Scotland's Culture

Scotland's Cultural Case Study

Aldo Papone Case Study 2006

Scotland's Cultural Case Study

Is Scottish culture changing to accommodate the expectations of the tourist?

Overview

'Understanding our past determines accurately our ability to understand the present. So, how do we sift truth from belief? How do we write our own histories, personally or culturally, and thereby define ourselves? How do we penetrate years, centuries, of historical distortion to find original truth?'
Dan Brown 'The Da Vinci Code'

In the presentation of Scottish culture, we should have some concern for 'authenticity'. This authenticity must be recognisable, but there is a difficulty in that the tourists, the resident cultures, and the promoters of Scottish cultural tourism all have their own agenda. Instead of pursuing authenticity, the issue has often been about what *perspective* of culture is offered for the tourist experience.

The World Tourism Organisation's definition of cultural tourism is 'the movements of persons for essentially cultural motivations, which they suggest includes study tours, performing arts, cultural tours, travel to festivals, visits to historic sites and monuments, folklore and pilgrimages. (WTO, 1985)

What we see in practice is an accepted definition of culture, located within the traditions of high arts (opera, dance and fine-arts), and in our heritage - and an understanding that these artistic expressions are somehow connected to the daily lives of the resident population and rooted in their history.

It is arguable that cultural attractions are drawn from, but also imposed upon, the local day-day life cultures of the societies that host the tourist experience. The realities of the 'everyday lives of everyday folk' are often ignored, in favour of historic cultures that are revived for the tourist 'experience'. The question then becomes 'to what extent does the tourist experience then overcome the modern, 'everyday' life, developed over time from the historic?'

The tourist experience is often totally removed from the reality of heritage and cultural life in the host country. Tourists themselves bring with them their own cultures, and expectations of the cultures they will find at their destination. Does cultural tourism explore and even exploit these pre-conceived ideas of what the experience 'should' be? Are traditions transformed into a modern form, while retaining parts of the original meanings for the local communities? Does the tourist only ever find a tourist package? When we look at cultural tourism in many destinations, we should be aware that distance has been put between the tourist 'experience', the traditions, and the day-to-day life of local people.

Introduction

In Scotland the majority of the population is concentrated in the south of the country. The 'Highlands and Islands' of northern Scotland are sparsely populated, with most of the people living in the valleys. The geography consists of a high plateau, cut by fast-flowing rivers; a great valley Glen Mor cuts the region in two, linking the Atlantic and the North Sea coasts. There are two areas of islands, west and northwest of the mainland; the Inner–Hebrides, which includes the Island of Skye and Mull, and the Outer-Hebrides, which include the islands of Harris and Lewis.

The topography has played an influential part in the history of the area, and can help to explain why it should retain so much of its indigenous culture. The rough terrain continues to make access difficult even today, and, to a great extent, it has always proved uninviting to outside interests. Considerable areas are remote from large urban centres. The shortage of good land encouraged 'crofting' – small-unit family farms cut off from each other by the natural barriers of hills and seas. The crofting system can be traced back to early tribalism influenced by feudalism, which became, (after the Act of 1746 abolishing hereditary control), a system of chiefs, or lairds, and tenants leasing the land from which they made their living. Initially the system was insecure and very much dependent on the whim of the laird. The land clearances during the late 18th century and the first half of the 19th century caused a major depopulation of the region and in some ways changed its character forever. Some changes were for the better, and as Celtic Wales had done in the previous century, Scotland enjoyed an increase in national identity - and a realisation that it was something that would have to be fought for! From the 1870s on, there emerged a concern for 'land and language', along with the determination to win basic rights. Much of the available employment in the Highland area, in the north of Scotland, remains rural, although now as much concerned with forestry and tourism as it is with food production.

Highland dress was banned by statute in 1746-82, so in defiance was gradually adopted as the national dress of Scotland. The national dress of Scotland has also become a part of everyday life, possibly because of its adoption by Scottish regiments in the army. The word tartan was an English term for the Gaelic *breacan.* A two-coloured woven cloth, usually worn in the form of a 'plaid', (a cloth which was wrapped around the body), was in use by the beginning of the modern period. The design of the plaid, worn only by men, was particular to a tribe or area and led to the convention that a 'clann' (clan) tartan was usually chosen by the chief of a tribal group. Of the Gaelic terms for 'kindred', clann is the best known and most widely used. The literal meaning of the word is children, but it is now used in its wider sense to include the dependents (and formerly 'clients') of the leading kindred.

In genealogical terms, the origins of the clans are varied. Some descended from the rulers of provinces, while others are of ecclesiastical descent. Not all are of Gaelic stock, yet the system persists to this day as an emblem of pride in the national identity of Scotland, including, or perhaps especially, in the Gaelic speaking areas. With the clan tartan, the clan system has become central to the Scottish tradition, and forms the picture many 'outsiders' hold of modern Scottish culture.

A familiar emblem of the Highlands, and lowland Scotland, bagpipes were probably introduced into the country during the middle ages. Sources in the 17th and early 18th century tell us that some pipers enjoyed the patronage of lairds and chieftains in much the same way as the poet or harp player, and would be dressed at the laird's expense. The piper might compose music to salute his patron or to lament his death. In battle, his tunes might be recognized as calling signals such as clan rallies. After the mid-18 th century, as professional harp playing died out, piping enjoyed a wider recognition.

Pipe music today falls into the two distinct categories of ceol beag and ceol mor. The former concerns the 'popular' dance tunes such as reels, marches and strathspeys, well known as accompaniments to Scottish country dancing, and popular with lowland Scots and Celtic communities alike. The dances are one of the primary forms of art and cultural expression, although it is often difficult to trace their traditional beginnings. Some of those dances that have Gaelic names and in all probability a fairly certain provenance, such as Ruidhle nam Pog (The Reel of Kisses), are well known throughout the whole of Scotland. Others contain steps peculiar to the Highlands and Islands, which suggests some independent developments among the Celtic peoples. Ceol Mor, the laments and salutes of the piobaireachd ('pibroch'), were originally composed and taught entirely by 'ear' – or more correctly by listening to someone 'singing' the notes. The oral tradition of the pibroch – the canntaireachd – continues today in some areas, and is a direct, continuous link with the past.

With music and dance, and customs popular with the tourist like tartans and the 'Highland Games', it is often difficult to establish the ancestry and integrity of Scottish culture. Past history has become obscured – or may even have been invented or reinvented.

Language though, is not open to such influences and can be a more reliable indicator of cultural and social roots. Whether spoken naturally, used to form place-names or personal names, or revived for political or cultural ends, it is central to the concept of the Scottish identity. Languages are transmitters of culture in its broadest sense. Knowledge of a language offers a new sense of identity, a new understanding of the people of that country, and its traditions and history. In the communities of Scotland, words and oratory have deep historical roots, and remain central to both social communication and cultural expression

Case Study

At the start of this case study we set ourselves the task of finding out how we learn about our cultural heritage. We asked our contemporary's, our college teaching staff and our families and friends.

In Scotland our research suggests that we find our cultural and personal identity through our exposure to our Scottish heritage both at school and at home. At school we assimilate culture through learning, both inside and outside the classroom, and through school-based social events like the Christmas Ceilidh. At home it is through our day-to-day lives, and the activities we share with our family. Contact with older generations of the family will always carry some cultural transfer from the past, often by word of mouth. In addition, the media plays an important role. Today, more than ever before, we have access to information, much of it visual. Through television we are able to experience many aspects of Scottish life in a 'virtual' world. Many Scots will attend few, if any, of the festivals and traditional events for which their country is well known around the world, and which shape the tourist view of their culture. Nevertheless, many will have a level of familiarity with such events, through television and other modern technological inventions.

Edinburgh, dominated by its castle and history, is the capital of Scotland and a major tourist city - but it is also a significant financial and commercial centre, ranking fourth in Europe. The Edinburgh Military Tattoo is one of its major attractions for tourist. A powerful visual spectacle, it reaffirms Scottish identity for the Scot, but also supports the tourist's set of ideas of what is ' Scottish'.

When we think of Scots heritage, the Tattoo must rank as a modern addition. From its early days - in the 1950s - the Edinburgh Tattoo has been an international favourite. Performers from 30 countries have presented in Scotland, and around 35 per cent of the 217,000 audience each year are from overseas. In addition, the Tattoo has been televised in 30 countries. An annual television audience of 100 million watches the coverage worldwide. The international flavour of the Tattoo has been deliberately developed as a key element in its capacity to entertain a huge, cosmopolitan audience.

Since the year 2000 the show has been taken abroad. In 2000 it was presented in Wellington, New Zealand. In 2005 a special show was performed to mark: "Australia Day" at the Australian War Memorial, and promoted as a special event to mark the strong links between Scotland and Australia. The event was to recognize the joint Australian/Scottish operations in many conflicts across the world, through two world wars, to the present day. The Tattoo has become a diplomatic tool to cement relationships between Scotland and countries with which it shares some 'history' and through its Scottish immigrants, some culture.

A month later the show was performed to 160,000 spectators over 5 nights at Sydney's Aussie Stadium - where a dramatic backdrop of Edinburgh Castle was built to help capture the 'essential magic' of the Edinburgh Military Tattoo.

Edinburgh Tattoo Facts

1.   The first Edinburgh Tattoo took place in 1950. There were eight items in the programme.
2.   More than 12 million people have attended the Tattoo. The annual audience is around 217,000.
3.   Around 100 million people see the Tattoo each year on international television.
4.   Approximately 70 per cent of each audience is from outwith Scotland. Half of these are from overseas.
5.   The average number of participants is 1000.
6.   The first commercial twelve inch stereo LP record of the Tattoo was released in 1961.
7.   2006 marked the Tattoo's eighth successive sell-out season, generating some £4.6 million in box office receipts.
8.   Around 35 miles of cabling (the distance from Edinburgh to Glasgow) is required.
9.   The event was first seen in colour on TV in 1968.
10.   From 1950 to 1991, there were four producers – Lt Col George Malcolm of Poltalloch, Brigadier MacLean, Brigadier Sanderson and Lt Col Dow.
11.   Major Michael Parker then took over as producer for the 1992, 1993 and 1994 Tattoos. He was succeeded by Brigadier Melville Jameson in 1995. Who in turn will be followed by Major General Euan Loudon from March 2007
12.   The first overseas regiment to participate was the Band of the Royal Netherlands Grenadiers. The year was 1952, and there were also performers from Canada and France.
13.   The first lone piper was Pipe Major George Stoddart. He played in every performance for the first eleven years. His son, Major Gavin Stoddart, followed his father as lone piper at the Tattoo and became Director of Army Bagpipe Music for 12 years.
14.   Not a single performance of the Tattoo has ever been cancelled.
15.   The Tattoo is set up and run for charitable purposes. Over the years, it has gifted some £5 million to service and civilian organisations.
16.   At the last official independent count, visitors to the Tattoo contributed an estimated £88 million to the Scottish economy.
17.   The Tattoo has always been staged at Edinburgh Castle. Rehearsals take place at Redford Barracks in Edinburgh.
18.   Over 40 countries have been represented at the Tattoo.
19.   The word 'tattoo' comes from the closing-time cry in the inns in the Low Countries during the 17th and 18th centuries – 'Doe den tap toe' ('Turn off the taps').

The facts above confirm that the Tattoo, was introduced in recent history, within the lifetime of our parents or grandparents, and that a major part of it features overseas displays. The 2007 programme for the Tattoo again highlights its international flavour, yet the Tattoo is seen as essentially Scottish. So why is it considered one of the top Scottish event attractions?

<u>Edinburgh Military Tattoo</u>

3-25 August 2007

Against the majestic backdrop of Edinburgh Castle, the world-renowned Massed Pipes & Drums together with the impressive Massed Military Bands featuring the Household Cavalry's Mounted Band of The Blues and Royals and The Band of The Royal Regiment of Scotland are amongst those who will gather for Scotland's sensational 58th Edinburgh Tattoo.
Along with performers from the Far East, Canada, New Zealand, Australia and South Africa, will be the Middlesex County Volunteers Fifes & Drums from Massachusetts, an international Massed Highland Dance Troupe and the haunting lament of the Lone Piper.

Edinburgh Military Tattoo

The reasons for the strong Scottish identity of the Tattoo are partly based in the visual spectacle. The Scottish regiments which perform for an audience which is two-thirds Scottish, reinforce our ideas of our own culture. The regiments have adopted the short kilt, tartan, bagpipes, the sporran; all recognizable symbols of the Scottish Nation, both to Scots, and to international tourists, and virtual tourists. Attending an event is an interactive experience – we are not simply spectators, we feel an identity with the performers, and the performance re-enforces that identity.

Hogmanay is the one night of the Year when everyone wants to experience the Scottish taking part in celebrating the world famous New Year that still involves the singing of centuries old words of Robbie Burns in the rendition of Auld Lang Syne.

Edinburgh Hogmany 2005

Hogmanay originates form a mix of Celtic celebrations and pagan rites. The word Hogmanay itself comes from the old French meaning the 'last day of the year' reminding of the times when gifts were given and received. This day, the 'last day in the year', was also known as Cake Day, as people would go around the houses 'guising' for food. Hogmanay the affectionate New Year can be seen in Scotland's towns and cities at the time of the 'midnight bells'.

On Hogmanay another traditional Scottish custom is the 'First Footing' this is a ritual dating back to the Viking days. By tradition, a tall dark stranger could bring good luck to a house by turning up as 'first-foot', preferably straight after the midnight 'bells'. Another factor in the tradition of first-footing was that the darker the mans hair' the better, since no one wanted a Viking turning upon the doorstep – this could only mean trouble!

The first-foot is supposed to bring a number of gifts to this door such as the 'uisge beatha' (the water of life otherwise known as Scots whisky), and a lump of coal, as this is a symbol of warm wishes to the host's family. The most generous of first-footers would also bring a gift of the supremely moist, and very rich' fruitcake in a pastry crust called Black Bun. A first-foot will toast "A guid new year to ane an a" - this pays favours to the traditional rendition of Auld Lang Syne:

<u>Auld Lang Syne.</u>
Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne!

Chorus:

For auld lang syne, my dear,
For auld lang syne.
We'll tak a cup o' kindness yet,
For auld lang syne.
And surely ye'll be your pint stowp!
And surely I'll be mine!
And we'll tak a cup o'kindness yet,
For auld lang syne.

Chorus

We twa hae run about the braes,
And pou'd the gowans fine;
But we've wander'd mony a weary fit,
Sin' auld lang syne.

Chorus

We twa hae paidl'd in the burn,
Frae morning sun till dine;
But seas between us braid hae roar'd
Sin' auld lang syne.

Chorus

And there's a hand, my trusty fere!
And gie's a hand o' thine!
And we'll tak a right gude-willie waught,
For auld lang syne.

Chorus

Like the Tattoo, Hogmany has also become international. It is observed in many countries around the world, in common with another event attraction, Burns Night. Yet again the two events retain their Scottish identity and don't appear to become diluted by international participation and interpretation.

One of the objectives of the Worldwide Burns Club is, among other things, to promote students to… 'study Scottish literature, history, art, music and language'. The Robert Burns Club of Milwaukee claims to have the most complete Web-site dedicated to Burns, which includes the complete works of Burns, indexed by title, first line, genre, biography, glossary of 2,000 words of Scots dialect *and* all the words in Burns poems, listed alphabetically and linked to the poems in which they appear. It sometimes seems that Scots overseas are more Scottish than their kinfolk 'back in the old country' and happy to participate in their heritage whenever the opportunity presents!
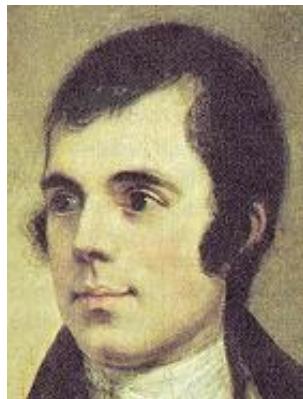
Robert Burn's Scottish Poet

Does cultural tourism explore or even exploit preconceived ideas of what the tourist experience 'should' be? Tourism on a commercial level produces an interpretation of culture that is influenced not only by the current 'reality' of the cultural product, but also by their business motive ethos, and by what they see as the expectations of the visitor. Scotland uses events, like Hogmanay and the Tattoo, and famous Scots names like Burns, to spread the word about Scotland around the world. This is a marketing strategy – Burns, our national poet, has an appeal that can be used to sell Scotland's image. Once established' an image can be a very powerful marketing tool, which is used to bring a lot of goodwill and hard cash to the country. Commercial interests have strong motives for making this image as unique and appealing as possible. With this perspective, those businesses with an interest in Scottish identity will choose carefully which of the Scottish characteristics, what parts of its history, and which cultural aspects will best promote the Scotland they want to portray. This means that all cultural processes that form part of the experience of international and domestic tourists in Scotland are to some extent manufactured by the commercial interests that package the tourist product.

Commercial objectives promote change in other ways. Cultural understandings and cultural expectations vary, influenced by the background and experience of the tourist. It is therefore difficult to know where to pitch the levels of interpretation of cultures to make them meaningful to the visitors.

The overdramatic reconstruction of the pre-historic time, Vikingar which purports to give the tourist an insight into an important era in Scottish history, risks losing touch with authenticity in an attempt to entertain and be commercially successful in today's theme-park market. The wording of its promotional material is dramatic, and somehow detracts from what may have been a real attempt to educate. How authentic is this experience, which is promoted as a reconstruction from pre-history?

'Visit Vikingar! Located in the beautiful coastal resort of Largs in Ayrshire, and be enthralled by the saga of the Vikings in Scotland. In the capable hands of our costumed story tellers, experience the Viking adventure first hand as you are guided through 500 years of history, shown a Viking Longhouse and taken to meet the Viking Gods and Valkyries in Valhalla, as Viking history is brought to life in the 'Viking Experience'. Then take your seat for an amazing 5-screen film presentation following one Viking family through generations of turmoil, battle and adventure until the Battle of Largs in 1263. Finally, enter the Viking Hall of Knowledge where multi-media technology and other learning aids continue the 'Saga of the Vikings in Scotland'. If you're looking for excitement, realism, atmosphere, action and a great day out - the Viking Experience has it covered!'

Vikingar! also boasts a four lane 25m swimming pool and a small separate pool suitable for the young and those learning to swim. The K:A Studios fitness centre is a new addition to Vikingar and offers… 'an impressive selection of quality fitness equipment provided in a first class exercise environment'.

The Barrfields Theatre offers 'a varied and entertaining programme with both professional and amateur theatre productions.' Children have the freedom to enjoy themselves in a secure environment in the Mini Viking's Soft Play Area, which features tunnels, slides, ball pit, walkway and exciting 'noise' elements.

Other attractions are Vikingar's award winning display of trees and plants, the Winter Garden café/bar offers a range of meals and snacks, and Vikingar!'s Gift/Craft shop that has a range of 'specially selected souvenirs and gifts to suit all ages and pockets'.

Dramatic Reconstruction at Vikingar

All those involved in presenting Scotland to its tourists should take into account tourist expectations As previously explained, all tourism experiences draw on the cultures of the residents of the tourist destination, *and* of the tourists themselves. No tourist expects to meet the 'typical' Scot, engaged in a typical Scottish pursuit, but they recognise the stereotype if they come from a background where legends about Scots 'characteristics' have been in circulation.

A stereotype is the caricatured images that are conjured up by thinking of people or places. This is often extremely misleading, but commonly the only way a stranger is presented with the culture of a place and the people that live there. Scotland's stereotype has endured longer than many other through out the world. Implicit in the notion of authentic' is that the tourist has in mind images of what the person, place or object is supposed to look like, sound like, or taste like. Stereotypes exist in countries about people from other countries, or even about people in different regions within the same country. They capture a mix of characteristics ascribed to certain peoples.

Example of a Scotsman Stereotype

How can we encourage a wider perspective, avoiding the stereotype of Scottish culture while retaining its integrity – or is cultural tourism all about the traditional stereotype? Does the tourist only ever find a 'package' bearing little resemblance to what Scots themselves would think of as realistic?

If we agree that cultural authenticity is essential in providing visitors with a satisfying cultural experience, perhaps the answer is to go back to the Scottish people. The tourist in gathering, interpreting, and sharing information, can easily lose sight of the real people and communities behind the stories. When tourism is based on the real lives of real people, going directly to the community and finding out what matters to them, can allow tourism developers to sell a product that has been created in its natural setting. Culture is real if it is something of real importance to the community. What local residents see as important parts of their heritage, they may want to share with others through allowing the information gathered to be used to develop a tourism plan for the area.

Dahles(1996) described the process (of culture), as "soaking up the atmosphere of the destination, by sampling local food, visiting local neighbourhoods and citizens' homes." With traditional music, for example, tourists can interact with

locals on a personal basis. The Scots Ceilidh is a gathering where stories are told, Scots poetry and song are celebrated, and participants enjoy traditional music and dancing. A tourist, taking part in such an event that has not been promoted to tourists, will enjoy an informal gathering that those Scots involved in the event will consider authentic.

In Scottish tourism the bed and breakfast market offers the tourist the citizen's home, but any interaction here could be compromised because many B&B's have become merely small businesses, subject to things like quality control and health and safety. The authentic product is somewhat altered due to this outside intervention, which aims to enhance the experience for the tourist while triggering change. The alternatives that might offer more local colour…farmhouses, crofts, bothys, or lodges may however offer the tourist looking for a more authentic experience to witness traditions and legends being passed directly from one person to another.

This process can be taken further by Scots teaching indigenous crafts, life skills, music, and cooking traditions. These are living, ongoing traditions in music, crafts, cuisine, and folklore that persist as subcultures and are often as interesting to the domestic tourist as the visitor from overseas. Such crafts are most evident away from the urban areas, and tourist attractions are sometimes the only place where they are still in daily use, as an entertainment. Archaeology parks or reconstructions, like the reconstructed Crannog on Loch Tay, teach ancient skills as an interactive part of the attraction.

Many in the tourist industry would argue that cultural tourism and heritage tourism have helped to *preserve* traditional skills and memories of the old traditions. The argument holds that the re-creation of traditional cultures for tourist consumption can be a positive element within a culture, as it allows the cultural elements to survive and reach new generations. The danger is that the Scottish community itself will come to accept that the 'manufactured tourist experience is an authentic insight into Scotland's cultural heritage, past and/or present. A cultural product, which is at one point is generally recognised as inauthentic may, in the course of time, become considered to be authentic, even by experts.

Who decides where to draw the lines? How are stereotypes and expectations created? Which models are convincing? Who has the right to define what is authentic and what is not: the tourists or the locals? Tourism professionals do, all the time, decide on the interpretation of Scottish culture, and may be challenged by those Scots with an interest in its preservation' or not.

Tourists themselves are conscious that they have a limited knowledge of their own culture, and will accept the presentation of another's culture through the tourist product, which they will recognize, even if only at a subconscious level, as a cultural experience formulated/constructed by the tourist industry for their

enjoyment. They understand that our knowledge of the past is limited, and that our presentation of it is subject to a marriage between interpretation within the host country, and its tourism business dictates. Tourists will decide what is authentic and what is not, but the tourist industry can influence the process.

The visit from King George IV to Scotland in 1822 had a huge effect on how the Scottish are perceived to this day as the 1822 visit was to be "purely national and characteristic" of Scotland. The visit to Scotland by the Monarch that was the first since 1650, was designed gain more support for the King, and to reduce the rebellious radicalism of the time.

In many ways the Monarchs visit to Edinburgh exaggerated the current Scottish culture in many ways. The organiser the writer Sir Walter Scott produced a booklet called "HINTS addressed to the INHABITANTS OF EDINBURGH AND OTHERS in prospect of HIS MAJESTY VISIT by an old Citizen" for those in Edinburgh to fully prepare for the Royal visit. The embellishment of Scottish culture during the Royal visit in1822 was undoubtedly the beginning of what is now accepted as 'traditional' by many who uphold Scottish culture today.

Kilts and Tartans before the visit form the Monarch were no longer in ordinary Highland wear let alone formal wear; they were only commonly used for Army uniforms created due to the Jacobite rising. The Booklet produced by Sir Walter Scott to give advice on the Royal visit, warned that "no gentleman is to be allowed to appear in any thing but the ancient Highland costume". This statement all gentlemen without highland dress (lowland gentlemen) had to search no matter how distant or remote for Highland Ancestry to then gain a suitable tartan. The Kings one time kilted appearance in Scotland was not a total success for the King was characterised as "our fat friend" that needed to be hoisted on to a horse. The short kilt with which we are most familiar today, was introduced at this time and in effect was produced as a tourist version of Scots culture.

King George IV 1822
An unpopular king

However this did create a new Scottish National Identity uniting Highlander and Lowlander by having them both in the iconic symbolism of kilts and tartan?

In full formal highland dress and playing the bagpipes

Bagpipes have a separate history. The origin of the Bagpipes is unclear as it was developed in pre-Christian times, the bagpipe itself however seems to have been a similar instrument the hornpipe with the bag added on. There are several different places with piping traditions such as Brittany, Italy, Catalonia and Istria. When in history the bagpipes were first introduced to the British Isles is debatable, however statuettes of bagpipers in a 'Roman era' archaeological dig in England could provide some clues.

Ireland has references going back to the Middle Ages as well as stone carvings dated at the 8th Century. However popularity grew for the bagpipes in Scotland during the 12th century. The whole of Europe underwent expansion in art and culture, with the sudden growth in popularity of the bagpipes due, in part, to the expansion of the British Empire.

In modern times increasing numbers are taking up the 'pipes'. There has been a huge surge in popularity in the 20th century as well with the large amount of pipers trained for the two World Wars this coincided with a decline in popularity of traditional forms of bagpipe throughout Europe.

The modern use of the bagpipes is once again an important part of Scottish culture. They appear at many different formal events such as the military funerals and memorials, and at social gatherings, such as weddings, they are popular entertainment.

Today, when asked to describe a Scotsman often the reply is -

'a red haired, grumpy, penny-pinching Highlander with a near impenetrable accent. It is amazing on this description that Scotland ever has any visitors at all! Asked to further describe the dress and location of this stereotypical Scottish person the picture set would be; a man in a kilt standing proudly on top of a highly windswept moor surrounded by an abundance of heather and thistles, perhaps with strange music issuing from his bagpipes, or heading home to have some whisky and haggis. The tipsy Scotsman is immensely sentimental and praises his favourite football team. When the Scotsman gets *really* tipsy; he becomes extremely *over*-sentimental, again singing the praises of his favourite football team, and now heaping curses on the English.

These images are cultural products, created not only by deliberate efforts of the tourist industry but also by non-tourist media, such as film, TV, literature, magazines, records and videos. In addition, a tourist may imagine a line that separates what is inauthentic and what is not, and fill both sides of this divide with romantic ideas of 'real' Scottish culture, and even stereotypes. Stereotypes may, however, be changed through interactions that occur while touring.

Of course, any visitor who goes to Scotland expecting to see living, breathing specimens of this awful character will be disappointed. Most 'real' Scots are as far removed from this stereotype as can be imagined… except perhaps for the bit about football and the English!

The process is often taken further by changing an authentic site to fit the stereotype. Castles might be left weather-beaten to make them more credible to the tourists, even though when they were lived in they would have been extremely well looked after. In this case, when a general expectation about how old buildings should look is applied to a specific building, it allows for easy understanding. Much that the tourist observes is un-noticed. The tourist guide trying to interest her group in the life they are supposed to be looking for, must be careful. The tourist may 'bite' or not – much of the group could become bored - while some will enthuse over details which they might otherwise have misinterpreted, or even missed altogether.

Hughes (1995) examined how the Scottish Tourist Board created a campaign to invent and promote Scottish cooking. To present the idea of authentic Scottish cuisine, based on a natural relationship between a region's land, its climate, and the character of the food it produced. This required a lot of research because Scots, like other Westerners, largely consumed store-bought packaged goods produced by international corporations, and because even older foods and recipes were generally not unique to Scotland. It was clear from the names of the foods that some were of French origin. Hughes argued that the global influences upon Scottish cuisine destroyed any ideas of Scotland's food being unique.

Today, the foods that we think of as traditionally Scottish are:



Haggis

Haggis, Neeps and Tatties

Conclusion

Tourists are not a homogeneous body; they have different reasons for visiting and will, therefore, look for different experiences. For the ancestral market, visiting what they think of as the 'ancestral homeland' can be an emotional journey. This type of tourism is increasing in importance for Scotland. These tourists consider a visit to Scotland as coming home. Tourists who believe they have ancestors who were Scottish don't think of themselves as tourists – they want to find their roots, and to define their ideas of 'who they are'. This group of visitors will attempt to interact with the host community, and may be able to get closer to the cultural norms of today's Scotland. So are tourists with different motives, drawn into the tourist 'experience' to a greater extent?

The perception of authenticity can be seen as part of a 'presentation'. This is easily seen when the tourist attractions are obviously structured performances. Scots in 'traditional' costume describe aspects of Scottish culture, demonstrate the grinding of oatmeal for porridge, play bagpipes, and serve a meal consisting of haggis, neeps and tatties with whisky to follow. Such shows can over-play the 'uniqueness' of the Scottish identity, while presenting their culture from a self-interested point of view. The right to define what is authentic, and what is not, is assumed all the time by tourism professionals, tourists and locals and the results are a compromise of opinions. Are tourists fully aware of this… and do they care?

Are traditions transformed to suit today's tourist while retaining bits and pieces of the original meanings for the host communities? To deliver the right product to the tourist is a question of the ability of tourism experiences to satisfy the tourist's criteria of reality, and meet the specific demands of the tourists engaging in the activity. The question then becomes, does the host culture come to accept this interpretation - the tourist 'reality' of the product - as authentic?

How does Scotland encourage a wider perspective, and avoid the stereotype of Scottish culture? To do this may be more difficult than we realise. A cogent argument is that our pre-knowledge of a culture, or even our expectations and prior knowledge of a cultural attraction, makes it almost impossible to see it for what it is…because, over time culture has been overcome by its symbolic representation. Moreover, the Scots themselves, consciously or not, have accepted this representation as their 'true' culture.
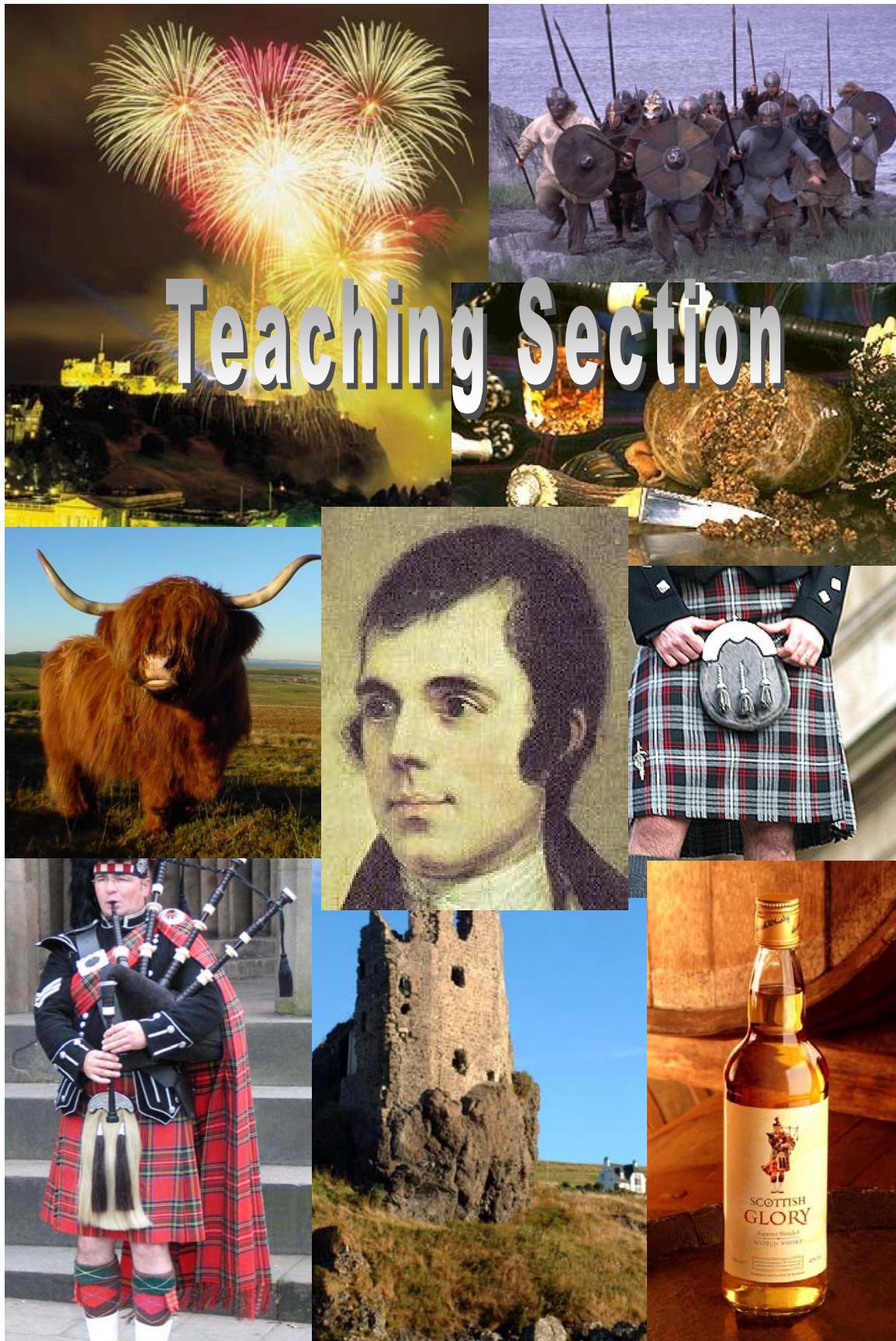
Teaching Section

Teaching Section – Scottish Cultural Research

Introduction

Cultural research is popular with students, who are able to use the process to further their understanding of their own culture. However, as highlighted in the Case Study, their life experiences will have an influence on what they research, and on how they interpret the results of their efforts.

This section allows the student to use the research contained in the Scottish Case Study to investigate and discuss some of the issues in relation to their own cultural backgrounds. If they then go on to work in the tourism industry, these students will have the benefit of knowing something about the processes involved in creating the cultural tourism product.

Objectives

- By completing the <u>student tasks</u> in this section the students will –

- Understand that some aspects of culture and cultural tourism are particular to the society in question

- Be aware that investigation of culture is influenced by the methodology of the researcher

- Be aware that the definition of what constitutes 'authentic culture' is subjective

- Be aware of national cultural research resources

- Know how to find information on local and national culture

Knowledge of the Cultural Tourism Market

Student task

Use the Scottish Case Study as a guide to answer the following questions:

1. How many people living abroad claim to come from Scotland?

2. In which areas of the world are these 'ex-patriot Scots concentrated? *You should locate these concentrations on a world map.*

3. Through which overseas tourism organizations would you market Scottish cultural tourism? Give reasons for your choices.

4. Which International visitors show a strong interest in Scottish culture?

5. Is the International Market the main market for Scottish tourism?

6. Using the Internet websites VisitScotland and ScotExchange.net write a short paragraph describing Scotland's domestic market for tourism. An example is given of a model answer, so that you know what is expected. Remember, this answer is fictitious, and does not provide you with any clues!

   Model answer:

   The main Domestic Market is the 'Touring By Car' market, who are 50+ years old and travel throughout the year, often avoiding school holiday periods. During the school holidays, the main market is the 'Family Holiday' market.

   Your answer:

Student Project

Student task

Working in pairs, use the following grid to write down where you can find information about your local culture:

Where to find information	What information can be found
e.g. book title	e.g. family histories

You can share your answers with your class group when you have completed the exercise.

Student task

Choose one of your own cultural characteristics (something that defines your own culture), and research its history. You should use at least 3 of the methods you have listed in the **Student task** above. Set out your answer like this:

- The cultural characteristic I have chosen is:

- The history of this part of our culture is:
(Give a brief history of the origins and development of this part of your culture. Your teacher will advise on the length of this study.)

- Why you think this particular aspect of your own culture is important:
    (e.g. Write a sentence like… It is a very individual part of our culture, and defines our culture very strongly.)

Authenticity in the Tourist Product

Group project

This section should be used to **debate** the problem of 'authenticity' in the way we interpret our national culture for the tourist market.

The debate should centre on the following statement:

'There has been considerable debate about the role of tourism in contributing to a growth, or a decline, of traditional lifestyles in areas that support tourism.'

Teachers Notes:

Before holding the debate the students should first consider the following:

1. When presenting our culture to tourists, are we packaging it for the tourist industry?

2. Do we allow our tourists too much influence over how we present our national culture? Should we ask for feedback and use it to re-shape the tourist product?

   An example of questions used to elicit feedback is given below – are the questions useful. Evaluate each question for your answer.

   Visitor survey provided at the end of each tour:

   - Where are you from (country, town, area)?
   - What encouraged you to visit the area?
   - What attractions did you visit?
   - What you liked/disliked most of any attraction visited
   - How did you get to the area?
   - How did you hear about this part of Scotland?
   - What type of accommodation are you in?
   - How long are you staying in the area?
   - How would you rate the tour, (the tour guide, the driver, how the booking was handled, the food, the vehicle?
   - What services or facilities would you want added or removed?
   - What changes would you like to see?

The student should be encouraged to formulate ideas on the basis of what they have read in the Case Study, and on their own research.

Possible opinions might be:

Real (Scots) are found far away from anything associated with the tourist industry. They will not normally interact with members of a tour group.

Cultural tourism is not valid unless it promotes interactions with locals whose roles are defined by lives unconnected with tourism.

It is difficult it is to know what is authentic. Our knowledge of our heritage is distorted or obscured by the passage of time. Without this knowledge the concept of authenticity cannot stand.

All countries are subject to global influences. We can't keep our culture isolated so how can we say it is authentic. The example of food would probably be used here, as it is easy to spot global influence.

Opinions on which models are authoritative, (the historic may take over from the modern), and on the forces that create our stereotypes and expectations?

To what extent (the student thinks) the tourists or the locals define the authentic tourist product?

Feedback:

Opinions based on *marketing* culture to visitors will centre on such opinions as:

Compiling and reviewing this information ensures the business:

- knows its market
- can measure the success of promotional strategies.
- can ensure they are maintaining visitor satisfaction with all aspects of their product,
- can quickly respond to any changes and trends,
- can use the information to undertake strategic marketing.

Otherwise students will have a range of ideas of how feedback can be gathered with little or no impact on the cultural interpretation of an attraction.

References

Brown, Dan The Da Vinci Code, 2003 (ISBN 0552149519) Doubleday

Dahles, Heidi. 1996 Tourism Culture and National Heritage in Java, Curzon

Hughes, George. 1995. "Authenticity in Tourism." Annals of Tourism Research 22(4):781-803.

MacCannell, Dean. 1973, 1989. "Staged Authenticity: Arrangements of Social Space in Tourist Settings." *American Journal of Sociology* 79(3):589-603. UNWTO (World Tourism Organisation) Cultural Tourism, 1985

Urry, John. 1990. *The Tourist Gaze*. London: Sage.

Websites (prefaced by http://www.)

ScotlandsPeople.co.uk   (Official government source of genealogical data)

Geo.ed.ac.uk/scotgaz   (An encyclopaedia of Scotland)

RampantScotland.co.uk

UndiscoveredScotland.co.uk

ElectricScotland.com

ScotExchange.net