaD / KoR currently has 6 part time staff equating to 4 FTE posts. Its present funders and partners include Bòrd na Gàidhlig, Scottish Government, Sabhal Mòr Ostaig, Paulsen Family Foundation, St Andrew's Society of NY State, the Royal Conservatoire of Scotland and the University of Edinburgh (the latter in relation to its migration to a new hosting setup).

TaD / KoR has undertaken a range of community engagement projects including several Artists in Residence. Various events and collaborations include:

- Beartais a' Bharrachd: the transcription and mark-up of TaD/KoR recordings that will feed into the corpus for the new Gaelic dictionary – in collaboration with Faclair na Gàidhlig
- Lessons for High Schools in collaboration with Stòrlann: 25 lessons which includes 10 videos with simplified versions of stories from TaD/KoR
- Creative Connections Short Course: through the Sabhal Mòr Ostaig short course programme TaD/KoR delivered two 3-day courses for people to learn more about the recordings and how to use them creatively in their work.
- Fèisean nan Gàidheal (FnG): the Fuaran Project aiming to encourage a new generation of Gaelic speakers and singers to actively engage in the research and collection of Gaelic songs in their local area.
- A collaborative PhD with TaD/KoR and SMO based on folklore in Uist, with articles and engagement through the West Highland Free Press and social media.
- Material from the archive was used for National Library of Scotland's "Connecting Scotland's Sounds" project with primary schools in 2017.

Collaboration with ICH Partner organisations includes:

- HES: Q&A with TaD/KoR director, Flòraidh Forrest, on Scottish oral heritage through the "We Love History" livestream.[155]
- TRACS: Màrtainn Mac an t-Saoir gave a presentation about his work in relation to TaD along with the TaD/KoR director as part of the Scottish International Storytelling Festival 2020.[156]
- Plural Futures Archive Residency: in collaboration with Atlas Arts, a visual artist spent a month delving into the archive and sharing creative work through TaD/KoR's social media channels. Atlas Arts are funded by CS.

Sabhal Mòr Ostaig short courses will continue according to demand. Atlas are keen to go ahead with the arts residency again in 2021 and to extend it to 2-3 months full-time. Beartais a' Bharrachd continues till the end of 2021 with the hope it will be funded thereafter. Through the Tasgadh Traditional Arts Small Grants fund, disbursed by FnG on behalf of CS, Scots singer Iona Fyfe will undertake an online residency.

In terms of the usability of the TaD/KoR website in joining up with other resources, the ICH research team has extensive experience in working with the TaD/KoR interface and linking it to other websites. One of its longstanding drawbacks has been the absence of

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[155] https://www.youtube.com/watch?v=vfYm1vOea9Y
[156] https://scottishstorytellingcentre.online.red61.co.uk/event/913:3729/

an embeddable audio player which allows for integrated playback within external sites. Instead, sites have had to use plain hyperlinks which take the user away from the site they are visiting. There has been a partial solution implemented recently through the use of SoundCloud, which hosts around 70 tracks. A major update of the TaD/KoR website launched in June 2021, with user feedback being sought on the new interface. The importance of TaD/KoR's contents as a pathfinder for new ICH collecting has been explored in earlier sections of this report relating to archives and folklore studies.

5.9   Traditional Music and Song Association

The Traditional Music and Song Association of Scotland (TMSA) is a member organisation formed in 1966. It currently operates through seven branches, with a national office in Edinburgh.

Since its inception, the TMSA has been strongly associated with local festivals of traditional music and song in largely Scots-speaking communities, from its early days at Blairgowrie to Kinross and Auchtermuchty. Two of its flagship festivals still take place in Keith, Banffshire and Kirriemuir, Angus. These are generally festivals featuring grass roots tradition bearers and community musicians, rather than professional folk performers. Some of the annual TMSA festivals have competitions in particular performing traditions, with most famously the bothy ballad winners going forward to the Champion of Champions event every February in Elgin Town Hall. This has been the subject of the 2005 documentary *Beyond the Bothy* which is available to view online.[157]

For many years, the TMSA has produced an Event Calendar, listing the many folk festivals and traditional music teaching organisations and events throughout Scotland. This has been supported in a range of different ways over the years, with funding from public and commercial partners. In the 2000s, the TMSA was heavily involved in the McEwan's Sessions programme of live music sessions in pubs aimed at promoting traditional music to tourist audiences and local communities, as well as providing income for many traditional musicians.

In recent years, the TMSA has developed an online Trad Music Map, which they describe as a website for visitors, rather than an academic resource or portal.[158] It is seen as a starting point to give a taster of traditional music. However, the map is also seen as a possible outlet for some of the TMSA's archival material, and currently features songs and videos. While the structure is there, the content needs some work and requires a bit of an overhaul since it went online in 2017/18; it has not yet been widely promoted.

The TMSA Young Trad Tour, working with traditional musicians and singer who appear in the annual BBC Radio Scotland Young Traditional Musician of the Year Award, has been regularly recorded and released on CD, but not consistently funded, so some years are missing. The tour takes the musicians back to their hometowns as well as a range of communities across the country.

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[157] https://www.youtube.com/watch?v=SFVnIkRdA6I
[158] https://www.tradmusicmap.scot

5.9.1   Collecting

The TMSA Convener confirmed that they collect material relating to their activities, but this is not centralised. In the early 2000s, a fire at the national office may have affected the central store of information. Branches have been allowed to work autonomously which is positive for a sense of local ownership, but at times the connection has been lost for potential centralised archiving and collecting.

The Convener noted that the TMSA wants to consolidate more, but has mainly older volunteers, and no capacity to digitise material. This has been the case at the branch and national office level at times. They are keen to explore digitising some of their archive and ephemera, and feel a responsibility to capture what they produce. Their activities rely on people who have captured things before; the way they have kept traditions alive is part of how TMSA operates. Many people within the TMSA are "inadvertent collectors" of important material.

Some collecting activity has resulted in the production of resources for traditional song in particular, such as "Come Gie's a Sang" and a revised edition of "101 Scottish Songs" (also known as the "Wee Red Book"). The TMSA has staged numerous events celebrating its new publications, featuring key Scots singers from the tradition and in some cases these events were recorded.

Recording what is happening now is important and technology is seen as easier to work with and more readily available nowadays, although training in confident use of equipment is still required. Part of the hurdle has been the practical rather than the desire. The TMSA has had issues with the continuity of staff to support volunteers to keep on top of things since 2010. They currently have a Community Jobs Scotland post in place for six months and are working to get into a position to retain them.

The TMSA Convener also raised their own considerable past experience with Voluntary Arts Scotland (VAS); many voluntary arts groups are creating ICH, and the current director has an interest in traditional crafts. The question was raised as to whether ICH discussions had already engaged with VAS. This could be an additional route for engaging communities in ICH collecting and safeguarding.

5.9.2   Life members as key tradition bearers

One feature of the TMSA is its honorary life members, many of whom are noted tradition bearers such as bothy ballad singers Joe Aitken and Jock Duncan. They may have personal archives of material of importance, and the TMSA feels they could be the subjects of projects to capture their legacies, life stories, and pass on their traditions. A number of notable figures associated with the TMSA have passed away in recent years, so there is a sense of urgency to this.

5.10 The Western Isles

5.10.1 Comainn Eachdraidh[159]

Comainn Eachdraidh (local history societies) will be key to the development of ICH work in the Western Isles. The Comann Eachdraidh movement began in the 1970s following the Western Isles Community Education project funded by the Van Leer Foundation. Comunn Eachdraidh Nis (CEN) in north Lewis was founded in 1977 on the basis of this activity and strong local interest. Through the Manpower Services Commission (MSC), the UK government's 1980s job creation scheme,[160] a team was employed to record the older generation, with the recordings transcribed and translated into English.

Other local societies started up in communities throughout the Western Isles, following CEN's lead. Annie Macsween, one of the original Van Leer project workers, helped found CEN and is now chair of the Outer Hebrides Heritage Forum (Comann Dualchas Innse Gall) which held its inaugural meeting in autumn 2019, building on a previous federation for Lewis and Harris.

The various Comainn Eachdraidh in the islands collect local history and culture and are increasingly digitising their information. CEUT - Comann Eachdraidh Uibhist a Tuath – is based at the Taigh Chearsabhagh museum and arts centre in North Uist, and also has much to offer the ICH process, through its community archive and links with local practitioners including the Uist Arts Association. Further research on Comainn Eachdraidh is required, as responses were limited within the timeframe of the research.

5.10.2 Pròiseact an Fhìor-Àite and the Between Islands project

Annie Macsween is also Chair of the steering group for *Pròiseact an Fhìor-Àite* (Great Place Project), which launched a series of "consultation ceilidhs" in early 2020. This is a two-year project lead by Comhairle nan Eilean Siar, with a wide range of partners, funded by the National Lottery Heritage Fund. It seeks to develop a heritage and cultural asset strategy for the Outer Hebrides, with a ten year vision and action plan.[161]

The *Between Islands* project[162] developed by An Lanntair arts centre in Stornoway, brings together arts and heritage of the Western Isles and Shetland and Orkney. The planned exhibition by Museum & Tasglann nan Eilean, in partnership with Shetland Museum & Archives and Orkney Museums, launched online due to Covid. One of its main thematic headings is "Living Traditions" which includes a range of ICH material relating to weddings, supernatural belief, knitting, guising, and South Ronaldsay ploughing matches and costumes. The site uses audio clips from *Tobar an Dualchais* as well as video and photography to illustrate the vital part ICH plays in island life.[163]

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[159] Comann is the more common spelling nowadays; some older societies use Comunn, the plural is Comainn / Comuinn.
[160] The MSC also funded roles for oral history fieldworkers in East Lothian in the late 1980s, working with the district libraries service.
[161] The partners include Highlands and Islands Enterprise, Outer Hebrides Heritage Forum, Scottish Natural Heritage (NatureScot), Outer Hebrides Tourism, An Lanntair, Taigh Chearsabhagh, Urras Nan Tursachan (Standing Stones Trust) and HES. The project is overseen by a steering group with a representative from each partner organisation.
[162] https://www.shetland.org/blog/northern-and-western-isles-links
[163] https://www.outerhebridesbetweenislands.co.uk/home

Having attended the 2015 ICH Symposium, Annie Macsween commented that, "It was only at the symposium…that I realised that what we had been involved with was known as ICH. What a surprise I got that day! We even got mentioned in the final summing up." Mrs Macsween suggests that "a good Gaelic term for ICH might be *Cuimhneachain nan Daoine* - Memories of the People." [164]

Mrs Macsween has worked with HES and MGS in the past and was recognised for her contribution to safeguarding local culture in the 2016 Scottish Gaelic Awards. CEN is now an established museum and archive in the former Sgoil Chrois (Cross Primary School) building in North Dell, and underwent a major renovation in 2018. MGS' Museum Development Fund subsequently supported CEN to employ a Development Officer to create new displays and interpretation with input from local volunteers.

6   INCLUSIVE ICH

The principle of ICH *in* Scotland versus "Scottish ICH" was well-established by the Napier process and mirrors parallel developments in civic participation across Scottish society in recent years. This is the clear principle on which ICH collection and activity should continue to operate, and the ICH report brief identified several areas to be investigated.

LGBTQ+ heritage was investigated via the new UK-wide Queer Heritage Collections Network, while the ICH of migrant communities was considered in relation to the Scotland China Association, the Polish Scottish Cultural Association, and BEMIS, the latter having been involved with some TRACS events. In addition, new ICH is arriving in Scotland all the time, such as that of refugee communities; we have illustrated this in part through the Syrian community in Renfrewshire. We also considered a key element of Scottish ICH which may be less well represented in the mainstream, that of the Scottish Gypsy/Traveller community.

Further investigation in due course will be required to connect with a wider range of organisations, across all the domains of ICH, working with minority ethnic traditions, the ICH of older people, disabled people, as well as BSL users. The Minority Ethnic Carers of People Project (MECOPP) has compiled a list of other organisations across Scotland that may offer routes for ICH engagement with migrant and minority communities.[165] Most of these areas also fall into the category of identifiable gaps in the collecting of ICH.

6.1   LGBTQ+ Heritage: Queer Heritage and Collections Network

The Queer Heritage Collections Network (QHCN) is a new body launched in May 2020, aiming to map the needs of the UK-wide heritage section in relation to LGBTQ+[166] histories. The network is currently strongly museum focussed and is seeking future

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[164] Email correspondence with Annie Macsween, March 2021.
[165] https://www.mecopp.org.uk/regional-links
[166] The acronyms used in this section vary according to the usage employed by the various organisation in their responses; we have not sought to standardise this.

funding to expand and to continue beyond its initial seed funding from Art Fund, which concludes in 2021.[167]

The QHCN held a two-day online symposium in January 2021. With the expectation of 40 attendees, over 425 attended, demonstrating a strong interest in LGBTQ+ representation in the heritage sector. There was no specific reference to ICH in the programme per se, but there is clear potential for further research via the Network.

At present, the QHCN has a relatively small footprint in Scotland; of 58 member organisations attending the symposium, four were Scotland-based:

- National Museums Scotland
- Glasgow Life Museums
- Renfrewshire Leisure
- Scottish Civic Trust

For this report, requests to the network's Scottish members regarding their ICH activities were issued via the QHCN administrator. Responses were received from the following organisations:

6.1.1   National Galleries of Scotland

The Adult Programme Coordinator in the Learning & Engagement team at NGS provided a selected list of talks, concerts and performances indicative of the LGBT+ strand of the learning programme since 2015.

Across LGBT History Month 2021, NGS shared artworks in the collections which highlight queer narratives, and directed their audiences to find out more on their website. NGS plans to develop a self-guided LGBT+ history tour of the Scottish National Portrait Gallery displays and further digital resources to highlight LGBT+ artists, sitters and themes across the NGS collection.

6.1.2   OurStory Scotland

OurStory Scotland is a registered charity, established in 2002, dedicated to collecting, archiving and presenting the life stories, oral histories and heritage of the LGBTQ+ community in Scotland. It has worked with some of the national cultural organisations in the present ICH Partnership.
Creative Scotland has funded two of OurStory Scotland's projects which are relevant for ICH:

- Queer Stories (2005–2008), a nationwide multi-media project collecting, archiving and presenting LGBTQ+ stories all over Scotland, culminating in an exhibition at the Kelvingrove Museum in 2008

- Love Out of Bounds: workshops held during 2010, and exhibitions of visual and verbal storytelling for LGBT History Month 2011 and 2012

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[167] Art Fund (undated) *Building a network for queer heritage* [Online], Available: https://www.artfund.org/assets/supporting-museums/case-studies/case-study-queer-heritage.pdf [20 March 2021]

OurStory Scotland launched its "Coming In" project at the National Library of Scotland in 2017, which records the stories of LGBTQ+ people coming to Scotland, enhancing our diversity and enriching our cultural identity.

OurStory Scotland also worked with Scottish Civic Trust (SCT) and Scotland's Urban Past (HES) to "Queer the Map" of various towns and cities in Scotland (2019-2020). This included reading out relevant stories from their archive and collecting episodes that tell of significant places in queer lives.

Over 170 handwritten episodes are archived in National Museums Scotland, along with a selection of visual storytelling carried out through projects supported by Creative Scotland. OurStory Scotland's oral history recordings, which are still being collected, are archived at NLS, and audio extracts are presented at Scotland's Sounds events amongst others.

During the pandemic, work was continued with Queer Distance[168] and remote recordings carried out using Oral History Society guidance.[169] OurStory Scotland has presented at events by the Oral History Society LGBTQ+ special interest group, Scotland's Sounds, the Scottish Council on Archives, and the Community Archives and Heritage Group. OurStory has also worked with NLS to develop a Guide to LGBT Research Resources in Scotland, on the NLS website[170], as a central resource that can be updated by information supplied to the Library.

6.1.3   Scottish Civic Trust

SCT employs the Scotland coordinator for Doors Open Days and European Heritage Days and is keen to develop the ICH content of these events.

The Trust hosts a Project Officer for Diverse Heritage which is funded and supported by HES. The project officer has written a blog looking at LGBTQIA+ heritage in Scotland, detailing the collaboration between the Diverse Heritage project and Scotland's Urban Past (HES), which has supported numerous community-mapping projects for LGBTQIA+ people in partnership with nine other organisations in Edinburgh and Ayrshire.[171] The blog also highlights important projects for LGBTQIA+ communities over the past 15 years across the UK and in Canada.

6.2   Migrant Communities

6.2.1   Scotland China Association

The Scotland China Association (SCA) is a Scotland-based voluntary organisation founded in 1966 that aims to foster friendship between the peoples of Scotland and China; over 30,000 people of Chinese origin currently live in Scotland.

Response to our research enquiry was limited, and we were made aware with some technical issues with the SCA's website which has not been updated for some time. The

[168] https://www.ourstoryscotland.org.uk/storytelling/online/QueerDistance/index.htm
[169] https://www.ohs.org.uk/advice/covid-19/
[170] https://www.nls.uk/collections/topics/lgbt-research-resources
[171] https://www.sahgb.org.uk/features/exploring-lgbtqia-heritage-in-scotland

Association does not currently appear to collect information on ICH activity in relation to the Chinese community in Scotland, although the existence of several amateur groups including a Cantonese opera troupe was highlighted in their response. Music and arts activities include the Harmony Ensemble led by composer Eddie McGuire (of Scottish folk group The Whistlebinkies), and the Ricefield Arts collective.

Fong Liu of the Harmony Ensemble took part in an online performance curated by Celtic & Scottish Studies / School of Scottish Studies Archives in August 2020. Ricefield Arts, founded in 2004, describes itself as "at the forefront in the exploration of Chinese arts and culture in Scotland. We deliver cultural workshops, produce exhibitions, create events and provide support to artists of Chinese descent."[172] Its Facebook page demonstrates a busy and varied programme of arts and crafts workshops and events, some of which could have relevance for ICH.
As responses were limited, further research in this area needs conducted. It did not appear from our research correspondence that ICH as a concept is something the SCA has considered in relation to its activities.

6.2.2 Scottish Polish Cultural Association

The Scottish Polish Cultural Association (SPCA) is a Scotland-based voluntary organisation which aims "to introduce Poland and Polish culture to Scottish people and to make Scotland more accessible for Polish visitors and emigrants"[173]. It organises regular Scottish-Polish events, festivals, lectures, concerts, and workshops for children. Its "Scottish Tartan for Kraków" series of events in 2017 supported the cultural partnership between Kraków and Edinburgh. People in Edinburgh took part in a competition to design a tartan for the City of Krakow, it was woven in Scotland, and at a celebratory Scottish festival in Kraków, the Lord Provost of Edinburgh handed over the woven piece and rights to the pattern to the Mayor of Kraków. The SPCA's partner organisation, the Polish Cultural Festival Association[174], also organises multiple Scottish-Polish ceilidh evenings, where people dress in traditional Polish folk clothing and dance ceilidh and Polish folk dances.

The SPCA does not collect ICH data, nor has it any plans to do so. Similar to the Scotland China Association, it does not appear that ICH collecting and safeguarding has been on its radar to date.

6.2.3 BEMIS (Black and Ethnic Minorities Infrastructure in Scotland)

BEMIS is a Scottish organisation whose role it is to support organisations or individuals who are discriminated on grounds of race, culture, colour, faith, or language. The core activities of BEMIS include capacity building, coordination and strategic influence, identifying and addressing areas for targeted support and development, and partnership working.

BEMIS' Parliamentary and Policy Officer provided a range of documents detailing BEMIS' cultural activities. Their policy position, "New Perspectives on Heritage" details their belief that heritage can be a route to social inclusion and active citizenship, and makes

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[172] https://www.facebook.com/RicefieldArts
[173] https://www.scotpoles.co.uk/about-the-spca/
[174] https://www.pcfa.org.uk/

specific reference to UNESCO's ICH framework.[175] In its report on activities during the 2014 Year of Homecoming, BEMIS included ICH as a theme, considering how it relates to community ownership and social cohesion, reflecting the cultural diversity of Scotland, with ICH featuring in a seminar discussion.

BEMIS aims to "promote an inclusive national identity via expressions of intangible cultural heritage" and this is carried through in its regular evaluation reports. ICH was the focus of a major conference on St Andrew's Day 2016, co-hosted with TRACS, "Enhanced by Diversity, Connected by Humanity".[176] The conference sought to:

> encourage a sense of equal ownership in our national heritage and historic environment, including greater recognition of the diverse intangible cultural heritage (ICH) of local communities. From language, custom and belief to music and song, our discussions explore the unique local expressions of cultural heritage and their global connections, simultaneously universal and particular in character.[177]

In its 2018/19 evaluation report, BEMIS gives a detailed view on the value of ICH and the ICHC in relation to its ongoing work and the Scottish Government's Race Equality Action Plan and Culture Strategy documents, noting "a cultural shift" and "a change in focus – from artefacts to people" as carriers of cultural heritage.[178]

BEMIS' Parliamentary and Policy Officer has a background in the traditional music scene in Scotland and this connection has helped build a relationship with the Celtic Connections festival in Glasgow. In 2017, the officer led a talk at Celtic Connections, "'Combined by our Humanity – Enhanced by our Diversity' – Why an Inclusive National Identity Matters", which explored "the unique local expressions of Scottish cultural heritage and their global connections".[179]

January 2020 was the inaugural year of BEMIS' Celtic Connections in the Community programme, with five local minority ethnic led events culminating in a sell-out showcase at the Tramway.[180] BEMIS is keen to participate in ICH work, seeing that it has a role to play in creating an inclusive society.

6.2.4   Paisley Syrians

Renfrewshire Council has a refugee resettlement scheme, with a nearly 200-strong Syrian community in the region. As part of Paisley Museum's major upgrade, a collection of ancient Syrian glassware was discovered in storage. The museum has been working with the local Syrian population to contextualise the items, their importance in family tradition and rituals, and the symbolism of their colours; while the artefacts themselves may be historical, the elements of ICH being described are still living and practised by the Syrian community. Such work offers "an alternative to the stories of conflict that have lately dominated public understanding" of Syria.[181] While this is a small case study,

[175] BEMIS (2011) *New Perspectives On Heritage: A Route to Social Inclusion and Active Citizenship* [Online], Available: http://bemis.org.uk/docs/new_perspectives_on_heritage.pdf [20 March 2021]
[176] Event programme at: http://www.mairimcfadyen.scot/projects-2015-2016/2019/9/6/enhanced-by-diversity-connected-by-humanity-tracs-amp-bemis-st-andrews-day-conference-2016
[177] BEMIS (2017) *Year of Innovation, Architecture and Design 2016 & Scottish Winter Festivals 2016–2017: Evaluation Report* [Online], Available: https://bemis.org.uk/PDF/yiad-swf-evaluation-web.pdf [20 March 2021]
[178] BEMIS (2019) *Year of Young People 2018 and Scotland's Winter Festivals 2018/2019: Evaluation Report,* pp. 3-5 [Online], Available: https://bemis.org.uk/wp/wp-content/uploads/2019/11/yoyp-swf-2018-evaluation.pdf [20 March 2021]
[179] Celtic Connections festival programme 2017.
[180] https://threadreaderapp.com/thread/1269989514560311298.html
[181] https://www.theguardian.com/uk-news/2020/nov/16/syrian-refugees-help-put-centuries-old-glassware-on-show-in-paisley

it shows the potential for engaging with members of new migrant communities in Scotland, to support community cohesion and mutual understanding through ICH.

6.3 Gypsy/Travellers and other mobile communities

The ICH of Scottish Gypsy/Travellers, Roma and other mobile communities is not well represented amongst mainstream collections and will need a specific approach in terms of ICH collecting and safeguarding. Scottish Travellers are well known within the traditional arts for their singing, storytelling, and musical traditions, with notable Traveller performers having gone on to appear on commercial recordings, in print and the media. While *Tobar an Dualchais / Kist o Riches* contains a great deal of Traveller material, including performing arts and aspects of the Traveller Cant language, this is far from the full picture.

Our research concentrated primarily on Scottish Travellers; further investigation is required in relation to other mobile communities. We interviewed Davie Donaldson, a Nawken (Scottish Traveller) who is an advocate for Gypsy/Travellers and Roma in Scotland. He chairs Romano Lav,[182] the Scottish support charity for Roma people, and is Chair of the Culture & Society Commission at the Congress of Nations & States[183], concerned with the rights of Indigenous Peoples. During his own research on Scottish Travellers, Mr Donaldson looked at intangible culture.[184]

The 2011 census in Scotland was the first to give the option of choosing Gypsy/Traveller in the ethnicity category. Around 4,200 people identified themselves as Gypsy/Travellers but advocacy organisations estimate the true number may be between 15,000 to 20,000 people.[185] The joint COSLA-Scottish Government Action Plan "Improving the Lives of Scotland's Gypsy/Travellers (2019-2021)" is strongly focused on accommodation but does give a clear commitment to "Recognise and value Gypsy/Traveller history and culture", although this is not elaborated upon.[186] While not using the term ICH themselves, many Travellers see ICH practices as inherent to their identity.

6.3.1 Endangered languages

Some endangered aspects of Traveller culture are languages including the Beurla Reagaird[187] of Highland Travellers, strongly influenced by Scottish Gaelic, and distinct from Scottish Traveller Cant which contains a high proportion of Romani vocabulary. Both languages have not been widely studied, and numbers of speakers are unknown, although Beurla Reagaird has been estimated to be in the low hundreds by the indigenous Highland Travellers (IHT) group.[188] Ireland has added Traveller Cant to its own national ICH inventory.[189]

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[182] https://www.facebook.com/friends.of.romano.lav/
[183] https://cnsint.org/
[184] https://conyach.scot/
[185] The term Gypsy/Traveller is used by the Scottish Government but not all families accept this, preferring to use "Traveller". The census numbers may also have included Irish Travellers and Romani from England and Wales. The term Roma can mean new migrants mainly from Eastern European Roma communities in the UK or Scottish context, but the European Commission and Council of Europe use Roma as a term also covering Gypsy/Travellers. See: Tammi, L. and Cadger, B. (2017) *Till Doomsday in the Afternoon: Gypsy/Travellers in Scotland*, Montrose: Article 12 in Scotland [Online], Available: https://www.article12.org/wp-content/uploads/2020/09/DitA-2017_F_Web.pdf [19 Mar 2021]
[186] Scottish Government and COSLA (2019) *Improving the lives of Gypsy/Travellers: 2019-2021* [Online], Available: https://www.gov.scot/publications/improving-lives-scotlands-gypsy-travellers-2019-2021/ [20 March 2021]
[187] https://dasg.ac.uk/blog/214/en
[188] https://www.travellerstimes.org.uk/news/2020/10/we-are-minority-within-minority-indigenous-highland-travellers-call-out-recognition
[189] https://nationalinventoryich.chg.gov.ie/cant-gammon/

6.3.2   Cultural trauma, breakdown of transmission, and exclusion

There is a sensitivity surrounding the ICH of Gypsy/Travellers and what Mr Donaldson describes as cultural trauma, in relation to ongoing and historical discrimination and persecution, which has had an effect on the transmission of traditional cultural practices. Mr Donaldson highlighted the Cherokee Language Revitalization Project in the USA as a model for addressing the loss of cultural continuity and empowering elders in a community to engage with its younger members.[190]

In revitalising Traveller culture, and giving communities a sense of ownership, Mr Donaldson believes this can help to address mental health issues and other inequalities. Travellers face digital exclusion, and this has been specifically investigated with regard to children and young people during the Covid-19 pandemic, by Dr Lynne Tammi, a Traveller rights advocate and researcher from the University of Dundee.[191]

6.3.3   Heritage in place

Mr Donaldson has been involved in discussions regarding a "Heritage in Place" project for Gypsy/Travellers, looking at recording the oral history of ancestral stopping places and traditional camps, considering the use of QR codes displayed in such areas to link to relevant content. Even where traditional sites have been developed or built on, there is a desire to see the Traveller history of the locations marked, sometimes in conjunction with local development plans. There is also a wish to show how such places are experienced in the present, that some are still being used and not static in history.[192] Highlighting this heritage may also help with social cohesion, demonstrating the importance of the landscape to a wide range of people. HES has been involved in the discussions so far, having previously helped to safeguard the Tinkers' Heart in Argyll. In June 2021, Mr Donaldson appeared in a video produced by HES for Gypsy Roma Traveller History Month.[193]

6.3.4   Collecting Traveller ICH

There is a great deal of material in *Tobar an Dualchais / Kist o Riches* from Traveller tradition bearers, but Mr Donaldson suggests there is a feeling within part of the Travelling community that the work of folklorists and the folk revival was something that happened *to* the community rather with it. For many Travellers, it did not empower them to address or change their circumstances.

Mr Donaldson feels there needs to be acknowledgement that the folklore fieldwork process from past decades may have bred mistrust towards academics and collectors amongst some families. With previous fieldwork, there was less sensitivity and informed consent, and only a handful of families were collected from. The folk revival also opened Traveller culture up to a much more critical lens and it only presented a small percentage of Traveller culture overall. Today it can be difficult to get Scottish Travellers to appear on camera.

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[190] https://hpaied.org/publications/cherokee-language-revitalization-project
[191] Tammi, L. (2020) 'Across the great divide: The impact of digital inequality on Scotland's Gypsy/Traveller children and young people during the COVID-19 emergency' in *International Journal of Roma Studies*, 2(2), pp. 52-65.
[192] https://conyach.scot/should-traveller-camps-be-considered-sacred/
[193] https://www.youtube.com/watch?v=30p57KvngYQ

Young Travellers are taught that their culture is sacred, and to guard it with their life. ICH collecting would need to build in a programme of work which offers greater accessibility and community ownership for Travellers themselves, with meaningful, respectful relationships with researchers.

There is a range of film material on Traveller traditions worth investigating, including the collecting of folklorist Doc Rowe, and materials within the School of Scottish Studies Archives. The American filmmaker John Cohen produced a film in the 1980s, "Gypsies Sing Long Ballads", featuring Scottish Travellers, which is publicly available on the Folkstreams.net folklore documentary site.[194]

The Heart of the Travellers (HOTT) organisation produced the film "A Sense of Identity" with Travellers talking about their lives and memories, which won The Folklore Society's Non-Print Media Award 2017-2018.[195]

In 2015, The Highland Council assessed "The Cultural Contribution of Gypsy/Travellers in the Highlands", with input from Sutherland Traveller and storyteller, Essie Stewart. Aspects of Traveller culture are collected by Am Baile, Highlife Highland, the Highland Folk Museum, and a range of galleries, museums, libraries and events in the Highland Council area.[196]

6.3.5   Current research on Traveller culture

In Mr Donaldson's view, there has been relatively little research on Scottish Traveller culture specifically in the past 10-20 years, compared to earlier periods, and what exists relates to older and deceased generations of Travellers, suggesting something of a generational gap. Concerns about the diminishing of transmission were expressed by renowned singer Sheila Stewart of Blairgowrie (1937-2014), in the film "Last in the Line", produced by the Scottish Documentary Institute in 2006.[197]

Mr Donaldson is in contact with two PhD researchers who are currently looking at Traveller traditions, one in relation to Traditional Narrative[198] and the other on the material culture of Travellers and how it appears in museums.[199]

In Mr Donaldson's experience, ballads are still sung when "shifting" (moving to a new stopping place) but they are not as prominent as other forms of music. Other musical forms are popular such as country and gospel. Storytelling is still a strong tradition. Younger Traveller artists are experimenting with forms such as rap using Traveller language, indicating perhaps something of a shift in thinking is required by those collecting Traveller traditional culture.

6.3.6   Traveller advocacy organisations and events

Other organisations and events working with Traveller culture include Heart of the Travellers (HOTT), founded around the Tinkers' Heart but now working more generally

[194] https://www.folkstreams.net/film-detail.php?id=451
[195] https://www.heartofthetravellers.scot/a-sense-of-identity/
[196] The Highland Council (2015) *The Cultural Contribution of Gypsy/Travellers in the Highlands*, Community Safety, Public Engagement and Equalities Committee, 11 June 2015 [Online], Available: https://bit.ly/319v3iJ [20 March 2021]
[197] https://www.scottishdocinstitute.com/films/last-in-the-line/
[198] https://www.sgsah.ac.uk/research/ahrc17-18/headline_563059_en.html
[199] https://www.stir.ac.uk/people/266863#aboutme

for Traveller advocacy, along with Rajpot,[200] a voluntary organisation in Pitlochry aiming to raise the voices of indigenous and lesser-heard cultural communities, and the Hamish Matters Festival in Blairgowrie,[201] celebrating the work of folklorist Hamish Henderson, which regularly features Traveller performers and culture in its programme, including the sons of Sheila Stewart.

The Minority Ethnic Carers of People Project (MECOPP) works regularly with Gypsy/ Travellers, producing publications on Traveller culture and ways of life. "Through Travellers' Eyes", a collection of stories, poems and conversation with Scottish Gypsy/Traveller communities, was published in 2020. This touches on a range of Traveller traditions, including basket making, knowledge of nature and the universe, singing, and agricultural work.[202]

Gypsy Roma Traveller History Month[203] is a national event supported by the Scottish Government, established in Scotland in 2016, inspired by a similar initiative in London. The 2020 website is a very full resource of information on Traveller culture, including the publication, "A Road Less Travelled – Gypsy Travellers in Scotland".[204]

The Article 12 in Scotland organisation has run the Young Gypsy/Travellers Lives (YGTL) project since 2011, with support from the Big Lottery Fund.[205] This is a potential route for engaging with the ICH of younger Travellers.

The STEP programme at the University of Edinburgh, funded mainly by the Scottish Government, works with mobile communities including Gypsy/Travellers, Showpeople, and European Roma in Scotland, aiming to improve equal access to education. Its Community Voices strand captures the experiences of these communities, which may include information on their ICH.[206]

7   GAPS IN ICH COLLECTING IN SCOTLAND

The gaps in ICH collecting in Scotland are considered here in relation to the five domains of ICH as laid out by UNESCO:

1) Oral traditions and expressions, including language as a vehicle of ICH
2) Performing arts
3) Social practices, rituals and festive events
4) Knowledge and practices concerning nature and the universe
5) Traditional craftsmanship

7.1   Oral traditions and expressions, language as a vehicle for ICH

Oral traditions and expressions are very well represented in terms of collections of archive material, expertise, awareness and active practices in Scotland. There is a long-

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[200] http://www.rajpot.org.uk/
[201] https://www.facebook.com/HamishMatters/
[202] Charlton, L. and Ross P.E. (eds) (2020) *Through Travellers' Eyes: Stories, poems and snippets of conversation shared by people from some of Scotland's Gypsy/Traveller communities.* Edinburgh: MECOPP
[203] https://grthm.scot/
[204] https://grthm.scot/wp-content/uploads/2020/05/A-Road-Less-Travelled_Gypsy-Travellers-in-Scotland.pdf
[205] https://www.travellerstimes.org.uk/news/2016/06/article-12-receives-boost
[206] https://www.step.education.ed.ac.uk/community-voices/

established link between performing arts and traditional oral sources of transmission which many performers recognise and engage with in their practice.

While debates over languages' place in ICH persist, there are special cases to be made. Prof. Máiréad Nic Craith suggests that Scotland could be innovative in advocating for the central role that traditional languages play in relation to ICH.

Scotland is the guardian of several minority languages, namely Gaelic, Scots, BSL, Traveller Cant and Beurla Reagaird. Gaelic, Scots and BSL are protected under the European Charter for Regional or Minority Languages (ECRML), to which the UK signed up in 2001 (2003 for BSL) with the responsibility for maintaining the languages flowing to the devolved legislatures. This is the founding legislation that paved the way for the Gaelic Language Act 2005, bringing about Gaelic Language Plans in most public bodies.[207]

The ECRML Languages could underpin governmental policy with regard to languages in relation to ICH in Scotland. ECRML allows governments to legislate in favour of languages which are endangered, in other words minority languages in the grand scheme of world languages; this is not to be confused with the languages of migrant communities whose languages flourish elsewhere on the globe. These traditional languages only exist in particular territories, and by signing up to the ECRML, states are obliged to preserve and maintain them.

Traveller Cant and Beurla Reagaird are not protected per se, although in January 2020 the Scottish Government and COSLA published their action plan "Improving the Lives of Scotland's Gypsy/Travellers"[208] which makes specific reference to the community's contribution to Scotland's culture and heritage.

Ireland has chosen to include Gammon or Cant, Irish Traveller language, in its national inventory. There is a case for Scottish Traveller Cant of the lowlands and the Beurla Reagaird of Highland Travellers to be listed as ICH and duly protected as a matter of urgency.

All of the above languages, alongside community languages from elsewhere in the world, are vehicles for ICH. Additional safeguarding for ICH in Scotland must go hand in hand with support for Scotland's endangered languages.

7.2   Performing arts

With their strong link with oral traditions, the performing arts of Scotland are well represented, in particular through the three forums of TRACS, along with other national bodies such as Fèisean nan Gàidheal and the TMSA, and their associated capture through collections such as *Tobar an Dualchais / Kist o Riches*. There are also numerous other organisations relating to piping, accordion and fiddle music, festivals and folk clubs run by volunteers, and localised music and song traditions across the country.

A range of traditional music teaching opportunities exist across the country, at community level through FnG, Scots Music Group, Glasgow Folk Music Workshop and

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[207] While there is no Scots Language Act at present, the Scottish National Party endorsed the idea of a Scots Language Board, similar to Bòrd Na Gàidhlig, at its 2019 conference, and the *Oor Vyce* campaign launched in 2020 to press for a Scots Language Act.
[208] Scottish Government and COSLA (2019).

others, with formal education at secondary and tertiary level, including the National Centre of Excellence in Traditional Music at Plockton High School, the traditional music degrees at the Royal Conservatoire of Scotland, music courses at Lews Castle College UHI, and a traditional arts performance masters at Celtic & Scottish Studies, University of Edinburgh.

However, in terms of gaps in performing arts collecting, aspects of traditional dance may be somewhat under-represented but ideally this will improve as the Traditional Dance Forum becomes more established, supported by the rediscovery of the Scottish Traditions of Dance Trust archive material during the course of this research.

Folk drama is a relatively small area of activity at present and falls most readily under the Performing Arts domain although it is also associated with Social practices, rituals, and festive events. TRACS has made some progress in this area, with its strong storytelling and traditional music connections, and there is also research in living memory on the Galoshins folk play in particular, but more research is required.[209]

The performing arts of migrant communities are not being regularly collected, so further engagement with relevant organisations should take place to address this. BEMIS' events through Celtic Connections are high profile and show great promise for establishing links with local performers of traditions of migrant communities. Several organisations in this area however are quite small and volunteer-led; they may need assistance to improve their capacity to engage with ICH collecting. We should be prepared to deal with situations where organisations may not feel it is a core part of their activities.

The ICH of Gypsy/Traveller communities is also strongly performing arts based, but extends across several other domains; as outlined in section 6.3, collecting of current activity is low versus the strong representation in folklore archives, and there are particular sensitivities that would need to be considered in approaching new collecting and safeguarding.

It should also be noted the effect of the Covid pandemic has on the ability for public performances of traditional arts to take place, and we should be vigilant. The Traditional Music Forum has held various discussions regarding the post-Covid landscape for performance. In a similar vein, cultural exchange in traditional arts could be subject to visa and touring restrictions as a result of the UK Government's failure to negotiate suitable arrangements for this after Brexit on behalf of the performing arts sector.

7.3   Social practices, rituals, and festive events

This domain is well represented in existing collections such as the modern collecting of the Elphinstone Institute in northeast Scotland, but it is less well presented in the work of the Partnership and the wider public arena. Consideration should be given by the Partnership as to who would lead on the collecting and safeguarding of practices connected with the calendar, such as guising, the Burry Man, Stonehaven fireballs, the Comrie flambeaux, the Clavie at Burghead, blackenings in fishing communities, Beltane, alongside traditional foodways. Much of this has been captured by the folklore

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[209] Lyle, Emily B. and National Museums of Scotland & European Ethnological Research Centre (2011) *Galoshins remembered: 'a penny was a lot in these days'*, Edinburgh: NMS Enterprises; Hayward, B. (1992) *Galoshins: the Scottish folk play*, Edinburgh: Edinburgh University Press.

departments and archives in Edinburgh and Aberdeen, along with research by independent specialists, but it is not clear how much active collecting is currently taking place. A key example text is Dr Margaret Bennett's book, "Scottish Customs from the Cradle to the Grave", first published in 1992. The 2019 edition is a significant update incorporating contemporary fieldwork on custom and belief undertaken in the 2000s and 2010s.[210]

There is also a query over where traditional sports sit, such as shinty, curling, highland games and ba games, amongst others. Ireland has sited hurling – its shinty equivalent – under all five ICH domains. High Life Highland has a shinty memories programme, for example.

Foodways in Scotland require additional research and new partners. In late 2020, Food Heritage Scotland launched with funding from the Scottish Government's "Connect Local Regional Food Fund" and advisory support from Scotland Food & Drink, seeking to "uncover Scotland's hidden food heritage". The research element of the project is led by Dr Valentina Bold, a noted Scottish cultural heritage specialist.[211]

NLS has had major exhibitions on food and drink in recent years, with ongoing touring exhibitions and digitised resources on the topic.[212] The ICH NGO Forum's #HeritageAlive programme co-published a book in 2019, "Traditional Food: Sharing Experiences from the Field", demonstrating food traditions from a range of different countries in relation to ICH collecting and safeguarding, [213] which may be instructive in approaching food traditions in Scotland – including those which have arrived in more recent times. The "Culture Scran" project, created as a part of a Napier University Graphic Design degree show in 2021, offers ideas as to how the diverse food cultures of Edinburgh could be celebrated and highlighted to the public.[214]

7.4   Knowledge and practices concerning nature and the universe

This domain is less easily captured by the work of the Partnership organisations. We consider it to be a major gap in ICH collecting in Scotland which will require input from new quarters. There is much expertise to draw from, but it has not yet been collated to consider activity from an ICH perspective.

7.4.1   Identifying the sub-domains

Newfoundland & Labrador identify the following resources and themes in relation to nature and the universe, which may be instructive in planning a Scottish approach:[215]

- The Agricultural History Society of Newfoundland and Labrador
- Fisheries
- Food First NL Collection / All Around the table project
- Forestry
- High Steel
- Root Cellar Traditions

[210] Bennett, M. (2019) *Scottish Customs from the Cradle to the Grave*, Edinburgh: Birlinn.
[211] See press release at: https://foodheritagescotland.com/files/food-heritage-scotland-press-release-2020-12-17.pdf
[212] https://digital.nls.uk/learning/scottish-food-history/food-in-scotland/index.html; https://digital.nls.uk/recipes/
[213] https://www.unesco-ichcap.org/publications-archive/traditional-food-sharing-experiences-from-the-field/
[214] https://www.napierdegreeshow.co.uk/graphic-design/lucy-laughland
[215] https://collections.mun.ca/digital/collection/ich_nature

- Nursing Traditions
- Wells and springs

For Scotland, this could include work-related practices, occupational lore, agricultural practices and lore (e.g. Horseman's Word), fishing lore and superstition, [216] fisher by-names, crofting and peat cutting, amongst others. Traditional medicine is another area; the ICH NGO Forum was one of the partners in an ICH publication, "Traditional Medicine: Sharing Experiences from the Field" in 2017, which may help to guide research in the Scottish context. It was edited by the director of the Norwegian Crafts Institute and Centre for ICH.[217]

It may be worth seeking guidance on rural and agricultural life through the immense body of research and documentation carried out by Prof. Sandy Fenton (1929-2012), from his time at NMS, the Scottish Life Archive, the School of Scottish Studies and the European Ethnological Research Centre. NMS also cover the Natural Sciences which may have relevance for the Nature and Universe domain of ICH.

7.4.2   Crofting

Practices relating to crofting should be researched in more detail. One project that might provide useful guidance and potential partners is the *Crofting Connections* initiative, which ran between 2009-2016, organised by Soil Association Scotland and the Scottish Crofting Federation.[218] This enabled children and young people living in crofting communities throughout the Highlands and Islands to learn about crofting – past, present and future.[219] It was funded by the Scottish Government and other sources including Highlands and Islands Enterprise. One of its aims was to "safeguard crofting heritage and traditions unique to local communities." [220]

7.4.3   Horticultural and landscape heritage, and plant lore

New partners are required to research ICH in relation to Scottish horticultural practices, such as the traditions of the apple growers of the Clyde Valley and the Carse of Gowrie, soft fruit cultivation in Perthshire, Fife and Angus (berry farms), market gardening in the Lothians, or seed tattie cultivation. Shepherding traditions are captured in part through some School of Scottish Studies recordings in the Angus Glens and of Willie Scott, the Border Shepherd, as well as life in the braes of Glenlivet or Kintyre, but this is now aging and would merit revisiting.

The Gaelic alphabet is often taught using the names of trees and shrubs; Forestry and Land Scotland (formerly the Forestry Commission) uses this in some of its learning resources. In addition, they have commissioned a children's book of Tree Stories by storyteller Claire Hewitt, drawing on folklore connected with trees.[221] These are

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[216] Compare the work of Irish folklorist Bairbre Ní Fhloinn of University College Dublin. Her book, *Cold Iron: Aspects of the occupational lore of Irish fishermen* (2018) Dublin: Four Courts Press, demonstrates a wealth of ICH knowledge amongst Irish fisherfolk, many aspects of which are shared with Scottish coastal communities.

[217] Falk, E. (2017) *Traditional Medicine: Sharing Experiences from the Field* [Online], Available: http://www.ichngoforum.org/wp-content/uploads/2018/01/Traditional-Medicine-Final-Web-3.pdf [20 March 2021]

[218] https://www.crofting.org/project/crofting-connections/

[219] Scottish Government (2018) *Scottish Government Report to Parliament: Economic Condition of Crofting 2015 - 2018, Report No. 3, 17 December 2018* [Online], Available: https://bit.ly/3c4NIma [20 March 2021]

[220] Crofting Connections information leaflet, undated [circa 2013], author's archive.

[221] https://forestryandland.gov.scot/learn/trees/tree-resources

delivered through the Outdoor Learning Directory, a portal for outdoor learning resources provided by a range of environmental organisations, alongside Education Scotland and HES.[222] Recent work commissioned by NatureScot on Gaelic in the landscape could inform ICH collecting in this domain (see section 7.4.4).

Reforesting Scotland (RS) has produced a series of recent publications which incorporate aspects of ICH, such as "A Handbook of Scotland's Trees" which features lore related to particular species as well as skills relating to cultivation, and "A Handbook of Scotland's Wild Harvests," in partnership with the Scottish Wild Harvests Association (SWHA), which includes natural remedies and recipes (the latter also relating to the domain of Social Practices). Both books feature a wide range of contributors from RS, SWHA, the Forestry Commission and the Royal Botanic Gardens Edinburgh (RBGE).

The RBGE's own publication, "Scottish Plant Lore: An illustrated flora", by Dr Gregory J. Kenicer of their education department, includes a wealth of information relating to traditional knowledge of native Scottish plants, including names in Gaelic and Scots, traditional cultivation and usage. The book also provides an overview of historical and contemporary literature on plant lore, noting that

> the School of Scottish Studies…at the University of Edinburgh […] maintains an extensive sound archive comprising thousands of oral history recordings; these contain a wealth of plant lore that has yet to be comprehensively reviewed. The School of Scottish Studies Sound Archive, the Scottish Life Archive (maintained by National Museums Scotland) and the Scottish Cultural Resources Access network are treasuries containing enough material to inspire many lifetimes of research for those interested in traditional uses of plants in Scotland.[223]

The Flora Celtica Scotland 2000 project at RBGE aimed to "document and promote the roles of plants in Scottish society",[224] resulting in a travelling exhibition, schools workshops and a highly acclaimed book which was republished regularly until 2013. The book gives a wealth of information on plant usage for foodways, farming, natural remedies, traditional building skills, handicrafts including weaving, dyeing and instrument making, as well as associated lore and customs. Historical information was drawn from the libraries of NLS, RBGE and the School of Scottish Studies, while new information was gathered from "the heads of ordinary Scots", who use plants in their everyday lives.[225]

7.4.4   The national natural heritage organisations

The new Chair of TRACS, Andrew Bachell, has previously worked in policy and directorship roles at the National Trust for Scotland, the Woodland Trust in Scotland, Scottish Natural Heritage (now NatureScot) and the John Muir Trust. He is organiser of the Blackford Fiddle Group in Perthshire. While there has not been scope within this current report to approach the national organisation directly, Mr Bachell has offered a personal perspective, some of which is drawn from conversations with former colleagues, on the potential for natural heritage organisations' involvement in the ICH domain relating to nature and the universe, and issues which may need to be addressed. We include this in Appendix 4.

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[222] http://outdoorlearningdirectory.com/index.php/resources/gaelic-alphabet-poster
[223] Kenicer, Gregory J. (2020) *Scottish Plant Lore: An illustrated flora,* Edinburgh: RGBE / Birlinn, pp. 16-17.
[224] https://websites.rbge.org.uk/celtica/index.html
[225] Milliken, W., Bridgewater, S. (2004, 2013) *Flora Celtica: Plants and People in Scotland,* Edinburgh: Birlinn/RGBE, p. 10

Mr Bachell's general view is that the natural heritage bodies still have some way to go in their thinking relating to ICH in the natural landscape. Historically, core priorities have understandably been geared towards the legal and scientific framework surrounding conservation, which does not have intangible heritage built in. Thinking has begun to shift in recent years towards "cultural services" and "non-material uses and experiences" in the natural environment, but this may need more public policy and funding support.[226]

Some very recent work has been carried out by NatureScot on Gaelic names and folklore in the landscape, in a report authored by Gaelic writer and broadcaster Roddy Maclean,[227] while another project funded by NatureScot was carried out on behalf of the Glenmoriston Improvement Group looking at the musical and poetic heritage of Glenmoriston.[228]

It is also worth bearing in mind the existing link that the National Trust for Scotland has with *Tobar an Dualchais / Kist o Riches*, which digitised the archive recordings of John Lorne Campbell and Margaret Fay Shaw at Canna House.[229]

7.4.5 *Ecomuseums*

There is also considerable thought regarding Ecomuseums as possible route for ICH safeguarding, explored by Michelle L Stefano in "Reconfiguring the Framework: Adopting an Ecomuseological Approach for Safeguarding Intangible Culture Heritage."[230] This considers a contrast between traditional museology and ecomuseology, laid out by various scholars as:

> Traditional Museum = building + collections + expert staff + public visitors
> Ecomuseum = territory + heritage + memory + population

"The Routledge Companion to Intangible Cultural Heritage" (2017) also dedicates a full section to Ecomuseums in Croatia, Italy, Peru and Wales, amongst others.[231] Stefano explores Ecomuseums in more detail alongside a consideration of public folklore as two possible methods for ICH safeguarding in a forthcoming publication, "Practical Considerations for Safeguarding Intangible Cultural Heritage".[232]

There is an excellent example of a Scottish Ecomuseum which has been heavily involved in ICH work in recent years, in the home glen of renowned folklorist, Hamish Henderson, who grew up in a cottage at the Spittal of Glenshee. The Cateran Ecomuseum partnered with the Hamish Matters festival to celebrate the centenary of Henderson's birth in 2019. To complement the festival's series of talks, concerts and exhibitions featuring ICH practitioners, the Cateran Ecomuseum commissioned artist

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[226] NatureScot (2015) *Cultural Ecosystem Services – towards a common framework for developing policy and practice in Scotland*, working paper. Available at: https://bit.ly/3luadUO [20 March 2021]
[227] https://www.nature.scot/new-report-shows-gaelic-reverence-nature
[228] Gauld, M., Langhorne C. (2021) *The Musical Heritage of Glenmoriston A Scoping Exercise*, Glenmoriston Improvement Group. (Not yet published but supplied to the research team).
[229] https://www.theisleofcanna.com/canna-house-archive
[230] Stefano, M. (2012) 'Reconfiguring the Framework: Adopting an Ecomuseological Approach for Safeguarding Intangible Cultural Heritage' in Stefano, M., Davis, P., Corsane, G. and International Centre for Cultural Heritage Studies Newcastle University (eds) *Safeguarding Intangible Cultural Heritage*, Woodbridge: Boydell & Brewer, p.234.
[231] Stefano and Davis (2017), pp. 417-485.
[232] Stefano, M. L. (2021, forthcoming) *Practical Considerations for Safeguarding Intangible Cultural Heritage*, Abingdon: Routledge

Martin McGuinness to create a 175 metre high jute portrait of Hamish, installed on the hillside of Bad an Loin in Glenshee.[233]

Jute portrait of Hamish Henderson by artist Martin McGuinness on Bad an Loin, Glenshee, commissioned by the Cateran Ecomuseum during *Hamish Matters* 2019.

7.5   Traditional craftsmanship

There is a significant field of interest and expertise in traditional crafts and skills in Scotland, a distinct domain of ICH, but the landscape for the sector is fragmented and a number of traditional crafts and skills are at risk. The ICH Partnership should address this as a priority. Crucially, the terminology relating to traditional crafts and skills requires examination in relation to the Partnership's activities.

7.5.1   Defining traditional crafts and skills

The Partnership needs to clearly define what is understood by "traditional craftsmanship", and the associated "crafts" and "skills" that are involved. Our research indicated that that terminology is often mixed and interpreted in different ways across the Partners. HES, for example, uses the term "Traditional Craft Skills" and "Craft Fellows" in relation to its training schemes. In our view, there are two main categories:

1. "Applied arts" or handicrafts, such as basketmaking or weaving, often defined by funding bodies such as CS simply as "craft", which generally involve "makers"

2. Traditional skills relating primarily to the built or historic environment

There is inevitably some overlap between the two. For example, the range of "heritage crafts" regularly surveyed by the HCA includes thatching, usually considered a traditional building skill, and there is occasional use of applied arts and makers in HES engagement and training projects.[234]

7.5.2   Traditional crafts and skills among the Partners

Safeguarding of traditional skills relating to the historic environment is well catered for by HES, but none of the members of the Partnership have overall responsibility for traditional crafts per se. Museums hold much physical material relating to traditional

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[233] https://cateranecomuseum.co.uk/about/
[234] At the time of writing, HES is planning a symposium on the decline of regional thatching traditions in Scotland.

crafts[235] but the networks and support for active traditional crafts practitioners are not clearly defined.

CS welcomes applications for creative and innovative projects in traditional crafts but there is no specific policy of the kind expressed in the early 2000s by the Scottish Arts Council through a range of publications and initiatives on indigenous crafts.

With many traditional crafts having a relationship to the traditional arts, such as instrument making or the crafts of Scottish Travellers, TRACS has posed the question in its recent internal policy deliberations as to whether a "Traditional Crafts Forum" could become a fourth pillar of its traditional arts alliance under a wider folklife / folk arts / public folklore agenda. We believe this has merit, but would suggest that careful consideration be given to the name and remit; a "Traditional Makers' Forum" or "Heritage Craft Makers' Forum" might help to distinguish applied arts from the traditional skills employed in working with the built environment.

In considering how some endangered or extinct crafts may be successfully revived, TRACS highlighted the case of the Scottish smallpipes. This was a largely unused instrument with very few players in the late twentieth century, but it has now become an established part of traditional music in Scotland with contemporary instruments made using models of old sets of pipes in museums - an example which brings together defunct traditions, craft makers, repertoire and contemporary performance practice.

7.5.3   The Heritage Crafts Association and the Red List

The HCA is the other main NGO for ICH in the UK and was identified early in the research by TRACS as a key body for the domain of traditional craftsmanship.

The HCA produces the Red List of Endangered Crafts every two years, with its third edition released in May 2021.[236] Craft forms are identified and categorised using a system derived from wildlife preservation, with practices viewed as viable, endangered, critically endangered, or extinct. The Red List is highly instructive, and could form the basis of an assessment process for a Scottish ICH inventory. The published list shows a close involvement with the practices concerned, demonstrating deep knowledge of the makers, their processes, and materials. Newfoundland & Labrador has adopted the HCA Red List format for its own ICH crafts safeguarding.

The HCA says the Red List:

> isn't an uncritical demand for preservation. It's about being attentive to cultural change and, through this attentiveness, opening up opportunities yet to be discovered; opportunities for society to have a debate about which parts of our culture we want to carry with us into the future, and for individuals to use these repositories of knowledge to create rewarding livelihoods for themselves in ways we might not yet even be able to imagine. Without initiatives like the Red List, we could be sleepwalking towards a situation in which these opportunities are greatly reduced, purely as a result of the precariousness of tacit skills such as these. Often too subtle

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[235] It should also be noted that NLS is likely to hold a large number of craft-related publications such as magazines, handbooks, manuals, brochures, leaflets, and other formats through its legal deposit mandate as well as dedicated collecting of grey literature, i.e. materials published outside the commercial publishing sector.
[236] https://heritagecrafts.org.uk/redlist/

to be faithfully recorded in words or on film, they require continuity of practice and one-to-one transmission in order to survive.[237]

In the Scottish context, the 2019 and 2021 Red Lists identify the following crafts as critically endangered:

- Fair Isle straw backed chair making
- Flute making (only two makers currently in Scotland)
- Kishie basket making
- Shinty caman making
- Tinsmithing (there may still be some Traveller tinsmiths, but unconfirmed)
- Damask weaving (one maker at the House of Dun in Montrose)
- Watch face enamelling (done almost exclusively by anOrdain in Glasgow)
- Shetland lace knitting
- Coiled straw basket making
- Sporran making
- Highlands and Islands thatching

HCA also funded two makers in Glasgow to learn the disappearing crafts of fan making and fore-edge painting respectively, as part of its Endangered Crafts Fund, which offers grants of up to £2,000, with deadlines twice a year.[238]

The HCA has recently started a new Scottish members network, with around 30 members,[239] facilitated by Louise Butler and Helen Voce, two leading heritage crafts experts who have experience across a range of craft bodies in Scotland.

The HCA has also worked for some time through the All Party Parliamentary Group on Craft at Westminster to encourage the UK Government to ratify the ICHC. In spring 2021, the HCA organised a campaign for interested parties to write to MPs and sign an open letter to the government, calling for ratification.[240]

7.5.4   Further interviews and findings

Consultation with the HCA gave rise to a particularly fruitful round of interviews with a range of experts in traditional crafts in Scotland, including Applied Arts Scotland, a voluntary body led by craft makers, with a strong interest in traditional crafts. There was considerable interest from most interviewees in TRACS' idea of establishing a fourth forum under its banner, for traditional or heritage crafts.

We encountered frustration at the lack of clear support for traditional crafts at the policy and funding level, and a need to better coordinate activity between the various heritage crafts organisations and makers. Most respondents understood the ICH framework and were generally aware of the Red List and the principles of safeguarding crafts practices. Several of those interviewed had been involved with research into traditional crafts and were aware that a number of makers had since died and their skills and practices had not been passed on. A substantial proportion of traditional craft makers were over the

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[237] HCA Red List 2019.
[238] https://heritagecrafts.org.uk/five-new-grants-awarded-to-help-save-endangered-crafts-from-extinction/
[239] https://www.facebook.com/groups/hcascotland
[240] The letter has been signed by all forum chairs and lead officers at TRACS, as well as Fèisean nan Gàidheal.

age of 50, and there is an issue with identifying those who do not necessarily regard themselves as "artists" or "creatives".

Some more recent research was begun in 2016 for traditional crafts by Really Interesting Objects CIC, as part of a wider Scottish Crafts Biennale scoping exercise, funded by CS. It aimed to update research done in the 1990s and 2000s under the auspices of SAC. The research is ongoing, but it has identified a 35% decrease in makers under the age of 55 and a 24% increase in makers aged 55 or over.

We also identified a significant database of Scottish basketmaking styles, collected by the *Woven Communities* project through the University of St Andrews and the Scottish Basketmakers Circle; the Partnership should check the current status of this, as the initial project took place almost a decade ago.[241]

Given the wealth of information received, we give a more detailed account of our research findings on the background to traditional crafts policy, from an applied arts perspective, including funding and the views of the sector, in Appendix 5.

7.6   Additional gaps in ICH collecting

Other gaps in collecting which have been identified (some are also referenced in the Inclusive ICH section) include:

- traditions and languages of Gypsy/Traveller, Roma and mobile communities
- childlore, such as children's rhymes, playground songs and games[242]
- the ICH of older people, disabled people and BSL users
- the ICH of migrant and minority ethnic communities[243]

Many additional routes for potential ICH collecting remain to be investigated, such as

- the Community Archives and Heritage Group Scotland listings[244]
- the Scottish Community Heritage Alliance[245]
- the Scottish Local History Forum and Directory[246]
- the Scottish Working People's History Trust[247]
- community-based organisations such as Grace Notes Scotland, Ceilidhmakers

Members of the ICH Partnership and other national organisations have worked with all of these groups in the past.

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[241] http://wovencommunities.org

[242] There are various collections relating to children's ICH in Scotland published by Iona and Peter Opie, Norah and William Montgomerie, Jean Rodger, James T. Ritchie and, more recently, Ewan McVicar.

[243] Potential partner organisations are listed here: https://www.mecopp.org.uk/regional-links

[244] https://www.communityarchives.org.uk/content/archives/scotland

[245] https://scottishcommunityheritage.org/; the alliance emerged from a series of Community Heritage Scotland Research Workshops funded by the Royal Society of Edinburgh, with an international conference held in November 2019. Funding partners were the Museums, Galleries and Collections Institute (MGCI) of the University of St Andrews, the National Library of Scotland, and Ergadia Heritage. See Brown, K. and Gillies, C. (2020) *RSE Community Heritage Scotland Research Workshops (2019)* [Online], Available:
https://scottishcommunityheritage.org/wp-content/uploads/2020/03/RSE-Community-Heritage-Report.pdf [20 March 2021]

[246] https://www.slhf.org/scottish-local-history-directory

[247] http://www.swpht.org.uk/index.php ; the work of the late Dr Ian MacDougall (1933-2020) in particular is of interest for ICH.

8   RECOMMENDED NEXT STEPS FOR RECORDING AND PRESERVING ICH IN SCOTLAND

8.1   Recommendation 1
Establish an ICH Scotland Advisory Group

While there is a range of strengths for ICH across the existing Partnership, there is a need to broaden its scope to include other key national bodies, the education sector, and crucially, community activists and practitioners to form an ICH Scotland Advisory Group.

The success of ICH in Scotland must be based on an understanding of the wide ecosystem of practitioners, community activists, collectors, safeguarding bodies, advocacy groups and policy makers across the country. The Advisory Group, together with dedicated ICH Development Officers (see Recommendation 2) will be essential in ensuring this ecosystem functions well and is sustainable.

There should be a formal link with the education sector at all levels: primary and secondary schools, colleges and universities, while also recognising the role of vocational skills and training, and the significant role of non-formal education in traditional arts, crafts and skills.

The Advisory Group could have a role in reviewing submissions to a National Inventory and considering grant applications (see Recommendation 11), as well as advising government.

The Advisory Group should also help focus each member's role in relation to ICH activities and ensure a mutual understanding of Scotland's ICH needs and responsibilities. To ensure a clear understanding of the UNESCO framework, it is recommended that additional bodies on the Advisory Group should consider seeking ICH NGO accreditation.

8.2   Recommendation 2
Establish an ICH Scotland office or agency with ICH Development Workers

Much work is needed to bring together a wide range of material from many organisations and communities of interest, across all domains of ICH. A major failing of the previous ICH process in Scotland was the lack of dedicated staff support concentrating solely on ICH; there are currently no staff members with dedicated ICH responsibility in any of the Partnership organisations. There is an extensive range of ICH activity which needs coordinating from an ICH standpoint, rather than as an add-on to existing workloads and priorities.

ICH Development Officers could be appointed either working across the Partnership, or as part of a standalone ICH office or agency, but they would be accountable to the ICH Advisory Group (Recommendation 1).

The Officers would primarily be responsible for activating and motivating networks around the country to collect and safeguard ICH, across the five domains. They would

seek out new partners and connect with existing community heritage networks to assess the potential for ICH development.

The Officers would have expertise in folklore, ethnology, fieldwork (including technical skills), traditional arts, community development, public policy and archives. Ideally, they would be Gaelic and/or Scots speakers.

Scottish Government commitment to ICH is clearly established, but in light of this report, there needs to be recognition that structures for ICH are not yet coherent and will require further investment in staffing to build a solid foundation for ICH collecting, safeguarding and celebration.

8.3 Recommendation 3
Revamp the ICHScotland.org website as an ICH resources hub with a refreshed National Inventory

The ichcotland.org site still holds great potential for community engagement but requires significant review. Without being able to examine the technical setup of the existing website in detail, this recommendation is given on the assumption that a significant new build will be required, maintaining the existing URL, while taking advantage of new developments in web and database design.

The new, refreshed site would have two core functionalities.

On the one hand it would host the representative National Inventory for ICH, covering the five ICH domains. The first iteration would have a limited, curated selection of ICH practices identified from across the regions and communities of Scotland. The Irish National Inventory provides guidance in this respect. Adopting the limited, representative approach of Ireland and others could assuage concerns relating to the inventory's comprehensiveness, duplication, or heavy cataloguing burdens.

The future procedure and mechanism for new additions, including moderation or assessment, should be decided by the ICH Advisory Group and Development Officers, in consultation with communities and practitioners. The Advisory Group will also need to develop a policy on areas of problematic ICH, where some traditional practices may be deemed as discriminatory. In the longer term, accredited community curators (individuals, groups, museums) could be appointed to maintain standards as well as encourage contributions.

A more moderated, curated submissions process need not be seen as gatekeeping or limiting communities' access to submitting practices. There should be alternative ways to submit contributions to enable wider access for non-digital users. Ultimately the relationship between those administering the ICH inventory and local communities should be such that practices will be added on the basis of close collaboration, ongoing activity, research and collecting. The inventory should function as a reference checklist for ongoing monitoring of the practices it holds, as well as sustaining relationships with the communities whose practices it documents.

It is worth noting that, when the ICHC is ratified, Scotland will be expected to have a National Inventory (see Recommendation 15). As the site develops, it could expand to include national lists of "ICH in Need of Urgent Safeguarding" and "Best Safeguarding Practices", per the UNESCO framework.

As a second core functionality the site should become an ICH Resources Hub containing a range of information and practical guidance. The website should consider other ICH sites from Newfoundland & Labrador, Ireland, Portugal, or Norway. The site would include explainers of ICH, How-tos for collecting and safeguarding, technical standards, signposts to other projects and resources, links to archives, and links to funding sources. This could also bring together existing resources, websites, schemes and networks of the Partners.

All organisations in the Partnership can help to build the site, and use it as *the* visible reference tool for ICH in Scotland, to share with external partners and their wider membership or audience. This would also allow the partners to point to one source of information without having to add significant explanatory information on ICH to their own websites.

8.4   Recommendation 4
Engage with the HCA Red List model and expand it to monitor and safeguard ICH practices across the five domains

National Inventory work needs to take into account the three ICH lists at UNESCO:

1) List of Intangible Cultural Heritage in Need of Urgent Safeguarding
2) Representative List of the Intangible Cultural Heritage of Humanity
3) Register of Good Safeguarding Practices

There is no comprehensive process in place to monitor the status or assess the fragility of ICH material in Scotland at present. Communities are, per UNESCO guidance, encouraged to self-identify what they want to safeguard as their own ICH. However, without expert support and intervention, communities may be unable to identify heritage practices at significant risk. An additional consideration is the potential effect of the Covid pandemic on ICH practices, e.g. reduced performance opportunities, job losses, or the health impact on older generations of ICH practitioners.

The Red List of Endangered Crafts devised by the Heritage Crafts Association could form the basis of an assessment process for the Scottish National Inventory. The HCA Red Lists 2019 and 2021 identified various Scottish crafts as having moved to the Critically Endangered category.

As the HCA is still establishing its footprint in Scotland, it is possible that further practices remain at risk but under the radar. The Partnership should engage with the HCA to understand its process and consider how it might be adapted to safeguard all ICH practices and domains, to monitor their status and viability. This is particularly important with regard to some non-craft elements such as the Beurla Reagaird and Cant languages of Scottish Travellers.

One Partner raised the question of significance and justifying resources to safeguard practices on the endangered list, and the need to demonstrate non-monetary values and benefits. The Partnership will therefore need to come to a view, informed by UNESCO guidance, on what action to take in the case of critically endangered practices where practitioners are in single figures and may no longer be considered a 'community'.

8.5   Recommendation 5
Establish new partnerships to address gaps in the ICH domains

ICH activity and collecting should be measured on an ongoing basis against the five UNESCO domains to ensure parity of representation wherever possible. At present, ICH activity across the Partnership is not monitored or recorded in clearly visible ways.[248] Given Scotland's strong background in the area of performing arts and oral traditions, care should be taken to balance out the collecting approach to cover other areas of the UNESCO domains which have been less well represented to date.

The main gaps in knowledge and collections appear to be in domains 4 and 5 of the UNESCO ICH Convention, namely:

- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship

These gaps could be addressed through new partnerships, e.g. the natural heritage organisations, the HCA, and exploring a Traditional Crafts Forum, as well as further engagement with existing folklore collecting activity and archives.

Skills gaps for ICH recognition and collection will also need to be addressed in communities, remembering that some ICH practices can be hidden, where practitioners do not necessarily identify themselves as artists or tradition bearers.

8.6   Recommendation 6
Develop a Traditional Crafts Forum at TRACS

In addition to Recommendation 5, TRACS should open discussions with the traditional crafts sector and the HCA to explore the potential for a fourth forum under TRACS' umbrella, building on the enthusiasm for the idea encountered during this research. This would help bring together a range of interests, practitioners and organisations across the traditional crafts sector, giving their practices and concerns greater visibility, with the support of the TRACS infrastructure and collective advocacy for traditional cultural activities.

However, we reiterate that careful consideration should be given as to the name and remit, exploring alternative terms such as "Traditional Makers" or "Heritage Craft Makers" to help to distinguish from traditional skills employed in working with the built environment, while accepting there will be some overlap.

8.7   Recommendation 7
Investigate existing archives in detail and engage with folklore and ethnology specialists.

Scotland has a well-established research base of folklore and ethnology expertise on which to draw for ICH development. Previous ICH processes have not engaged

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[248] Some of the Partnership organisations were not able to quantify the ICH content of their funded projects as they do not currently record ICH as a marker in their grant schemes.

adequately with the sector to gain the benefit of its networks, community knowledge and academic insight.

To ensure a solid grounding for future ICH work, ICH Development Officers should look for evidence of ICH in communities around Scotland in local and national collections of folklore and fieldwork, much of which is still in living memory. Through local projects, material could be returned to communities in which it was collected, a proven method activating local community conversations. This could be supported through a range of community networks the Partnership already has, and the reinvigorated TRACS' People's Parish initiative.

Surveying folklore collections is also important for certain ICH domains where there are gaps in collecting; interrogating existing archives may yield potential leads for fieldworkers to follow up. Such exploratory work could be done immediately while in-person collecting is difficult during Covid restrictions. Officers will also be able to gauge the level of current collecting of ICH going on within folklore departments, especially the Elphinstone Institute.

8.8   Recommendation 8
Review collecting approaches for ICH across the Partnership

Overall, none of the organisations in the Partnership can be said to be actively collecting ICH in the true sense. There is no common collecting policy – indeed, in most organisations there is no individual policy at all for systematic collecting of ICH. The closest thing to such a policy is TRACS' People's Parish handbook, although this does not look specifically at the mechanics and standards that would be required in relation to the ICHC.

What is meant by "collecting" may mean different things to different organisations. Organisations such as TRACS, with strong affinity with folklore studies, would recognise collecting in the sense of conducting audio-visual fieldwork recordings, whereas other organisations might regard collecting as case studies of projects with which they have been involved, or inclusion of ICH elements in wider processes of recording tangible heritage. Ultimately, the ICH inventory is concerned with the identification and collecting of individual ongoing *practices* for inclusion and safeguarding. It is recommended that the Advisory Group agrees a common approach in this regard, and that member organisations review whether this is reflected in their current activities. Organisations which operate funding schemes should also consider how to improve the monitoring and visibility of ICH content amongst the projects they support.

8.9   Recommendation 9
Develop a citizen fieldworkers programme

The key to making ICH collecting work across Scotland will be to activate and empower communities to collect and safeguard their own practices themselves. Communities will require support from a national ICH infrastructure, including the Partnership and associated organisations, networks and local authorities.

High quality recording equipment is now available at affordable cost and produces recordings to archival standard. Training packs and fieldwork kits should be developed and made available for organisations and community groups to use, akin to the EERC

model of training local people to collect local experiences. This could be administered by the ICH Officers as well as nominated groups in local areas, including the provision of training.

The results of this collecting would be held locally with relevant groups or institutions, with copies supplied to a national repository (see Recommendation 12); material collected could be assessed for inclusion of practices in the National Inventory.

8.10   Recommendation 10
Consider ICH Apprenticeship models

The Partnership should look at how apprenticeship opportunities can be used in a range of ways for ICH, either in directly learning skills and traditions, or as fieldwork apprentices collecting ICH.

Master and apprentice schemes could work across the domains of ICH. ICH apprenticeships could draw on HES' successful apprenticeship schemes, traditional arts mentoring programmes previously carried out by TRACS and its partners, the HCA Endangered Crafts Award scheme, or the craft apprenticeships through Applied Arts Scotland with Skills Development Scotland support.

Developing traditional skills could also be combined with fieldworker training to capture skills and practices from mentors, and the community-based collecting and training approach of the EERC provides a useful model.

Vocational qualifications in folklore and fieldwork could be developed, giving greater access to such skills outside of the higher education environment, while also considering employability and the range of themes identified in the 2019 Skills Investment Plan for the historic environment sector.

8.11   Recommendation 11
Develop an ICH Small Grants Scheme

As demonstrated by the success of other small grants schemes such as Tasgadh and the HCA Endangered Crafts Fund, small amounts of money through simple application processes can energise and unlock a wide range of community projects.[249]

A small grants scheme for ICH work could be administered by ICH officers, enabling small projects to take place with minimal seed funding, with the dual benefit of acting as a route for collecting ICH material. While there would be no barrier to eligible ICH projects applying to the Tasgadh fund, it seems advisable to have a separate scheme to avoid competing for funds with working artists and community groups.

Grants could be used to undertake community collecting or safeguarding, including towards learning and transmitting traditional skills. Deadlines could be several times a year, similar to Tasgadh, to allow for reactive funding of new opportunities where they arise at short notice, with grants approved by the Advisory Group. The application process should be concise with decisions received quickly.

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[249] At present Tasgadh has a fund from Creative Scotland of approx. £35k, with several deadlines throughout the year, and a limit of up to £1,000 per application.

8.12 Recommendation 12
Develop a relationship with a national repository

New collecting efforts by the Partnership, ICH Development Officers, and the proposed citizen fieldworkers and community groups will generate new (mainly digital) material requiring a home. At present there is no central point for material generated through new ICH collecting. While local methods of collecting and preservation should be supported and prioritised, copies of material should be lodged with a national repository such as the National Library of Scotland.

As well as providing preservation and backups, this could be a route for collectors to deposit material where there is no local mechanism for doing so. A relationship with NLS would also have the added benefit of its Scotland's Sounds Network and material in the Moving Image Archive. As well as safeguarding new collected material, a repository should also offer methods of public access and dissemination.

8.13 Recommendation 13
Retain *Intangible Cultural Heritage* as the main title alongside an agreed supporting vocabulary

Public engagement with previous ICH processes has been quite limited, with the result that ICH is still not a universally understood term. However, alternative terms may not be any clearer, and too many variations used inconsistently can dilute the message.

ICH has the benefit of little 'baggage' compared to other terms and there is now an opportunity to present the concept to the public in a new way. When ICH is explained alongside a wider vocabulary, people recognise it. Most respondents realised that ICH described something they have done for a long time under another name – folklore, community heritage, local history, traditional arts.

In anticipation of ratification within the next decade, the term *Intangible Cultural Heritage* should be used by all the Partnership without hesitation, with a supporting vocabulary alongside, as it has been successfully employed in Newfoundland & Labrador. Supporting terms could include: folklore, folklife, folkways, public folklore, local culture, living heritage, or people's heritage.

In the English-speaking world, *folklore* has a range of meanings, but it is worth noting how the UK's Folklore Society describes itself:

> devoted to the study of all aspects of folklore and tradition, including: ballads, folktales, fairy tales, myths, legends, traditional song and dance, folk plays, games, seasonal events, calendar customs, childlore and children's folklore, folk arts and crafts, popular belief, folk religion, material culture, vernacular language, sayings, proverbs and nursery rhymes, folk medicine, plant lore and weather lore.

This describes ICH very fully.

Whichever lexicon is arrived at, we should be confident in using the terms and ready to explain the background to the ICH term itself. Frequent and consistent use, handy explainers, online resources and ancillary terms alongside will help support its

acceptance. In addition, logos should be developed for visibility and regular use amongst partner organisations, community groups and practitioners involved in ICH.

8.14   Recommendation 14
Consider a communications strategy for ICH

The range of networks and communications channels already employed by the Partnership should be activated and maximised to raise the profile of new ICH initiatives, and to normalise the use of the term in public life.

The use of Gaelic and Scots language media such as Radio nan Gàidheal, Scots Radio, and community radio stations will help reach local communities and listeners with a natural interest in ICH practices.

A range of informative ICH videos, drawing on the collective strengths of the Partnership, should be produced to communicate messages on what ICH is, its importance, and the new processes that are being undertaken. Social media has changed considerably in recent years and there are several organisations with established presences who could help amplify the message.

The 2020 pandemic has vastly increased engagement with cultural practices through digital platforms, opening up events to wider audiences otherwise excluded by geography, health, social or financial circumstances. At the same time, we should be mindful that the increase in digital engagement should not become the default; communities involved in ICH may have a range of digital access issues, so a range of offline engagement methods must also be considered.

8.15   Recommendation 15
Prepare for ratification of the ICHC

Ratification is not an essential requirement to proceed with ICH activities and safeguarding, and participation in the NGO Forum is not hindered. Countries which have ratified are at very different stages; some have not had any practices inscribed on the UNESCO Lists. Denmark ratified the ICHC in 2009 but only in 2021 will the first Danish practices be considered for inscription.

However, there is a real possibility that the Convention could be ratified by the UK or Scotland at some point in the next decade. Work should begin now on an improved National Inventory for Scotland, alongside clear and coordinated collecting and safeguarding processes.

Some organisations have expressed a lack of enthusiasm for a formal inventory, in part due to the perceived obligations of cataloguing material, or concerns that it may be an attempt to create a "super inventory" from existing archives. However, national ICH inventories in countries such as Ireland are not comprehensive; a national list can also aim to be representative.

Once the ICHC is ratified, there will need to be a National Inventory. Ratification obliges countries to identify and safeguard its ICH practices, particularly those that are endangered. Crucially, once an inventory is compiled, this is only the starting point.

Ongoing engagement with communities of interest and monitoring of the practices is expected by the ICHC.

However, despite appearances, the UNESCO ICH approach is not prescriptive, and has adjusted in recent years in response to the experience of other countries. ICH researcher Suzy Harrison notes that the UNESCO model of inventorying is "deliberately vague", and that the Convention states countries should produce "in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory."[250]

If Scotland establishes its own robust inventory process now, in partnership with existing NGOs such as the HCA, it could serve as a model for future ICH listing at the UK level, in the event that ratification takes place sooner than anticipated.

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[250] Harrison (2019) p. 243

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        Dale Jarvis (Executive Director, formerly ICH Development Officer)

Really Interesting Objects CIC
        Tina Rose (Director)

Shetland Amenity Trust
        Carol Christiansen (Curator and Community Museums Officer)

Traditional Arts and Culture Scotland (TRACS)
        David Francis (Director)
        Dr Donald Smith (Chief Executive)

Interviews with specialists

Robert Baron	public folklorist; member of the International Society for Ethnology and Folklore (SIEF); ICH NGO Forum committee member
Davie Donaldson	founder of Conyach.scot; Traveller advocacy
Prof. Valdimar Hafstein	Professor of Folkloristics & Ethnology, University of Iceland; Former Chair of UNESCO Commission of Iceland; past president of SIEF.
Kirsty MacDonald	former Traditional Arts Officer at Creative Scotland; former Cultural Significance Advisor / Gaelic Officer at HES; former Catalogue Co-ordinator at Tobar an Dualchais / Kist o Riches
David Taylor	former Portfolio Manager at Creative Scotland; TRACS Board member
Helen Voce	crafts specialist

Correspondents by email

Andrew Bachell	Chair, TRACS
Jessica Bonehill	Creative Industries Officer, Creative Scotland
Danny Boyle	Parliamentary and Policy Officer, BEMIS Scotland
Megan Braithwaite	Head of Engagement, Scotland at National Lottery Heritage Fund
Louise Butler	Independent Crafts Curator; Senior Advisor to the Heritage Crafts Association
Dr Stephen Collins	Lecturer at the School of Business and Creative Industries, University of the West of Scotland; organiser of (In)visible Stories conference on ICH in Scotland; also writes on legal aspects of ICH.
Bruce Eunson	Dialect Co-ordinator, Shetland ForWirds; Scots Language Co-ordinator, Education Scotland; editor of Scots Language & Culture Course, Open University
Julie Flanagan	Irish National Inventory of ICH, Dept of Tourism, Culture, Arts, Gaeltacht, Sport and Media, Irish Government
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Jamie Gaukroger	Am Baile Co-ordinator, Highland Archive Centre
Neil Gregory	Scotland's Urban Past team member, HES
Patricia Lovett MBE	Chair, Heritage Crafts Association
Dr Nicky Imrie	Project Officer, Diverse Heritage, Scottish Civic Trust
Gabriela Ingle	Scottish Polish Cultural Association
Dr Sarah Laurenson	Senior Curator of Modern and Contemporary History, National Museums Scotland
Nicolas Le Bigre	Archivist, Elphinstone Institute, University of Aberdeen
Catherine MacLean	Project Manager, Pròiseact an Fhìor Àite (Great Place Project), Outer Hebrides
Annie Macsween	Chair, Outer Hebrides Heritage Forum
Joan McAlpine MSP	MSP for South Scotland 2011-2021; Convener, Scottish Parliament Culture, Tourism, Europe and External Affairs Committee
Mark Mulhern	Research Fellow at the European Ethnological Research Centre, University of Edinburgh
Liam O'Connor	Director, Irish Traditional Music Archive
Dr Gráinne Rice	Adult Programme Coordinator, National Galleries of Scotland
Christine Rintoul	Secretary, North Uist Historical Society (CEUT)
Chiara Ronchini	Scotland's Urban Past team member, HES
Scotland China Association	
Jaime Valentine	Chair, OurStory Scotland
Dan Vo	Project Manager, Queer Heritage Collections Network
Helena Ward	Creative Industries Manager, Creative Scotland

Appendix 1: Intangible Cultural Heritage definition from project brief

Intangible Cultural Heritage or ICH, often referred to as "living heritage" is defined by the 2003 UNESCO Convention as:

the practices, representations, expressions, knowledge, and skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity.

UNESCO identify five domains of ICH:
- Traditional craftsmanship
- Knowledge and practices concerning the universe
- Social practices and festivals
- Performing arts
- Oral traditions and expressions

Further, that ICH is:

- **Traditional, contemporary and living at the same time**: *intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;*

- **Inclusive**: *we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;*

- **Representative**: *intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;*

- **Community-based**: *intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.*

The purpose of the convention is defined as:

a. to safeguard the intangible cultural heritage;
b. to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
c. to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;
d. to provide for international cooperation and assistance.

However, it is important to note that the UK (and by extension Scotland) is not a signatory to the convention. This means that we can be selective in how we choose to follow the convention, choosing the most useful aspects for ICH in Scotland but first we need to have a better understanding of our context.

Across Scotland's public culture bodies, we recognise that 'Scottish culture' is made up of a variety of practices stemming from both inside and outside our geographical borders. We value these practices equally and affirm the importance of embracing the contribution made by those from elsewhere to our nation's cultural life. We therefore refer to 'ICH in Scotland' rather than 'Scottish ICH' because we feel this concept best respects the diversity of Scotland's communities. However, we will only consider working with ICH where the cultural practices in question are compatible with human rights, and when they do not compromise or threaten harm to other communities, groups or individuals.

Appendix 2: Heritage Saskatchewan brochure

intangible cultural heritage

HERITAGE SASKATCHEWAN

AN INTRODUCTION

WHAT IS INTANGIBLE CULTURAL HERITAGE (ICH)?

ICH is the underlying fabric of our lives – stories, skills, traditions, ways of doing things, ways of speaking, and ways of interacting with each other and the environment. It does not always leave a material record behind, but rather is passed from person to person and from generation to generation. It is so deeply embedded in our cultural identities that we oftentimes take it for granted.

ICH does not reside in the past. It is those elements of the past which continue on in the present. It informs who we are and what we want to be. Due to increasing reliance on technology, globalization, and other factors, many elements of our ICH are endangered.

INTANGIBLE CULTURAL HERITAGE IS...

traditional, contemporary and living at the same time

inclusive

representative

community-based

> Intangible cultural heritage includes: oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or the knowledge and skills to produce traditional crafts.
>
> UNESCO Convention on the Safeguarding of Intangible Cultural Heritage

Saskatchewan's cultural landscape is as diverse as its geography. The way we speak, the foods we eat, how we celebrate traditions, all tell a story: a story of who we are.

By exploring Intangible Cultural Heritage (ICH), individuals, communities and organizations can develop our understanding of our place(s) in the world and nurture our living heritage, thus improving our quality of life and the vitality of our communities.

SAFEGUARDING ICH – FOUR GOALS

1 **Document** ICH and living traditions (audio/video recordings, interviews, photographs, written narratives, et cetera).

2 **Recognize** and **celebrate** ICH with festivals and community events.

3 Support and encourage the **transmission** of knowledge and skills (workshops, mentorship, classes, et cetera).

4 Explore the potential of ICH as a resource for **community development**.

SOME EXAMPLES OF ICH IN SASKATCHEWAN

- **Language:** languages, local dialects, word usage, place names, figures of speech
- **Food:** family recipes, feasts, use of local ingredients in food preparation, fowl/fall suppers, potlucks, funeral lunches, holiday meals
- **Customs and traditions:** powwows, shivarees, funerary customs, trick or drinking/mummering, local community customs, weddings, graduations, festivals
- **Environmental knowledge:** hunting and fishing practices, foraging (mushrooms, herbs, etc.), berry picking, trails and wilderness knowledge, farming and ranching practices, gardening lore
- **Play:** practical jokes, playground games, card games, dances, community drama/theatre, parks and recreation
- **Work:** chores, traditional knowledge of hunting/trapping/fishing and ranching/farming, mining, domestic work, and craft production
- **Music and dance:** folk songs, jigging, shanties, fiddling, drumming, square dancing, two-stepping
- **Belief:** prayer, worship, ceremonies, superstitions, supernatural beliefs, divination

IDEAS FOR WORKING WITH ICH IN COMMUNITIES

- Compile a list of traditions and customs (brainstorm with community members).
- Identify tradition-bearers and elders.
- Consider which traditions, customs, or knowledge are under the greatest pressure.
- Celebrate/incorporate ICH in existing community structures (eg. museums, cultural centres, festivals/events).
- Create workshops, events, programs based on identified ICH in the community.

WHY IS THIS IMPORTANT?

- This kind of knowledge is rarely documented, and is vulnerable to loss or diminished by the increasing influences of globalization and mass media.
- Safeguarding ICH is vital to sustaining a community's innate creativity and sense of identity.

> Communities themselves must take part in identifying and defining intangible cultural heritage: they are the ones deciding which practices are part of their cultural heritage.
>
> UNESCO

COLLABORATE WITH HERITAGE SASKATCHEWAN

Heritage Saskatchewan's Director of Living Heritage is available to work with communities or organizations on ICH focused projects. Successful collaborations require community investment. Contact us today to discuss how your community can benefit from a collaboration with us.

Contact Heritage Saskatchewan to find out how you can work with ICH in your community

Kristin Catherwood, Director of Living Heritage
ich@heritagesask.ca
306-780-9191 • www.heritagesask.ca

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Appendix 3: The ICH Convention and inventory in Ireland

Mr Steve Byrne
BY EMAIL

21st December 2020

Dear Mr Byrne,
I hope you are well.
Thank you for your email seeking information in relation to Ireland's ratification of the 2003 UNESCO Convention for the safeguarding of Intangible Cultural Heritage.
To begin the process, the Department of Arts, Heritage and the Gaeltacht carried out preliminary analysis on the process and outcomes of ratifying the 2003 Convention and consulted with the Office of the Attorney General, who advised that the process of ratification presented a number of matters that needed to be examined further, including:
-        identifying the obligations that would arise for the State if the Convention is ratified,
-        considering whether the existing body of legislation within the remit of the Department is sufficient to meet those obligations; and
-        assessing the resource issues that will arise.

A numbers of experts from the Department further examined the matters outlined above. As part of this process the experts also consulted with the relevant stakeholders including other Government Departments, State Parties who had previously ratified the Convention and the following bodies:

•   Na Piobairi Uileann (Uilleann Pipers)
•   The GAA (Gaelic Athletic Association)
both of which had made representations to the Department on their interest to have their practices recognised as part of the Intangible Cultural Heritage of Humanity; and,
•   Folklore Collection in UCD.

Upon completion of the examination and the further consultations, the Expert Advisory Committee's formal recommendation for Ireland to ratify the 2003 Convention was submitted to the Minister for Arts, Heritage and the Gaeltacht. Following the Minister's agreement to proceed with the ratification, a Memorandum for Government was prepared and the formal procedure to obtain Government approval commenced.

Once the Government had approved the recommendation for Ireland to ratify the 2003 Convention, the instruments of ratification were laid before the United Nations. The Department of Foreign Affairs and Trade wrote to UNESCO HQ with a request for Ireland to sign the Convention. The Minister officially ratified the Convention on 18th December 2015 and Ireland formally became Party to the Convention three months after the ratification date.

An initial interim list of ICH practices, comprising Uilleann piping and Hurling, were approved by the Minister.

Further to this, and as part of the implementation of the Convention, particularly Article 12, in 2017 Ireland issued an open call for expressions of interest from individuals, groups and communities proposing elements of intangible cultural heritage in Ireland for potential inscription on the inaugural National Inventory of Intangible Cultural Heritage. Over 70 applications were received in this initial call and it was decided to continue to accept applications on a rolling basis.

An Expert Advisory Committee for the National Inventory was established, comprising a cross-representation of the categories of ICH, and includes practitioners, academics, and members of relevant organisations. The expressions of interest applications are considered by the EAC and they provide recommendations to the Minister who has the final decision as to what elements are inscribed on the National Inventory.

The Expert Advisory Committee evaluate each Expression of Interest application based on three criteria:
-    Whether the submitted element is intangible cultural heritage
-    Whether there is adequate community support and engagement
-    Whether the submitted element is passed from generation to generation

It is necessary for a submission to meet all three criteria for the Committee to recommend inscription.

Following the Expert Advisory Committee's assessment, they will come to one of the following conclusions;
-    The application meets the criteria. The Group will then recommend to the Minister that the element is inscribed in the National Inventory of ICH. The Minister will then make the final decision; or
-    The application requires further information/amendments. The Department consults with the applicant as necessary;
or
-    The application does not meet the criteria.

The result from the first call was the launch on 18 July 2019 of the National Inventory of ICH by the Minister for Culture, Heritage and the Gaeltacht with the inscription of 30 practices on the Inventory.

The National Inventory is updated by the addition of new items and existing items on the National Inventory are regularly updated and maintained through regular contact with organisations and groups who have elements on the National Inventory.

The practices on Ireland's National Inventory of Intangible Cultural Heritage are drawn from all categories of ICH as defined under Article 2 of the Convention. More information can be found at https://nationalinventoryich.chg.gov.ie/national-inventory/ .

Over the past number of years, Ireland has nominated and had three of its practices successfully inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The practices are:
-   Uilleann piping
-   Hurling
-   Irish Harping

I hope the information above is helpful. Please do not hesitate to contact me should you have any further queries.

Kind Regards,

Julie Flanagan
Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

**Appendix 4: The national natural heritage organisations and ICH –
a personal perspective by Andrew Bachell**

In much the same way as the built environment relies on designations, classifications and descriptions, the legislation for nature protection has generally been related to verifiable criteria, with protection justified on scientific knowledge and interpretation. Space for intangible aspects was not made.

The National Parks (NP) in Scotland have a duty to protect cultural heritage, although it is not explicit that this does or should include all aspects of intangible heritage. Nevertheless, the country's two NPs have been able to define the special qualities of the parks with reference to a wider range of cultural interests, including ICH. Their problem is that there is no consensus on how to measure ICH, let alone how to ensure that it is taken into consideration.

The work and remits of heritage agencies is based on the thinking, or lack of it, of those who championed heritage legislation. People were naturally driven by the desire to safeguard the fabric of that heritage as a priority and in so doing, placed a system of designations around that fabric which was capable of objective definition and therefore a mechanism for its defence or management. The mix has allowed just a little space for some creative interplay with intangible heritage, but it is far from being the driving rationale for any key heritage conservation spend or activity. Instead, it is an add on, a way to engage communities (and to win their support for the primary conservation aims) and in education and interpretation.

There has been little official acknowledgement of the links between cultural and natural heritage and even less that explicitly references ICH. For example, in the landscape around Loch Tay, one can find National Scenic Areas, Sites of Special Scientific Interest, a National Nature Reserve, a small section of a National Park, and countless ancient monuments and listed buildings. There is nothing to celebrate the hundreds of tunes and songs that have their origins in that place; the clearing of the communities around four hundred farms; how this landscape was shaped by the interactions of social and economic forces, even less to show this place changed the history of Scotland. There is nothing that explains who experiences the place now and how; nothing about the folk tales and real-life stories that are still shared about the place. And yet, intuitively we know that these interests are important to the sense of place.

The agencies are all working to address these gaps and it is likely they would all do more if there was encouragement in public policy and funding. Undoubtedly, if local people had more say in how their heritage was recognised, there would be greater advances too. NatureScot (NS – formerly Scottish Natural Heritage) were doing some work on this through assessment of Cultural Ecosystem services. A working paper from 2015 states:

> Cultural services provide one category of the types of benefits people gain from the natural environment.

> Cultural services are the non-material uses and experiences people have in the natural environment. These include recreation, education, art, sense of place, and spirituality[251]

The European Landscape Convention[252] identifies areas "whose character is the result of the action and interactions of nature and/or human factors." This recognises the interaction, and

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[251] NatureScot (2015) *Cultural Ecosystem Services – towards a common framework for developing policy and practice in Scotland*, working paper, pp. 1-3 [Online], Available at: https://bit.ly/3luadUO [20 March 2021]
[252] Published in 2000, the Convention came into force in 2004. The UK is a signatory. See: https://www.coe.int/en/web/landscape

in some parts of Europe they do include ICH in landscape thinking. This tends to be more successful where associations are with notable people, such as literary figures or those that had great wealth.

The NS document sees better environments contributing to measurable outcomes for health, well-being and the economy, primarily through tourism.

> Traditions, customs and other heritage that is passed on between generations and constantly recreated by communities and groups thus providing a sense of identify and continuity.

> Aspirations to map these resources have yet to be turned into practical output, but potentially an important component of sense of place, cultural association and historic importance of places.[253]

NS have made the effort on several occasions to support visual and performing arts in the process of celebrating nature, tapping into local sources of knowledge, using all of Scotland's languages and sometimes, supporting local crafts. These are an important acknowledgement of ICH, but they essentially remain add-ons to the statutory functions.

This work has recently moved forward very significantly. In March 2021, NS have produced and/or funded two important new documents. The first, produced for the Glenmoriston Improvement Group with NS funding, scopes out the links between the musical (tunes and songs) heritage and the natural heritage in Glenmoriston.[254] Another scoping exercise looks specifically at how an understanding of Gaelic language culture and heritage could assist with the understanding of ecosystem services.[255] These are undoubtedly very important new developments and signal a refreshed emphasis on the links between all aspects of culture and nature.

If you speak to many crofters, farmers or foresters, particularly those whose families have occupied the same land for generations, it is very easy to find stories about the landscape and the people who were once there, about the wildlife that was present and what has arrived recently. It is rare to find anyone who does not care about their land as a place, as well as their source of income. And yet, those same people may well have a low regard for the statutory processes of conservation and protection.

Somewhere in the past, when science and academia took over the disciplines of cultural and natural heritage conservation, a potential and ultimately essential bond was broken, one that linked the people, whose actions would determine how well such assets would be cared for, to the place. How many songs and stories exist now just in archives that might help remake the links? There is some excellent work being done in Glenmoriston which is helping to reveal how much there is and how it might be used.

ICH – hard to grasp, hard to quantify, lies at the core of our relationship with places. One might argue that until we find a way to incorporate ICH and the emotional and spiritual associations of place, we will never really be able to understand how best to conserve things.

Andrew Bachell previously worked in policy and directorship roles at the National Trust for Scotland, the Woodland Trust in Scotland, Scottish Natural Heritage (NatureScot) and is now Chair of TRACS.

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[253] NatureScot (2015), p. 18.
[254] Gauld, M., Langhorne C. (2021)
[255] https://www.nature.scot/naturescot-research-report-1230-ecosystem-services-and-gaelic-scoping-exercise ;
https://www.nature.scot/new-report-shows-gaelic-reverence-nature

Appendix 5: The background to heritage or traditional crafts support in Scotland

1. The Scottish Arts Council

In the late 1990s, Craft at the Scottish Arts Council (SAC) was a distinct department with a Crafts Director who had experience as a curator, and a strong personal interest in heritage craft skills. In 1998, SAC partnered with NMS to curate the *Celebrating Scotland's Crafts* exhibition, which involved two years of research across Scotland by heritage crafts specialist Louise Butler. At the exhibition launch in 2000 some makers appeared at the museum to demonstrate their skills. Ms Butler noted that "many of those people did not count themselves as crafts people, it was just what they 'did' by occupation, necessity or hobby - they were surprised to be thought of that way." Many of the practitioners have since died and some of the skills they held are now on the HCA Red List.[256]

Alongside the exhibition, SAC issued a new edition of a report on Scottish indigenous crafts, entitled "Glorious Obsession: Scottish Indigenous Crafts Today"[257] based on Ms Butler's research. A version of the report was first issued in 1997 and had followed a conference called *The New Makars: traditional crafts today* held in Inverness in 1996.

A companion book by Ms Butler and photographer Shannon Tofts, "Scotland's Crafts", was published through the National Museums publishing arm with SAC support. The book features a range of traditional crafts, with articles written by experts and makers themselves, including Prof. Hugh Cheape, who has worked across a range of organisations mentioned in this report and now teaches on traditional culture and history at Sabhal Mòr Ostaig UHI and the Postgraduate Cert in Scottish Culture and Heritage at Celtic & Scottish Studies, Edinburgh.

In 2003, a version of the *Scotland's Crafts* exhibition was part of the Scotland showcase[258] at the Smithsonian Folklife Festival in Washington DC, alongside a range of musicians, singers, dancers, and other artists. In 2005, SAC hosted a *Living Traditions* conference in Birnam, with keynote speaker Nancy Groce who helped curate the Smithsonian event. Around the same time, Craft Scotland launched, and Louise Butler was Co-Chair for a period.

2. Traditional crafts policy at Creative Scotland

In the Scottish Arts Council's transition to Creative Scotland in 2010, the path for traditional crafts is less easy to follow, and crafts generally now seem to sit within Creative Industries. The 2012 "Craft in an Age of Change"[259] report carried out across the UK, funded by the respective arts councils, did not include makers of traditional or heritage craft. However, the survey version issued in Scotland "was adjusted to make clear that makers who describe their work as 'indigenous' were to be included. Creative Scotland defines indigenous crafts as 'those which have their origins in the cultures of Scotland' – and wanted makers who are taking such practice forward and innovating to be included."[260]

Crafts specialist Helen Voce feels that small grants are essential for traditional craft makers. The Visual Arts and Crafts Makers Award (VACMA) scheme has been a key programme for

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[256] Email correspondence with Louise Butler, January 2021.
[257] Scottish Arts Council (2000) *Glorious Obsession: Scottish Indigenous Crafts Today*, Edinburgh: SAC
[258] A different spotlight country is chosen each year.
[259] BOP Consulting (2012) *Craft in an Age of Change: Summary Report* [Online], Available: https://www.creativescotland.com/__data/assets/pdf_file/0011/21413/Craft-in-an-Age-of-Change-Scotland-Summary.pdf [20 March 2021]. There are two versions of this report; the full UK-wide one and a CS Summary version.
[260] BOP Consulting (2012)*, p. 9

local makers and, since it is devolved from CS to local authorities, benefits from being administered by people with good knowledge of local arts and crafts scenes.

There are VACMA schemes 25 local authorities with small grants available for "practitioners at all stages of their career…in developing their practice through new work, new skills or new opportunities."[261] It was not possible during the course of the research to establish the extent to which the VACMA supports traditional or heritage craftspeople, but this may be an area to explore further, to connect with ICH practitioners.

3. Traditional crafts and Craft Scotland

In our research interviews, traditional crafts specialists felt that Craft Scotland, the national body for craft funded by Creative Scotland, does not explicitly support traditional or heritage crafts, as it is more an agency-type organisation for contemporary makers. There had been a clearer relationship with heritage crafts in Craft Scotland in its early days but this has dissipated, and this has had something of a knock-on effect in terms of funding traditional crafts projects and practice.

Crafts specialist Louise Butler suggests that craft is:

> a continuing tradition, skills that evolve and embrace new techniques and materials - but…rooted in and grown out of need, place, available materials… localised and identifiable to place and practicality, those skills…are the basis of all contemporary craft.

> Some contemporary crafts still have practical application but others exist for beauty, ornament, aesthetic pleasure…a willow basket made in the shape of a fishing creel is deemed as 'traditional' whilst the exact same willow used to form a sculptural vessel is counted as 'contemporary'. One falls within the remit / funding scope of Creative Scotland / Craft Scotland but the other does not. I fail to see why such a distinction is made - if the object is made by skilled hands…gathered experience of the material and knowledge of processes that go into forming that object.

> […] It would be very interesting to hold a day's handling workshop with staff from the relevant agencies to present some of the makers stories from both sides of the fence and actually draw out conversations and examine the policies and prejudices for and against 'traditional v contemporary'.[262]

The 2017 Craft Scotland "State of the Sector" report has one mention of "traditional" and one of "heritage" and some comments were made in relation to Craft Scotland appearing to "select the same small group of makers", "small makers tend to be overlooked…the same 'trendy' businesses year on year", and one respondent noted a desire "to see more support for traditional forms or craft as well as the cutting edge."[263] While some of the comments relate to wider concerns within the craft sector regarding less high profile or "high end" makers, it is not difficult to see how traditional crafts could be squeezed within this arena.

4. The MAKE manifesto

The MAKE manifesto was launched in 2019 partly in response to what the craft sector sees as a lack of a craft policy at Creative Scotland. To start the process and campaign, a report based on a consultation attracting 214 responses was conducted by crafts specialist Helen

[261] https://www.creativescotland.com/funding/funding-programmes/funds-delivered-by-partners/visual-arts-and-crafts-awards
[262] Email correspondence with Louise Butler, January 2021
[263] Craft Scotland (2017) *State of the Sector Report,* pp. 28-29 [Online], Available: https://www.craftscotland.org/mediaLibrary/other/english/24967.pdf [20 March 2021]

Voce, in collaboration with Panel, a curatorial arts organisation which is regularly funded by CS.[264] The manifesto emerged from what Ms Voce describes as a "vacuum of out-of-date strategies" for crafts which were not being implemented or used by CS. Advocating for heritage crafts as ICH is already difficult, made even more so by what the sector feels is something of a lull in policy for crafts in general.

At various points, the report clearly recognises traditional or heritage crafts:

- MAKE is a manifesto for contemporary and heritage craft in Scotland. (p. 3)
- Recognise the inclusivity and democracy of making and its valid contribution to Heritage through our support of the Heritage Crafts Association (p. 8)
- Recognise that traditional craft communities, which so often embody healthy relationships between people, place, and living systems, can be important partners for learning and innovation as new economies emerge. (p. 11)
- Build on the strength and reputation of our traditional crafts, respecting heritage and culture whilst applying innovative contemporary ideas and practice. (p. 43)

Point 2 of the Manifesto itself notes that "We identify craft as a contemporary and traditional art form and as a creative industry."[265] The Champions section of the MAKE website highlights Uist wool, Shetland Peerie Makkers, traditional Orkney furniture and community boatbuilding amongst other crafts, all relevant for ICH.[266]

5. Updated research on traditional crafts

In 2016, Really Interesting Objects CIC (RIO) was awarded funding from Creative Scotland, as part of a wider feasibility study for a new Scottish Craft Biennale, to revisit the situation for Scottish Indigenous Crafts and update the previous SAC research, with surveys carried out online.[267] RIO defined these crafts as:

> those which represent skills and trades originally acquired and practised out of necessity. They are a product of functional life with an identifiable style specific to Scotland. Historically they reflect locally available materials and resources and are part of Scottish regional and national cultural identity. They can be expressive and innovative. They are sometimes described as folk art, rural craft, traditional craft and heritage craft.

Within that description, a vast range of traditions is incorporated:

> Textile Crafts - spinning, handloom weaving: tweed (Harris, Borders & Shetland), tartan, damask, hand knitting: Fair Isle, Sanquhar, Kilthose, Eastcoast ganseys, Eriskay ganseys, Shetland knitted lace, Ayrshire needlework, New Pitsligo Bobbin Lace, quilting, traditional clootie rugs, Shetland taatit rugs, highland dress (kiltmaking, sporrans, kilt sockmaking), hornwork, shepherds crook and stick making, golf clubs, shinty stick/caman, curling stones, leathers/balls, Orkney chairs, Shetland chairs, spinning wheels, traditional boat building, model boats, Galloway clogs, wood turning - traditional Scottish domestic utensils, basketwork (creels, sculls, kishies), musical instrument makers (highland bagpipe, small pipe, the harp or clàrsach, stringed instruments (fiddles, guitarmaking), wooden flutes), Orkney bride's cogs, staved vessels, barrelmaking (coopering), staved bucketmaking, saltboxes, lettercutting, silversmithing, quaichs, jewellery, bookbinding, ironwork, ropework, leatherwork, stonemasonry and tanning sheepskins.

The research itself sought to update previous studies in terms of assessing who was still making, what they made and whether they were willing or able to pass on their skills, and

[264] Craft Development Network (2018) *A Manifesto for Craft in Scotland Report* [Online], Available: https://www.makemanifesto.com/wp-content/uploads/2019/09/MAKE_Report.pdf [20 March 2021]
[265] https://www.makemanifesto.com/manifesto/
[266] https://www.makemanifesto.com/champions/
[267] Surveys were conducted at https://www.scottishindigenouscraft.org/

any difficulties they faced. It aimed to identify any threats and strengths for traditional crafts in Scotland. One of the arguments for doing the research was that in 1994-95, the majority of the people who responded to that research were aged over 40.

More than 40% of those surveyed in the 2016 updated research on traditional crafts were aged over 55. One issue with the research was identifying traditional craft practitioners who do not consider themselves makers or artists; there is a question over how to reach such people, and some do not have an online presence. Earlier iterations of craft research went through various organisations or guilds who no longer exist.

Comparing the 1994 research (when the majority of 221 responses were aged 40 plus) with the ongoing research since 2016 there was a 35% decrease in makers aged 54 and under, and a 24% increase in makers over 55 years old. RIO had expected to see this, and it confirmed their reason for conducting the research.

The RIO researcher had been involved in the early days of Craft Scotland until 2006. Makers used to be listed on the Craft Scotland directory but now this is a paid entry "shop window" for makers. Getting access to old databases of makers has been a problem.

6. Traditional crafts and traditional arts

Having noticed the targeted funding streams for "traditional arts" and international music touring at CS, traditional crafts practitioners began to ask whether they could apply, but this did not seem to be possible. Helen Voce had contacted Fèisean nan Gàidheal (FnG) regarding the Maoin nan Ealan Gàidhlig small grants programme established by Creative Scotland, which FnG administers in response to the Covid-19 pandemic. Essentially it was decided that traditional crafts did not fall under the remit of the fund.

Ms Voce suggests that craft can sometimes be marginalised as a practice, seen only as "a thing which you sell", but this can overlook the cultural identity on which Scotland trades. Those who work in heritage crafts share some of the same views as those working in traditional arts, in terms of the relationship their practice has to place, tradition, festivals, celebration, community, social economy, at time with a sense of spirituality. For traditional crafts there is not much in the way of a mechanism for these themes to be explored or captured.

There is considerable interest in the idea of a traditional crafts body or steering group, particularly to try to gather archive material and information on various small crafts projects across the country that may be under the radar. RIO came across many such instances in their research. There have been some discussions with MGS in this regard, looking to connect to particular museums that hold significant material, but RIO has not had time or resources to take this further. There had been plans to apply for funding just prior to the onset of the Covid pandemic. Such a body or steering group could engage with communities, looking to identify local makers and tap into local knowledge, as well as promoting local ownership of specific forms of craft.

There can be something of a grey area between traditional arts (such as those represented by TRACS) and traditional crafts. Helen Voce was also highly receptive to the idea of traditional crafts as a fourth forum under the TRACS umbrella, and may seek to bring together traditional craftspeople to give a presentation to the annual TRACS Development Day in September 2021.

7. Applied Arts Scotland apprenticeships and skills training

Applied Arts Scotland (AAS) is a volunteer-run organisation "run by makers for makers" and has a strong interest in supporting traditional crafts, with around 200 makers on its membership list. Some of its advisors have connections with HCA. The Chair of AAS was pleased that traditional crafts was being looked at in detail and knows the RIO researcher well and the issues with finding information on traditional crafts practitioners. AAS is working with Craft Scotland on projects at present but generally agrees that its focus is towards new creation rather than developing continuing traditional skills.

AAS is working on an apprenticeships programme for small makers, who find it difficult to pass on skills in a one-person practice. This has been partly inspired by the Traditional Music Forum's shared apprenticeship scheme in 2013-14, where a young person visited several member organisations and gained experience in a range of contexts. The apprenticeships are supported by Skills Development Scotland and the programme has received strong backing from Cabinet Secretary Fiona Hyslop.

Lews Castle College has been a remote delivery training partner looking at Harris Tweed in particular. AAS has had discussions with Catherine Cartmell, Skills Investment Plan Manager at HES, to consider centres of excellence for traditional crafts such as textiles in Lewis.

Some apprenticeships are difficult to sustain depending on the practice. Harp making, for example, requires an initial 12-18 month training period, and there are no accessible pathways for such prolonged apprenticeships. There have also been discussions regarding the issue of people who may want to come to apprenticeships at any stage of life, who are generally ineligible over a certain age for the current programmes. Traditional crafts in particular can be something people come to later in life. Lobbying for a change in eligibility may enhance the uptake of such apprenticeships and help keep certain craft practices alive in Scotland.

A new phase of apprenticeships will start later in 2021, following a period of research and preparation to find a sustainable model. One aspect the apprenticeships programme is looking at is engaging with young people with additional support needs such as dyspraxia and dyslexia. There is great demand in Orkney in particular, and textiles is the area in which there is most interest.

8. Woven Communities project and collection

A notable collection of ICH relating to crafts is the Woven Communities project. Launched in 2012 with a symposium at the University of St Andrews, funded by the Arts and Humanities Research Council, it arose from the Scottish Basketmakers Circle (SBC). The project aimed "to document basket weaving communities in Scotland, both heritage and contemporary, and to create a publicly available compendium of the vast wealth of information that springs from this process."[268]

Over 30 types of basket are listed at wovencommunities.org, including descriptions of how to make some styles. The activity of the project seems to have paused around 2017. As a resource, this should be preserved and investigated further to ascertain its currency, and what ICH safeguarding might be necessary, in conjunction with their project team, the SBC and the HCA.

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[268] http://wovencommunities.org/blog/the-woven-communities-symposium-august-29th-30th/

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