

DEALBH EALAIN

GAELIC ARTS CONFERENCE REPORT

AN LANNTAIR STORNOWAY

MAY 2007



Leasachadh nan Ealan Gàidhlig
Developing the Gaelic Arts

This landmark conference was organised by Pròiseact nan Ealan (PnE) in conjunction with the GASD Forum, (Gaelic Arts Strategic Development) - a collaboration of key Gaelic arts organisations working together to strategically develop the Gaelic arts for the future.

The conference was the first of its kind in ten years and comes at a time when the Gaelic arts and the language itself are at a turning point. With the National Gaelic Language Plan, the emergence of Creative Scotland and the impending Culture Act, not to mention the new digital Gaelic language TV channel just around the corner, the Gaelic arts need to move forward together strategically.

The Gaelic Arts Strategic Development forum, GASD, was formed in 2001 with the initial aim of debating issues of common concern, clarify areas of consensus and provide a collective voice for the Gaelic arts sector. The GASD group comprises representatives of-

1. Pròiseact nan Ealan
2. Fèisean nan Gàidheal
3. TOSG
4. Comhairle nan Leabhraichean
5. An Comunn Gàidhealach

GASD has contributed to the Scottish Executive's consultations regarding National Cultural Strategy and to both the Gaelic Taskforce Review and the Ministerial Advisory Group on Gaelic that led to the establishment of Bòrd na Gàidhlig (BnG). In late 2002 GASD commissioned research that mapped the growth of the Gaelic arts sector and worked with the Scottish Arts Council during the consultation process that shaped the SAC Gaelic Arts Policy, published in November 2003. A seminar involving a widely representative group of Gaelic arts interests met in Edinburgh at that time and renewed GASD's mandate to continue what was seen as a highly effective collaboration.

Pròiseact nan Ealan (PNE), or the Gaelic Arts Agency, is the national development agency for the Scottish Gaelic arts. Established in 1987, PNE is a non-profit limited company (company number: SCO166105) and a registered charity (charity number: SCO24912). PNE currently employs 9 full-time members of staff, who receive support for specific projects from freelance staff and volunteers as and when required. The organisation is overseen by a board of directors who are responsible for high-level decision making and governing the overall direction of the organisation. PnE's aim is to be the strategic agency for Gaelic arts development and to be passionate about promoting the importance of Gaelic language and culture within a modern, vibrant and confident Scotland. Based in Stornoway on the Isle of Lewis, with a remit which is largely Scottish-based, their work often takes them further afield to other European countries, Canada and the USA. PNE initiatives have received many awards over the last 10 years.

Arthur Cormack, Director of Fèisean nan Gàidheal said:

"We hope that the conference will not just be a 'talking shop' - although talking is always a positive thing - but will highlight and showcase some of the worthwhile projects funded by GASD over the past two years, as well as the work being done by various Gaelic arts organisations. I have no doubt that the Gaelic arts engender positive attitudes towards Gaelic, and research has confirmed that they are often the motivation for people to learn the language. This conference is timely given the recent publication of the National Plan for Gaelic and the undertaking within that to devise a strategy for the further development of the Gaelic arts."

Malcolm Maclean, Director of PnE said:

"The Gaelic arts are a growth sector and this is an opportunity for anyone involved in Gaelic arts and culture to help shape the future. The conference conclusions will form the basis of Gaelic arts development strategy for the next five years but we hope the event will also be a new form of Fèis. The showcase will be a chance to experience some of the exciting work being done and to meet others involved in the Gaelic arts from across Scotland".

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Foreword

This report was commissioned by Proiseact nan Ealan (PNE) on behalf of the Gaelic Arts Strategic Development (GASD) Forum following Dealbh Ealain, the Gaelic Arts Conference which was held in An Lanntair, Stornoway on 8th and 9th of May, 2007.

The Conference was organised by PNE with support from the GASD Forum. The two day event brought together a range of key speakers and over 100 delegates from the Gaelic arts Community.

We are grateful to Donna Cunningham for preparing this conference report and to the conference funders (by Bòrd na Gàidhlig, Comhairle nan Eilean Siar, Highlands and Islands Enterprise and Scottish Arts Council).

Foreword



Donna Cunningham was born in Inverness in 1953 with parents from Lewis and Skye. Working in the Arts for over 25 years she runs her own Production Company "Firefly Productions"

Currently Firefly Productions. Represents 12 bands and 2 actresses and manages 1 band internationally.

Also in 2007

Administrative Director of the Blas Festival

Programmer and Manager for the 3rd stage at Skye Festival / Broadford

Building databases for various organisations including Belladrum Festival

Worked with Unique Events on the H2007 launch in January 2007

Teaches Music Business Practise for Fèis Alba

Works with Scottish Cultural Enterprises as a Music Industry Mentor

Promoting some events for the BBC Scottish Symphony Orchestra

Produced the Budget and Timetable for relocation of Highland Print Studios

Founder member of The Beaully Arts Group

All told 'Firefly' is involved in the promotion of in excess of 150 events in 2007

Previously

Donna has both written and taught a Music Business Course course for 3rd year degree students on the BA in Scottish Music at the R.S.A.M.D

Worked as both a Producer and Production Manager for programmes broadcast by BBC, SMG and Channel 4 as well as corporate videos for Seagrams /Survival Music

Ran a professional Recording Studio from 1993 to 2001

Wrote and Managed 2 x Fast Track Courses for PNE

Put together the Compilation CD for the Heb Celt Festival

For 10 years ran a large busy hotel and small farm (Pedigree Jerseys and Sheep)

Is a qualified chef (City and Guilds)

Started out in life's 'career journey' in the Edinburgh College of Art

Donna still paints and has spent 2 recent summers in Florence attending a classical art school.

She is working (time permitting) towards an exhibition in 2008.

Languages: English (Fluent) Russian ,French (Able) (Now finally learning Gaelic)

Hobbies: Flying light aircraft, mountain biking, knitting

Interests: The History of the Near East and Comparative Religion

Music: The Bagpipes are her favourite instrument



Dealbh Ealain

GAELIC ARTS CONFERENCE REPORT

1. Executive Summary

A 2 day conference in Stornoway threw out an open invitation to practitioners from the world of the Gaelic Arts to come together, to hear speeches by key personnel from within the Gaelic Arts world and to contribute to a variety of 'Workshops/Break-Out Sessions', all with the aim of arriving at a form of common consensus as to a way forward for the future, and to progress the final 'National Gaelic Arts Strategy', which in its draft form was given to all conference delegates for consideration.

Key Issues

Key issues were discussed in detail and at length.

The following areas were integral to the discussion process.

The National Plan for Gaelic

The Voice of The Community

The Political Context of the Gaelic Arts

The International Context and Relevance of the Gaelic Arts

Good Practise within the Gaelic Arts

Audience Development as it relates to the Gaelic Arts

Economics and Cultural Investment in the Gaelic Arts

New Media and its relevance to the Gaelic Arts

The Role of the Gaelic Arts in Education

The Role of Arts Centres in promoting the Gaelic Arts

The Role of Television in promoting the Gaelic Arts

Publishing for the Gaelic Arts

The Areas defined in terms of separate disciplines were

Music

Drama

Visual Arts

Writing (Fiction/Non-Fiction/Poetry etc)

John Angus MacKay (Keynote Speech)
John Angus Addressed the Policy System for the Gaelic Arts in terms of The Gaelic Language (Scotland) Act 2005; The National Plan for Gaelic; Public Bodies' Gaelic Plans; the role of the Scottish Arts Council, Highlands and Islands Enterprise and Bòrd na Gàidhlig as sponsors of the process of developing the strategy; the role of the Gaelic Arts Strategic Development group (GASD). He considered the Artistic Challenge in meeting the aspirations of artists alongside the requirements of public and voluntary organisations and the need to facilitate the commercial and economic development of the Gaelic Arts. His speech took delegates through the link between Language, Culture and the Arts, The National Plan for Gaelic 2007-2012, the functions of Bòrd na Gàidhlig and in closing the importance of establishing the criteria for assessment of the relevance of the Draft Strategy.

Prof Alan Sproull

Prof Sproull's presentation drew on key items from his study including among many areas; audience development, in terms of social inclusivity, availability, price and Gaelic language competence. For the role of arts in the broader language development strategy he concluded that arts and cultural development play a central role in language development and that public perceptions see the Gaelic arts as making an important economic contribution, supporting the language maintenance and development, with the importance of the link between arts and education in further developing Gaelic as a living language being strongly supported across the population.

Donald Ryno Morrison

Spoke to the conference about The National Plan for Gaelic.

He summarised the steps in the plan as being for Bòrd na Gàidhlig to Promote and facilitate the use and understanding of Gaelic, Develop Gaelic Education and Gaelic Culture, Advise on Gaelic language, education and culture, Monitor and report on Euro Charter.

Functions to be exercised with a view to securing the status of the language included increasing the number of persons able to use and understand Gaelic

fs18 Encouraging the use and understanding of Gaelic

fs18 Facilitating access, in Scotland and elsewhere, to the Gaelic language and the Gaelic Culture

fs18 Giving notice to relevant public authorities requiring the authority to prepare a Gaelic language plan and setting out the measures taken in relation to Gaelic with regard to the National Plan.

Ian Smith

Updated the conference on the 10 key policy actions of The Scottish Arts Council in relation to its own Gaelic Arts Policy including appropriate recognition of the Gaelic language. Inviting discussion with BnG, continued support, a proposal for a delegated lottery arts development fund, Consideration of the requirements of the Gaelic publishing sector, ensuring existing and potential national arts initiatives take account of the artistic and audience development potential offered through the involvement of Gaelic arts, wider audience development, tripartite meetings with Arts Councils in Northern Ireland and the Republic of Ireland, that the next round of the Cultural Co-ordinators programme highlights Gaelic arts opportunities and encourages Gaelic speaking applicants and in a more precise action plan with targets set against particular areas of Council activity.

Arthur Cormack

Spoke about Fèisean Nan Gàidheal and its remarkable success in its growth over the years to an organisation that acts as a 'Parent-Body' for Fèisean all over Scotland, teaching music, song, drama to thousands of children across the country

Mairi MacInnes

addressed the success of Ceòlas which arose from the idea that the connections between South Uist and Cape Breton could be reintroduced after many generations of being lost.

Ceòlas attracts students from across the globe to come and learn Gaelic, music, fiddle and much more and the future looks optimistic as Ceòlas continues to build on the good foundations set down over the last 12 years.

Mark Wringe

spoke of the great advances made in the publishing of Gaelic literature and the function of Ur-Sgeul to encourage and to put in print new Gaelic prose-writing for adult readers. Titles published included unsolicited mss. that had been submitted to the Books Council. Ur-Sgeul nurtures writers with support, advice, and editing; efforts to find new writers; with writing workshops and literary evenings held. Gaelic writing has achieved a much higher profile.

Julie Tait

Addressed audience development and saw this as not being a problem for our "thriving" Gaelic arts and culture. In terms of audience development, language becomes an issue of connection, interest, availability and introduction. Julie highlighted the importance of knowing your audience, giving detailed figures on current audiences and also available and potential audiences, as well as means to identify target these new audiences.

Recommendations included a vibrant, more sociable, more visible, contemporary Gaelic arts programme, the need for a change in image and presentation and greater availability and access.

The Conference Debate

The 2 days can be summed up by saying that a large group of people gathered together, looked at, acknowledged and applauded the current strengths of the Gaelic Arts Community, recognised the current weaknesses and areas needing ongoing improvement and brainstormed a plethora of new ideas. The sharing of ideas and hopes and plans was a healthy and uplifting experience and this is well reflected in post conference feedback from delegates.

All of this took place in an atmosphere of confidence and in creative professional discussion with a forward looking, optimistic and enthusiastic view of the future potentials of all the Gaelic Arts.

A communal willingness to work together ran throughout the workshops and the many informal discussions and this was clearly evident at the end of the conference when, with a show of hands, GASD was given a continuing mandate to act as a voice for all .



Dealbh Ealain

GAELIC ARTS CONFERENCE REPORT

2. Aims and Aspirations

Agnes Rennie Chair of GASD and PNE

Agnes Rennie -welcome and introduction to the
'Aims of The Conference'

Welcome and Introduction by Agnes Rennie MBE,
Chair of GASD/PNE

Agnes Rennie lives with her family in Galson on the island of Lewis. She has worked in community development for many years and has been closely involved in many initiatives that promote the Gaelic Language and Culture and was recently very involved in the successful community buyout of the Galson Estate in North Lewis. She is currently chair of Pròiseact nan Ealan and the GASD Forum and Vice Chair of Urras Oighreachd Gabhsainn. She was recently appointed to the Scottish Parliament Committee of Inquiry into Crofting and has just been elected to serve as Councillor on Comhairle nan Eilean Siar.



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GAELIC ARTS CONFERENCE REPORT

3. Conference

Day 1 Tuesday May 8th

Welcome and Introduction to the 'Aims of The Conference'

Agnes Rennie MBE, Chair of GASD/PNE

Session 1

John Angus MacKay

Keynote Speech

Session 2

Prof. Allan Sproull

The Voice of The Community

Session 3

Mairi Bh MacInnes

Models of Good Practise-Ceolas

Session 4

Workshops

Developing The Gaelic Arts in The community / Nurturing the aspirations of new talent

Session 5

Donald Ryno Morriso

The National Plan for Gaelic

Session 6

Workshops

Workshops on the subjects of: a) Music b) Drama c) Publishing d) Arts in the Classroom e) The Role of the Arts Centres f) The Role of Television

An evening reception and Cèilidh was held for delegates where we experienced at first hand some of the extraordinary and diverse talent from the Gaelic Arts community.



DAY 2 WEDNESDAY MAY 9TH

Session 7

Welcome by Arthur Cormack

Summary of Day 1 delivered by Donna Cunningham, Conference Reporter.

Objectives for Day 2 delivered by Agnes Rennie

Session 8

Ian Smith

Keynote Speech

Session 9

Arthur Cormack

Models of Good Practise-Fèisean Nan Gàidheal

Session 10

Julie Tait

Audience Development

Session 11

Workshops

a) The Political Context b) Building Bridges and International links

c) Cultural Investment and Creating 'Added Value'

d) New Media and a new window for the Gaelic Arts e) Audience Development

Session 12

Mark Wringe

Models of Good Practise-Ùr-Sgeul

Session 13

A closing panel on Day 2 allowed for a general Question and Answer session.

Session 14

Performances

Close of Conference

A brief Summary of Conference by Donna Cunningham

Conference closing address by Agnes Rennie



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GAELIC ARTS CONFERENCE REPORT

4. Introduction

For the first time in ten years a two day national conference provided a unique opportunity for Gaelic arts practitioners, administrators, and promoters to come together to talk, listen and network in Stornoway on May 8th and 9th 2007. The conference was hosted by GASD, with the aim of leading the way forward for the Gaelic Arts. Attended by leading Arts Organisers, Policy Makers and Artists all with equal participation, the event offered a range of stimulating and inspiring speakers as well as various breakout groups on a variety of key subjects.

The conference was opened by Agnes Rennie, Chair of GASD and PNE. Agnes addressed in inspiring detail the aims of the conference in terms of The Gaelic Arts Strategy and the GASD Mandate and in its aim of providing an opportunity to influence a Gaelic cultural framework to engage with the National Plan and Creative Scotland.

The Structure of the event was excellent: well planned and efficient in its execution. Break out sessions explored in depth the issues raised within the speeches.

The aim of this report is to summarise the conference as thoroughly as possible and reflect the great deal of careful thought and debate that took place over the 2 day period.

The Key Overall Issue in the development of The

Gaelic Arts seems to rest in Sustaining and developing the Grass Roots Community level at which all creativity in language and arts begins, whether in the home, the community or in the formal and informal education systems.

Growing and Developing the Professional levels of all those Arts, in its artistic excellence, diversity, professional competence and commercial viability all in the context of a national and international framework, protecting the ancient tradition alongside developing the new and contemporary, whilst ensuring that the Gaelic language is held firmly at the heart of all those endeavours .

The conference was profoundly inspiring in the sudden concentration of well established professionals gathered together and in hearing through the speeches in particular the staggering levels of progress achieved over the last ten years alone.

A number of 'Key Words and Phrases' arose in speeches and in workshops.

Globalisation and multi-culturalism - it's a fast changing world

These issues came up time and again during the conference and indeed many of us are hard pushed to keep abreast of the many changes that take place

in terms of technology and of legislation (nationally and internationally) alone.

Globalisation presents the very real threat of a homogenised world where

Everyone speaks the same language and 'dances the same dance'

Cultures become significantly watered down and we all watch 'Big Brother'

The value of indigenous culture is reduced to the purely economic level alone.

Multi-culturalism

On the one hand offers tremendous opportunity for peoples to share traditions and heritage in both their ancient and contemporary forms and to exchange skills and experience from the basis of common ground.

On the other hand, unless carefully and sensitively developed, those opportunities can become threats where cultures clash and peoples feel marginalised and undervalued.

In preparing this report on the conference, I have drawn on a number of sources*

The conference speeches

Outcomes of Workshops

Printed Materials supplied in relation to Gaelic Arts and Language

External Sources that seem crucial and/or relevant to the debate.

*Those sources are detailed in the Appendix to this report

I would like to identify the place of Gaelic Arts and Language in the context of the local community, the National Scottish perspective and also of Europe and a fast changing world as a whole..

Where are we?

Are we on anyone else's radar but our own?

As multi-culturalism within nations becomes more and more the 'norm' one would then like to assess where indigenous language and culture such as the Gaelic Language and Arts is placed within that framework, from a number of perspectives, (all of which arose for debate and discussion during the conference) Political, Social, Economic, International,

National, Local, Community.

Those perspectives will inform the report and its concluding 'Summary and Recommendations.'

To that end it is significant and timely to prefix this report with developments that have taken place in March 2007.

International Organisations have existed for some time among whose aims are the protection and development of indigenous cultures, defined to include language, the arts belief systems and traditional ways of life and of making a living.

Standard-Setting Instruments / Conventions and Charters - a Definition

'When, cultural differences and traditions notwithstanding, States agree to common rules, they can draw up an international instrument:

an agreement or convention, which are legally binding, a recommendation or a declaration. (UNESCO)

Bearing in mind the legally binding nature of Conventions and Charters, the following may encourage us as to how the status of minority languages and culture is being regarded and protected right now in the framework of a developing world.

Recommendation of the Committee of Ministers of The Council of Europe on the Application of the European Charter for regional or Minority Languages by the United Kingdom (Adopted March 14th 2007)

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions

(Adopted in 2005, this came into force on March 18th 2007)

Among many conventions, these 2 crucial conventions have a direct bearing on all of the following

The National Plan for Gaelic

The SAC Gaelic Arts policy

The Draft Culture Bill

The National Gaelic Arts Strategy (Draft)

These conventions are a powerful tool in the

advancement of Gaelic language and culture with the inherent legal obligations that apply to the governments of nations who have subscribed to them. Every plan and or decision made about Gaelic Arts, Culture and Language has an obligation in law to address and implement the terms of those conventions.

In the political context these should be at the heart of political decision making and considered carefully, not in the respect of considering them as an optional exercise (as they are by no means 'optional') but in the light of how best to implement all that they demand of us as a people in safeguarding, protecting and developing our cultural heritage. We need to ask "Where is the specific provision for all of the terms of these conventions enshrined in particular in The National Plan and in the Draft Culture Bill?"

The following page gives the text from The European Council's Recommendation of March 14th, along with a UNESCO statement on the relationship between language and culture.

The Council of Europe

The European Charter for Regional or Minority Languages.

'Among the fundamental aims of the Council of Europe today are the protection and promotion of the wealth and diversity of Europe's cultural heritage. Regional or minority languages are very much part of this heritage. Since 1992, Council of Europe's Member States have been able to confirm their commitment to the protection of this heritage by ratifying the European Charter for Regional or Minority Languages. The Charter, drawn up on the basis of a text put forward by the Standing Conference of Local and Regional Authorities of Europe, was adopted as a convention on 25 June 1992 by the Committee of Ministers of the Council of Europe, and was opened for signature in Strasbourg on 5 November 1992. It entered into force on 1 March 1998.'

At present, the Charter has been ratified by twenty-two states .

Another eleven states have signed it, some of which are expected to ratify soon.

On the 14 March 2007 The Council of Europe Committee of Ministers made public the second report on the situation of minority languages in the United Kingdom.

On the basis of this report, the Committee of Ministers called on the UK to create and implement comprehensive education policies for the Irish and Scottish Gaelic languages, and to further develop education in Welsh.

The Charter itself is a convention designed

on the one hand to protect and promote regional and minority languages as a threatened aspect of Europe's cultural heritage

and on the other hand to enable speakers of a regional or minority language to use it in private and public life.

It is intended to ensure, as far as is reasonably possible, that regional or minority languages are used in education and in the media, to permit and encourage their use in legal and administrative contexts, in economic and social life, for cultural activities and in transfrontier exchanges.

'Its overriding purpose is cultural.'

The European Council's own literature and website.

UNESCO STATEMENT (on the relationship between language and culture)

Languages are not only extremely adequate tools of communication, they also reflect a view of the world. Languages are vehicles of value systems and of cultural expressions and they constitute a determining factor in the identity of groups and individuals.

In closing this introduction it is clear that language and culture in general

are viewed in the broader context of Europe and the rest of the world

as being inextricably interlinked and that the growth and survival of one has

a critical dependence on the other and to that end we should view any strategy to enhance and develop the one as being inclusive of the other.



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GAELIC ARTS CONFERENCE REPORT

5. Summary of Speeches

Session 1

John Angus MacKay, MA. MSc. FRSA

Keynote Speech

Mr Mackay was educated at The Nicolson Institute, Stornoway, Aberdeen University, Jordanhill College of Education and the University of Stirling.

After working for two years in sales with D. C. Thomson, he taught in Glasgow for five years.

He was appointed in 1977 by the Highland and Islands Development Board as a Development Officer, becoming Senior Administrative Officer in the Western Isles in 1982.

In 1985 Mr Mackay became the first Director of Comunn na Gàidhlig. Mr Mackay left this post on 1st October 1991 to take appointment with the Gaelic Media Service, (formerly the Gaelic Television Committee). He retired in June 2006, taking up post as Chair of Western Isles NHS Board in February 2007. Mr Mackay is a Director of The Gaelic Arts Agency, a Board Member of both Lews Castle College and An Lanntair, a Fellow of the Royal Society of Arts and founder member of the Western Isles Language Planning Group.

His hobbies include crofting, skiing, swimming and reading.

John Angus MacKay's opening address to conference was inspiring in its demonstration of all that has been achieved in so many years and in its passion for the future.

Digest of Keynote Presentation given in Gaelic

The observations and opinions given in the presentation are personal and not given in the speaker's capacity of Board member of Bòrd na Gàidhlig nor Pròiseact nan Ealain, both of which are directly involved in the process of formulation of the National Gaelic Arts Strategy.

Conference delegates have been presented with a draft strategy for discussion. The purpose of this presentation is to provide delegates with a perceptual framework for discussion of the structure and content of the strategy, to assess its relevance in the context of current and likely future developments. The presentation asks delegates to consider the relevance of the draft strategy in a range of contexts, and offers observations on the role of the Gaelic Arts within the developing framework for Gaelic language development.

The Policy System

In particular, delegates are asked to bear in mind the implications for the Gaelic Arts of: The Gaelic Language (Scotland) Act 2005; The National Plan for

Gaelic; Public Bodies' Gaelic Plans; the role of the Scottish Arts Council, Highlands and Islands Enterprise and Bòrd na Gàidhlig as sponsors of the process of developing the strategy; the role of the Gaelic Arts Strategic Development group (GASD); possible policy changes as a result of the change of administration in Scottish Government. A host of public agencies are key stakeholders in the Gaelic Arts, as well as a raft of voluntary bodies, commercial interests and private individuals. Public bodies feel this is an opportune time to focus on a shared vision for the Gaelic Arts, to identify and seize opportunities and to face the challenge of building on the foundations already established through partnership between the voluntary and public sectors in this field.

The Artistic Challenge

In considering the draft strategy, delegates should be aware of the challenge posed by the fact that the needs of organisations do not always sit comfortably with the aspirations of individuals in the field of the Arts. Delegates – most of you artists in one discipline or another - are asked to reflect on the extent to which the following quote reflects the views of Gaelic artists, and the extent to which the draft strategy reflects the needs and aspirations of artists as well as seeking to meet the strategic requirements of public and voluntary organizations, whilst facilitating appropriate commercial development. This quote by George Gunn is taken from The Scotsman Critique section, 5 May 2007: "We don't need another phenomenon dreamed up by bureaucrats. What we need is investment in the creativity of our people. As Hamish Henderson said, 'freedom is people'. Bureaucrats can't create freedom and they can't create art. That is the spontaneous job of the individual."

The Link between Language and the Arts

Whilst there is some current debate about the role of the Gaelic Arts in Gaelic Language development, the Gaelic Arts have not been given the status accorded to Education in legislation. Yet, even a cursory glance at Gaelic poetry, for example, shows an implicit emotive link between Gaelic language, poetry, song and music, which taken with drama forms a powerful dynamic force which could be much better exploited in future Gaelic language maintenance and development strategies and activities.

The Link between Language, Culture and the Arts
A further theme to be explored more fully is the link between, Gaelic language, culture and the Arts. The education system can teach people Gaelic. Fèisean and the Mods can encourage people to sing Gaelic and play its music. The maintenance of the daily use of Gaelic as a living language in a dynamic cultural environment is the real challenge which the National Plan for Gaelic seeks to address. Clarification of the role of the Gaelic Arts in that context is a central issue in the conference debate on the relevance of the draft Gaelic Arts Strategy.

The National Plan for Gaelic 2007-2012

The four fundamental principles of language planning, on which the Plan is based, are language learning, usage, status and corpus. More simply, the language imperatives are: learn it, use it, value it, develop it. To be effective the National Gaelic Arts Strategy should clarify the role of the Gaelic Arts in the language planning actions which are formulated on these principles. It is my contention that the range of disciplines covered in the Gaelic Arts can be shown to be integral to the processes which implementation of these principles set in train. They already are playing an important role in sustaining the language, but are not always given due recognition for their current contribution nor their future potential.

Bòrd na Gàidhlig's Functions

A detailed account of Bòrd na Gàidhlig work is given by other contributors, but I would ask delegates to consider how the Gaelic Arts Strategy should address the issue of the role that the Gaelic Arts should play in the Gaelic Plans of named public bodies such as Local Authorities and HIE, in Bòrd na Gàidhlig managed projects and in partnership projects sponsored by Bòrd na Gàidhlig. For example, in relation to the latter the National Plan makes specific reference to media development, promotion of the Gaelic Arts Strategy and co-ordination of development of Gaelic publishing, but where does that leave development of music and drama? In other words, the Strategy is crucially important in relation to ensuring that all aspects of the Gaelic Arts are given due consideration both as means of expression and as a means to supporting Gaelic language planning.

The Plan also identifies key language domains in which the Bòrd will seek partners for action: youth work and student activity; use of Gaelic in the

community; homes. The National Gaelic Arts strategy should reflect the Bòrd's priorities in relation to these domains and signal how the Gaelic Arts could play a key role in assisting language learning and stimulating language use.

Criteria for Assessment of the Relevance of the Draft Strategy

Against the background painted above, it would be useful to agree some criteria for assessment of the relevance of the Draft Strategy. The following are suggested for starters: does the draft strategy provide some sort of anchor in a turbulent environment? Is it a useful guide on a path that offers opportunities as well as threats? Does it help to minimize threat and maximize opportunity? Is it in keeping with the National Plan for Gaelic? Is it clear who the strategy is for?

The draft is clearly structured so as to address the aspirations and needs of key stakeholders: artists; audiences; support organisations; Bòrd na Gàidhlig's National Plan.

It recognises that a holistic process of sustained interaction between all of these is required to create a virtuous circle within which the Gaelic Arts can play an integral role in Gaelic development.

It recognises also that it is through offering growing numbers of artists and audiences quality opportunities to develop and enjoy the Gaelic Arts that they will play their part in the language planning processes stimulated by the National Plan, in language learning, usage, status and corpus development. In this dynamic, it is crucially important that a ladder of opportunity, rooted in the community and reaching for the stars, is created and maintained for artists. We should ensure universal access for all to experience the Gaelic arts as practitioners or audiences, or both, whilst the most talented are given support to perform at the highest level, thus conferring status on the language that is the well-spring of the medium.

The draft, as a draft, is commended to delegates. It is for you to deliberate on its structure and content and the extent to which it meets requirements and aspirations.

Session 2

Prof. Allan Sproull - The Voice of The Community
Alan Sproull works in the Cultural Business Division of Caledonian Business School at Glasgow Caledonian University. He has a long standing interest in regional development in general and the role of culture in economic and social regeneration in particular. He has extensive experience in applied research projects involving the Highlands and Islands of Scotland, funded by, amongst others, HIE, the European Commission, the Arts Council, Scottish Enterprise, and the SDA. On a personal level he loves mountain climbing, island-hopping, photography and reading.

Audience development

Current participation levels across the main categories of arts activity are relatively high, especially in the context of the difficulties posed by very thin population spread. This is a useful measure of success both internally and for funders. Growth in consumption of the arts across all categories has grown over the last decade by a relatively modest amount.

The socio-economic profile of current consumers suggests a relatively high level of social inclusivity. Relatively low levels of participation are recorded for low-income individuals, the unemployed, old people and carers.

The key access issue appears to be availability – both geographical and programme scheduling. This conclusion was also drawn from the 1996 survey.

Price is not a generally critical constraint on increased participation but is significant for a substantial sub-group of the population.

The level of Gaelic language competence possessed by the individual is a potentially critical constraint on audience growth especially in some categories of arts activity.

The Role of arts in the broader language development strategy

A number of conclusions from the research can be extracted in support of the proposition that arts and cultural development can play a central role in language development.

Arts and cultural activities have a high take-up/participation rate in the territories investigated, so any impacts are broadly distributed.

Take-up rates are growing, albeit modestly.

Take-up/participation is socially inclusive, so again impacts are broadly distributed.

In addition to their central purpose (to entertain and enlighten) Gaelic arts activities appear to impact on individual attitudes and behaviours in a manner that strongly supports key language development variables.

Social perceptions support the proposition that collectively Gaelic arts activities are shifting behaviour within local communities in ways that strongly support the maintenance and development of the language.

Although not central to its purpose, Gaelic artistic activity appears to make an important contribution to wider economic and social development objectives, with over 70% now seeing Gaelic development as essential to economic development.

The perception that healthy and growing Gaelic artistic activity is essential to the development of the language is very widely shared by the surveyed population, this is especially true of Gaelic speakers.

The linkage between arts and education (both formal and informal) in motivating learners, developing speakers, 'validating' the language in the eyes of speakers and further developing Gaelic as a living language appears to be very strongly supported across the population.

Session 3

Mairi Bh MacInnes – Models of Good Practise – ‘Ceolas’

Mary MacInnes returned to Uist to take up a teaching post in lochdar in the 70s at what was a very exciting time of development for the Uists. Mary became involved in many of the innovative initiatives sprouting in and around the North End of South Uist: The Co-Chomunn Board, Cinema Sgìre and the Uist Mod to name but a few. As Sgoil Lionacleit was established Uist parents realised that Gaelic was declining and Mary led the setting up of Fèis Tir A Mhurain, the first Gaelic Medium Fèis. Onward from that she led the women of South Uist to establish the successful community organisation called Cothrom, a training agency with childcare as its cornerstone. Mary has been involved in the organisation of Ceolas since its beginning and has chaired the Board of Directors since its beginning. For her day job Mary manages lochdar and Stoneybridge School on a joint headship basis. Mary has four daughters and the youngest lives with her in Borinish.

The presentation looked at the history of Ceolas, from how the summer school started to how it is today, twelve years later. The first Ceolas was held in 1996 and organised by Pròiseact Nan Ealan. The idea came from Hamish Moore and Malky MacLean getting together to consider how the connections between South Uist and Cape Breton could be reintroduced after many generations of being lost.

At the first Ceolas 57 students attended and the school was taught by quality tutors from Scotland and Cape Breton, led by Hamish Moore himself. The community of Uist was motivated by this new festival and wanted to become involved in ensuring its future in South Uist.

From 1996 to 2000 Ceolas was under the guidance of P.N.E. and gradually it was released into Uist ownership when a company limited by guarantee was formed with a Board of Directors. During this time Uist 2000 took an interest in developing the Arts locally and the Traditional Music course was established in the new Benbecula college. For the first time fiddle tuition became available through a successful fundraising bid by Gleus. Ceolas won the Thistle tourist award.

Many exciting developments have arisen out of Ceolas. Youth music projects and Flying Fiddles have involved the youth. Dancing clubs exist in almost

all communities in Uist now. One TV programme, many radio programmes and a very successful DVD. The Board and Committee have had a study trip to Cape Breton. The community has learnt the value of the local culture and language.

At Ceolas 2007, 98 students attended the classes and 20 youngsters participated in the youth programme. There were 3 Gaelic classes and most of the week was run through the medium of Gaelic. The tutors amounted to 22 and 5 full-time staff were employed for the week. An artist in residence worked for a month in Uist. There was an extensive programme of community and evening events and Radio Nan Gàidheal moved into the community for three days.

There are several challenges for Ceolas as the Board plan for the next three years of Ceolas.

Administration is heavy going and Gaelic speakers are hard to find. The world is awash with festivals and many of the same good practices are replicated on the mainland at a cheaper price. Funding is insecure and depopulation is a worry.

The future looks optimistic as Ceolas continues to build on the good foundations set down over the last 12 years. Further hope comes from the exciting prospects of community ownership of our Island Storas Uibhist..

Session 5

Donald (Ryno) Morrison

National Plan for Gaelic

Donald has served the Gaelic development sector for over 25 years. During this time he has played a key role in establishing projects such as the Gaelic theatre company TOSG, the popular international event Ceòlas and the North Uist based Fèis Tir an Eòrna.

Many know him better as Ryno, a stage name borrowed from his early years in Ness, Lewis. Donald is a frequent contributor to television and radio. One of his most memorable media roles being his portrayal of Mr MacLeod from the Gaelic learners series Speaking Our Language. Drawing on his experience as a performer and drama instructor in schools Donald went on to trail-blaze an early Gaelic Arts Training Programme that became the successful Siol gu Bàrr.

In his current role as Development Manager at Bòrd na Gàidhlig, Donald works closely with national development organisations and agencies to facilitate the delivery of the key elements of the National Plan for Gaelic.

Donald summarised the steps in The National Plan for Gaelic as follows:

Establishment of Bòrd na Gàidhlig to achieve the following:

Promoting and facilitating the use and understanding of Gaelic

Developing Gaelic Education and Gaelic Culture

Advising on Gaelic language, education and culture

Monitoring and reporting on Euro Charter

Functions to be exercised with a view to securing the status of the language include:

Increasing the number of persons able to use and understand Gaelic

Encouraging the use and understanding of Gaelic

Facilitating access, in Scotland and elsewhere, to the Gaelic language and the Gaelic Culture

Giving notice to relevant public authorities requiring the authority to prepare a Gaelic language plan

Setting out the measures taken in relation to Gaelic with regard to the National Plan

Ro-innleachd Ealain

A Key Project with a strategy to promote the arts in Scotland.

'We will liaise with key partners in this sector to develop an effective strategy that will seek to ensure the Gaelic arts are promoted and performed in an increasing number of locations across Scotland.'

Taking into account

The National Plan for Gaelic

The National Gaelic Education Strategy

The National Gaelic Arts Strategy

Gaelic Language Plans for Local Authorities, HIE, Scottish Arts Council - CS, Visit Scotland and others

The Gaelic Media Service

Day 1 Workshops

(Sessions 4 and 6)

Complete workshop notes are included in this report in order to provide a transparent view of people's varying opinions and ideas. All of the points made and opinions expressed at workshops are those of the individual participants and /or delegates.

Session 4

Developing The Gaelic Arts in The Community
Nurturing the aspirations of new talent

6 separate groups were available within which delegates could discuss these 2 topics in detail. Notes were taken at the separate groups and later posted on the notice board so that individuals could read the comments made at other groups and add to those. This allowed for a comprehensive exploration of the topics and a useful exchange of ideas. Workshop notes have been included here to give a starting point showing the issues and ideas that arose in debate and discussion.

The groups were chaired by

Arthur Cormack

Iain Domhnallach

Murdo Morrison

Kenna Campbell

Simon Mackenzie

Agnes Rennie

Important Issues raised by Speakers
Defining the Gaelic Arts / Multi Culturalism / Inclusivity
Nurturing Talent and the Infrastructure at Grass Roots Level
Evolution
Support and Development of Community Projects
Current Good levels of Support
Current Good Examples of thriving Arts and Culture
New Technology
The Use of Gaelic

1. Important Issues raised by Speakers
The Role of Politics and The Impact of Inspiring Projects

2. Defining the Gaelic Arts / Multi Culturalism / Inclusivity

What do we mean by 'Gaelic Arts'- Does this infer competence in Gaelic

There is a need to make it possible for non Gaels to engage

Gaelic Arts should be set in a multi-cultural context looking for common ground

3. Nurturing Talent and the Infrastructure at Grass Roots Level

There is a need to nurture the 'seedbed' Who already nurtures this new talent ?

The Fèisean

The Mods (National and Local)

Schools

Bun-sgoiltèan-A lot of excellent work is being done at primary School level

Gaelic Media Competitions- e.g. Rapal's Song competition

The Digital Channel (when it goes live)
u8232 These are some of the 'access paths' to culture

How can this nurturing be improved?

There is a need to improve and expand the work done to extend more thoroughly into the Secondary School environment

There is a general need for greater involvement with/by schools

The same is true of the Fèisean -the average drop off age is 13 to 14 years.

4. Evolution

While this is deemed essential it should be balanced by Integrity + Tradition

Space is needed to support young people in developing their own culture

5. Support and Development of Community Projects

More projects in the Community are needed and essential (such as Mach 10)

Create as well as Experience the Gaelic Arts
Professional Involvement: People who work for Gaelic organisations should be more involved in Community projects

Most people now have an 'urban' perspective

There is a need to communicate with different communities

To allow new faces/new talent to appear

Physical Access to Venues-Some venues still require better access for the elderly

Ageism-There is a need to encourage older as well as younger people

here is a need to encourage socialisation between age groups

A monthly 'Am Bothan' in other centres of population would be a good idea to have a Ceol's Craic in other centres of population around the country. Stornoway for example.

Raising Confidence

Looking beyond barriers

Reaching out to International Communities

Expanding the market at home

6. Current Good levels of Support

Fèisean / BNG / BBC / SMO / SAC / PNE / HIE give advice as well as funding.

7. Current Good Examples of thriving Arts and Culture

Visual arts

An Tuireann in Portree, encouraging creative thought through Gaelic

Dannsa

Kingussie- performed in community venues

Gaelic Song project

Gaelic Schools Project in Kingussie

Music and Song in schools

Western Isles GMU's predominantly

Gaelic Song in Croileagain

Western Isles Youth Music Initiative-Hebrides

Tobar an Dualchas

This has broad appeal, great opportunity to access archives and offers employment

Am Bothan

Provides informal opportunities to speak Gaelic within an 'Arts' focus with

The medium of Gaelic being maintained

Sabhal Mòr - A student led community of cèilidh, music, song and dance etc

Fèis nan Sgeulachdan

The Sailors day was very positive with good intergenerational work

Fèis Bharraigh

An excellent example and one which needs more support for year round cèilidhs to give young people stories and poetry.

Young Musicians Hebrides sing key music techniques to strengthen Gaelic (EG Kodaly)

Comunn Eachdraidh

Iomairt Colm Cille

Mairi Mhòr Na h-Orain

Blas Festival

8. New Technology

New Technology presents greater opportunities

9. The Use of Gaelic

The use of Gaelic language in the home cannot be replaced.

Translation Services should be used so that Gaelic is the main medium of communication. Use of Gaelic should be a requirement in applying for funding e.g. Iomairt Colm Cille give funding on the condition that Gaelic is used/encouraged. Gaelic writers need to be used for the digital channel. More informal opportunities to speak Gaelic.

Session 6

Workshops

Complete workshop notes are included in this report in order to provide a transparent view of people's varying opinions and ideas. All of the points made and opinions expressed at workshops are those of the individual participants and /or delegates.

Break out groups explored in detail the following subjects

Music

Drama

Publishing

Arts in the Classroom

The Role of the Arts Centres

The Role of Television

1. Music

Chair/Margaret Bennett
Note Taker/Chrisella Ross

List areas of opportunity in your sector
Contemporary music scene

New software (i-tunes, etc) – Allows young people to record their own stuff

Training and funding for musicians who want to release their own material

Self-publicity supported by HIE, local councils more open to creative industries

Go to the brand new civil service (in next 6 months) with joint approach and plan

What is required to progress this?
Critical mass of Gaelic speakers (grow the community)

Schools to have 'Scottish studies' – Gaelic/Scots/Shetland/Dumfries

Build a new industry dealing with contemporary music in Gaelic (Quality/Authentic)

Do you expect the National Plan/Creative Scotland to assist you? Yes!!

Brian o h-Eadhra spoke about the Blas Festival.

Run by Fèisean nan Gàidheal - with funding from Highland Council

Councillors were inspired by what happens in Canada at Celtic Colours Festival

53 concerts over 9 days in 2007

Ethos – Gaelic is the first language and events are bilingual

Takes place within communities.

Important that people in these communities are hearing Gaelic song

No-one questions the Gaelic factor – it is bi-lingual

Gaelic is seen to 'enhance' events (audience questionnaire result)

Other areas of Scotland will want the Blas experience.

Groups have actually started because they wanted to be part of Blas

Be good to have an event (matched perhaps with Sgeulachdan/storytelling) in a community where these are natural elements anyway

Highland council wanted Gaelic audible and visible at events.

Risk-free event. Blas pays fees & venue.

Helps local promoters to build work in the community.

Funding – Highland 2007/HIE/SAC/ Fèisean nan Gàidheal – equal commitment

Fiona Mackenzie spoke about the Mairi Mhòr Fellowship

Fiona who is employed under Mairi Mhòr Fellowship to promote and develop participation in particular with youth raised the following points and questions.

New opportunities for youth.

To teach traditional song in general, but also contemporary work.

Do we understand what we mean with trad/pop?

Do we celebrate quality – do we put the brakes on?

Commercial – do we sell out? How do we stop and protect our culture?

Her work – 9 teenagers found song from source and

recorded it themselves

Gaelic – Techno – Contemporary : where does it fit?

There isn't a lot of contemporary style music but there are many talented songwriters

People from outwith 'trad culture' are writing and don't have baggage

Rapal has offered opportunities for young people to be heard.

Criticism – why play English music on Gaelic Radio!

If we had Gaelic contemporary music we would play it.

Contemporary is a word that is difficult to understand

We should build a new industry dealing with contemporary music in Gaelic

using existing infrastructure and showcases

Music Charts: Scottish Charts / World Music Charts / Gaelic charts? – No!

We should not make things different. What is needed is the normalization and inclusion of Gaelic music and song within the existing frameworks.

The Tradition and The New - Culture Language and Heritage

Music can be enjoyed today even if it celebrates 300 years ago

Individuality: Runrig's songs were 'Runrig' – not Gaelic or English. Runrig also had external influences – Alan Stivell, Fairport Convention. The spirit of authenticity ran through it. Retaining a spirit of authenticity is important, an evolution – e.g. "Chi mi'n Geamhradh" was new once and now is regularly sung becoming effectively new tradition.

We have to understand the old songs as well as the new. Do we want spiritual, blood-line, etc to come through in the music? How do we tie Culture and Language together, and still give a distinct window on the modern world? Influences today are much wider.

Instrumental music is very strong but Gaelic song is not so strong now. It is not "in the kitchen" as it once was. The situation with Scots song may be

stronger in informal ways now. It was felt that media pressures may explain some of this.

Gaelic Medium Education

The style of Gaelic-medium education is not strong. Only 50 – 50 (Eng/Gaelic) exists past primary three. Numbers in GMUs have remained static.

Wales as a comparison

The Welsh have evolved a different response – there is opportunity for people to express themselves in Welsh. Performances are supported by the Welsh Arts Council with 300-400 professional rock musicians working in Welsh. Wales has a lot of education, community arts, many Welsh language schools rather than units, with cultural activities input. In Wales is the impetus because there is a Welsh only channel?

Advancing a Career in Music

Are we encouraging young musicians to think of themselves in one way – are we pushing them down one road? We need to be careful.

You can build up an audience – press, promotion, plug it, etc.

Going for a new audience is important Audience development is at the heart of this.

Julie Fowlis and her current publicity was cited as being – 'bigger than Gaelic'

An audience is more likely to listen to Gaelic music with that sort of backing.

Behind the scenes Julie Fowlis was getting 'worked' as an artist (apparently)

How is 'worked' going to be accessible to everyone?

Could someone focus on using say £50,000 to build up a group?

2. Drama

Chair/Ryno Morrison Note Taker/David Boag

Accessibility is seen to be easier in music and song but more challenging for drama.

Develop live theatre as well as TV.

Full time drama course – F.A.S/

“Feith” – New Gaelic TV channel.

1. Language development – Gaelic Act.

2. New opportunities for performance (Live performance and TV) Radio.

3. New expectations of work for actors.

Progress and Language

We must encourage Gaelic speakers to become actors as there are unique opportunities for bi-lingual actors. Identify actors who are also willing to teach. There should be more training for Gaelic actors, possibly in Glasgow. Establishing community drama is essential as is having drama workshops at High School level. Schools need Gaelic Youth Theatre.

Better availability of tutors and resources is required e.g. scripts.

We should break down barriers and have professionals and volunteers working together

We need to be careful that drama is not only a tool for language development.

National Plan/Creative Scotland can help as with a BNG bursary scheme.

Good Examples

Drama na h-Oigridh – S.M.O.

TOSG secured B na G money for work in the Western Isles.

S.M.O. – drama opportunities e.g. workshops – link up to script writing.

Problem Issues

Mod – Drama/Trad. Gold medal qualifier – splitting audience.

Competition – many teams eliminated in the process.

Community

It is difficult for communities to keep Drama going

with little funding for halls or support for volunteers and pressures on finances

Communities – we need to identify what entertains people and attracts a community audience?

Resources

An Comunn Gàidhealach archives – these need to be opened up.

Gather resources – Create a National Gaelic archive.

Aims in 5 years time

Training – apprenticeships for actors/mentoring.

More opportunities for “access to drama” – introducing Fèisean.

Practical input to S.M.O. media course.

A structure across the age groups.

Mach ann an Deich – strengthen.

More input at pre-school.

Centralising existing resources – better communications – core advisory unit.

More “live” performance opportunities.

Touring abroad regularly.

Funding strategy.

Drama conference

3. Publishing

This workshop was summarised by brief bullet point recommendations/needs

Publishing sector needs more networking opportunities

More encouragement for writers who don't have the necessary Gaelic grammar skills

The sector needs to be run more as a business

More money is needed in the sector

More courses in writing and publishing in general

More information sharing between people

Find the balance between "GOC" (Gaelic Orthographic conventions) Gàidhlig and less formal Gàidhlig

More priority needed for the sector

Bòrd na Gàidhlig should give the sector it's own space

Produce "formal" books with accompanying "un-formal" spoken material

More "apprenticeships" work experience to be made available in the sector

Writers to write in their own local style using local idiomatic Gàidhlig

4. Arts in the Classroom Chair/Rosemary Ward

Main points (In bullet points were posted on the notice board)

One size doesn't fit all – linguistically and culturally

Allow Teacher Time/Increase Educational Resources

Develop Language Skills

The group considered teachers and performers working together as an area of opportunity not fully exploited. There was experience around the table of both. It was also thought that there was now a wider range of opportunities available – e.g. wider arts in the community, curricular changes, curriculum for excellence and creative links officers in the local authorities. Employment prospects in the arts are seen to be greater now than ever.

There was a problem with expecting performers/artists to give their time free to schools

– schools must have a realistic budget and realise that artists expect (and should receive) full cost recovery. However, it was recognised that the community should take some initiative to support their local schools in arts subjects and volunteer their time/skills.

The backlash from the Soham tragedy still has a detrimental effect on voluntary effort.

It was acknowledged that some artists have difficulty engaging with children and that there is opportunity here for CPD (continuing professional development). There is also a struggle to find performers willing to work with pre-school children as they feel insecure.

Gaelic Arts should be a whole-school development in schools where Gaelic-medium and English-medium classes take place. Gaelic Arts are often only available to GM pupils, and EM pupils are not allowed to participate. Kenna Campbell highlighted the known benefits of arts to children with learning difficulties, and the power of music to affect feelings and behaviour – arts provide both therapy and enjoyment!

The benefits of group activity for language acquisition and development were recognised. It is also good for GM kids to mix with Gaelic speakers from outwith their own schools. Gaelic after-school clubs have been successful, with children asking for subjects as diverse as music-making and hairdressing. Additional funding is available for youth opportunities community initiatives – are there Gaelic possibilities available within that structure?

It is time to get rid of literal translations of EM materials.

5. The Role of Arts Centres

Arts centres have an opportunity to take language to the community.

We should consider issues of infrastructure and development. The historical trajectory is important and significant progress has been made. There are now arts centres in the Highlands and islands where once there were none north of Perth. The question is how these centres relate to Gaelic arts and to communities. The National Theatre is project, rather than building based, and therefore accesses more communities. Arts centres can be creative hubs that "earth" the arts from which "spokes" move out into communities, and move things forward. It is important that there are diverse programmes of events and ancillary events, choirs, debates, drama, festivals.

Gaelic arts centres are now being recognised. Gaelic is part of the branding for arts centres, but they should not necessarily be exclusively Gaelic. Gaelic is a central thread of the arts strategy, and this suggests it is important. A language plan provides specific targets. Local authorities must deliver cultural entitlements – not as an issue of competition between cultural groups. Some decision makers not yet "on the pace". Gaelic must remain within mainstream, but embrace contemporary as well as traditional. Many policy makers are rooted in the traditional. Arts must be inclusive – there is a need to balance purity of language etc with increasing access for new audiences.

Funding is a constant issue. There are difficulties with funding, particularly if there is no foundation funding. Project based funding brings flexibility, but is a constant struggle.

What do we expect from funders and policy makers? Arts centres are delivery systems for the arts. Politics/Policy has to be assessed on how policy is put into effect. There needs to be a 2 way process with dialogue and assessment of how policy translates into delivery.

Arts centres can provide immediate opportunities and flexible learning spaces such as galleries, small theatres and workshops. This should be part of educational strategy.

There should be an emphasis on young people. Arts centres provide an alternative to formal learning becoming part of experience as people move into adulthood – with a more sustainable relationship

with the arts. Also they provide additional opportunities to engage with people who did not engage with arts and language when young.

Opportunities exist through centres and festivals not traditionally associated with Gaelic arts. In Edinburgh – Festival, Fringe, Book festival. There should be encouragement to build Gaelic into Hogmanay festivities. Gaelic could be built into city events (not just Edinburgh) throughout the year. What about a Gaelic Arts week – but is there a risk of ghettoising?

In Ireland, Gaelic programmes on TV every day. A Gaelic week is tied into St Patrick's day with a bilingual 6 o'clock news. It is well thought through – and could happen in Scotland. A Gaelic week pre-Mod week? Tied in with St Andrew's day? St Columba? Beltane?

Will the Gaelic Plan Assist? Yes.

Aims in 5 years time

The sector should be bigger and better. Capacity for expansion is an issue for some places with space is already at a premium. This is a good sign however as it means more people are using arts centres. Environments that make for a positive experience are more likely to attract people. Choice is important to draw people in. It is important to develop links and opportunities for visual arts and language – with a need to be contemporary. Improved visual arts which are not a traditional part of the Gaelic scene and not language linked, but do not dilute the language.

6. The Role of Television

Morag Stewart / Joan Stewart

Areas of opportunity

Ealtainn is a good arts brand that is used in the BBC.

Arts are represented everywhere in Gaelic TV.

Monthly Arts programme on Radio na Gàidheal.

Drama

Gaelic Television

It is an art form in itself but to be done well it requires a lot of time, money and confidence. There is a danger that Gaelic TV is left to chance. We cannot use an anglicised TV format and translate it to Gaelic. Gaelic TV production and Gaelic language must be developed not just as a Gaelic Arts product but using Gaelic. A Gaelic Policy is needed.

Hebrides TV is looking into giving young people a forum to show their talent. In Irish TV the most successful producers and the ones that are still producing are the ones that were Visual Artists as they had had trained in visual thinking mechanics

The Digital Channel

The new Digital Channel is the biggest opportunity. Who is the audience?

There is stock piling of Digital TV programmes at the moment and we need to know when they are going to be released.

Production Values

Production quality needs to be addressed. STV despite a dedication to Arts programming are often criticised for their production values. Perhaps the same number of people will watch a programme regardless of the money spent on it however.

Every programme has to begin with an idea and has to be assembled.

There is not enough time given to brain storming or coming up with ideas.

Funding and Budgets

Budgets for Gaelic programmes are usually small.

Quite often the artists lose out due to this.

Lottery Funding paid for the production of Machair but when it ran out the programme was short of funding so was unable to continue.

The Audience

Who have increased their Gaelic TV viewing hours? The 40+ age group and those who are fluent/native speakers but the language of the home is predominantly English

Showcase information giving. Television should not be a passive experience. There is a need for new talent and interaction with new media and internet and for new ideas to emerge.

Human Resources

There is a serious shortage of Human Resources for Gaelic TV, in all categories (crew, actors etc). We can succeed in production talent. We must develop talent as we lack a strong consistent talent resource. Disappointment was felt in the lack of training for Gaelic speaking production staff.

Youth Theatre

Arts and Media courses worked because they all received practical training in the studio. Writers had their plays professionally performed and directed.

Aims in 5 years time

1 hour original TV programmes daily when it is 1st live, progressing to 3 hours of original television programmes each day. Production of Gaelic TV should be made by using 75% Gaelic and the use of Gaelic language will also be a condition of TV companies' contracts when they produce Gaelic TV programmes.

Conference Day 2

Ian Smith- Head of Music at The Scottish Arts Council - Keynote Speech

Ian Smith has a strong musical background, most recently representing the Musician's Union in Scotland. For 12 years Ian was the Scotland and Northern Ireland Regional Organiser for the Musicians' Union and has also held the UK position of Folk, Roots & Traditional Music Section Organiser.

He was previously a musician with the Royal Scottish National Orchestra (RSNO) as Co-Principal horn.

Ian joined the Scottish Arts Council as Head of Music in June 2005.

The remit of this conference is to consider proposals for the implementation of a national Gaelic arts strategy from 2008-2012 which would formally meet the requirements of the national plan and compliment and enhance current arts provision in Scotland. Any implementation must also have the joint consensus of the three major funding bodies, namely BnG, HIE and the SAC. The Scottish Arts Council published its first Gaelic Arts Policy in November 2003. The policy was a result of intensive consultation, building on a platform of activity over a number of years, accompanied by additional investment, in partnership with BnG, through a development programme designed by and implemented through the GASD grouping. It is timely here, to first offer an update on the 10 key policy actions that were agreed.

The Scottish Arts Council will:

Ensure appropriate recognition of the Gaelic language through all of its activities, plans and strategies and encourage Gaelic-speaking representation on Council and committees.

Invite discussion with BnG in order to develop a concordat that defines the scope and nature of our strategic partnership, recognising the strategic role of PnE in developing work in the sector, to date.

Subject to resources, continue to support the existing Gaelic arts infrastructure through core funding.

Draft a proposal for Council for a delegated lottery arts development fund set against specific strategic priorities and actions. This will be agreed with BnG and will be conditional on matched funding from key partners.

Consider the requirements of the Gaelic publishing sector, as part of the independent Review of Scottish Publishing in the 21st Century by PricewaterhouseCoopers and Napier University.

Ensure existing and potential national arts initiatives, such as the Writers Factory, Playwrights Studio and the National Theatre of Scotland, take account of the artistic and audience development potential offered through the involvement of Gaelic arts:

Propose to GASD and BnG that the Scottish Arts Council should explore opportunities for wider audience development and commercial development through the effective marketing of Gaelic arts activity on a national and international basis:

Initiate a tripartite meeting with the Arts Councils in Northern Ireland and the Republic of Ireland as part of the SAC's international activities seeking opportunities to support the aims of the Gaelic Arts Policy.

Propose that the next round of the Cultural Co-ordinators programme highlights Gaelic arts opportunities and encourages Gaelic speaking applicants.

Detail further actions to be presented in a more precise action plan with targets set against particular areas of Council activity. This will include areas such as staff and committee induction, awareness-raising with staff, committees and core funded organisations, and recruitment procedures. These actions will also be reflected in artform strategies and in our monitoring of grant awards which will be regularly monitored and reviewed.

Arthur Cormack

Models of Good Practise-Fèisean Nan Gàidheal
Arthur Cormack is the Director of Fèisean nan Gàidheal. He is a member of Bòrd na Gàidhlig and a former member of the Scottish Arts Council. He has worked in the Gaelic arts, and has contributed to Gaelic development for many years. He was also involved in the establishment of the Gaelic recording company Macmeanmna and in the establishment of Aros Limited. Arthur is a renowned Gaelic singer.

Fèisean nan Gàidheal passes on the tradition to our young people. It is a service-providing umbrella organisation, supporting the volunteers who run Fèisean in their own communities, offering tuition in Gaelic language, Gaelic song, traditional music,

dance and drama to around 13,000 young people each year with 45 Fèisean in 43 communities across Scotland with around 5,000 in local Fèisean, 5,800 in schools through YMI, 2,000 audience for Meanbh-Chuileag. Gaelic Language is an important part of all Fèisean and is what distinguishes them from other traditional music teaching programmes.

25 years of development can be illustrated as follows

- 1981 First Fèis Bharraigh
- 1986 Fèis Rois & Fèis an Earraich
- 1989 Fèisean nan Gàidheal established
- 1990s Rapid growth of Fèisean
- 1992 First full-time employee
- 2003 YMI launched
- 2005 Blas Festival established
- 2006 25 years celebrated and book published

Fèisean nan Gàidheal provides:

Funding through a grants scheme. Annualised Hours scheme to employ local administrators. Training for Tutors and Organisers. A team of part-time Fèis Support Workers and full-time Development Officers plus G-Team. Fèis Development Fund. Musical Instrument Bank. Disclosure checking service. Gaelic Language Policy and assistance in implementing it. Teaching Resources including books. CDs & Gaelic packs. Newsletters, Insurance, Advocacy and Lobbying. Help with the establishment of new Fèisean. Showcase events such as Ceòl nam Fèis. Other opportunities for young people, such as TV series Beòlach, Cèilidh Trails, Scottish Music Concerts at Scotland House in Brussels etc. Fèis Alba - professional development course for young people. Introduced major ICT improvements for Fèisean. Development of an SQA-accredited PDA for Music Tutors as a partner in the TMTTN. Meanbh-Chuileag Gaelic theatre-in-education group. Also working with public bodies. Traditional Music classes in Highland Council and East Lothian schools as part of Scottish Executive's Youth Music Initiative. Blas Music Festival.

Why are fèisean successful?

Because they have a community base, are volunteer led, have useful services offered by the umbrella organisation and because developments are led by

Fèisean nan Gàidheal. In short..

Real people ... and FUN!

Main Developments

The prime purpose is to support local Fèisean with services, funding and people, A policy and Gaelic Officer is a major development for Gaelic language and opportunities are provided through Cèilidh Trails, Blas Festival, YMI and Showcases.

Support

Funds derive from Scottish Arts Council £250k foundation funding plus £100k lottery funds for grants scheme, Highlands & Islands Enterprise New 3-year funding package worth £632k, The Highland Council Around £65k revenue funds, Bòrd na Gàidhlig £65k contract to deliver Gaelic development, Other local authorities £13.5k from CnES; £13k from Argyll & Bute Council, Contracts - Service Level Agreements £105k from Highland Council for Blas;

£219k YMI contract with Highland Council; £25k contract with East Lothian Council

Research:

87% of respondents say the Fèis had a positive or strong positive influence on their motivation to play or learn a musical instrument or take part in Gaelic singing, drama or traditional dance. 50% of respondents say the Fèis had a positive or strong positive influence on their choice of study or career . 61% of respondents say the Fèis had a positive or strong positive influence on their intention to stay/relocate to the Highlands and Islands .76% of respondents say the Fèis had a positive or strong positive influence on their motivation to learn Gaelic. 79% of respondents say the Fèis had a positive or strong positive influence on their attitude to Gaelic.

Audience Development

Julie Tait

Julie has spent over 15 years promoting and selling Scotland's wealth of culture, sport, leisure and tourism in both the private and public sector and across roles in sales, marketing, commercial development, education and research. Currently, she leads Glasgow's Audience Development agency which specialises in audience research, profiling and marketing, working and lobbying to support arts organisations to build audiences of the future. Previously, as Commercial Director of The Lighthouse, Scotland's Centre for Architecture, Design and the City, she was responsible for all commercial income, including estates management, retail, conferencing and corporate hospitality, marketing, sales, operations and visitor services. In relation to building audiences, as the Head of Marketing and Commercial Development for Glasgow City Council's Culture and Leisure Services, Julie has worked in a range of venues and across many art forms, including many major city events.

Julie opened by saying that audience development is not a problem for Gaelic culture.

We were told that 'Gaelic Arts and Culture' is thriving, that we go out a little bit more than before and that it's not just affluent people who go (although low income individuals, the unemployed, old people and carers go less), that price doesn't put people off and that people are committed to or involved in their own language and culture and feel strongly connected to it. Julie demonstrated to us how audiences break down in terms of population, ethnicity, geographical location (urban, suburban, rural), income groups etc with an overview of how those factors affect attendance at events.

Language: Both Gaelic and non Gaelic speakers indicated an interest in attendance and participation across a range of activities. It is less about language fluency and more about connection, interest, availability and introduction. Few Gaelic speakers attended or participated in Gaelic arts and culture (40-50% reported limited attendance and participation). English is the language most predominantly used at home by Gaelic speakers.

Current Audiences

Interest, family composition, lifestyle stage and programme availability influence demand.

Fluent/intermediary language speakers/people who

are already aware or have some experience of Gaelic culture comprise the bulk of the current audience

Identifying New Audiences

Intermediary or no language speakers/people who are unaware/inexperienced in

Gaelic arts and culture

Younger parents (25-45), families and friends from Gaelic speaking communities and school networks, with children aged 5-15

Young people from Gaelic speaking communities and the arts aged 15-19

Current arts attenders at performing arts venues in Glasgow

International students and local people with an interest in language, their local community, Scots history, traditional and contemporary music, piping or a shared interest in the Celtic traditions

Tourists to Glasgow

Julie's Development Recommendations

A vibrant, more sociable, more visible, contemporary Gaelic arts programme would be welcome

The image and presentation of Gaelic arts and culture needs to change to enhance appeal for the people we want to encourage. Greater visibility and access would increase appeal to non Gaelic speakers. Gaelic arts and culture are seen as an essential way of promoting and preserving the Gaelic language overall. Open your mind. Think like the audience and potential audience.

Plan to communicate on their terms- Gather their feedback - let them tell you.

Models of Good Practise-ÙR-Sgeul

Mark Wringe

Mark Wringe is a Board member of Comhairle nan Leabhraichean (Gaelic Books Council) and was a member on the advisory committee to the Ur-Sgeul scheme.

He has presented BBC Radio nan Gàidheal's book programme Leugh an Leabhar since it began in November 2000, covering new and classic writing in both Gaelic and English. He is a lecturer at Sabhal Mòr Ostaig, where he is Programme Leader for UHI's Gaelic Language and Culture degree. Research interests include the history of Gaelic publishing, with recent papers on the Ur-Sgeul scheme and on Gaelic publishing in Canada. He lives in Skye and was born in East Kilbride in 1961.

Every book published through the Ur-Sgeul initiative carries the following words inside the cover:

"Ur-Sgeul has a specific aim - to encourage and to put in print new Gaelic prose-writing for adult readers. It was widely felt that there was a large and unfulfilled need in this area, and so, in conjunction with Gaelic publishers, the Gaelic Books Council undertook to seek to fill this lacuna".

By about 2000 it was apparent that new prose and new writers were scarce, although considerable progress had been made in writing for children and school-age children with more outlets for poetry than for new prose. The numbers of publishers and printers was also giving cause for concern. A dedicated initiative to enable the publishing of new prose fiction (novels, short stories, etc.) was set up and funded by SAC and Bòrd na Gàidhlig. The first title, *Ath-Aithne* ('Re-Knowing' or 'Recognition') by Martin Macintyre - short stories by a new writer - was launched at a special Gaelic event at the Edinburgh International Book Festival in August 2003. The Gaelic evening has subsequently become a regular fixture of the festival. Just three and a half years since publication of the first title, 9 new novels, two collections of short stories, and a novella (including one translated from Irish) have been published. 5 are also available as talking books on CD, 3 on DVD, and with more on the way in each format. This level and frequency of publication of novels in Gaelic is utterly unprecedented. (The first Gaelic novel was published in 1908, with 3 others following before and after WW1. No further novels were published until after the establishment of the Gaelic Books Council in 1968, and a trickle of novels

and short stories followed in the 70s, 80s and 90s.)

Ur-Sgeul has encouraged new voices, new writing from established voices and also commissions books. Titles published included unsolicited mss. that had been submitted to the Books Council. Comedy is represented too. The design and appeal of Gaelic books has improved beyond all recognition. The bad old days of cheap, dreary covers are gone. This vigour and professionalism in design, marketing and distribution is vital.

It is still true that many Gaelic speakers are unable to read their own language fluently. Even for those who can, but feel unpractised at reading in Gaelic, a piece of extended writing may feel daunting. It is essential, within an already limited market, to widen readership. One of the ways in which Ur-Sgeul is tackling this is through talking books, on CD sets and on DVD.

Ur-Sgeul nurtures writers with support, advice, and editing; efforts to find new writers; with writing workshops and literary evenings held. Gaelic writing has achieved a much higher profile, reflected in reviews in national newspapers, nominations and awards of prizes (Saltire Book of the Year, First Book of the Year) and features in the broadcast media, especially but not exclusively on Gaelic radio and television. This is achieved on a very modest level of funding, at around £50,000, initially from SAC and now from Bòrd na Gàidhlig, guaranteed until April 2008. Ur-Sgeul has been successful and well-received but it is only about new prose fiction...

Countless other types of writing are in need of development such as 'New Verse', 'New Fact', 'New Belief', 'New Politics', 'New History'. We need writing circles, reading groups and more developments with book festivals, to keep up with new technology - audio or video downloads from the website.

Tie-ins with drama and broadcasting - particularly with a dedicated digital channel for Gaelic on the horizon. We need to make it easier to find and buy Gaelic books and to bring in new publishers. All titles are reliant on one publisher, Clàr. We need Training for new editors/proof readers and courses and other resources for new writers. Normalisation is the key to all of this.

Day 2 Workshops

Session 11

Complete workshop notes are included in this report in order to provide a transparent view of people's varying opinions and ideas. All of the points made and opinions expressed at workshops are those of the individual participants and /or delegates.

The following 5 Workshops held on Day 2 again gave delegates the opportunity to discuss debate and comment on issues arising from the conference. All of the points made and opinions expressed at workshops have been collated and summarised here.

The Political Context

Building Bridges and International links

Cultural Investment and Creating 'Added Value'

New Media and a new window for the Gaelic Arts

Audience Development

1. The Political Context

Chair: Iain MacAskill /Scene-setter: Malcolm Maclean

Government

The recent change of administration following the election in Scotland was noted with interest. It was a definite time of change, and the new administration should be asked to clarify its commitment to Gaelic. The former administration had shown a commitment to Gaelic and this should be continued with the following points being highlighted:

Continuing cultural entitlement;

No commitment to Creative Scotland;

Implementation of strategic funding review;

Importance of sustainable 3-year funding;

Volunteer training.

Non Partisan

Gaelic is not a party political issue, and cross-party support must be maintained. NGOs should be kept informed by continuous exchanges, maintaining face-to-face contact and establishing and building rapport and taking advantage of chance meetings.

Combined Voices for Indigenous Culture and Languages

The group recognised the existence of a multi-cultural society in Scotland, but that the Executive/NGOs have a duty to promote indigenous culture. Gaelic may be a hidden culture in some areas of Scotland yet. Working on the principle of "strength in numbers", the Gaelic/Scots/Doric/Norn lobby might benefit from combined effort. The local, national and international profile should be considered in any approach to political bodies and Gaelic arts investment should be replicated throughout the traditional arts sector. A political case should be made for the proposal, rather than an emotional one. It would be important to present a professional argument. The importance of early lobbying was emphasised – after the paper was too late. The short attention span/lack of time available to politicians should be addressed by the production of a bullet point fact sheet, with distilled information and salient points, highlighting the Gaelic Arts and requesting the recognition of the National Gaelic Arts Strategy on the same footing as that of education.

Attitudes to Gaelic

Attitudinal hostility/challenges were still a reality for the Gaelic lobby, though Sproull's report has identified a diminution in these over the last 10 years. Also, the international profile has an effect on local perceptions, leading to significant benefits for the language.

The Economy

Language and culture brings significant economic benefits to the area, and quality ambassadors for Gaelic exist in considerable measure. The group was reminded of the large number of Gaelic speakers in the central belt. Scottish Enterprise should recognise the economic benefits of Gaelic as well as social development considerations. GASD has recognised that work is frequently duplicated nationally highlighting the importance of a forum approach.

2. Building Bridges and International links

1. Generally

There is a need to develop an international infrastructure with meaningful long term links. There are many common denominators and language is no barrier as links are not necessarily language based. What works is creating space for people to

meet and talk. What should then follow is light handed support, a little bit of follow up. We need showcasing and sustainable links. We need showcase events to get promoters to see what is on offer. Links grow from that. Sustainability comes from sharing. Each part is necessary. We need to invite directors (international) – poetry, music, theatre – all art forms to meet. Artists and promoters should be matched. Womex is one event where we could try something broader. Resources need to be used – British Council, Web sites etc.

2. Examples from other Nations

Wales

Arts community in Wales complain of a lack of links.

In Wales, organisations look for ways that companies /artists can plug into funding opportunities.

Brokering organisations can put people together, disseminate information. We need something like this in Scotland.

Ireland

There is politicisation of the language in Ireland.

Scandinavia

Highland Theatre connections with Scandinavia have lead to opportunities in employment and cultural exchange with commonality of interest, the individual being the basis. The Irish connection (and Scottish) is obvious on the North Atlantic fringe, but Northern Periphery Fund also gives people 2 bites at the cherry.

The Role of Artists and Agencies Considered Initiatives take energy and focus. 1st steps are not up to the artists. It used to be officials who made the connections, but now musicians are maintaining the connections and those can be more meaningful ultimately. Artists being showcased should be vetted however.

Some agencies think British, rather than Gaelic/Scottish. The British Council do not generate exchange through the Visiting Arts part of the Council.

Who should be responsible for this? BNG?

The Mod links into other festivals, Cape Breton, Nova Scotia

Agencies should be there to help people to help themselves.

2009 – the year of homecoming – is a unique opportunity through 7/8 key themes.

Some felt that this is a “tourist thing” – with nothing in the programme to do with Gaelic.

Development Officers

There is a need for Scottish Arts development officers to be funded. Gaelic arts should have dedicated international development officers. We should push this agenda right now. Unionist parties are not focussed on Scottish / Gaelic arts. There is a need for brokers to work all year to get people together at an event. Organisations should take the lead and apply pressure in the short and long term to get development officers. SAC is an obvious candidate but in a state of flux at present.

Political Backing

If an event is to be sustainable, it is up to those who are directly involved to ensure that success. There is a need to learn from the Smithsonian experience where artists were keen, but there was no political backing.

At the British Pavilion the Irish display was fabulous but there was nothing Scottish of merit. Political changes make things possible.

Now is the time for Scottish arts to seize the opportunity and work together.

3. Cultural Investment and Creating Added Value

This workshop was summarised by bullet point recommendations/needs

Change in attitude to cultural investment from government/development agencies.

“Soft” infrastructure needed for economic development

Importance in “making a difference”

Effective partnerships are needed

Enterprise driven agencies

Lack of imagination on the part of funders, but not at local level

Agencies moving from economic and accounting outcomes, and moving to social outcomes.

A sense of identity and belonging is needed

Agencies have to take “leaps of faith”

Longer term investment needed for sustainability

Highlight the motivation to the funders at the beginning - “buy their trust”

More networking needed

GASD has an important role in lobbying

Gaelic plans will help more fragile communities

4. New Media

Chair: Seumas Moireasdain Notetaker: Chrisella Ross

Seumas based the New Media workshop on web based technologies, as generally web-based TV falls under the same restrictions as terrestrial viewing with a growing trend of new media replacing established forms. New Media Development should work at two levels: Striving for innovation and assisting the ordinary user to engage with it, encouraging good practice, communication and openness.

Language Issues

There is a lack of contribution in Gaelic and a massive literacy problem. Feedback re spellings and grammar is unhelpful and puts people off contributing anything. Spoken Word Services would help. Advocacy is needed for people to generate content and not worry about GOC rules. Social relationships between languages should be encouraged. Examples were given of Gaelic on the Web such as Tir nam Blog / Gaelic Wikipedia / Saoghal Gàidhlig / BBC/Scotsman etc, brought together in one feed / Pageflakes / E-bay Category for Gàidhlig / You tube – searches Ile, etc / Photos for Gàidhlig / Links tagged with Gàidhlig .

How do you direct people to these things? Advertising on-line. The Leabhar Mòr CD came out 250,000 times on sites with c2,500 following the link. Established social networks are useful such as Flickr and photo-sharing applications such as GASD photos. There is now a Google search in Gaelic. Students use Youtube a lot. Tagging (with say, Gaelic/Gaelic) may help. How do we bring older people in? There are some who do already access it. Engaging people who are not traditional internet users is important.

What about a Gaelic Portal?

General feelings about a portal are mixed. One portal ownership would be no good trying to be all things to all men. Bòrd na Gàidhlig has a page but is it a successful portal? Page Flakes is good because it needs no manual updating.

Site visits affecting attendance at events can be gauged by for example Google Analytics – telling you who, where, returning visitors etc. HIE set up 'The Booth' for online sales.

Creative interpretation in new media provides input

to heritage.

Uig/MLE project is a great example. The Theta project in Ness – A Ranger with a blog. (Uses Flickr. Recordings uploaded.) Three years ago – Essie & Aonghas Dubh walked the Summer Walk. She will be doing it this summer and talking about her reminiscences. It is to be filmed and her journey put onto a map on the web.

New Digital Service

The BBC already has "incredible throughput". All broadcast material should be available long-term. Radio, TV, Web are coming together under the New Digital Service.

It would be wrong for the Gaelic Digital Channel to deal with all Web-based material.

Websites

Gaelic websites are not very well designed. Is there a dearth of Gaelic w/site designers?

RSS feeds very important. RSS feeds are 'pull' type marketing whereas E-mail is a 'push' type. Subscribing to RSS for politicians' blogs for example cuts out media (papers)

Technology should be shared in the Gaelic World

Accessibility and Licensing.

Licensing of content. Creative Licence being created.

5. Audience Development Workshop

Julie Tait /Kirstie Anderson/Joan Stewart

Priority Actions

It is important to attract an audience out with main centres to come to events.

A more positive perception of Gaelic Arts is needed for the people living in the Gaelic communities. Very often the Arts are seen as elitist.

Networking within the community as this can be used to overcome problems in attracting people to unfamiliar acts. It can also help to make the event more approachable and less intimidating.

Making Contacts

Keep a database of contacts. Go to people rather than waiting for people to come to you. Use Texting (modern version of "word of mouth") and E-cards

Youth Market: Gaelic organisations have to embrace New Media such as My Space, Bebo and Youtube. This is where the modern youth communicate to each other and we can't get left behind.

Feedback

Feedback is essential so that you know what works and what doesn't.

How do you get feedback? It can be done informally by just having a blether with those that did attend and by getting their reactions to the event.

Email people. With a newsletter you know how what % of the people receiving the newsletter open it and you also find out how many people click onto the links in the email. This is a good indication of whether or not information is reaching its target audience or not. When something doesn't work WHY doesn't it work?

Planning

Planning processes MUST be put in place well before the event.

Who is your audience? Make your contact with your target audience more personal.

When people are marketing an event they have to think like an audience member.

Local Market

How to do people hear about the event?

Where do people go?

Schools? Petrol stations? Post offices?

Let them know about the next event when you're selling the upcoming event.

Regularly inform the community throughout the year of what you have to offer.

Make the events non-threatening and not intimidating. This shows good customer care but be sure not to become invasive or a pest. Avoid junk mail, whether that be emails or via post. Customer Service should be personal without being intrusive.

Advertising and Selling The Experience

Very time consuming with little uptake but what can it be replaced with?

When approaching large companies such as Cal Mac, The Tourist Board or Highland 2007 it is advisable to contact the company that sell their company advertising. That way your event has more clout as it not just an individual contacting a large company with people constantly asking them for advertising space. Sell the experience. For example sell the island culture alongside the event. This is becoming a more popular and successful tactic. The Hebridean Celtic Festival is a very good example of this.

Investment

Marketing should be seen as an investment not as a cost.

Here's the budget. Here's the return. Get your brand right.

Recommendations

<http://www.thebooth.co.uk>

<http://www.hi-arts.co.uk>



Dealbh Ealain

Gaelic Arts Conference Report

6. Conference Summary

The entire feel of the conference can be described as positive, expansive, inclusive and optimistic. The post conference feedback from delegates gives this clear impression. The one evident criticism was the short time frame between awareness of the event and the event itself which may have denied some the opportunity to attend. This needs to be addressed for future conferences with a longer lead in period being established and the best possible opportunity for as many as possible to attend and to contribute their views and ideas.

The views and opinions expressed through speeches and workshops had broad common denominators and mutual realistic goals and aspirations. The summary includes those along with additional useful information drawn from a number of sources including

Printed Materials supplied in relation to Gaelic Arts and Language

External Sources that seem crucial and/or relevant to the debate.

f1Those sources are listed in the Appendix

The aims of the conference being to discuss and debate a vast range of issues with a view to an ongoing mandate for GASD and to advance a National Gaelic Arts Strategy, we must ask at first what we want to see coming through this

conference as being crucial to the delivery of a strategy that will advance the Arts and at the same time deliver significant further progress for the Gaelic language.

Defining The Gaelic Arts

This is a song with no final verse. People have and will have varying views on how this is defined. Inclusivity is crucial and the wording used in one paragraph of the GASD 'National Gaelic Arts Strategy' is in my opinion the best definition to use for an expanding future.

'In the context of Gaelic culture. . .this extends significantly further to include a far greater proportion of Scotland's population who may not be Gaelic speakers but who, for whatever reason, identify Gaelic as a cornerstone of Scottish cultural identity. . .this wider community of cultural interest is a substantial electorate and the sleeping giant whose support will be a critical factor in the success of Gaelic language development'

What can the Arts deliver for the language and how can this be delivered?

Encouraging more people to learn Gaelic

Raising the profile of the language

Growing the number of Gaelic speakers

By inspiring participants and audiences alike to use the language by creating an environment where people have a positive experience of Gaelic and are not anti-Gaelic.

More high quality Gaelic television and radio will attract a bigger audience.

Gaelic Language within The Arts

The ongoing development of Gaelic language tuition is of vital importance in and of itself and in relation to the Gaelic arts. While many Gaelic Arts practitioners may not be Gaelic speakers, every encouragement should be given to assist those who are not speakers to learn the language and to make use of it in their work. Arts Businesses could and should receive financial assistance for staff language development. This currently takes place within large bodies such as Scottish Natural Heritage. Additional help is needed to produce bilingual literature and websites. It should be completely natural for the Gaelic arts to be placed in a multi-cultural world context. Many Arts Businesses are in nature small ventures without the capital resources at hand to invest in this type of development.

Growing the mass of Gaelic speakers is crucial to the arts. One of the main factors identified at the Music Workshop for example was the greater growth of instrumental music by comparison with that of Gaelic song. The National Plan and Creative Scotland along with The National Gaelic Arts Strategy should be at the helm of ensuring that this vital corner stone of the culture is secured and strengthened.

Developing Gaelic Arts in the Community

Kenna Campbell said "The use of Gaelic language in the home cannot be replaced".

This one sentence strikes right to the heart of all Gaelic arts development. Language informs culture. Without Gaelic speakers there will be no more new Gaelic song, poetry, writing or drama eventually. While this is the ideal nevertheless many children in GME do not live in Gaelic speaking homes. Gaelic language support should bridge the home and school environments.

Defining Community:

There is a pressing need to further develop Gaelic language within and without formal education in all of those areas that one might define as community – the home, playgroups, crèches, schools, hospitals, the post office, the garage, the

doctors surgery shops, churches, old folks homes, prisons, hotels, restaurants, cafes, hairdresser, chemist, - in fact wherever 'regular ordinary people' gather

Polarisation: Youth and Age/ Professional and Non-professional

As society becomes more polarised by definition and labels, there is a need to encourage more integration between age groups in community arts. The same is true of professionals and non-professionals. Arts projects are needed in the community that involve all strands.

Funding

Further funding is needed to upgrade many community facilities bringing them into line with current standards and giving better access for the elderly and disabled. This is not a singularly 'Gaelic Arts' issue however and there is the opportunity for all interest groups to work together to seek out such funding for material improvements.

Tradition in Evolution

The ancient traditions should be preserved and encouraged right alongside the development of new forms of expression. – techno, rap, rock etc. Contemporary and external influences can add to rather than detract from the ancient tradition.

Tradition can be viewed in 2 complimentary strands of equal importance.

a) The Roots, which we can only trace back to a certain extent.

There will always have been a point when a song was a 'new song'.

b) The Shoots, which are the new and evolving art forms with their contemporary expressions and content that grow from the ancient tradition

The community is the pool from which the professional artist springs and it requires intensive support to further flourish. Young people can learn integrity and tradition from their peers and bring forth 'new shoots'

Note: The use of the word 'Tradition' as we use it here is confusing in the arena of Intellectual Property Rights, where it has a very different meaning: a point that is addressed in expanded detail in that section on that subject.

Education

Arts in The Classroom

A programme of Gaelic arts is needed within the education programme across the board, not only in GM units. Schools need better funding in order to have professionals from the arts involved alongside educators and volunteers. Kenna Campbell highlighted the known benefits of arts to children with learning difficulties, and the power of music to affect feelings and behaviour – arts provide both therapy and enjoyment!

Gaelic Arts should be a whole-school development in schools where Gaelic-medium and English-medium classes take place. Gaelic Arts are often only available to GM pupils, and EM pupils are not allowed to participate. The benefits of group activity for language acquisition and development were recognised. It is also good for GM kids to mix with Gaelic speakers from outwith their own schools. Gaelic after-school clubs have been successful, with children asking for subjects as diverse as music-making and hairdressing. Additional funding is available for youth opportunities community initiatives – are there Gaelic possibilities available within that structure?

The growth in the urban sector is key and relatively recent.

A problem exists in that people are less willing to volunteer as a result of the Soham tragedy and possibly because as further layers of protection are put in place for schools people may feel insecure in what was once a very natural relationship with children. This is not a Gaelic specific issue and something needs to shift in order to re-establish trust and a workable way of having that additional volunteer support in schools.

Gaelic support materials for the arts are needed that are originated in Gaelic and not simply translated from existing English language resources.

Drama Education

Drama workshops could be encouraged at High School level. Workshops across the board in drama skills could be introduced to include script writing, stage management, stage design, costume design etc. A holistic approach is needed not just for drama but across the board. In 5 years time we should have more training, more access to drama through fèisean, practical input via the SMO Media course, a centralisation of resources, more live performance

and touring abroad with a funding strategy in place.

Business Education

Training is needed in the various business skills that relate to the Arts in general.

Specific Business training is needed in all the various disciplines in order for practitioners to have a better chance to engage in employment opportunities in their own sectors.

Some of these skills apply across the board and are relevant to all disciplines.

Some are specific to an individual discipline.

Among the vast range of subjects where these skills are required a few examples are

Keeping accounts, taxation, Vat, Health and Safety, Insurance, Contracts, Publishing Deals,

Union Agreements, Visa and Work Permit Rules, and so forth.

The subject matter is extensive.

Nurturing Talent , Advancing Careers and developing the Audience

A great deal of superb work already takes place in this area, supported and developed by a vast range of organisations identified in the workshop sessions. This needs to continue and expand. A concentrated effort is needed to engage with an ongoing interest beyond the 13/14 age when many young people turn away from their cultural heritage.

While we must encourage and assist those who are either 'very gifted' or 'profoundly committed and passionate' (those not always being synonymous) to pursue a career in the arts, equal attention should be given to ensuring that the person who is going to run the village shop or be the bus driver, is also encouraged to pursue their artistic gifts as an invaluable part of the grass roots community and culture.

For those who pursue a career in the arts, ongoing training is badly needed in all aspects of the 'business' of arts, right alongside the honing of their artistic skills. Too many people leave places of further education or enter the arts world straight from school, quite unprepared for the realities of that world and grossly ignorant of the standards and many regulations including legal requirements that surround the arts in general.

We must provide back up for professionals to fully understand the infrastructure of their chosen discipline and of the arts world in general.

Audience Development

Julie Tait's presentation gave a very clear view of the methods that work alongside a mapping of who currently attends arts events. More work is needed in outreach from all perspectives to reach those people who currently do not enjoy much access to or participation in the arts. We need to invest more energy in identifying our target audience, in developing new audiences and in better marketing and advertising.

The perception of Gaelic arts still needs improving and to be seen as less 'elitist'.

Good advance planning, advertising and investment are fundamental to this subject.

A lot of good work is being done by GASD. The Blas Festival for example benefits from the bale help of Kirstie Anderson through the GASD project in advising and helping with its own audience development and in particular in developing the youth audience.

The Role of Arts Centres

Arts Centres and venues in general need further funding and development in order to provide for

A higher level of public expectation in terms of comfort and facilities offered.

An Lanntair in Stornoway and Aros in Portree are models of what is possible.

A wider programme of events to attract a broader audience.

Greater engagement with community based arts initiatives.

PAN (The Promoters Arts Network), an ever growing association of promoters and venues should be a part of this ongoing process of development as they have an excellent infrastructure and would be a good vehicle through which further use of Gaelic at events and venues could be promoted and expanded upon. They are already doing a lot of good work in this respect.

Music

Music and musicians are perceived perhaps to have the biggest slice of the cake and more opportunity in pursuing a career. I would venture that this is far

from the reality with a great number of musicians barely scratching a living. There are many reasons for this among which I would identify the following few

Lack of deficit guarantee funding for promoters

A public expectation of 'cheap events'

A lack of agents who are willing to work with traditional and solo performers

A lack of knowledge among musicians themselves in regard to promotion and publicity and a plethora of subjects that relate to their trade.

A disregard for standard industry agreements that beggars belief at times

some musicians in the traditional and Gaelic arts do however have stunning successful careers. We need to look to those people and learn from their experience. We need to examine the choices they made and the methods they use to thrive and survive.

Funding help alone is not the answer. There is little point in giving financial assistance to produce a CD for example if a person doesn't have a performance circuit and an audience.

These points apply equally to the other disciplines.

Drama

Drama is perceived (along with Poetry) as being the poor relation in comparison to music and this is no doubt the case. More training is needed for Gaelic actors. Alongside the progress being made with Gaelic television, live theatre needs more development with Gaelic speakers being encouraged to become actors. There is real concern that drama and live theatre is trailing behind every other area. More performance opportunities are needed and this could be advanced by the development of community drama initiatives with joint participation between professionals and non professionals alike.

Publishing

The first Gaelic novel was published in 1908, with 3 others following before and after WW1. No further novels were published until after the establishment of the Gaelic Books Council in 1968, and a trickle of novels and short stories followed in the 70s, 80s and 90s.) Through Ur-Sgeul Gaelic writing has achieved a much higher profile with new voices, new writing from established voices and commissioned books

have been published in a range of genres. With the design and appeal of Gaelic books improving beyond all recognition.

Many Gaelic speakers are unable to read their own language fluently. Even for those who can, but feel unpractised at reading in Gaelic, a piece of extended writing may feel daunting. It is essential, within an already limited market, to widen readership. One of the ways in which Ur-Sgeul is tackling this is through talking books, on CD sets and on DVD. Writers who don't have good grammatical skills should be encouraged and given support to improve their literacy and have access to more courses in writing and publishing in general. Idiomatic and colloquial use of language should be fully acceptable and encouraged moreover within that framework.

Apprenticeships and work experience should be made available to this sector.

Countless other types of writing are in need of development such as 'New Verse' 'New Fact'; 'New Belief' 'New Politics' 'New History'. We need writing circles, reading groups and more developments with book festivals, to keep up with new technology - audio or video downloads from the website.

Tie-ins with drama and broadcasting - particularly with a dedicated digital channel for Gaelic on the horizon. We need to make it easier to find and buy Gaelic books and to bring in new publishers. All titles are reliant on one publisher, Clàr.

We need Training for new editors/proof readers and courses and other resources for new writers.

Further development is needed along with broader opportunities for networking in the publishing world in general.

The Role of Television

Small budgets, sometimes leading to diminished production values alongside a real lack of skilled Gaelic speaking professionals is a real problem in the industry. We urgently need to implement further training courses for the specific skills related to television and film production and to encourage Gaelic speaking school leavers to pursue those careers and see them as viable.

A sustained commitment to and investment in the development of creative skills is essential.

The new digital channel is the great opportunity to develop Gaelic arts programmes that don't require

us to be awake at 3.00 am. There should be enormous scope to engage with Gaelic and non Gaelic speaking audiences alike. There are a vast range of channels broadcasting from other nations that enjoy a non-local audience including channels from Spain, France, Italy, China, India etc all available via satellite.

A range of programmes is needed to encourage a broader audience and the use of Julie Tait's audience development skills is equally applicable here in assessing programme content in terms of what the public like to see however the caveat that 'quality' remains the watchword.

Television has a powerful place in education which needs to be further developed.

New Media

Web based technologies are at the heart of new media. Issues raised in relation to this included the poor design of many websites. This is not a Gaelic specific issue and the internet abounds with simply terrible websites. There is a need to have professional web designers (not graphic designers) who are fluent Gaelic speakers in place to design 1st class websites. This topic is further addressed in the recommendations .

Encouraging people to make use of new media is essential as is a powerful lobby for broadband facilities to be available everywhere. There is still a lack of Gaelic contribution to the web and this may be in part a literacy problem combined with a peer pressure to have perfected grammar and spelling before committing to content .There are mixed views about the importance of a Gaelic portal. As an example of an excellent portal UNESCO's is remarkable and an excellent model of what can be done.

The Political Context

The role of politics was one of the two major issues identified on Day One of the conference. Among the Gaelic arts community the range of personal political standpoints will vary. It is crucial that the Gaelic arts and language lobby remain non partisan with a united approach to government, keeping a clear eye on future goals, clearly identifying needs in the sector and lobbying for swift implementation of conventions.

Maintaining good relations and cross party support is fundamental to this process with arguments being

made from an economic, social and cultural perspective rather than an emotional one.

Building Bridges and international Links

Much more work is needed to develop those links and to put Gaelic arts and culture onto the international radar. The example of how other nations do this can be used and moves can be made now using existing agencies and with the introduction of international development officers. Political backing is essential in this area.

A stronger network of awareness and information sharing is needed within the Gaelic arts. Many people still don't know each other and have a scanty idea of what other organisations actually 'do'. We need to be well-connected 'internally' in order to present a common face to the rest of the world. Without that there is an inherent danger of only a few interest groups enjoying the benefit of any bridge building and link making.

Cultural Investment and Creating Added Value UNESCO's publication

Understanding The Creative Industries" Cultural Statistics for Public Policy Making

states the following ...

"Despite the growing focus on creative industries as a specialised field of interest for both officials and academics, many governments remain unconvinced of the importance of prioritising this sector and creative industries still do not rank high in the competition for public funds within government budgets. Progress on mainstreaming creative industries with policy making is further hampered by an uncertainty as to whether ministries of culture or ministries of economy should take the lead in coordinating government action."

Nevertheless an increasing number of governments have recognised the importance of creative industries and are developing a growing range of policies at the national and sub national level to support their growth.

The recent emergence of the creative industries as a distinct area of interest for economists, statisticians, cultural specialists and public policy makers reflects a growing awareness of their economic potential and their role in fostering cultural diversity."

Further to that, a study by the European Commission

on the Economy of Culture in Europe (a first at European level) highlighted the direct (in terms of GDP, growth and employment) as well as the indirect (links between creativity and innovation, links with the ICT sector, regional development and attractiveness) contribution of the cultural and creative sectors towards the Lisbon Agenda.

A few figures:

The sector turned over more than 654 billion Euros in 2003.

The turnover of the car manufacturing industry (1) was €271 billion in 2001

The turnover generated by ICT manufacturers was €541 billion in 2003 (EU-15 figures) (2).

The sector contributed to 2.6% of EU GDP in 2003.

The overall growth of the sector's value added was 19.7% in 1999-2003.

The sector's growth in 1999-2003 was 12.3% higher than the growth of the general economy.

In 2004, at least 5.8 million people worked in the sector, equivalent to 3.1% of total employed population in Europe.

Whereas total employment in the EU decreased in 2002- 2004, employment in the sector increased (+1.85%)

46.8% of workers have at least a university degree (against 25.7% in total employment)

The share of independents is more than twice as in total employment (28.8% against 14.1%)

The sector records 17% of temporary workers (13.3% in total employment)

The share of part-time workers is higher one worker out of four, against 17.6% in total employment).

I recommend the reading of these two documents which flag up so well the relationship between cultural policy making and the economic value of the arts.

Those relationships are major tools of persuasion in accessing further funding.

That culture has great value for the economy is no longer in any doubt.



Dealbh Ealain

GAELIC ARTS CONFERENCE REPORT

7. Recommendations

The following are the main recommendations pursuant to this conference report and summary.

They comprise the establishment of the following

Training - Raising the Bar (More and Better Training in Creative and Business Skills)

The Use of Common Codes of Practise

Gaelic Language Development for Arts Practitioners

A Gaelic Arts Database (Online and Print versions)

A Gaelic Arts Performers Agency

A Gaelic Arts Music Publishing House

Further Extensive Development of International Links

Many Voices with one voice-GASD

As a preamble to these recommendations: many of them are addressed in whole or in part in the draft 'National Gaelic Arts Strategy' produced by GASD and supplied to delegates.

Some areas such as Music Drama and Publishing have been the subject of other reports as follows

The Report on The Future of Gaelic Drama / HECLA / June 2006

Aithisg Iul Ciul / Gaelic Music Conference/ Dr Anne Lorne Gillies / 2006

The Demand for Gaelic Arts / Prof A Sproull and Dr D Chambers / 2006

Molaidhean airson Foillseachadh Gaidhlig ann an Alba, compiled by BnG by Iain Macdonald, Liza Storey, Mairi Kidd, Mairi MacCuish and Norma Macleod / 2006

Those reports and recommendations should also inform the Final Draft of The Gaelic Arts Strategy

1. Training - Raising the Bar

Across the board there is further need for training in many areas.

Ongoing training in the various disciplines is one hopes going to 'a given'

It is needed in all the art forms alongside good business training appropriate to the particular discipline. 'Excellence' should be the aim in every area.

Training in the 'Business of The Arts' is important.

There is one area that needs a lot of attention on an ongoing basis.

Agencies Producers Agents Managers Development Officers Arts Officers etc

Everyone in any sort of administrative or production

capacity that actively engages with promoting the arts should be thoroughly acquainted with the plethora of conventions and agreements that exist in relation to the arts.

Among these I identify the following few from many industry agreements as a starting point.

The PACT /MU Agreement

The PACT/Equity Agreement

BECTU Rates and conditions

MU standards for basic minimum fees and conditions.

Others are those international conventions that apply to the arts, some of which are legally binding and are therefore highly relevant at a political level for example.

Well informed highly skilled knowledgeable people can have a powerful effect.

Any notion of putting International Development Officers in place should include those skills and awareness as an absolute prerequisite to the complexities of that role.

A background in the Arts and language alone is not enough .

Community Arts, Arts Centres and Education
Further funding needs to be sought to develop the Gaelic Arts across these areas.

More training is needed for both the professional and voluntary sector.

I suggest that a more formal union is made with the other advocates from indigenous groups to form a united approach to government for all the various levels of improvement identified in the summary section. There is power and there are substantial numbers in that kind of collective approach.

Intellectual Property Rights

These rights apply across the board in the Arts.

Gaelic Arts practitioners need to be fully conversant with those rights that apply not just to their own discipline but to all the others. They are all intertwined in many ways, not least in television where the work of writers, composers, photographers, poets, artists can all appear together.

I recommend that a conference be held for the Gaelic arts community dedicated entirely to this subject inviting agencies , organisations and most importantly our originators of works that are governed by those rights. We must safeguard the Intellectual property rights inherent in the world of he Gaelic arts and help the owners of such rights to better understand them. AS defined by WIPO (The World Intellectual Property Organisation)

'Intellectual property' shall include the rights relating to: literary, artistic and scientific works, performances of performing artists, phonograms, and broadcasts, inventions in all fields of human endeavour, scientific discoveries, industrial designs, trademarks, service marks, and commercial names and designations, protection against unfair competition, and all other rights resulting from intellectual activity in the industrial, scientific, literary or artistic fields.

Intellectual property is in theory well protected by international convention, the Berne Convention and the Berne Union being that related to literary and artistic works.

Tradition and IPR - Let's be clear about definitions

a) In the Gaelic arts world we use the word tradition in two ways

To define our ancient heritage.

To define a 'style' be it in music poetry etc

b) In the world of intellectual property rights it has a quite different meaning

Tradition in this world does not refer to a style but to elapsed time.

When someone says they are playing 'traditional music' they may well mean a tune written last week in the traditional idiom.

Simply put in terms of intellectual artistic property 'traditional' means that the composer, writer, artistic creator of a work has been dead for 70 years and that the work itself has moved into the 'public domain' where it no longer has any 'ownership' attached to it.

We need to educate our arts world about intellectual property and its value.

Many 'traditional' musicians for example still do not register their original works

and fail to derive the royalties attached to those as

2. Common Codes of Practise

As an addendum to the above Recommendation (1)

No arts venture or event should ever take place at the expense of the artists involved.

There is no show without them and yet it is quite common for people to be paid at well below minimum industry agreement rates.

This happens in two ways that both relate to budgets.

On the income side of a budget ticket prices (reflected as 'Box Office') can be unrealistically low and reflect a very poor % of the overall budget available. When it comes to spending a budget there are many non negotiable costs and frequently savings are made in the 'artists' section on the expenditure side of a budget.

"Best Practise" was a term that cropped up over and over again in workshops

I recommend the drawing up of 'A Common Code of Practise Agreement'

to which Agencies, Production Companies etc can voluntarily subscribe.

The form of that agreement could be relatively simple but would need to be drawn with the help of a group of people from a variety of agencies.

At the very least there should be a consensus that agrees to adhering to minimum rates of pay as defined by agencies such as Equity, BECTU and The Musicians Union for example.

Such an agreement could also cover such areas as Health and Safety

Risk Assessment

Insurances

Contract Issues

If the Gaelic Arts world were to implement such an agreement it would be a good first step in a kind of common accountability and transparency and perhaps lead the way for the rest of the arts world which is also trailing badly in many of these crucial areas.

An information pack needs to be made available (perhaps as a PDF download from a website) that covers a list of issues about agreements, stating

where copies of agreements can be accessed and giving advice relating to all those areas such as Health and Safety, Intellectual Property Rights and The Berne Convention, The New Security industries Authority and European directives on working hours etc.

These issues apply across the board and many of them are legally binding in nature.

3. Gaelic Language Development for Arts Practitioners

The delivery of an initiative to increase the number of Gaelic speakers within the arts needs to be sought through government perhaps.

Currently there are many practitioners with the Gaelic Arts world who have either no Gaelic language or very minimal ability with the language. (I am indeed one of those myself.)

How can we encourage existing practitioners from within the Gaelic Arts who do not have the language skills to get on and develop that?

Many people do not have the time, financial resources etc to devote to learning the language.

Funding needs to be put in place to assist those people to learn and /or improve Gaelic language. Financial assistance, perhaps in the form of a business grant could be made available to businesses to also encourage their staff to learn.

Periodic 'Summer School' type courses could be set up aimed specifically at the Arts

4. Gaelic Arts Database and Print Version

We need a massive Gaelic Arts online database, well cross-referenced and covering all the disciplines, bilingual and with a printed hard copy available for purchase.

In the world of TV/Film Production there are many such excellent directories.

'FILM BANG' is a Scottish version, available both online and in print.

'Hard Copy' is essential.. you can carry it with you and refer to it at a moment's notice.

The database should also have a section on community organisations, professional organisations, places of education, events, employment opportunities etc.

Perhaps what we are looking at here is indeed a full 'Gaelic Portal'

A focus group should be set up to begin the enormous task of defining what needs to be done, what needs to be included and funding sought to put the whole thing together.

Existing directories (on and off line) can give us a good steer about content.

Website Design

The website should be entrusted to a professional (trained, with evidence of the same) web designer with a graphic designer coming in at a secondary level.

The comment made at workshops about poor web sites relates perhaps to the fact that with relatively inexpensive software and a WYSIWYG approach most people are able to build websites of one sort or another. The problem with this lies in a lack of actual coding skills. The various coding conventions that determine the appearance of web sites are a complex language in their own right. Without a knowledge of that language anything beyond the most simple web site is well beyond the skill level of the average person and needs the expertise of those who have trained (Degree standard) in that area.

5. A Gaelic Arts Performers Agency

Many artists have difficulty getting agency (and good agency) representation. Solo performers such as Gaelic singers and poets for example spring to mind.

Fees for solo performance are relatively low.

At a charge of 15% the commission on a fee of £200 is £30.

An independent agent would need to negotiate 1000 performances a year in this area to have a turnover of £30,000. Out of that turnover they'd need to find all their business costs.

This is a complete non starter for any individual business.

However an agency could be set up where one person (or maybe more than one) was given a salary to look for and negotiate fees for Gaelic artists from all disciplines. The artist would still pay commission and the commission would go some way towards funding the salary involved. This would also be an

opportunity to get the Gaelic arts into venues and festivals worldwide with no financial risk attached for the person doing the job.

6. A Gaelic Arts Music Publishing House

A Gaelic arts publishing wing would be a place where those individuals who currently compose music song etc could assign rights and have on their behalf,

Their works registered and administered

Royalties collected and distributed

I suspect that very serious sums of money go unclaimed every year.

On a split of say 70/30 (being 70 to the artist and 30 to the publisher) out of a revenue of £100,000 in a year the publishing % of £30,000 would pay for the person employed to do the job.

The remit for those jobs should be that the person

Knows these areas well

Is also a Gaelic speaker

Do we have anyone who could fill those roles?

If not let's train a smart Gaelic speaker .. there are plenty of them after all.

7. International Links and Bridge Building

There is no reason why the Gaelic arts should not enjoy the same level of international touring and 'high visibility' that other indigenous art forms enjoy. Further to that the Gaelic arts should be promoted internationally within the framework of 'World Arts'

Steps to Achieving This

Detailed further in the Appendix Pages)

A) GASD/PNE for example could join the following organisations.

1. IFACC : The International Federation of Arts Councils and Culture Agencies

Which aims to benefit artists, arts organisations and communities worldwide with Research Assistance, Exchanges, ACORNS Bulletin, Mini-Summits and World Summits

The next World Summit on The Arts and Culture will be held in Johannesburg,

in September 2009 Let's be there!

2. ConnectCP is a project of IFACCA.

It is a database of cultural policy experts based around the globe. The database aims to stimulate the interaction of people with knowledge in the cultural policy sector, mobilise human resources, and facilitate the flow of cultural policy information worldwide. Scotland is not listed as a country yet. Gaelic is not in the extensive language list.

Can some appropriate person register without delay? Arthur Cormack springs to mind

3. The Global Alliance For Cultural Diversity

promotes cultural diversity by strengthening the capacity of cultural industries to produce and distribute goods and services and help them gain access to national and international markets.

4. The International Music Council (IMC)

A global network of expert organisations and individuals working in the field of music. Founded in 1949 by UNESCO, IMC is mandated to promote musical diversity and support cultural rights for all.

B) Lobby for the equivalent of Cultural Reps or Ambassadors overseas

C) The European Year 2008

The European Commission is launching a 'Call for ideas' for promoting intercultural dialogue in Europe. WE should be involved in this now

D) Attending WOMEX

The most important international professional market of world music of every kind. This international fair brings together professionals from the worlds of folk, roots, ethnic and traditional music and also includes concerts, conferences and documentary films.

E) Join UNESCO'S 'Living Human Treasures Programme'

Living Human Treasures are persons who possess to a very high degree the knowledge and skills required for performing or creating specific elements of the intangible cultural heritage that the Member States have selected as a testimony to their living cultural traditions and to the creative genius of groups, communities and individuals present in their territory. Let's have some Gaelic 'Living Human Treasures' in place

F) Cultural Conventions and International Law
Let's become very familiar with all of these and see where they can help us.

When Conventions come into force, subscribing States then have a legal obligation to see that the terms of those Conventions are implemented.

It ceases to be a choice or an optional exercise.

8. Many Voices with One Voice - GASD

Gaelic Arts groups, agencies and individuals need 'One Voice' as a vehicle for a communal approach to development and to lobby at a political level.

With a show of hands the conference lent its support to GASD as the vehicle for taking up the many issues to be pressed forward and to progress The National Gaelic Arts Strategy.

Bibliography

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This content of this report is based largely on the conference itself with other sources of information being read in addition to the conference workshops and speeches.

Additional Reading Sources

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Highland Council Gaelic Language Plan (2007-2011)

Proposed Convention on Cultural Diversity
Prepared for the International Network for Cultural
Diversity (2003)

Understanding Creative Industries (UNESCO)
ultural statistics for public-policy making

Guidelines for the Establishment of National 'Living
Human Treasures' Systems (UNESCO)

Seminar on the Future of Gaelic Drama – Key issues
Report (Hecla Consulting 2006)

Study on the Economy of Culture in Europe
(European Commission)

UNESCO Declaration on Cultural Diversity 2001

World Summit on Arts & Culture (Report) 2006

International Links

<http://www.ifacca.org>

<http://www.ifacca.org>

The International Federation of Arts Councils and
Culture Agencies aims to

benefit artists, arts organisations and communities
worldwide with

Research Assistance

Six ways to gain access to information on arts and
cultural policy issues.

Exchanges

IFACCA's Future Leaders Exchange is designed to
build relationships and develop the skills of people
working in national arts councils and culture
agencies.

ACORNS Bulletin

To improve the management and sharing of
information and ideas between arts councils and
culture agencies, they have commissioned Arts Hub
to produce ACORNS - an online news service for
and about arts councils and culture agencies.

Mini-Summits

Apart from the biannual World Summit on Arts and
Culture, IFACCA's secretariat is offering to work with
members to organise mini-summits on key arts
topics.

World Summits

The World Summit on the Arts and Culture is a
biennial event intended to provide national arts
councils, ministries and others with an opportunity
to discuss key issues affecting public support for
the arts and creativity.

The next World Summit on The Arts and Culture
will be held in Johannesburg, South Africa in
September 2009 Let's be there!

<http://www.connectcp.org>

ConnectCP is a project of IFACCA. It is a database of
cultural policy experts based around the globe. The
database aims to stimulate the interaction of people
with knowledge in the cultural policy sector,
mobilise human resources, and facilitate the flow
of cultural policy information worldwide.

Submitting Profiles: People with the required

experience and qualifications can submit a profile for publication. Once registered you will be able to submit and modify your profile using your own chosen username and password. Your profile will remain hidden from public view until you have accepted the terms and conditions.

Scotland is not listed as a country yet.

Gaelic is not in the extensive language list
Can some appropriate person register without delay? Arthur Cormack springs to mind

B) Lobby for the equivalent of Cultural Reps or Ambassadors overseas
I will cite a personal experience in relation to this or rather the lack of this provision.

In May 2006 I attended along with the Gaelic band Ciar an event in New York for arts from endangered language groups. It was called 'The Stones of Civilisation' and began with performances and poetry readings at The United Nations. Aonghas MacNeachcail was also attending as was the Scots poet Mathew Fitt.

The UN performance was followed by days of shows at The Main Auditorium of the City University and other venues.

Imagine arriving there to find the massive ante room filled with tables representing Wales/ The Australian Aboriginal peoples, Native American peoples and so on.

The Welsh table had every conceivable kind of support as well as a staff to man it.

Books / Poetry / Tourist Information / Maps / CDs .. you name it and they had it.

We (The Gaels and Scots) had no representation of this sort whatsoever.

Despite the generous support of The Arts Council and British council in taking us all out there it is not possible for those organisations to provide that sort of backup.

It needs to come from government.

We should be lobbying the new executive right away for this type of support.

C) The European Year 2008
The European Commission is launching a 'Call for

ideas' for promoting intercultural dialogue in Europe.

This idea had initially been put forward by the European Commissioner with responsibility for culture, Ján Figel, during his hearing before the European Parliament in September 2004. With an overall budget of € 10 million, the European Year will draw on the wealth and diversity of a series of specific projects to be implemented during 2008 through programmes and other Community actions.

Culture, education, youth, sport and citizenship will be the main areas concerned.

Are we involved?

Are we too late?

This should be a priority.

D) Attending WOMEX
<http://www.womex.com/>

The most important international professional market of world music of every kind. This international fair brings together professionals from the worlds of folk, roots, ethnic and traditional music and also includes concerts, conferences and documentary films.

A previous delegation to WOMEX was made in 1998 by Malcolm MacLean, Iain Hamilton, Alyth McCormack, Davie Gardiner, Donna Cunningham and Phil Cunningham...

We had a tiny underfunded very 'home made' looking stand

The late Martyn Bennett performed at this one - a resounding success for him.

Womex 2007 will be in Seville from 24 to 28 October.

It may be too late to attend this year and we should guard against the potential for having a 'verylastminute.com' way of attending such things.

Womex 2008 is a realistic target with plenty time to plan, put a team together and gather resources and materials to take along and display.

It also gives time to see if we can showcase a Gaelic act at Womex.

Attending these types of event should be planned carefully well in advance.

E) Join The Global Alliance (who led one of The Womex Discussion panels in 2006)

http://portal.unesco.org/culture/en/ev.php-URL_ID=24468&URL_DO=DO_TOPIC&URL_SECTION=-477.html

The Global Alliance promotes cultural diversity by strengthening the capacity of cultural industries to produce and distribute goods and services and help them gain access to national and international markets.

The Global Alliance achieves these aims in three main ways:

By creating public/private partnerships between our members to help get cultural initiatives off the ground and share know-how and experiences

By working to promote the international respect and enforcement of intellectual property rights without which artists and creators cannot protect their work or turn their creativity into viable businesses

By supporting consultations between national authorities and private stakeholders to develop suitable sector policies and legislative frameworks to promote cultural industries

Any organizations involved in cultural industries such as music, publishing, cinema, multimedia and crafts and design are welcome to participate.

F) Let's have some Gaelic 'Living Human Treasures' in place

UNESCO: Encouraging transmission of the Intangible Cultural Heritage

Living Human Treasures

<http://www.unesco.org/culture/ich/index.php?pg=00061&lg=EN>

One of the biggest threats to the viability of intangible cultural heritage (ICH) is posed by declining numbers of practitioners of traditional craftsmanship, music, dance or theatre, and of those who are in position to learn from them.

An effective way to safeguard ICH sustainably is to ensure that the bearers of that heritage continue to transmit their knowledge and skills to younger generations. In this regard, Article 2.3 of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage places transmission among the safeguarding measures aiming at ensuring the

viability of this heritage. UNESCO also encourages States to establish national systems of 'Living Human Treasures'. In this perspective, exemplary bearers of intangible cultural heritage are identified, among whom some are given official recognition and encouraged to continue to develop and transmit their knowledge and skills.

Living Human Treasures are persons who possess to a very high degree the knowledge and skills required for performing or creating specific elements of the intangible cultural heritage that the Member States have selected as a testimony to their living cultural traditions and to the creative genius of groups, communities and individuals present in their territory.

The Living Human Treasures programme aims at encouraging Member States to grant official recognition to talented tradition bearers and practitioners, thus contributing to the transmission of their knowledge and skills to the younger generations. States select such persons on the basis of their accomplishments and of their willingness to convey their knowledge and skills to others. The selection is also based on the value of the traditions and expressions concerned as a testimony of the human creative genius, their roots in cultural and social traditions, their representative character for a given community, as well as their risk of disappearance.

The establishment of a national Living Human Treasures system may also involve:

adopting legal or regulatory provisions;

identifying and including in one or more inventories the selected ICH elements as well as the names of their bearers;

creating a commission of experts responsible for selecting candidates and for monitoring the implementation of the system, especially with regard to the transmission of knowledge and skills.

In order to facilitate the creation of new systems, UNESCO endeavours to assist Member States technically and/or financially through its regular budget, Participation Programme and extra-budgetary contributions by Member States. UNESCO offers recommended guidelines to implement Living Human Treasures systems.

<http://www.incd.net/resources/declarations.html>

Convention on Cultural Expressions
Since its first meeting in Santorini, Greece in 2000, INCD has been in the forefront of the campaign to build support for a new international treaty on cultural diversity. At the meeting of its General Conference in 2005, UNESCO adopted the Convention on the protection and promotion of the diversity of cultural expressions.

Adopted in 2005, 'The Convention on the Protection and Promotion of the Diversity of Cultural Expressions' is a binding international legal instrument.

On 18 March 2007, it entered into force. The Convention seeks to strengthen the five inseparable links of the same chain: creation, production, distribution/dissemination, access and enjoyment of cultural expressions, as conveyed by cultural activities, goods and services.

In particular, the Convention aims to:

Reaffirm the sovereign right of States to draw up cultural policies

Recognize the specific nature of cultural goods and services as vehicles of identity, values and meaning

Strengthen international cooperation and solidarity so as to favour the cultural expressions of all countries

The Convention came into force on 18 March 2007.

INCD is now working for widespread ratification of the Convention and to ensure that it is implemented as effectively as possible.

International Network for Cultural Diversity

INCD International Secretariat:

Garry Neil, Executive Director

5 Brulé Crescent,

Toronto , ON

M6S 4H8

Canada

1.416.268.5665

<mailto:incd@neilcraigassociates.com>

Convention for the Safeguarding of the Intangible Cultural Heritage

The year 2006 saw a number of landmark events in the life of the Convention. It entered into force on 20 April 2006, following its ratification by 30 States. The first session of the General Assembly of the States Parties was held in Paris from 27 to 29 June 2006, marking the beginning of the operational life of the Convention. The Assembly elected 18 members of the Intergovernmental Committee in charge of implementing the Convention, a number that was increased to 24 at an extraordinary session of the General Assembly on 9 November 2006, after ratification by more than 50 States.

Ratification of the Convention is continuing its steady pace: as of 24 April 2007, 77 States have already deposited their instrument of ratification, approval or acceptance.

In the words of UNESCO Director-General Koichiro Matsuura, the exceptionally rapid ratification of the Convention bears witness to

'the great interest in intangible heritage all over the world . . . and the widespread awareness of the urgent need for its international protection given the threat posed by contemporary lifestyles and the process of globalization'.

What is Intangible Cultural Heritage?

According to the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the intangible cultural heritage (ICH) – or living heritage – is the mainspring of our cultural diversity and its maintenance a guarantee for continuing creativity.

The Convention states that the ICH is manifested, among others, in the following domains:

Oral traditions and expressions including language as a vehicle of the intangible cultural heritage;

Performing arts (such as traditional music, dance and theatre);

Social practices, rituals and festive events;

Knowledge and practices concerning nature and the universe;

Traditional craftsmanship.

The 2003 Convention defines ICH as the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognise as part of

their cultural heritage.

The definition also indicates that the ICH to be safeguarded by this Convention:

is transmitted from generation to generation;

is constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their history;

provides communities and groups with a sense of identity and continuity;

promotes respect for cultural diversity and human creativity;

is compatible with international human rights instruments;

complies with the requirements of mutual respect among communities, and of sustainable development.

UNESCO

United Nations Educational Scientific and Cultural Organisation

Cultural diversity for dialogue and development
In today's world marked by the daily encounter and confrontation of a variety of codes and symbols, cultural diversity presents a double challenge: ensuring harmonious co-existence between individuals and groups from different cultural horizons while defending creativity through the numerous expressions of the world's cultures, namely contemporary creation and our shared tangible and intangible heritage.

UNESCO's Culture Section engages the following headings:

Cultural Diversity, World heritage, Tangible Heritage, Intangible Heritage, Normative Action, Intercultural Dialogue, Cultural industries, Arts and Creativity, Copyright, Museums, Cultural Tourism

www.unesco.org/culture/en/diversity/convention

A wealth of information and support at UNESCO is ready to be tapped by the Gaelic Arts

<http://www.unesco.org/imc/>

The International Music Council (IMC) is a global network of expert organisations and individuals working in the field of music. Founded in 1949 by

UNESCO, IMC is mandated to promote musical diversity and support cultural rights for all.

In the course of its existence, IMC has developed into a highly influential network. This is due in large part to its geographic extension and the variety of competence of its membership. With a presence in all continents, IMC's membership is made up of 77 National Committees, 27 International Organizations, 9 Regional Organizations as well as 35 Members of Honor and Individual Members, chosen among the world's outstanding professionals, educators, performers and composers. Through its members, IMC has direct access to over 1000 organizations across the world, creating a network of knowledge and experience that touches on every aspect of music. In addition to working with its members on local, regional and international projects, IMC and its members participate in a number of UNESCO's projects and initiatives in the fields of culture, education and youth.

International Music Council

1, rue Miollis 75732 Paris Cedex 15, France

phone: 0033 1 45 68 48 51

fax: 0033 1 43 06 87 98

<mailto:imc@unesco.org>

Gàidhlig

English

What did you expect from the conference?

1.

To learn more about the future for Gaelic Arts and meet others with similar interests.
2.

Coinneachadh ri daoine bho shaoghail nan ealan. Faighinn a-mach mu GhASD agus na rudan a tha PNE air a bhith an sàs leis. Faighinn co-aontachadh bho muinntir nan ealan airson ciamar a leasaicheas sinn na h-ealain aig ìre h-ealain aig ìre nàiseanta is eadar-nàiseanta.

To meet with people from the Gaelic World. To find out about GASD and what PNE has been involved in. To be in agreement with those working in the Arts as to how we can improve the Arts to a National and inter-national level.
3.

To learn more about how the language is used in the arts and the opportunities given by SAC, Bord na Gàidhlig etc for furthering the Gaelic culture through funding.
4.

Bha fhios agam gum biodh e gu math fiosrachail sa h-uile càil ach feumaidh mi ràdh gun robh e na b' fheàrr agus na bu mhotha na bha mi an dùil agus bha sin fìor mhath.

I knew that it (the conference) would be very informative and everything but I have to say that it was bigger and better than I expected and that was really good.
5.

Chance to meet professionals involved in the Arts. Gain a general understanding of the different Gaelic Arts organisations.
6.

A high quality, informed debate on the future of the Gaelic Arts in Scotland.
7.

Còmhraidh agus beachdan air ur n-ealan agus air cùisean Gàidhlig.

Conversation and new ideas/thoughts on the Arts and the state of Gaelic.
8.

Insight into who has a vision for Gaelic Arts and with whom it is shared. Insight into what interrelationships exist between organisations.
9.

An opportunity to fill in the gap where arts needs to be - shoulder to shoulder with the National Language Plan.

Gàidhlig

English

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| 10. | Gun tigeadh duine gu co-dhùnadh no dhà air dè bu chòir dhuinn a dhèanamh airson na h-ealain a thoirt air aghaidh. | That people will come to a conclusion or two on how we can move the Arts forward. |
| 11. | | Opportunity to meet with other people within the Gaelic Arts world and to be able to discuss ideas and events. |
| 12. | Fiosrachadh | Information |
| 13. | Ag ionnsachadh beagan mu dheidhinn ealain anns a' Gàidhealtachd. | To learn a wee bit about the Arts in the Highlands. |
| 14. | | To meet people in the community and get a feel for some of the issues more deeply. |
| 15. | Bha dùil agam gum bhiodh an co-labhairt feumail airson coinneachadh ri daoine, ach cha robh mi soilleir mu dè na h-amasan a bh'ann. | I expected that the conference would be needed to meet with people, but it was not clear to me what its aims were. |
| 16. | Bha dùil agam coinneachadh ri daoine eile a tha an-sàs anns na h-ealain Ghàidhlig, èisteachd ri òraidean inntinneach agus adhartas a dhèanamh a thaobh ro-innleachd airson nan ealain Ghàidhlig a chur ri chèile. | I expected to meet with other people who are involved in the Gaelic Arts, to listen to interesting lectures and to advance with regards to Audience development for the Gaelic Arts. |
| 17. | | To see how the Gaelic speaking community looked upon the opportunities ahead of them and to see if the Welsh experience could contribute or learn from the debate. To see what progress had been made since the Iul Ciul conference in Glasgow. To |

What did you find most useful about the conference?

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| 1. | | The workshops. |
| 2. | Coinneachadh is bruidhinn ri daoine a tha sgapte air feadh Alba is Èirinn. Na bùthan obrach. | To meet and to talk with people who are spread throughout Scotland and Wales. The workshops. |
| 3. | | The workshops were very interesting and beneficial, perhaps moreso than the talks. |

Online survey of delegates

Gàidhlig

English

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| 4. | rud a b' fheumaile dhòmhsa b' e na bùthan obrach oir b' ann an sin a bha mi ag ionnsachadh rudan ùra. | The thing that was most useful to me was the workshops because that was where I learned new things. |
| 5. | | Being new to my job + to the Gaelic arts, I welcomed the opportunity to chat informally with others in similar roles. Enjoyed the Case Study and Showcase.. |
| 6. | | 1. The informal discussions 2. The overview provided of the current situation 3. Some of the presentations 4. All of the workshops. |
| 7. | Na daoine - coimhearsnachd Ghàidhlig 's ealain anns an aon àit. | The people - Gaelic communities and the arts in the one place. |
| 8. | | The opportunity to network and the Audience development perspective. Interesting interactions within workshops. |
| 9. | | The chance to network and speak to so many interesting people who are bringing Gaelic arts and culture to life. |
| 10. | Beachdan eile a chluinntin. | Hearing other ideas/thoughts. |
| 11. | | Workshops. |
| 12. | Beachdan a chluinntinn. | Hearing ideas/thoughts. |
| 13. | A'coinneachadh mòran dhaoine. | Meeting a lot of people. |
| 14. | | The range of speakers. |
| 15. | Bha dùil agam gum bhiodh an co-labhairt feumail airson coinneachadh ri daoine, ach cha robh mi soilleir mu dè na h-amasan a bh'ann. | I expected that the conference would be needed to meet with people, but it was not clear to me what its aims were. |

16. Bha dùil agam coinneachadh ri daoine eile a tha an-sàs anns na h-ealain Ghàidhlig, èisteachd ri òraidean inntinneach agus adhartas a dhèanamh a thaobh ro-innleachd airson nan ealain Ghàidhlig a chur ri chèile.
- I expected to meet with other people who are involved in the Gaelic Arts, to listen to interesting lectures and to advance with regards to Audience development for the Gaelic Arts.

- 17.
- To see how the Gaelic speaking community looked upon the opportunities ahead of them and to see if the Welsh experience could contribute or learn from the debate. To see what progress had been made since the Iul Ciul conference in Glasgow. To network for the Celtic Neighbours project. To catch up with individuals.

What did you find most useful about the conference?

1. The workshops.
2. Coinneachadh is bruidhinn ri daoine a tha sgapte air feadh Alba is Èirinn. Na bùthan obrach. To meet and to talk with people who are spread throughout Scotland and Wales. The workshops.
3. The workshops were very interesting and beneficial, perhaps moreso than the talks.
4. An rud a b' fheumaile dhòmhsa b' e na bùthan obrach oir b' ann an sin a bha mi ag ionnsachadh rudan ùra. The thing that was most useful to me was the workshops because that was where I learned new things.
5. Being new to my job + to the Gaelic arts, I welcomed the opportunity to chat informally with others in similar roles. Enjoyed the Case Study and Showcase.
6. 1. The informal discussions 2. The overview provided of the current situation 3. Some of the presentations 4. All of the workshops.
7. Na daoine - coimhearsnachd Ghàidhlig 's ealain anns an aon àit. The people - Gaelic communities and the arts in the one place.

Gàidhlig

English

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| 8. | Bha dùil agam coinneachadh ri daoine eile a tha an-sàs anns na h-ealain Ghàidhlig, èisteachd ri òraidean inntinneach agus adhartas a dhèanamh a thaobh ro-innleachd airson nan ealain Ghàidhlig a chur ri chèile. | The opportunity to network and the Audience development perspective. Interesting interactions within workshops. |
| 9. | | The chance to network and speak to so many interesting people who are bringing Gaelic arts and culture to life. |
| 10. | Beachdan eile a chluinntin. | Hearing other ideas/thoughts. |
| 11. | | Workshop. |
| 12. | Beachdan eile a chluinntin. | Hearing other ideas/thoughts. |
| 13. | A'coinneachadh mòran dhaoine. | Meeting a lot of people. |
| 14. | | The range of speakers. |
| 15. | Na bùthan obrach. | The workshops. |
| 16. | Tachairt ri daoine, èisteachd ri òraidean, gu h-àraidh Julie Tait agus John Angus MacAoidh. | Meeting with people, listening to lectures, especially Julie Tait and John Angus MacKay. |
| 17. | | Yes. There is a lot I want to talk about. I will send a separate evaluation later. Disciplined approach, clear aims, clear measurements of distance travelled to name three. |

Would you like to comment on any aspects of the conference in more detail?

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| 1. | | The bar space was not suitable for workshops. |
| 2. | Dìreach beagan a ràdh mu dheidhinn nam bùthan obrach. Bhiodh e math an ath uair cuideachd barrachd bruidhinn agus ionnsachadh mu dheidhinn a' chuspair mus dèanadh sinn beagan obrach practaigeach m.e gun dèan sinn beagan dràma anns a' bhùth obrach sin, no beagan seinn anns na bùthan obrach sin. | Just a little to say about the Work shops. It would be good next time more than just talking and learning at the work shops. Why not have some practical work too eg to do some drama in the drama work shop or to sing or play and instrument in the music workshops. |
| 3. | | There was a particularly positive dynamic between the various stakeholders, and an obvious willingness on the part of most of them to seek an agreed strategy for the future. In that context I believe the conference was a great success. |
| 4. | 'S dòcha gu bheil ceist air fhàgail agam as dèidh Dealbh Ealain: dè th'againn anns na h-Ealain Ghàidhlig??? An e ceòl 's cànan, no a bheil àit ann airson "ealain" nas fharsaing? Nach eil cunnart ann gum biodh sinn a' cruthachail rudeigin a tha ro-"exclusive"? | Perhaps I have a question after the Conference: What do we have in the Arts??? Music and language or is there a place for the Arts as a whole? Is there not a danger that we are gathering things that are too exclusive? |
| 5. | 'S dòcha gum biodh e feumail nam biodh barrachd ùine aig daoine airson bruidhinn am measg a chèile. | Perhaps it would be helpful/needed for there to be more time for people to talk among themselves. |
| 6. | Cha robh a h-uile àite far an robh na bùthan obrach feumail leithid a-muigh sa bhàr. Bha cus fuaim ann. | Not every area where the work shops were held were appropriate especially at the bar. There was too much noise. |

Occupation

1. Project Manager.

2. Stiùiriche. Director.

3. Freelance Artist.

4. Tha mi nam oileanach aig Sabhal Mor Ostaig.

Student at Sabhal Mor Ostaig.

5. Education and Outreach Manager.

6. Director of an Irish language promotion agency.

7. Neach ealain. Artist.

8. Teacher and Arts Administrator.

9. Lecturer; Researcher in Gaelic arts and culture and development.

10. Neach ealain. Artist.

11. Admin Assistant.

12. Obair ealain. Arts worker.

13. Oileanach. Student .

14. Director.

15. Manaidsear. Manager.

16. Stiùiriche bhuidheann ealain. Director of an Arts Group.

Gàidhlig

Further comments

1.

Wednesday's timings were not as the programme so I missed the Arts Council presentation and half of the Feis presentation although I was there by ten past ten.

2.

Tha daoine fhathast troimhe-chèile mu dheidhinn an diofar eadar GASD agus PNE. Carson a tha sinn a' cleachdadh 'GASD' mar acronym airson rudeigin mu dheidhinn Gàidhlig? Bu chòir barrachd conaltraidh a bhith againn a tha an sàs ann an saoghal nan ealan Gàidhlig.

People are still confused about the difference between GASD and PNE. Why are we using GASD as an acronym for something Gaelic? It would be better if there was more communication for us involved in the Gaelic Arts world.

3.

The conference was very useful and similar events should be held on a regular basis.

4.

An dòchas gum bi fear eile ann ath bhliadhnn!!

Try to have another one next year.

5.

Thanks for a very useful event.

6.

I would have liked more time to finish some conversations, and to get a chance to meet more people.

Online survey of delegates

Gàidhlig

English

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| 7. | Bha e math gu robh an cànan stèidhichte cho làidir a-staigh sa chòmhradh, agus gu robh a' cho-labhairt ga eadar-theangachadh. | It was good that the language was spoken and that the conference was translated. |
| 8. | | If the energy and commitment that was evident at the conference could be reproduced in Edinburgh, Glasgow, other areas with Gaelic speakers then it would be fantastic. |
| 9. | Is e a rud a tha cudromach - dè thachras? 'S e rud math a tha ann a bhith a' bruidhinn aig co-labhairt, ach 's e rud as cudromaiche - dè thig às aig a' cheann thall. | The important thing is what happens now? It is a good thing to talk at conferences but the most important thing is what will come out of it in the aftermath. |
| 10. | Feumail beachdan luchd amhairc/èisteachd fhaighinn. | Thoughts/ideas are needed from the audience. |
| 11. | Cha robh fiosrachadh gu leòr ann ro làimh, agus cha tàinig seo a-mach gus cha mhòr a' mhionaid mu dheireadh. Leis an sin, ged a bha gu leòr an làthair, tha mi cinnteach gum bhiodh tòrr a bharrachd ann nan robh fios aca mu dheidhinn ann an àm. | There was not enough information beforehand and this did not come out until the last minute. With that, even though there were enough present, I'm sure there would have been more if they had had the information beforehand. |
| 12. | Chòrd an dà latha rium gu mòr. | I enjoyed the two days very much. |

Question and answer session

2.30 to 3.15pm

The panel consisted of Ian Smith SAC, DU Morison BnaG, David Smillie HIE, Calum Iain Maciver CnES and Donnie Munroe SMO.

Donnie opened proceedings by asking the panel whether they thought that the arts sector was being effective in ensuring Gaelic arts and their proposed place within the National Plan in the light of The Gaelic (Scotland) Act, the new Bòrd na Gàidhlig, the National Gaelic Language Plan itself and of the intimate relationship between the arts, language and culture.

DU (BnaG) stated that the new post Gaelic Act context (rampant as it was with opportunity for Gaelic language and arts development) was echoed by participants throughout the 2 days. There was movement in all directions and he felt that the GAS endorsed by the Conference and further refined in the light of its recommendations and of continuing discussions between GASD/PNE, the SAC, HIE, BnaG and appropriate Local Authorities was the way forward. These meetings would clarify priorities, timeframes, budgets, roles and delivery mechanisms and establish a clear consensus on aims, objectives, process, monitoring and evaluation.

Calum Iain Maciver (CnES) agreed with DU and added that after the recent local elections the new look CnES would be approachable and that a dialogue should be opened up particularly as we move towards a Culture Act with more emphasis on the role of LAs in arts funding. Calum Iain urged caution and stressed that the sector had to speak with one voice.

Ian Smith (SAC) agreed with both DU and CIM that there was a political challenge clearly identified by PNE and GASD as securing additional investment for the sector in order to best deliver the GAS.

The continuing commitment of the SAC and BnaG to the GASD forum evidenced in the £400,000 joint funding of the GASD programme presently into its third and final year is clear from their complimentary responses to the GAS

David Smillie also agreed that the political challenge was clear and felt that cross party group support was essential. He also noted the significant step towards real peace in NI which he felt would release considerable creative energy between Scotland NI

and Eire.

As regard the question of cultural entitlement and its impending statutory requirement the panel agreed that the sector must engage here particularly after having submitted responses to the draft Culture Bill.

The panel expressed their satisfaction with the workshop themes and looked forward to the conference write up to see what points had arisen

3.00 pm

Agnes Rennie brought proceedings to a close by asking the remaining delegates if they thought that the original aims of the conference had been realised.

Did the conference clearly endorse the GAS and was the GASD forum to be remanded in order to continue with and build upon the work that it was doing.

It was very clear that the conference had responded positively to both.

List of Speakers and Delegates

Agnes Rennie	Chair GASD	GASD/Speaker
Malcolm Maclean	Proiseact nan Ealan	GASD
Arthur Cormack	Feisean nan Gaidheal	GASD/Speaker
Iain Domhnallach	Comhairle nan Leabhraichean	GASD
Murdo Morrison	An Comunn Gaidhealach	GASD
Domhnall Caimbeul	GMS	GASD
Simon Mackenzie	Tosg	GASD
Mark Wringe	Comunn na Leabhraichean	Speaker
Mairi Bh Macinnes	Ceolas	Speaker
Norma Macleod	Acair	Speaker
Dr Allan Sproull	G Cal	Speaker
David Boag	Feisean nan Gael	Workshop Chair
Rosemary Ward	Bòrd na Gàidhlig	Workshop Chair
Marisa Macdonald	PNE	Staff
Kirstie Anderson	GASD	Staff
Moir Maclean	PNE	Staff
Chrisella Ross	PNE	Staff
Domhnall Saunders	PNE	Staff
Seumas Morrison	PNE	Staff
Neil Macdonald	PNE	Staff
J M Macmillan	PNE	Staff
Mairi Willmott	PNE	Staff
Joan Stewart	PNE	Staff
Hannah Gillies	PNE	Staff
Iona Macdonald	Feisean nan Gaidheal	Staff
Douglas Beck	Feisean nan Gaidheal	Delegate
Alasdair Macdonald	Arts Action	Delegate
Fiona Mackenzie	Mairi Mhor Fellowship	Delegate
David Smillie	HIE	Delegate
Ian Smith	SAC	Delegate
Kenna Campbell	PNE Board	Delegate

List of Speakers and Delegates

Danny Kilbride	VAW	Delegate
Maoilios Caimbeul		Delegate
Michelle Morrison	Student (SMO)	Delegate
Catriona Maclean	Student (SMO)	Delegate
Kayleigh MacIannan	Student (SMO)	Delegate
Janice Ann Mackay	Student (SMO)	Delegate
Marina Macleod	Student (SMO)	Delegate
Douglas Chalmers	GCAL	Delegate
Helen McAlister		Delegate
John Randall	The Islands Book Trust	Delegate
Deirdre McMahon		Delegate
Arthur Donald	Tosg	Delegate
Nicola Smith	An Tuireann	Delegate
Catriona Macleod	An Tuireann	Delegate
Niall Greumach	GMS	Delegate
Mairead Chamshron	GMS	Delegate
Mairi Anna NicAonghais	GMS	Delegate
Ailean Dhomhnullach	Chief Executive, MnE television	Delegate
Donna Cunningham	Festival director Firefly Productions	Delegate
Jane Cumberlidge	University of Dundee	Delegate
Lesley Lindsay	University of Dundee	Delegate
Morag Stiubhart		Delegate
Brian O hEadhra	Director Blas/ANAM Communications	Delegate
D J Mac an t-Saoir	Stiuiriche, Cli Gaidhlig	Delegate
Jo Macdonald	Gaelic Editor BBC	Delegate
Bill Macleod	Producer BBC	Delegate
Alison Lang	GMS	Delegate
Chrissie Urpeth	Young Musicians Hebrides	Delegate
Jane Grey	Manager Young Musicians Hebrides	
Mary Schmoller	Ceolas	Delegate
Aodan McPoilin	Colmcille	Delegate

List of Speakers and Delegates

Roise Ni Bhaoill	Colmcille	Delegate
D U Morrison	BnaG	Delegate
Mairi S Macleod	Colmcille Scotland	Delegate
Maolcholm Scott	Colmcille Northern Ireland	Delegate
Aonghus Dwane	Colmcille Eire	Delegate
Dave Martin	Writer	Delegate
Sandra Robertson	Dannsa	Delegate
Calum Maciver	CNE Economic Development	Delegate
Amanda Darling	Student Lews Castle College	Delegate
Finlay Macleod	CNSA	Delegate
Iain Macaskill	PNE Board	Delegate
Mairi Morrison	Artist	Delegate
Ann Morrison	Producer MacTV	Delegate
Calum Angus Mackay	Director MacTV	Delegate
Margaret Bennett	PNE Board	Delegate
Mary Sinclair	Barra	Delegate
Morag Robertson		Delegate
Kentangaval	Barra	Delegate
Roddy Murray	An Lanntair	Delegate
Craig Atkins	An Lanntair	Delegate
Alex Maclean	An Lanntair	Delegate
Moira Macdonald	An Lanntair	Delegate
Domhnall 'Ruadh' Smith		Delegate
John Macleod		Delegate
Donald Weir	CNES	Delegate
Alasdair Macleod	CNES	Delegate
Donnie Munro	PNE Board	Delegate
Annella MacLeod	BBC	Delegate
Niall Iain Macdonald	BBC	Delegate
Seumas MacTaggart	BBC	Delegate
Fiona Campbell	Voluntary Arts Scotland	Delegate

List of Speakers and Delegates

Domnhall Martainn	Comunn na Gaidhlig	Delegate
Calum Iain	Comunn na Gaidhlig	Delegate
Mairead Dhomhnallach	Tobar an Dualchais	Delegate
Muriel Ann Macleod	Theatre hebrides	Delegate
Debbie Mackay	Eden Court	Delegate
Mary Smith		Delegate
Murchadh MacDhomhnall	Tobar an Dualchais	Delegate
Dr Finlay Macleod		Delegate



PROISEACT NAN EALAN
the gaelic arts agency



SEIRBHEIS
nam MEADHANAN
GÀIDHLIG



HIE
Highlands and Islands Enterprise
Iomairt na Gaidhealtachd 's nan Eilean



Scottish
Arts Council

DEALBH EALAIN
GAELIC ARTS CONFERENCE REPORT 2007

By Donna Cunningham

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Developing the Gaelic Arts