



INSTITUTO
UNIVERSITÁRIO
DE LISBOA

Cultural Heritage as a drive for Positive Social Transformation: an exploratory study of the relation of Edinburgh's Iberian Community and the city's cultural heritage

Ana Rita Teixoeira da Glória

Master's in Studies and Management of Culture

Supervisor:

Doutora Sofia Costa Macedo, Invited Assistant Professor

Iscte - Instituto Universitário de Lisboa

September, 2023



SOCIOLOGIA
E POLÍTICAS PÚBLICAS

Department of History

Cultural Heritage as a drive for Positive Social Transformation: an exploratory study of the relation of Edinburgh's Iberian Community and the city's cultural heritage

Ana Rita Teixoeira da Glória

Master's in Studies and Management of Culture

Supervisor:

Doutora Sofia Costa Macedo, Invited Assistant Professor

Iscte - Instituto Universitário de Lisboa

Septembre, 2023

Acknowledgments

To Professor Sofia Costa Macedo, who was always by my side and supported me throughout the process of this dissertation.

To Úrsula Mestre, who helped me and talked to me about how is to be a Portuguese living in Edinburgh.

To Matt Ramagge and Meg Faragher from the National Galleries of Scotland for their help and advice.

To my family, who support me in this adventure.

To my friends a special thank you to Bia, Marta, Ivânia, Lara and Ema.

Resumo

Esta dissertação explora o potencial do património cultural como motor de mudança social positiva, centrando-se na comunidade ibérica residente em Edimburgo. Os objetivos abrangem a caracterização da acessibilidade aos museus e sítios patrimoniais nesta cidade, a descrição das ofertas aos residentes não-escoceses e a análise da comunidade. A análise documental é a base desta investigação, através da qual se construiu um quadro teórico e referencial de investigação. Através da análise quantitativa explora-se dados estatísticos, revelando padrões de visitação das atrações patrimoniais, além de dados demográficos. Os inquéritos estruturados fornecem informações sobre as experiências vividas pela comunidade ibérica residente em Edimburgo. Como resultado percebi que a comunidade ibérica é muito ativa nos museus e monumentos, e o acesso livre aos equipamentos culturais promove a sua integração na comunidade da cidade. Apesar das suas limitações, esta investigação realça o papel do património cultural na promoção da coesão social.

Palavras-chave: Património Cultural; Edimburgo; Comunidade ibérica; Coesão Social; Fruição cultural

Abstract

This dissertation explores the potential of cultural heritage as a driver of positive social change, focusing on the Iberian community living in Edinburgh. The objectives cover the characterization of accessibility to museums and heritage sites in this city, the description of offers to non-Scottish residents and community analysis. Documentary analysis is the basis of this research, through which a theoretical and referential research framework was built. Quantitative analysis explores statistical data, revealing patterns of visitation to heritage attractions, as well as demographic data. Structured surveys provide information on the lived experiences of the Iberian community living in Edinburgh. As a result, I found that the Iberian community is very active in museums and monuments, and the free access to cultural facilities promotes their integration into the city's community. Despite the limitations of this research, it highlights the role of cultural heritage in promoting social cohesion.

Key-words: Cultural Heritage; Edinburgh; Iberian Community; Social Cohesion; Positive social change

Index

Acknowledgments.....	i
Resumo.....	Erro! Marcador não definido.
Abstract	v
Index of figures.....	viii
Glossary	x
1. Introduction.....	1
2. State of the Art	3
2.1. Cultural Heritage and social transformation.....	3
2.2. Non original communities and relation with cultural heritage.....	6
2.3. Scottish strategies on cultural inclusion.....	7
3. Investigation Methodology	11
4. Scottish Heritage	13
4.1. Characterization of Scotland's heritage attractions.....	13
4.1.1. <i>UNESCO Recognitions</i>	13
4.1.2. <i>Castles</i>	15
4.1.3. <i>Scottish Museums</i>	16
4.1.3.1. Origin and evolution until the present time.....	17
4.1.3.2. How they are organized: public and private entities	19
4.1.4. <i>Scotland's museum's visitors</i>	21
4.2. Edinburgh case	22
4.2.1. <i>Characterizing Edinburgh's heritage offer and visitors</i>	22
4.2.2. <i>Cultural policies for non-Scottish residents</i>	24
5. Iberian Community. Non-scottish and their relationship with Edinburgh's cultural heritage.....	27
5.1 Non-Scottish communities and Edinburgh's heritage access	27
5.2 Iberian Community.....	28
6. Conclusions.....	37
References.....	39
Documental Sources.....	42
Annexes	I
Annex A – Survey Form	I

Index of figures

Figure 1 -Number of Portuguese nationals’ residents in UK between 2008 and 2021.	28
Figure 2 - Number of Spanish nationals’ resident in UK between 2008 and 2021.	29
Figure 3 - Respondents’ Nationalities	30
Figure 4 - Respondent's age	30
Figure 5 - Respondents' residence.	31
Figure 6 - The time that the respondents have been living in the city of Edinburgh.....	31
Figure 7 - Respondents' employment situation.	32
Figure 8 - Cultural heritage attractions most visited by respondents.....	32
Figure 9 - Frequency with which respondents visit cultural venues.	33
Figure 10 - Preference of type of visit of respondents.....	33
Figure 11 - Respondents’ motivations to visit cultural heritage attractions.....	34
Figure 12 – What respondents appreciate the most when visiting a heritage attraction.	34
Figure 13 – Contribution of the cultural offer in the responder’s integration in Edinburgh city.....	35

Glossary

UNESCO - Organização das Nações Unidas para a Educação, a Ciência e a Cultura

ICH - Intangible Cultural Heritage

UK – United Kingdom

MGS - Museums Galleries Scotland

1. Introduction

The present dissertation was born out of a series of personal changes that I experienced during the last year of my master's program. With a future move to another country, this was the perfect opportunity to combine all these changes with my knowledge of the city and country where I'm going to live. It's therefore an exploratory piece of work, as it's the first time I've studied Scottish cultural policies and social and artistic norms in the city of Edinburgh.

Cultural heritage is a testimony to the richness of human history, an ensemble of narratives and values that transcend time and borders. This dissertation sets out on an exploratory journey about the relationship between social transformation and cultural heritage under the question: How can cultural heritage be a driver for positive social transformation?

This study intends to position at the intersection of cultural heritage and social dynamics, with a specific perspective centered on the engagement of non-Scottish residents with museums and heritage sites, particularly in the vibrant city of Edinburgh. The Iberian community in Edinburgh's multicultural landscape is the center of this research.

The primary objectives of this research are:

- Characterize the access of non-Scottish residents of Edinburgh to museums and heritage sites;
- Characterize the offer that museums and heritage sites have towards non-Scottish residents in Edinburgh;
- Contribute to the analysis of the inclusion of the Iberian community in the Edinburgh heritage scene.

This dissertation is divided into four parts. I begin with the State of the Art. This chapter is divided into three themes: Cultural Heritage and social transformation, Non-original communities and Relation with cultural heritage and Scottish strategies on cultural inclusion. For this chapter I used authors such as Fekri Hassan who published in 2020 *Cultural heritage, empowerment and the social transformation of local communities* or Vikki McCall with her 2009 study *Social Policy and Cultural Services: A Study of Scottish Border Museums as Implementers of Social Inclusion*, I also used Katherine Lloyd in 2014 published in Cultural Trends about *Beyond the rhetoric of an "inclusive national identity": Understanding the potential impact of Scottish museums on public attitudes to issues of identity, citizenship and belonging in an age of migrations* or Sophia Labadi, *UNESCO, cultural heritage, and outstanding universal value: value-based analyses of the World Heritage and Intangible Cultural Heritage Conventions*, published in 2013.

In the methodology I include document analysis, quantitative data analysis, surveys and structured interviews. Document analysis forms the basis, helping to build a conceptual framework

and providing a theoretical backdrop. Quantitative analysis investigates visitor patterns through reliable data sources, while surveys capture the perspectives of the Iberian community. Structured interviews provide information from key stakeholders. This mixed-methods approach ensures a holistic exploration of the role of cultural heritage in social change and the experiences of non-Scottish residents in Edinburgh's heritage.

After I investigated the Scottish Heritage, and I've divided this chapter into two large sub-chapters. The first one is the characterization of Scotland's cultural heritage attractions, where I present the UNESCO recognitions, the Castles, the Scottish Museums and their origins and how they are organized, as well as their visitors. The other sub-chapter concentrates on the cultural heritage of the city of Edinburgh. I characterize Edinburgh's cultural offer and its visitors, as well as cultural policies for non-Scottish residents. For this chapter, I've used a mixture of references from official Scottish and UK websites and author publications. Sources from public organisations run by the Scottish government such as museum websites, statistics websites, and government and council websites. Some of the works used in this chapter were *Rethinking Multiculturalism: Cultural Diversity and Political Theory* by Bhikhu Parekh published in 2000 and *Cultural Heritage Management in Developing Countries. Challenges and Opportunities* by Jeffrey H. Altschul published in 2018 in *Relevance and Application of Heritage in Contemporary Society* book.

Next, I move on to an analysis of the case of the Iberian community non-Scottish and their relationship with Edinburgh's cultural heritage. In this chapter, I began by developing the theme of non-Scottish communities and Edinburgh's heritage access and then I presented the specific case of the Iberian community where I used quantitative data collected from official statistical sources of the government of the United Kingdom and the Scottish Government.

I finish this dissertation with the conclusion, where I will present a personal reflection on this work that I developed during the second semester of this Master's.

2. State of the Art

The Conference of the United Nations concerning the Protection of the World Cultural and Natural Heritage happened between October 17 and November 21 of 1972, in Paris. The Convention defined what is considered cultural heritage: monuments, groups of buildings, and sites.

Already in 2003, the UNESCO's *Convention for the Safeguarding of the Intangible Cultural Heritage* refers to intangible cultural heritage (ICH) as "practices, representations, expressions, knowledge, and know-how, transmitted from generation to generation within communities, created and transformed continuously by them, depending on the environment and their interaction with nature and history" (UNESCO, 2003, p.4). For Sofia Labadi (2013) "this definition recognizes that communities are fluid and changing" that people can belong to more than one community at the same time" (p.133). The same author adds that through this convention the communities can define themselves considering the heritage that surrounds them.

On the UNESCO (2009) official website the current definition of Cultural Heritage is:

"Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable immobile and underwater), intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebration etc. It covers industrial heritage and cave paintings."

Elizabeth Chilton is an Anthropologist and a Provost and Executive Vice President of the Washington State University. In her contribution to the publication of *Relevance and Application of Heritage in Contemporary Society* (2018), she presents the ideas of several authors who state that "the key importance of cultural heritage is in maintaining the health of individuals and communities by fostering a sense of identity in the present" (Chilton and Mason 2010; Spenneman 2011, quoted by Chilton, 2018, p.102). Chilton goes on to say that heritage is primarily about social justice since it contributes to the way people live, and how they identify and relate to each other.

2.1. Cultural Heritage and social transformation

Since European societies started to understand the value of culture as a result of public and private investment, the democratizing cultural policies started to look at this sector with a different approach. Recognizing the value of culture opens up not only the economics of heritage but also the social development of the community. Realizing that cultural heritage is a powerful tool for social development was one of the biggest changes in thinking about culture in the 20th century.

Understand that “heritage protection without community involvement and commitment is an invitation to failure” (UNESCO, 2007 quoted by Labadi, 2013, p.86).

Hassan believes that “Heritage has been a vital force in the past as it is at present” (2020, p.23) and that through projects that focus on heritage and development, it’s possible to empower the cultural legacies since cultural heritage can be a conduit to the contemporary local communities to claim their rights and be able to change their living conditions.

Through *The Living Heritage Programme*¹, François Matarasso once again shows - as is already usual in his professional career - the social development impact when cultural heritage projects involve local communities. This program had as its purpose to support community development by linking heritage and cultural resources to locally identified needs. He says that the key to the success of this project was credibility within the community and the partners. Another added value of this project was the strengthening of existing community organizations and the creation of new ones who continued to work after the project ended. Thus, allowing the growth of local power and continued community involvement in similar goals as this project has contributed to more employment and micro-business, local economic, and tourism development. Even though this program did not have cultural development as its main objective, Matarasso states that it was one of the main motivations. Considering the economic and social conditions in Southeast Europe (where the program takes place) and the concerns with the fight against poverty, this program shows how the social involvement of the community with the cultural heritage can be a long-term asset in poverty exclusion policies and community empowerment.

To set the scene for post-industrial developments in the UK it is important to begin by saying that during the 1960s and 1970s cultural policies contributed to diversification and social cohesion after the extensive loss of jobs in the industrial sector. These policies helped to “integrate unemployed young people, new residents, immigrants, and social groups displaced by economic restructuring through participation in cultural activities” (Less & Melhuish 2013, p.4). Less and Melhuish (2013) highlight as a successful urban policy strategy the creation of “cultural districts, preservation and promotion of urban heritage, the use of art projects and events to generate tourism, and the role of public art both to beautify cities and to stimulate new forms of community engagement and cohesion”.

Already in the 1980s and 1990s, the UK and Europe began to see the concept of public art and artistic participation as a tool for social and community change, through the emergence of artistic movements influenced by the artists of the 1970s, which prioritized community involvement in art. Art became a key to strategies that dealt with problems of social exclusion, enabling post-industrial

¹ Living Heritage: Community Development through Cultural Resources in South East Europe Final Report 2001-2005.

rehabilitation: “The democratization of access to the arts and culture had been a principle of post-war social policy, partly in response to visions of a post-industrial ‘leisure society’”(Less & Melhuish, 2013 p.4). Between 1999 and 2010 in the UK the government invests in arts policy, starting to be much more mainstream in their speeches as they have begun to value the role of art and culture not only in combating social exclusion but also their importance in economic, education and regeneration policy-making. The “New Labour’s Third Way government, in their claim making about the benefits of the arts to economic, social and democratic change: art as cultural democracy, art as an economic driver and art as social amelioration” (Less & Melhuish 2013, p.14). The authors refer to the importance of arts programs as a contribution to enhancing social cohesion and local image. Hassan (2020) reminds us that to empower the local communities requires heritage to recognize more than just the multiculturalism present in cities.

When talking about intangible heritage, Hassan says that its meaning is vastly complex and recognizes the difficulty existing in cultural facilities such as museums, since these are a major vehicle for the presentation of tangible heritage. Hassan states that if intangible heritage is to be seen as a force for social change, then it needs to be looked at through a “socio-anthropological perspective, and not from an “artistic” point of view” (Hassan, 2020, p. 26). The author also mentions that it can be risky to use the concept of community when this group does not include all those who are part of it. He also states that for the definition of community, it is necessary to take into account the local/rural flow or the students at universities who change cities, regions or countries: “There is therefore a need to rethink how heritage may be approached within a flexible transformational perspective that emphasises the translocal and trans-temporal values of social values, creative potentials and flexibility” (Hassan, 2020, p.30). In his text, the author insists on the trap that the use of concepts such as "local communities" can be and the ease of just adding these words in to an already existing preconception without understanding and thoroughly investigating what the real contribution of heritage means in the fight against intolerance, discrimination and marginalization of communities:

“Heritage managers have to keep in mind that heritage conservation, heritage protection or deployment of economic gains must be grounded in the attempts to alleviate poverty, hunger, poor sanitation and lack of education. Heritage projects must seek to prevent violations of human rights, combat discrimination and inequities and empower disenfranchised members of society (such as women, girls, youth, certain “ethnic” groups, Indigenous peoples and the poor). At the same time it is necessary to ensure that heritage policies support inclusive and sustained economic growth, foster the growth of decent work for all who can work, develop capacities for securing a decent life and promote the cause of peace within and between societies to ensure the integrity of the life support system of the planet” (Hassan, 2017, quoted by Hassan, 2020, p.32)

In essence, cultural heritage is all the social aspects that communities consider essential to define themselves. Buildings, monuments, and sites only become heritage when a community attributes value to them. Cultural heritage is always a social construction.

2.2. Non original communities and relation with cultural heritage

Higgins and Douglas (2020) make a brief historical context that explains the population movements after Second World War. Here the changes of people who had run from war and those who were leaving the countryside for the city, the immigration from the colonies to the metropolis contributed to a large and quick change of communities in the cities: "Patterns of movement have also led to more heterogeneity, particularly in urban areas, such that it is often more accurate to talk of 'communities' rather than 'the community' in a given area" (Higgins & Douglas, 2020, p.2). The authors consider that using the term 'stakeholders' is not the most interesting in community contexts since this term can be limiting, saying that a set of individuals have equal interests and concerns while the communities are much more complex to fit in a single terminology.

"Cultural diversity has been understood in terms of the representation and participation of local communities" (Labadi, 2013, p.77). The concept of cultural diversity has contributed to opening the conversation about what marginalizes minorities. What leads to tensions that exist between the way the local population looks to the past and the value they attach to the present heritage (Labadi, 2013).

Chen Shen (2018) is a professor at the University of Toronto, a Senior Curator of Chinese art and Archaeology, and a Vice President of World Cultures at the Royal Ontario Museum in Toronto, Canada. He defines Cultural Heritage as "a legacy of physical artifacts and intangible attributes of a group or society that is inherited from past generations, maintained in the present, and bestowed for the benefit of future generations" based on *The Toronto Declaration on the Relevance and Application of Heritage in Contemporary Society*.

Due to globalization, the movement of people is more than ever. Some of the motivations for moving are the environmental, social, political, and economic conditions in their home countries. These migrants, as expected, bring their own cultural traditions, and tend to create their own communities within the cities they move to (Higgins & Douglas, 2020). This can be potential for new tensions and conflicts and communities sometimes are considered a threat to sites (Higgins and Douglas 2020; Labadi 2013). On the other side, Altschul (2018) remembers that "It is important to recognize that cultural heritage is not static but evolves as the community changes" (Altschul, 2018, p.127) and Shen (2018) states that "museums are responsible for naturalizing concurrent issues

rising from historic disputes and cultural conflicts and, as such, are given a golden opportunity to be at the center of important debates” (p.42).

Museums should have the role of finding a balance between communities and the presentations/exhibitions presented in museums and galleries. Bringing these individuals to the museum should create a space sensitive to debate and the preservation of cultural diversity. According to Shen Chen (2018), to make possible the aesthetic appreciation of the work and its historical narratives, it is necessary for its presentation to be transparent, to be well identified - dates and places where the work was created - so that it is possible to create a bridge between the visitor who feels represented in the heritage displayed in the museum or gallery. Heritage management has now recognized the importance of involving the local community in heritage conservation and management processes. By helping to end the alienation of communities, it is possible to create a safe space for reflection on the involvement, representation and empowerment of these communities in the past, the present and the future heritage (Labadi,2013) “in no small way, cultural heritage can be said to live in the space between local communities and outside entities that assert rights over that community and its resources” (Altschul, 2018, p.127).

2.3. Scottish strategies on cultural inclusion

Cultural inclusion is an important aspect of promoting a diverse and cohesive society, where people from different backgrounds can actively participate and engage with cultural heritage. Scotland is renowned for its rich cultural diversity and historical legacy. The country has developed several strategies to promote cultural inclusion and ensure that all communities have equitable access to and representation in, the country's cultural heritage.

Since 1999, when the British Parliament gave administrative powers to the Scottish Parliament, the Scottish government has been concerned about implementing social policies. Museums and galleries were originally designed to be a place for displaying artifacts to the public, but the UK recognized that these cultural facilities could play a positive role in resolving social conflict (McCall, 2009). The National Cultural Strategy in the 2000s included cultural development and the development of cultural sites among its aims (Scottish Executive, 2000). McCall (2009), notes that in the same period, the Scottish Borders Council was involved in local anti-poverty policies and creating inclusive communities, while heritage conservation and protection was a low priority. The author makes the point that the gap between government intentions and local government action is not straightforward. In a case study with several museum curators in Scotland in 2008, McCall (2009) noted that "social inclusion as a policy was not familiar to all curators' and that some found it difficult to translate policy discourse into practice. However, the curators' idea was that "it's not what the

museum can do for people, but that people can be included through a commitment to the museum" (p.325). Interviewees affirmed that to create effective measures, the Scottish Borders Council needs to take a more direct approach to museum curators so that, through strengthened communication, they can respond to the demands of the Scottish National Cultural Strategy.

Nicola Sturgeon, Scottish Prime Minister -between 2014 and 2023- recognizes the big impact of cultural investment. The Prime Minister states that investing in the strengthening of culture provides a successful cultural, social and economic future contributing to the increase in younger people living and working in Scotland. The values of Scotland's culture are based on:

"Scotland is a place where culture is valued, protected and nurtured. Culture is woven through everyday life, shapes and is shaped by society, and its transformative potential is experienced by everyone. Scotland's rich cultural heritage and creativity of today is inspired by people and place, enlivens every community and is celebrated around the world" (Scottish Government, 2020).

In 2018 published for the first time in over a decade the Culture Strategy for Scotland. With this strategic document the Scottish Government commits to working in three main strands of activity: Through Strengthening Culture; Transforming Through Culture and Empowering Through Culture.

To strengthen the culture the Scottish Government has as its aims: to develop the conditions and skills for culture to thrive, so it is cared for, protected, and produced for the enjoyment and enrichment of all present and future generations; to value, trust and support creative people - for their unique and vital contribution to society and the economy; to encourage greater openness and diverse cultures to reflect a changing Scotland in the 21st century and to foster international collaboration and build on Scotland's reputation for cultural excellence (Scottish Government, 2020).

Transforming Through Culture the aims are to place culture as a central consideration across all policy areas, including health and wellbeing, economy, education, reducing inequality, and realizing a greener and more innovative future and opening the potential of culture as a transformative opportunity across society (Scottish Government, 2020).

For Empowering Through Culture, the main goals are to continue to celebrate Scotland's extraordinary cultural contributions; to extend the view of culture to include the everyday and emerging, the established and more formal; to extend opportunities that enable people to take part in culture throughout their lives and recognize each community's own local cultures in generating a distinct sense of place, identity and confidence (Scottish Government, 2020).

In the Culture Strategy for Scotland, one of the concerns in the creation of these strategies was the continued support of equalities, diversity and inclusion in the development of funding and development activities. This includes the creation of inclusion plans that ensure the removal of barriers and encourage the creation of more opportunities (Scottish Government, 2020). The Scottish Government recognizes that Scotland is a country with many culturally diverse communities and that

the strengthening and enhancement of international links is a possible vehicle for the exchange of knowledge and opportunities. "People should be welcome to live work, study and travel in Scotland - our diversity is our strength" (Scottish Government, 2020, p.26).

To understand some Scottish initiatives there are two examples of projects that happen in different cities of Scotland. The Glasgow Women's Library (Glasgow Women's Library, n.d) is a project that was launched in 1990 with the purpose of providing a safe and inclusive space for women. With the intention of promoting empowerment and social cohesion through free access to knowledge, this organization collected and preserved materials related to women's history, literature, and culture during the period when Glasgow was the European City of Culture in 1990 (Glasgow Women's Library, n.d). Another example is in Edinburgh. This city is famous for being the center of many festivals, including the most famous ones Edinburgh International Festival and the Fringe Festival. These two festivals (Edinburgh International Festival, n.d & Fringe Festival, n.d) celebrate Scotland's artistic and cultural heritage, through performances, exhibitions, and events happening in all the venues of the city during around three weeks every August. These festivals attract and move artists, performers, and visitors from all around the world, contributing to the local economy, through employment opportunities, and the promotion of cultural exchange. Both examples work daily to contribute to community engagement and social cohesion.

Katherine Lloyd (2014) was part of a national identity study that included interviews with young people aged 13 to 18 from different schools in Scotland. In the publication, it is possible to read some of the young people's responses and how they recognize that Scotland is a multiculturalism country rich in diversity of people and how they benefit from this in their daily lives. Lloyd (2014) realizes that his sample supports Rhiannon Mason's argument that museums will only have an impact on individuals who are already predisposed to and familiar with concepts of multiculturalism. He argues that individuals who are not aligned with these proposals of a diverse national identity are potential threats to the critique of museum work. Lloyd concludes his article by arguing that it's necessary to create facilitative tools for dialogue about what it means to 'be Scottish'.

It was released this year 'Scotland's Museums and Galleries Strategy 2023-2030'. In this document the government recognizes that "Investment in the museum sector strengthens our culture, encourages a thriving tourist industry, and enriches lives by contributing to our collective well-being, education, and sense of identity" (Scottish Government, 2023, p.5). The strategy defined for the museum's work during this period is based on three themes: Connection, Resilience and Workforce.

The connection that happens between people and places in Scotland are an important concern for cultural facilities such as the museums and galleries work to be a drive for social change, with a positive impact on education, community wellbeing and a sense of belonging. (National Galleries of

Scotland, n.d) These institutions take a participatory, anti-racist, and anti-ableist approach to their learning, programming, and organizational culture very seriously: "Co-development, co-production, and co-delivery will be central to connecting with people" (Scottish Government, 2023, p.7). This strategy follows four guidelines: Inclusion, Health and Wellbeing, Education and Place.

Resilience is expected to take three action courses: Financial Resilience, Climate Action, and Collaboration. This is expected to be achieved through creativity, flexibility, and the ability to adapt to challenges. Creation of the Museums Galleries Scotland Business Support Programme with a view to developing sustainable business models to establish good financial control in these places. Workforce compromise to Fair Work, Diversity and Skills, and Confidence. "To ensure the relevance and sustainability of the museum sector, our workforce must also reflect the society we serve" (Scottish Government, 2023, p.8). Through the increase in diversity, safety, and satisfaction in jobs and workplaces.

Scotland has been a driver for positive social transformation by promoting inclusivity. Scotland's strategies on cultural inclusion demonstrate a strong commitment to fostering an inclusive society that values and celebrates its diverse heritage. The Scottish government has an active involvement in cultural heritage organizations, with emphasis on education, providing funding and support with collaborative partnerships contributing to creating an environment where non-original communities feel valued, represented, and empowered.

3. Investigation Methodology

In this research adopted a multi-faceted methodological approach to investigate the relationship between cultural heritage, social transformation and the experiences of non-Scottish residents, with a specific focus on the Iberian community in Edinburgh's heritage environment. This section outlines the research methodology, which encompasses document analysis, statistical data analysis, surveys and structured interviews.

The principle method used was document analysis since it serves as the foundational component of this research, aligning with the tenets of qualitative research (Bowen, 2009). It involves an examination of pertinent literature, policy documents, reports, and archival records, bolstering the theoretical underpinning of the study. This method aids in the construction of a robust conceptual framework and contextual backdrop (Hatch, 2002). This method, allows me to get to know Scotland's cultural and heritage dynamics better from a theoretical perspective.

Quantitative analysis constitutes an integral facet of this study, guided by the principles of empirical research (Creswell & Creswell, 2017). To investigate the patterns of foreign visitors in Edinburgh's cultural attractions, statistical data sourced from authoritative bodies, such as the National Records of Scotland (NRS) and the City of Edinburgh Council, are explored (Bryman, 2016). This data-driven approach seeks to unearth visitation trends, demographic nuances, and temporal dynamics, furnishing a quantitative frame for understanding heritage site engagement.

I conducted surveys that represent a primary instrument for data collection, integrating both quantitative and qualitative insights (Denscombe, 2014). A meticulously structured survey instrument was formulated, embracing established survey research methodologies (Dillman, Smyth, & Christian, 2014). These surveys were administered within the Iberian community residing in Edinburgh, centering on their heritage site experiences and perceptions. This primary data source is used to capture the views and attitudes of the Iberian community living in Edinburgh towards the city's cultural offer.

Initially, my intention was to conduct interviews with key figures, such as directors or managers of cultural sites, to obtain information about their concerns and measures regarding non-Scottish communities in Edinburgh. However, due to practical limitations, I was unable to carry out formal interviews. I did, however, valuable informal conversations with Portuguese and Spanish residents in Edinburgh. These informal dialogues gave me valuable insights into their experiences of living in the city and their relationship with its cultural heritage. In addition, I had the opportunity to exchange emails with two coordinators from the National Galleries of Scotland: the Audience Research Coordinator and the Access and Learning Communities Coordinator. Although not traditional

interviews, these email exchanges proved informative and allowed me to obtain information on the institutional perspective of heritage accessibility and social inclusion policies.

The research design espouses a mixed-methods approach, ensuring the amalgamation of both quantitative and qualitative data streams (Creswell & Creswell, 2017). This methodological duality offers a comprehensive panorama of the research questions and facilitates the triangulation of findings from divergent sources (Tashakkori & Teddlie, 2003). This integrative approach allows for a thorough exploration of the role of cultural heritage as a potential driver of positive social changes and investigates the experience of non-Scottish residents who are engaged in Edinburgh's heritage scene.

The execution phase of this study involved systematic document analysis through the collection and categorization of relevant literature, policy documents, reports and archive records relating to Scotland's cultural heritage and the experiences of the Iberian community in Edinburgh. These documents formed the basis of my qualitative research, allowing me to extract critical information and identify recurring themes. In parallel, I carried out online research to supplement this data with current information from official sources, such as the National Records of Scotland and the City of Edinburgh Council.

Considering that this dissertation is being presented in English, and this is the first academic work I have written and presented in this language, I used the Grammarly APP to help me with grammatical corrections in the English language.

4. Scottish Heritage

Scottish Heritage refers to Scotland's cultural, historic, and natural heritage. It's an essential part of Scotland's identity and includes sites, monuments and traditions that reflect the country's history and culture. There are also many cultural traditions such as Scottish music, dance, tartan and Highland games which add to the richness of Scotland's heritage.

4.1. Characterization of Scotland's heritage attractions

4.1.1. UNESCO Recognitions

There are currently six sites in Scotland recognized as a World Heritage Site (UNESCO), Scotland also has three UNESCO Creative Cities, two UNESCO Biosphere and two UNESCO Global Geoparks. Below is a brief description of each:

Edinburgh Historic Centre - This World Heritage Site covers 1.75 miles (4.5km) covering the Old and New Towns of Edinburgh. The Old Town is an excellent example of a medieval city, with historic buildings and Edinburgh Castle on top of the hill. The New Town, built in the 18th century, is an outstanding example of neoclassical town planning (Visit Scotland, n.d).

New Lanark - This textile village situated close to Glasgow was founded in the 18th century by Robert Owen, a banker and entrepreneur and Richard Arkwright, the pioneer of industrial cotton spinning. The village was built to provide a healthy working and living environment for workers, with houses, schools, church, and shops. This village is an excellent example of how the Industrial Revolution changed communities and has significant social, historical, and cultural importance. The site is near of the Falls of Clyde River (Visit Scotland. n.d). New Lanark was listed as a UNESCO World Heritage Site in 2001 (New Lanark, n.d).

Frontiers of the Roman Empire: The Antonine Wall - The Antonine Wall is a 60km stretch of Roman wall that runs through central Scotland, between the cities of Glasgow and Edinburgh. Built in 142AD, the Roman Antonine Wall is an exceptional example of Roman military architecture and border control. The Antonine Wall has been a World Heritage Site since 2008 (Visit Scotland, n.d).

St Kilda Island - St Kilda Island is a remote archipelago off the west coast of Scotland, an inhabited island since 1930 August when the 36 islanders voted to leave the island (National Trust for Scotland, n.d). Nowadays the only people that live on the island are staff members of the National Trust for Scotland, members of the Ministry of Defense and some researchers. The cultural landscape of the island of St Kilda is a unique example of how humans have adapted to a challenging environment, as well as the interaction between human culture and nature. The island was inscribed as a UNESCO World Heritage Site in 1986 (Visit Scotland, n.d).

Heart of Neolithic Orkney - Heart of Neolithic Orkney is a UNESCO World Heritage Site located in the Orkney archipelago on the north coast of Scotland. The archaeological site includes four Neolithic monuments: Skara Brae, Maeshowe, The Stones of Stenness and The Ring of Brodgar. These monuments demonstrate the skills and way of life of Scotland's Neolithic peoples. Skara Brae is an exceptionally well-preserved Neolithic village with stone houses, furniture and domestic objects. Maeshowe is a sepulchre chamber housing some of the finest Viking inscriptions in Scotland. The Stone of Stenness and The Ring of Brodgar are megalithic monuments. These monuments are important examples of prehistoric architecture and engineering. The Heart of Neolithic Orkney is a UNESCO World Heritage site since 1999 (Visit Scotland, n.d).

The Forth Bridge – The Forth Bridge sits between Edinburgh and Fife. The Forth Bridge that we see today is not the original bridge. The Tay Bridge collapsed in 1879 during a storm killing all the passengers that were traveling on the train. In 1890 the Forth Bridge opened, in 1964 the Forth Road Bridge opened, in 2015 UNESCO give the World Heritage Site status and in 2017 the Queensferry Crossing opened (Visit Scotland, n.d).

Glasgow, City of Music – Glasgow is the music capital of Scotland and the second-largest music economy in the UK after London (UNESCO, n.d). Glasgow has more than 100 music events every week and the variety is huge and goes through classical music, contemporary, Celtic, Country, Pop or Rock. It's possible to enjoy a concert at Glasgow Royal Concert Hall, The OVO Hydro Arena, Old Fruitmarket, Scottish Exhibition and Conference Centre, O2 Academy Glasgow, ABC, Barrowland Ballroom, King Tut's Wah Wah Hut, The Arches, The Garage, Cathouse or in a traditional Pub (Visit Scotland, n.d).

Edinburgh city of Literature – Edinburgh is the city with the highest concentration of public libraries in Scotland, the biggest world literature festival and many bookshops around the city (Edinburgh City of Literature, n.d). The Scott Monument is one of the most important monuments in Scotland and was built in honor of Sir Walter Scott, one of the greatest writers in the country. It's possible to visit the Writers Museum, the Scottish Storytelling Centre, the National Library of Scotland and the Scottish Poetry Library places dedicated to past and present literature (Visit Scotland, n.d).

Dundee, City of Design – Dundee is the first and only UNESCO City of Design in the UK (Visit Scotland, n.d). Due to the strong focus on creativity and innovation, the recognition of Dundee as a UNESCO City of Design contributes to the design in fields such as gaming, textiles and publishing. In 2018 the V&A Dundee Museum opened as the first design museum in Scotland. This museum has a variety of design exhibitions and events, highlighting the city's design heritage. Dundee City uses the design as a helper to become a vibrant and innovative city, attracting many creative talents and businesses (Visit Scotland, n.d)

Galloway and Southern Ayrshire - Since 2012 Galloway and Southern Ayrshire is a UNESCO Biosphere in the South-West of Scotland that count whit a 5,268km of hills (Visit Scotland, n.d). This region includes wildlife, natural habitats and historic villages and towns. Such all the UNESCO Biosphere, Galloway and Southern Ayrshire is a center for learning and research (Visit Scotland, n.d).

Wester Ross – Situated in the Northwest of Scotland Wester Ross is a biosphere reserve recognized by UNESCO since 2006 (UNESCO, 2019). The landscapes, mountains, forests, waterfalls, seascapes, lochs and wildlife are the major attractions in Wester Ross. In 2016 the space of the Wester Ross biosphere grew over 100 times, this is a place where sustainable living happens through the balance between natural and cultural heritage (Wester Ross, n.d). This biosphere has around 5,000km, with only 8,000 people living and includes two national scenic areas and three national nature reserves (Visit Scotland, n.d).

Shetland - Shetland is a UNESCO Global Geopark archipelago in the North Sea with around 100 islands (Shetland, n.d). Shetland is one of the best-preserved archaeology in Europe and it's an area with internationally important rocks and landscapes. The most famous events in the islands are the Up Helly Aa fire festivals, Shetland Folk Festival and Shetland Wool Week (Shetland Amenity Trust, n.d).

North West Highlands – The North West Highlands is a geopark located in the North West of Scotland. Covers an area of 2,000 km² and includes some of the oldest rocks in Europe. This geopark is home to a rich variety of wildlife, mountains, cliffs, and rocks. It's a popular destination for outdoor activities and a place it several important geological sites to explore (Visit Scotland, n.d). The geopark was established in 2004 and was approved by UNESCO Global Geopark status in 2020 (Geopark, n.d).

These thirteen sites presented above are part of the world's first UNESCO trail. In August 2021, Scotland launched the world's first UNESCO trail. This trail covers more than 804 km (UNESCO, October 15th, 2021) The trail takes visitors through a variety of different landscapes, villages, and historic towns. Along the way, visitors can explore important cultural and historical sites, such as ancient castles, museums, and art galleries:

“Developed through a unique partnership between VisitScotland, the Scottish Government, the UK National Commission for UNESCO, Historic Environment Scotland, NatureScot, the National Trust for Scotland and Scotland's 13 UNESCO designations, the project has received £360,000 funding from the Scottish Government to support the strategy for the sustainable recovery of Scottish tourism” (UNESCO, 21st April 2022)

4.1.2. Castles

Scotland has a rich history of castles, and there are many important castles that have played a significant role in Scottish history. There are more than two thousand castles in the country because

of Scotland's troubled history (Undiscovered Scotland, n.d). Many of them remain to the present day helping to tell the story of the country through its heritage.

National Trust for Scotland is an independent government organization whose purpose is to protect and share Scotland's heritage. This organization is responsible for the management of many castles such as Fraser Castle, Craigievar Castle, Drum Castle, Fyvie Castle, Culzean Castle, Brodick Castle, Brodie Castle, Kellie Castle, Crathes Castle, Alloa Tower, Falkland Palace and Culross Palace. All these castles have an entrance ticket price of around £15, with some of these going for as much as £20. There are discounts for concession (65yrs+) families and members of the National Trust for Scotland do not pay entrance. Regarding facilities and access is possible to find accessible parking, accessible toilets, wheelchair access, self-guided trails, guided tours, bike facilities, buggy access, baby changing, coach parking, wi-fi, cafeterias; most of them have shops and some already have electric vehicle charging point. (National Trust for Scotland, n.d)

Other important castles in Scotland are Edinburgh Castle, Stirling Castle, Eilean Donan Castle, Urquhart Castle, Dunnottar Castle, Glamis Castle, Cawdor Castle, Dunvegan Castle, Inveraray Castle, Blair Castle, Balmoral Castle, St. Andrews Castle, Doune Castle, Caerlaverock Castle, Tantallon Castle, Linlithgow Palace, Dunrobin Castle, Castle Menzies, Inverness Castle, Castle Campbell and Armadale Castle. All of these castles have their own unique history and significance and are open to visitors.

4.1.3. Scottish Museums

The museums in Scotland have a long history, dating back to at least 1780 when the Society of Antiquaries of Scotland was founded. Since then, museums have been major institutions in the preservation and exhibition of Scotland's rich history, art and culture. Some of the most important Museums and Galleries of Scotland in Edinburgh are the National Museum of Scotland, previously Scotland's National Museum (National Museums Scotland, n.d) and the National Galleries of Scotland being the main art gallery in Scotland, with a collection of works from the Renaissance to the 20th century (National Galleries of Scotland, n.d).

The National Galleries of Scotland (n.d) is divided into different buildings around Edinburgh city: the Scottish National Gallery, the Scottish National Portrait Gallery and the Scottish National Gallery of Modern Arts - this one is divided into Modern One and Modern Two - all of these galleries are free to all the visitors (National Galleries of Scotland, n.d).

In Glasgow, I highlight some of the most famous and important museums in the city, like Kelvingrove Art Gallery and Museum, one of Scotland's most popular museums, with a vast collection of art, nature history, and cultural objects. The Riverside Museum of Transport and Travel (Visit Scotland, n.d), a museum dedicated to the history of transport, that exhibits cars, trains, boats and planes. The Hunterian Museum and Art Gallery is a museum and art gallery located in the University

of Glasgow with a vast collection of art, archaeology, and medical sciences. The Burrell Collection is a collection of art and antiques including European works of art, tapestries, sculptures, and ceramics. The St. Mungo Museum of Religious Life and Art explores the world's major religions and their influence on art and culture. The National Piping Centre Museum, a museum dedicated to the history of the bagpipe and its importance in Scottish culture and to finish The Glasgow Science Centre, a science and technology center with interactive exhibits and a planetarium. These represent some of the museums existing in Scotland.

Another important museum that stands out in the country is The Robert Burns Birthplace Museum in Alloway, a museum dedicated to the life and work of the poet Robert Burns, with exhibits telling the story of rural Scotland. This museum is managed by the National Trust for Scotland. In Dundee, the V&A Dundee a design museum with iconic architecture, situated on the banks of the river Tay and McManus Art Gallery and Museum a museum and art gallery in a historic building with exhibitions telling the story of the city. In Inverness, the capital of the highlands, The Inverness Museum and Art Gallery, is a museum and art gallery exploring the history and culture of the Scottish Highlands. In Perth, the Perth Museum and Art Gallery is a museum and art gallery exploring the history and culture of the city of Perth and its connections to the rest of Scotland. In Lerwick on the island of Shetland, the Shetland Museum and Archives tells the story of the Shetland Islands from prehistoric times to the present day.

4.1.3.1. Origin and evolution until the present time

Timothy Ambrose (1995) claims that museums play a key role in preserving and promoting cultural heritage, providing knowledge about history, art, science, and the diverse facets of human civilization. The evolution of museums in Scotland is a demonstration of the country's commitment to preserving its rich cultural heritage and making it accessible to visitors.

The first museums in Scotland emerged in the 18th century when the local elite began collecting art and natural history objects from around the world. According to the National Museums Scotland (n.d) the history of these collections was often displayed in private residences, however the need for a dedicated space for exhibitions led to the creation of Scotland's first public museum in Edinburgh, the National Museum of Antiquities of Scotland, in 1785 (National Museums Scotland, n.d).

According to Clarke (2011) an agreement in 1851 between the Society of Antiquaries of Scotland and the British Government to make the Society's collection National Property led to the construction of a new museum in Edinburgh. This museum was designed by Captain Francis Fowke, who was also responsible for many other large buildings throughout the UK. The new museum was opened to the public in 1866 by Prince Alfred who named it the Edinburgh Museum of Science and Art. The name of this museum changed to the Royal Scottish Museum in 1904. This museum has

undergone many changes and has expanded over the years. It was visited by numerous visitors from the British Monarchy and served as a place of assistance during the Second World War but quickly returned to its original function as a museum. In 1985 the consolidation between the National Museum of Antiquities and the Royal Scottish Museum created the National Museums of Scotland becoming the biggest multi-disciplinary museum in Scotland. (National Museums Scotland, n.d).

Clarke (2011) continues explaining that the 20th century was marked by significant changes in Scotland and that is reflected in the museum as well. The author says that it's important to have a museum about Scottish history, which would attend to the social changes the country was experiencing and at the same time contribute to the growing sense of nationalism. This is how the National Museum of Scotland was born in 1998. The museum went into big renovations and in 2011 re-opened with new facilities and galleries – opening a new modern extension, which increased the exhibition area and made the museum one of the most popular in Scotland. Nowadays the National Museums Scotland includes the National Museum of Flight, which opened in 1975; the National War Museums, funded in 1930 at Edinburgh Castle and the National Museum of Rural Life which opened in Ingliston in 1982. In 2016 the Museum opened ten new galleries to show the Art, Design, Fashion, Science and Technology collections and in 2019 opened three new galleries dedicated to Ancient Egypt, East Asia, and the Art of Ceramics (National Museums Scotland, n.d).

Another important museum in Scotland is the Kelvingrove Museum in Glasgow. This museum was founded in 1901 and designed by John W. Simpson and Thomas G. Abercrombie as part of the Glasgow International Exhibition to celebrate the prosperity of the city (Brown, 2006). During the Second World War the museum closed and many of the artifacts were removed for security. After that Kelvingrove Museum re-opened in 1943 and stayed open until 1969 the museum closed for a major renovation which included new galleries and upgraded facilities (Brown, 2006) opening again two years later. In 2003, Kelvingrove Museum closed again for a new renovation, opening again three years later and after an investment of over £27 million but with full accessibility to wheelchair users and totally free for all visitors (Undiscovered Scotland, n.d). Nowadays this museum is a big reference in the cultural center in Glasgow and in Scotland being one of the most popular and visited museums in the country.

The Scottish National Gallery in Edinburgh also has a long history. The Scottish National Galleries consists in three art galleries: the Scottish National Gallery, the Scottish National Gallery of Modern Art and the Scottish National Portrait Gallery. The National Gallery of Scotland was founded in 1859 and originally situated in the Royal Institution, the building is shared by the National Gallery and the Royal Scottish Academy (National Galleries of Scotland, n.d). In 1907, the gallery moved into the current neoclassical building on Princes Street and re-opened in 1912. The Scottish National Gallery was extended in 1978 with more galleries and private facilities rooms. The Scottish National Gallery

of Modern Art opened in 1959 in a historic building. Since then, the gallery has under several expansions and currently consists of two galleries: Modern One and Modern Two. Modern One has a collection of modern and contemporary art, while Modern Two specializes in temporary exhibitions and modern art projects. In 1889, the Scottish National Portrait Gallery opened to the public, the gallery, as the name indicates, was designed to hold a portrait collection of Scottish historical figures – including kings, queens, writers, scientists, and artists. In 2011, after a renovation, the gallery re-opened with more facilities and galleries (National Galleries of Scotland, n.d).

Presently, Scottish museums stand as dynamic centers of cultural engagement, offering immersive experiences that bridge the gap between the past and the present. They continue to expand their collections, embracing new perspectives and stories that reflect the evolving nature of Scotland's society. The origin and evolution of Scottish museums encapsulate the nation's commitment to preserving its cultural heritage and facilitating public engagement. From their Enlightenment roots to the digital age, Scottish museums continue to evolve, reflecting the country's diverse history, art, and society. These institutions stand as custodians of Scotland's past and envoys to its future, offering enriching experiences for both local communities and global audiences.

4.1.3.2. How they are organized: public and private entities

According to O'Neill (2019), during the 19th century, the number of museums in Scotland grew quickly, with many appearing as part of scientific and literary societies. These museums were often funded by private donations and had a variety of collections, from natural history to art and archaeology. The author explains that already in the 20th century, the governance and funding of museums changed significantly and the government's role in funding and running museums grew significantly, with many museums becoming government or charitable organizations (O'Neill, 2019). Nowadays, Scotland has a wide variety of museums across the country, from local museums that celebrate the history and culture of a specific city or region, to large national museums such as the National Museum of Scotland and Kelvingrove Museum.

Museums in Scotland are organized into various bodies with a mix of national and private museums. Public museums in Scotland often operate under governmental bodies, like National Museums Scotland, with a centralized governance structure. This centralized approach facilitates resource allocation, standardized policies, and unified curation strategies (McCarthy, 2004). Public museums predominantly rely on government grants and allocations, resulting in budget limitations and bureaucratic considerations. This dependence influences exhibition diversity and programming innovation (McCarthy, 2019). Private museums, on the other hand, display a diverse range of governance models, from single-owner structures to trust-based models (Ireland, 2002). Each model shapes decision-making processes and responsiveness to societal needs (Ireland, 2002). Private

museums are equipped with greater financial autonomy, drawing funds from philanthropy, corporate sponsorships, and earned revenue streams. This flexibility enables experimentation, responsive programming, and a dynamic engagement with visitors (Cameron & Kelly, 2003). The comparative analysis underscores that each organizational type offers distinct advantages and challenges. Public museums gain from comprehensive resources and a sense of public ownership, while private museums thrive on financial independence and agility. The implications of these differences extend to mission alignment, programming diversity, and public engagement strategies.

The standards for public museums include requirements for collections management, conservation and care of cultural heritage, equality and inclusion policies. Scotland's museums are largely funded by the Scottish government, with additional support from private donations and sponsorship. Museums Galleries Scotland (MGS) is an independent charity that supports all 450 museums and galleries in Scotland through strategic investment, advice, workforce development and advocacy (Museum Galleries Scotland, n.d).

The National Museums of Scotland is a public institution responsible for running five national museums in Scotland, including the National Museum of Scotland, the National Museum of Flight, the War Museum of Scotland, the National Museum of Rural Life and the National Museums Collection Centre. These museums are part of a strategic plan for 2022-2027 which has as its mission to “preserve, interpret and make accessible for all, the past and present of Scotland, other nations and cultures, and the natural world” (National Museums Scotland, n.d). The local council is responsible for supporting the city museums and managing and spreading the funds that come from the Scottish Government. Some examples are the Edinburgh Museum, the Glasgow Museum and the Dundee Museum.

Some universities in Scotland have their own museums, habitually focusing on academic collections of nature history, art, science, or archaeology. These museums are funded by the universities and some of them are open to the public and the others are only for students and researchers from the university. The most famous University Museum is the Hunterian Museum at the University of Glasgow. In Scotland, some private collectors or charitable organizations have collections that are open to visitors. Robert Burns Birthplace Museum is one of example, this museum is managed by the organization National Trust for Scotland and the admission of visitors is paid (National Trust for Scotland, n.d).

All museums in Scotland are regulated by MGS, and many private museums in Scotland are actually non-profit charitable organizations that seek to preserve and display Scotland's cultural and historical heritage to the public.

Creative Scotland is another public organization which work is supports the Arts, individual artists and organisations that work in dance, literature, music, theatre and visual art, the Screen, like

films and TV productions and creative industries that include commercial creative activities from music and dance, architecture, craft, design, digital innovation, and gaming. They distribute funding from the Scottish Government and The National Lottery and support the funded projects with advocacy, development, and influence. (Creative Scotland, n.d)

The organizational dynamics of Scottish museums significantly influence their ability to preserve, curate, and engage with cultural heritage. This examination of public and private entities sheds light on the multifaceted strategies employed by museums to fulfill their mandates and underscores the importance of adapting to the evolving cultural landscape while staying true to their unique identities.

4.1.4. Scotland's museum's visitors

ASVA is The Association of Scottish Visitor Attractions founded in 1988. This association represents over 280 organizations, and almost 500 individual sites in Scotland. According to the data collected and published by ASVA, it's possible to see the visitor numbers in the various Scottish attractions in 2022. All these data are in comparison with the previous year. In 2022, Scottish tourist attractions saw a significant increase in visitor numbers, up 53.5%, as the restrictions imposed by COVID-19 slow down. However, these numbers still fell behind the pre-pandemic ones. A total of 48,675,631 visits were recorded at Scotland's attractions, representing an increase of 16,961,432 over 2021 but still 16% below pre-pandemic 2019 levels (ASVA & Moffat Centre, 2023).

Paid attractions recorded 15,053,896 visitors in 2022, an increase of 63.2% compared to the previous year. Edinburgh Castle is the most popular paid attraction in Scotland, with a 217.6% increase in visitor numbers. Stirling Castle saw an increase of 181.4 % and while Urquhart Castle had a growth of 233.6 % (ASVA, 2023).

Free sites recorded 33,621,735 visitors, representing a 49.5% increase over 2021. The National Museum of Scotland is the free attraction with more visitors, recording a 198.7% increase in visitor numbers to 1,973,751. Greyfriars Kirkyard, the second most popular free attraction, tripled from 487,445 to 1,967,871 visitors in 2022. Kelvingrove Art Gallery & Museum increased 237% and Riverside Museum up by 275%. Burrell Collection re-opened to the public in March 2022, after a major renovation, and had 482,984 visitors (ASVA, 2023).

According to the study published by Moffat Centre (2023) for Travel and Tourism at Glasgow Caledonian University, the ten most visited paid attractions in Scotland in 2022 were Edinburgh Castle, Edinburgh Zoo, Edinburgh Bus Tours, Stirling Castle, Glenfinnan Monument, Urquhart Castle, Camera Obscura & World of Illusions, Newhailes, The Royal Yacht Britannia, Culzean Castle and Country Park.

In the same report (Moffat Centre, 2023), the ten most visited free attractions in Scotland in 2022 were the National Museum of Scotland, Greyfriars Kirkyard, Scottish National Gallery, Riverside Museum, St Gilles' Cathedral, Royal Botanic Garden Edinburgh, Kelvingrove Art Gallery & Museum, National War Museum, The Burrell Collection and Old Calton Burial Ground.

Museums play a transformative role in society, influencing education, social inclusion, and cultural enrichment. Museums Association (2021) published a case study "Museums Change Lives: Case Study 2021 Scotland". The case study reaffirms that museums are not mere repositories of artifacts; they are dynamic institutions that engage with communities, foster learning, and contribute to societal wellbeing. Museums are positioned as catalysts for change, capable of addressing social challenges and promoting cultural understanding. Museums in Scotland actively work to engage diverse communities, ensuring that cultural experiences are accessible to everyone. The case study cites examples of partnerships with marginalized groups, underscoring the museum's role as a platform for unheard voices. Museums Association's (2021) case study highlights the role of museums in lifelong learning. Museums are recognized as spaces where visitors of all ages can engage in continuous education, exploration, and skill development, contributing to personal growth and a knowledgeable society. The document recognizes that museums contribute not only to cultural and educational spheres but also to the economy. Museums are seen as drivers of tourism, job creation, and local economic development, establishing them as essential components of Scotland's socio-economic landscape.

4.2. Edinburgh case

Edinburgh being the capital city of Scotland is famous for the rich history, culture, and architecture. The capital of Scotland stands as an epitome of historical and cultural significance, with its UNESCO World Heritage Site designation. The city is decorated with iconic sites such as the Edinburgh Castle, the Royal Mile, and the Palace of Holyrood house.

The city of Edinburgh is also known for its pubs, bars, and restaurants, offering a variety of options to visitors. With its rich history, vibrant culture and stunning landscape, Edinburgh is a popular tourist destination for visitors from all over the world.

4.2.1. Characterizing Edinburgh's heritage offer and visitors

Edinburgh the capital of Scotland, recognized for its rich history and cultural heritage, attracts visitors from all the globe. With a population of approximately 526,470 in 2021 (City of Edinburgh Council, 2022), the city offers a diverse selection of heritage sites, museums, galleries, and cultural events,

providing a unique experience that balances the ancient with the contemporary in a distinctive way (City of Edinburgh Council, 2021).

Edinburgh's heritage landscape can be categorized into several distinct categories, each offering a multifaceted exploration of the city's history and culture:

Castles and Historic Sites: Edinburgh is home to impressive castles and historic sites such as Edinburgh Castle, the Palace of Holyroodhouse and Craigmillar Castle. These sites offer visitors the opportunity to explore the city's history, including its role in important battles and events (Historic Environment Scotland, n.d.).

Museums: The city has a variety of museums covering diverse areas from art and science to history and culture. These include the National Museum of Scotland, where visitors can explore the history of Scotland and the world, and the Royal Museum of Scotland, which features collections of historical and cultural artifacts (National Museums Scotland, n.d.).

Art Galleries: Edinburgh has several art galleries that display a wide range of works, from classics to contemporary art. The National Gallery of Scotland, the National Gallery of Modern Art, the Scottish National Portrait Gallery, the City Art Centre, the Jupiter Artland, the Writers' Museum, the Royal Scottish Academy and the National Museum of Scotland are some of them (National Galleries of Scotland, n.d.).

Cultural and Entertainment: The city is known for its cultural festivals such as the Fringe Festival and the Edinburgh International Festival, the biggest arts festival in the world. (Edinburgh Festival Fringe, n.d.). In addition, entertainment venues such as the Usher Hall and the Festival Theatre offer live musical, theatrical and cultural performances.

Literary Heritage: Edinburgh is famous for its literary heritage, being the birthplace of writers such as Sir Walter Scott and J.K. Rowling. Places like the Writers' Museum celebrate this rich literary tradition (The City of Edinburgh Council, n.d.).

Old and New Town: The contrast between the medieval Old Town and the Georgian New Town offers a unique experience for visitors. The Royal Mile, the main street of the Old Town, is lined with historic buildings, traditional shops, and pubs (The City of Edinburgh Council, n.d.)

World Heritage Sites: like Dean Village, Charlotte Square, The Royal Mile, Grassmarket and Calton Hill make Edinburgh a unique city (World Heritage UK, n.d.).

Building and Monuments: contribute to the city's essence, some examples are the Tron Kirk, St Mary's Cathedral, Well Court, Assembly rooms, the Melville Monument, General Register House, Nelson Monument, National Monument, James Court, Tweeddale Court, Queensberry House, and George Square (The City of Edinburgh Council, n.d.).

Streets: Also, important visitable landmarks in the city, Cumberland Street, Rose Street, George Street, Thistle Street, Princess Street, Victoria Street, and St Mary's Street mark Edinburgh's history and attract thousands of visitors. (The City of Edinburgh Council, n.d.).

Edinburgh, a city distinguished by its rich historical heritage, cultural allure, and gastronomic excellence, presents a fascinating tapestry of attractions that cater to a diverse range of interests. According to the City of Edinburgh Council (2022) the most visited city attraction in 2021 was the National Museum of Scotland leads the charts with an impressive 661k visitors, followed by the Royal Botanic Garden Edinburgh enticed 648k visitors, Edinburgh Zoo with 632k visitors, Greyfriars Kirkyard becomes a historical sanctuary with 487,000 visitors, the iconic Edinburgh Castle with 424k visitors, the Scottish National Gallery despite experiencing a decrease compared to 2020, still hosted 305k visitors, the National War Museum attracted 277k visitors, Camera Obscura & World of Illusion with 238k visitors and St Giles' Cathedral welcoming 210k visitors.

Beyond its historical and cultural riches, Edinburgh's dining scene stands out prominently, earning the city a reputation as a culinary hotspot. With a remarkable 26 Michelin Star-awarded restaurants, Edinburgh stands as a testament to gastronomic diversity and excellence (City of Edinburgh Council, 2022).

Edinburgh's "Culture Partners" initiative is a testament to the organization's commitment to enhancing Edinburgh's cultural landscape through collaboration. By leveraging partnerships across diverse cultural domains, the initiative not only enriches artistic experiences but also strengthens community engagement, inclusivity, and the city's cultural identity.

Edinburgh's rich heritage offerings, ranging from historic sites to cultural festivals, encapsulate its historical significance and contemporary vitality. The distinct motivations of its visitors reflect the multifaceted appeal of the city's heritage assets.

4.2.2. Cultural policies for non-Scottish residents

Cultural policies have gained prominence as essential instruments for promoting social inclusion and enriching urban experiences. The Scottish Government recognizes that arts and culture are essential components of social well-being and economic growth (Scottish Government, n.d). Cultural policies play a primary role in determining the dynamics of cultural inclusion, shaping social dynamics, and promoting inclusion in diverse communities, particularly in the context of non-Scottish residents living in Scotland.

Cultural inclusion policies are based on the theories of multiculturalism, social cohesion, and cultural rights. Parekh (2000) advocates policies that recognize diverse identities while promoting shared values. These theories inform political discourse, emphasizing the importance of equitable cultural participation and social integration. The basis of cultural policies in the context of non-

Scottish residents is based on the principles of multiculturalism, recognizing the coexistence of diverse cultural identities. These policies are conceived as instruments to facilitate social cohesion, celebrate diversity and create fertile ground for positive social transformation.

According to the Scottish Government (n.d), drawing the cultural policies for the non-Scottish residents involves a multidimensional approach that requires coordination between government bodies, cultural institutions, and local communities. Policymakers are constantly working to achieve the balance between fostering a sense of belonging for non-Scottish residents and preserving the cultural heritage of the country. The Scottish Government's Cultural Strategy (Scottish Government, 2019) sets out the framework for such policies, emphasizing cultural diversity as an asset for the enrichment of society. Altschul's (2018) observation about the government's role in managing heritage as a national asset finds resonance here. Government-led initiatives seek to strike a balance between heritage preservation and economic development, which, according to Altschul, can lead to noteworthy results. The effectiveness of these policies can be judged by the degree of participation and cultural involvement they promote among non-Scottish residents. Initiatives, including language support programs, cultural festivals, and community-centered initiatives are the key to promoting interaction and mutual understanding between diverse groups while celebrating their cultural heritage and the cultural heritage of the host country. Altschul's (2018) ideas emphasize the proactive role of cultural heritage experts in policymaking. These experts are not mere transmitters of information, but mediators, ensuring that the voices of diverse communities are heard. This aligns with the Scottish Government's emphasis on collaborative strategies (Scottish Government, n.d.) that involve stakeholders in defining cultural heritage.

The effectiveness of cultural inclusion policies depends on their impact on social cohesion and empowerment. Implementation challenges include language barriers, cultural sensitivities and socio-economic disparities (Kearney, 2010). Critics argue that policies can inadvertently lead to cultural assimilation rather than true integration. Integrating the perspectives of non-Scottish residents requires nuanced approaches that transcend budgetary constraints. Altschul's (2018) accent on the role of experts in defining debates and solutions emphasizes the need for adaptive strategies. Hence a need to strike a delicate balance between celebrating diversity and fostering a sense of belonging. Altschul's (2018) assertion that experts should involve at-risk communities aligns with the Scottish Government's approach to promoting involvement (Scottish Government, n.d.) by creating a sense of ownership in decision-making.

Strengthening cultural inclusion policies requires multidimensional strategies. National Trust of Scotland (n.d) in their article "Overcoming Barriers to Experiencing Scotland's Culture" highlights the need to adopt multifaceted strategies. These include making cultural spaces physically accessible to all, implementing inclusive programming and recognizing the importance of diverse narratives in

cultural representations. The article points to the role of collaboration between cultural institutions, communities, and policymakers in bringing about these changes. Adapted language support programs, intercultural skills training for service providers and collaboration with grassroots organizations emerge as potential avenues (Scottish Government, 2019). Cultural inclusion policies have the potential to transform Scotland's socio-cultural landscape by promoting intercultural understanding, social cohesion, and empowerment. However, improving policies requires a comprehensive understanding of the diverse needs and aspirations of non-Scottish residents. As Scotland navigates its multicultural journey, continued dialogue and adaptation of these policies are imperative to achieving an inclusive and harmonious society.

5. Iberian Community. Non-scottish and their relationship with Edinburgh's cultural heritage

The intricate relationship between cultural engagement and population dynamics forms a cornerstone for understanding the socio-cultural frame of a nation. The Scottish Household Survey 2020 emerges as a key repository of insights into Scottish cultural engagement. The survey crosses a spectrum of cultural activities, spanning event attendance and heritage site visits in cultural behaviors. This exploration models light on the intricate relationships between age, gender, education, and income levels, thereby portraying a multifaceted view of participation patterns (Scottish Government, 2022).

Complementing the understanding of cultural engagement, the National Records of Scotland (2021) provide crucial insights into the population dynamics of Scotland. As of mid-2021, Scotland's population reached 5 479,900, driven primarily by migration trends. In recent years, Scotland has experienced net inward migration, contributing to its population growth. City of Edinburgh have 23% of non-UK born and 20% of non-British nationality in 2020 (National Statistics, 2021). The analysis of migration patterns unveils a dynamic landscape where people are drawn to certain regions, leading to shifts in population centers. This migration-centered perspective sheds light on the profound connections between cultural engagement and the composition of the population.

The intersection of cultural engagement patterns and population dynamics in Scotland reveals a complex interplay between socio-demographic factors and cultural behaviors. The insights garnered from the Scottish Household Survey and the National Records of Scotland contribute to a comprehensive understanding of how cultural initiatives can align with the needs and preferences of diverse population segments, thereby fostering a more inclusive and vibrant cultural landscape in Scotland.

5.1 Non-Scottish communities and Edinburgh's heritage access

The National Records of Scotland (2021) provide a comprehensive data repository encapsulating the demographic nuances of Edinburgh.

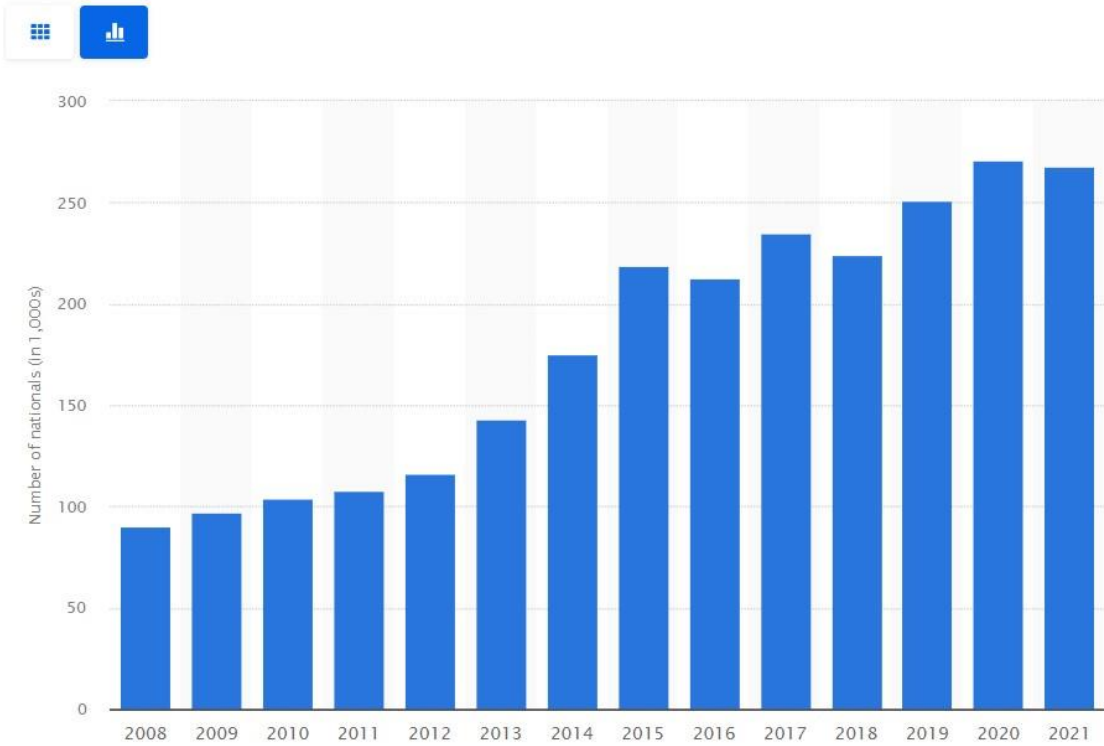
The city's population, as of the mid-2021 estimate, stands at 541,054, reflecting a rich mosaic of residents from diverse backgrounds. This population size serves as a foundation upon which various demographic dynamics unfold, revealing the city's socio-cultural vibrancy. Edinburgh's demographic profile is marked by its diversity. A convergence of age groups, ethnicities, and socio-economic

backgrounds adds depth to the city's identity. This diversity is underscored by the presence of both long-term residents and a vibrant international community (National Records of Scotland, 2021).

5.2 Iberian Community

The Iberian community is a growing presence in Scotland, especially in urban areas such as Glasgow and Edinburgh. According to data from the UK Office for National Statistics (2021), between July 2020 and June 2021 there were around 9,000 Portuguese and 8,000 Spanish people living in Scotland.

Number of Portuguese nationals resident in the United Kingdom from 2008 to 2021
(in 1,000s)



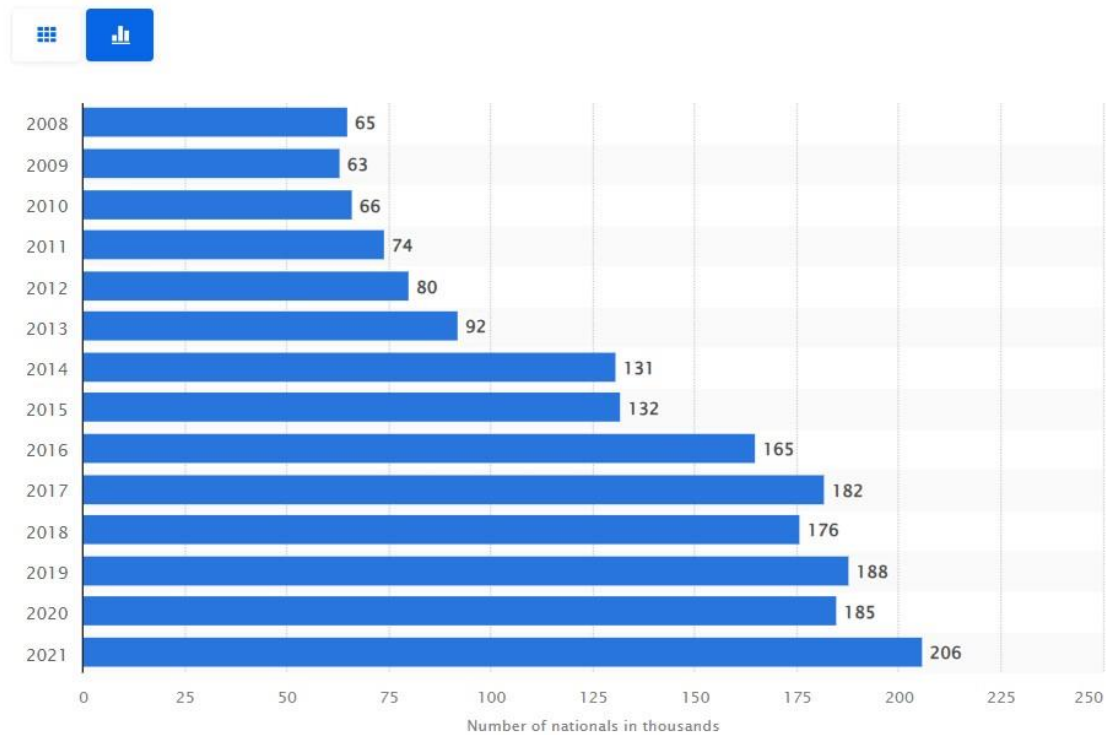
© Statista 2023

Figure 1 -Number of Portuguese nationals’ residents in UK between 2008 and 2021. Retrieved from Statista website.

As can be seen the Portuguese community grew by more than 50 per cent between 2008 and 2020. 2020 will see the largest number of Portuguese livings in the UK, around 271,000 Portuguese. It is also possible to realize that the years of economic crisis in Portugal were the years when most immigrants moved to the UK.

Number of Spanish nationals resident in the United Kingdom from 2008 to 2021

(in 1,000s)



© Statista 2023

Figure 2 - Number of Spanish nationals' resident in UK between 2008 and 2021. Retrieved from Statista website.

According to the Statista website the Spanish community has grown threefold since 2008. However, 2014 saw the biggest increase in immigrants to the UK. There are currently around 206,000 Spaniards living in the UK.

To understand the Iberian community's relationship with Edinburgh's heritage, I applied a survey that I developed between May 15th and August 31st. I've shared this survey on Facebook groups and with friends I've made in Edinburgh over the last few months, and I got a total of 23 answers which I will present and analyze below.

I divided this survey into two parts. The first was to characterize the respondent, their nationality, age, employment situation, etc. and the second was to find out their cultural preferences and habits in the city of Edinburgh.

Nationality
23 respostas

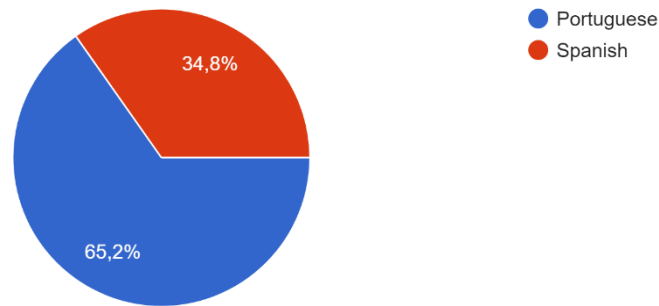


Figure 3 - Respondents' Nationalities

As can be seen in Figure 3, 65,2% of the respondents are Portuguese and 34,8% are Spanish. As the chart below shows (Figure 4), their ages vary, and nearly half of the respondents are young people between 18 and 34 years. The largest age groups to respond were young people aged 25-34 and adults aged 45-54 years old.

Age
23 respostas

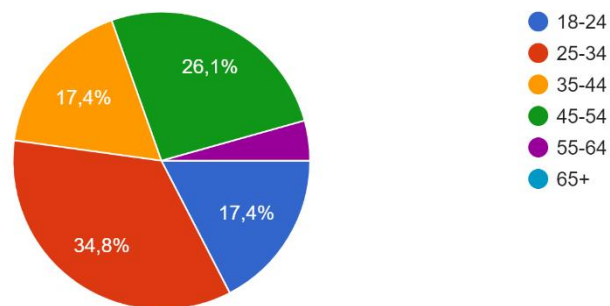


Figure 4 - Respondent's age

Are you permanent resident in Edinburgh?

23 respostas

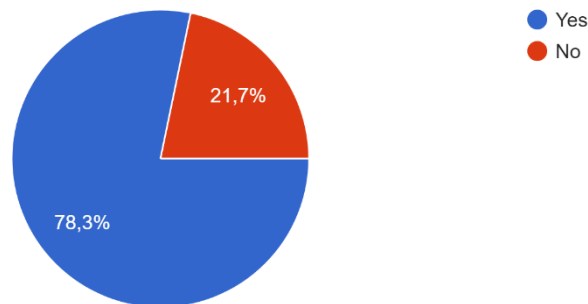


Figure 5 - Respondents' residence.

Figure 5 confirms that from all of those who responded to the survey, only 21,7% don't have a permanent residence in Edinburgh. Of these percentage, a the main part refers to students. Through the graphic shown in Figure 6 and by relating the information from the various responses to the survey, I can see that all the people who have been living in Edinburgh for less than a year are students. Most people have lived in Edinburgh for three or more years. Which makes sense given the emigration situation caused by Brexit.

How long have you been living in Edinburgh?

23 respostas

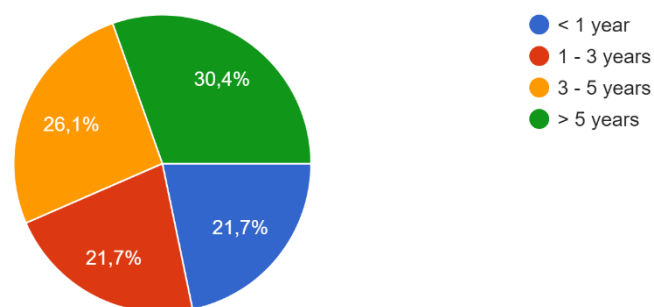


Figure 6 - The time that the respondents have been living in the city of Edinburgh.

Regarding employment, more than half of the respondents are employed, 8,7% are self-employed, 21,7% are students, and a residual percentage of student-worker as shown in Figure 7.

What is your employment status?

23 respostas

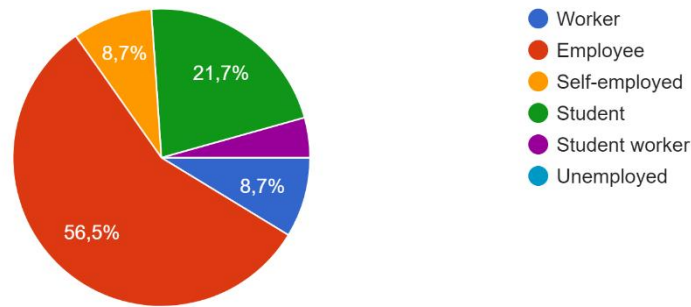


Figure 7 - Respondents' employment situation.

On the second part of the survey 100% of the respondents answered that they visited a Cultural Heritage site, Museum, Monument, Palace or Cultural/Artistic event in the last six months. About their interests most of them say they prefer museums, galleries and monuments (Figure 8). Festivals came in third in the ranking of favorites, and as Edinburgh being a home to several large and medium-sized festivals in Scotland, it's interesting to realize that people like to take part in the city's cultural offerings.

What cultural heritage attraction do you visit the most?

23 respostas

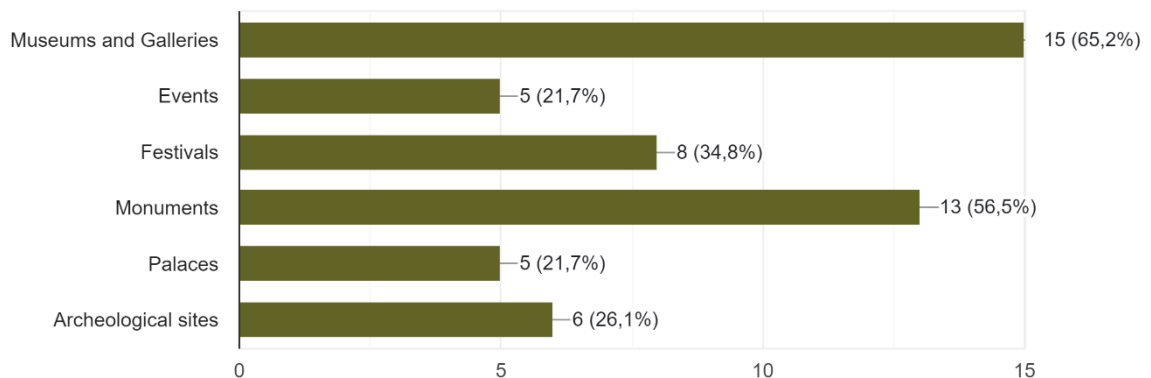


Figure 8 - Cultural heritage attractions most visited by respondents.

How often do you visit?

23 respostas

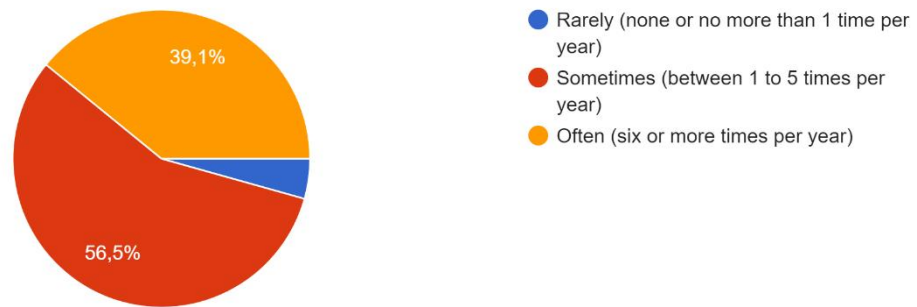


Figure 9 - Frequency with which respondents visit cultural venues.

From all the respondents, the lowest significance is on those that attend cultural activities none or no more than one time per year, while the majority say that they attend between one and five times a year (Figure 9). It's also worth mentioning that 39,1% say that attend cultural events or activities between six and more times a year. Figure 10 shows that the vast majority (95,7%) prefers to go on free visits. The only person who says prefers guided tours is aged between 55-64 and justifies his choice by stating that it is the only way to have a complete experience of the visit.

When you visit a cultural heritage attraction what type of visit you prefer?

23 respostas

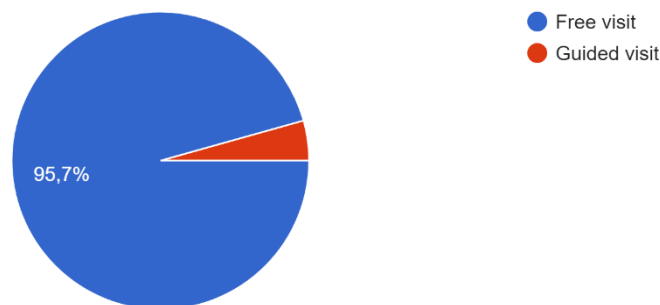


Figure 10 - Preference of type of visit of respondents.

What is your motivation to visit cultural heritage attractions?

23 respuestas

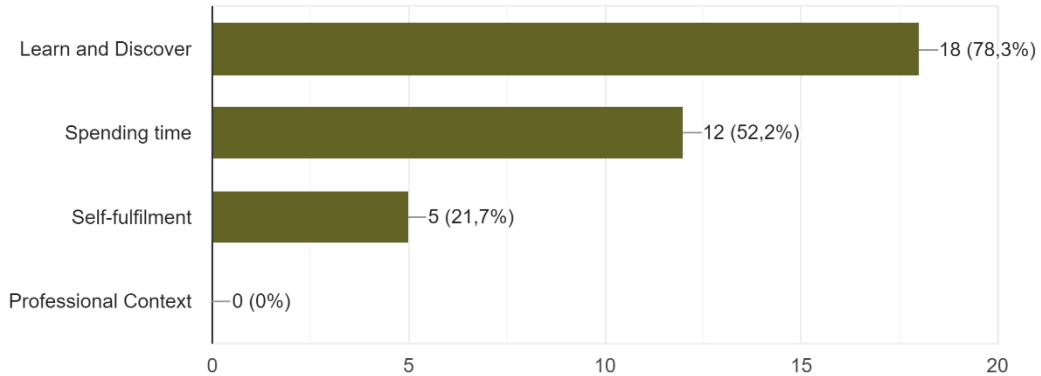


Figure 11 - Respondents' motivations to visit cultural heritage attractions.

Looking at Figure 11, 78,3% the respondents to the survey say that their main motivation for visiting cultural heritage attractions is to learn and discover and the second is to spend the time (52,2%). As the city centre of Edinburgh is relatively small, I believe it is easy to include activities or visits of these spaces during the daily routine. A large part of the inquired group appreciates the fact that the heritage attractions are free (Figure 12). Edinburgh is a very cultural city and is constantly hosting new exhibitions or shows. This is also a factor that respondents appreciate. 4,3% the surveyed people added that they appreciated the care and preservation of these spaces and that this allowed them to learn and have a better experience.

When you visit a heritage attraction what do you appreciate most?

23 respuestas

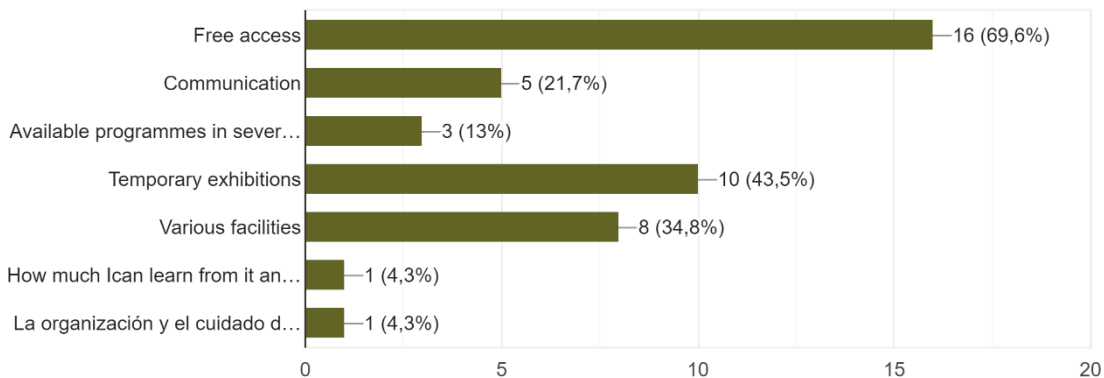


Figure 12 – What respondents appreciate the most when visiting a heritage attraction.

Do you consider that the cultural offer of the city has contributed to your integration in Edinburgh?
23 respuestas

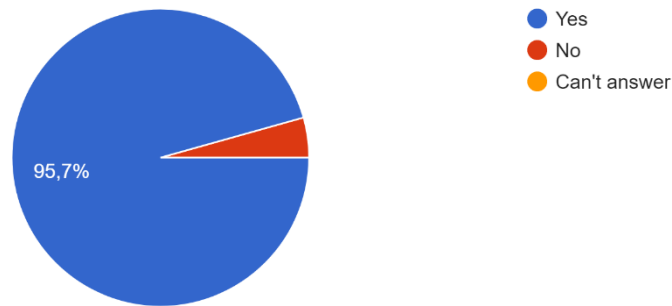


Figure 13 – Contribution of the cultural offer in the responder's integration in Edinburgh city.

The vast majority (95,7%) considers that the cultural offer of the Edinburgh city has contributed to integration in the city. I end up my survey with an open answer question where I ask for the responders recommended an event for a newcomer to the city of Edinburgh (Figure 13). Almost half of them talk about the museums and galleries. More than half about the international festival and the Fringe festival. Three people talk about the Edinburgh castle and one about the Botanic Garden. I highlight two answers that I consider important:

“Visit the monuments around the city will make you understand the history of a place to fully integrate in the society.” (#1, Spanish)

And

“Vivir la ciudad”. (#14, Spanish)

I highlight these two since I personally identify a lot with what they say, spending the last year between Lisbon and Edinburgh I can understand and observe that the Scottish city is very open, committed to creating an audience and having open events to everyone who wants to visit. Walking through the city of Edinburgh means being surrounded by historic monuments, museums, and cultural activities.

During my research, I ended up not interviewing as many people as I had planned, but I did have some very interesting informal conversations with people from Portugal and Spain. What struck me most was the common thread in their stories - the search for better job opportunities and the desire for a more balanced work-life combination motivated their moves to new countries. Many of these people decided to settle in the beautiful city of Edinburgh after exploring various cities in the UK. They were attracted by the city's peaceful atmosphere, stunning architecture, vibrant culture and the warm and welcoming nature. What's even more impressive is that none of the people I spoke to have any immediate plans to leave the city. They have truly found a sense of home in Edinburgh.

On a related note, I tried to contact the Portuguese and Spanish embassies for information, but unfortunately, I didn't get much help. This highlights the challenges people face when navigating the complexities of international resettlement.

Overall, the presence of Portuguese and Spanish people in Scotland has grown in recent years, with a community mainly concentrated in urban areas such as Edinburgh. The main reasons why Portuguese and Spaniards move to Scotland vary, but generally include employment opportunities, study, quality of life and attraction to Scottish culture.

6. Conclusions

The completion of this dissertation marks the end (and the beginning) of a transformative journey, reflecting the personal changes that followed the final year of my master's program. As I prepared to move to a new country, I embarked on an exploratory study, adventuring into unknown territories of Scottish cultural policies, social and artistic norms that define the city of Edinburgh. This dissertation is not only a testament to academic exploration but also a better understanding between cultural heritage and positive social transformation.

In the context of this investigation, the central question revolved around the role of cultural heritage as a guide for positive social changes. The study was positioned at the intersection of cultural heritage and social dynamics, with a particular focus on non-Scottish residents' engagement with museums and heritage sites, predominantly in the vibrant city of Edinburgh. This investigation highlighted the Iberian community as a key group in Edinburgh's multicultural landscape.

I consider that I achieved the objectives proposed at the beginning of this dissertation, however I would like to have had more opportunity and time to research deeper into all the chapters. As I get on this dissertation journey, my aims were multifaceted and driven by a deep curiosity about the experiences of the Iberian community in Edinburgh and their interaction with the city's cultural heritage. One of my purposes was to gain a comprehensive understanding of the Iberian community in Edinburgh. This involved not only quantifying their presence through demographic data, but also delving into their histories, motivations, and aspirations.

Since I was unable to conduct the planned interviews during this dissertation, I tried to enrich my research by seeking information from external sources, including important institutions such as the National Galleries of Scotland and the National Trust for Scotland. I contacted professionals at the organization to gain a broader perspective on their efforts to engage with various communities, including those from diverse cultural backgrounds. Through this contact, I received valuable responses from Matt Ramagge, Audience Research Coordinator, and Meg Faragher, Learning Communities and Access Coordinator at the National Galleries of Scotland. From the National Trust for Scotland, I couldn't get through to anyone, despite sending several emails over several months.

Meg Faragher, Learning Coordinator for Communities and Access at the National Galleries of Scotland provided information on the institution's commitment to promoting inclusion and access to art and culture. She highlighted the National Galleries of Scotland's welcoming approach to community and access groups, offering self-guided tours to explore Scotland's national collection and special exhibitions. These efforts extend to groups who may benefit from additional support to visit and access the Galleries, including individuals with additional support needs, people experiencing

isolation or exclusion and newcomers to Scotland. In addition, Meg Faragher highlighted the National Galleries of Scotland's collaboration with various partner organizations, focusing on engaging young people from different cultural backgrounds. She mentioned a recent outreach project involving artist Alberta Whittle and the Esperanza Project Sewing Group, made up of women from African and other diverse cultural backgrounds. This project resulted in the creation of a quilt and recordings of the women reading their own poems, presented as part of the exhibition *Alberta Whittle - create dangerously*.

Matt Ramagge, Audience Research Coordinator at the National Galleries of Scotland, shared ideas related to visitor surveys and data. Unfortunately, the institution doesn't share qualitative or quantitative visitor data externally, apart from reporting annual visitor numbers. However, he directed me to external sources where I could access visitor figures for a number of attractions in Scotland, such as the Association of Scottish Visitor Attractions (ASVA) and the "Edinburgh by Numbers" report. Matt Ramagge mentioned that the National Galleries of Scotland does not specifically record the Iberian community in its data on visitors to Edinburgh.

These responses from Meg Faragher and Matt Ramagge provided valuable context and insight into the National Galleries of Scotland's commitment to community engagement, inclusion and collaboration with diverse cultural groups. Knowing this information allowed for a more holistic understanding of the efforts made by cultural institutions to connect with and serve various communities in Edinburgh.

In conclusion, this research has been a deeply personal exploration of the multi-faceted relationship between the Iberian community and Edinburgh's cultural heritage. It highlights the enduring attraction of cultural institutions and their key role in fostering a sense of home and belonging for immigrant communities. The findings illuminate Edinburgh's unique blend of historical legacies and contemporary inclusivity, shaping a city that is not just a destination, but a true home for those who choose to embrace it.

References

- Altschul, J. H. (2018). Cultural Heritage Management in Developing Countries. Challenges and Opportunities. In P.-L. Yu, C. Shen & G. S. Smith (eds.) *Relevance and Application of Heritage in Contemporary Society* (125-134). Routledge.
- Ambrose., T. (1995). The development of the Scottish museums council 1984–94. *Museum Management and Curatorship*, 14:4, 375-392 DOI: <http://dx.doi.org/10.1080/09647779509515456>
- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27-40.
- Brown, A. K. (2006). The Kelvingrove 'New Century' Project: Changing Approaches to Displaying World Cultures in Glasgow. *Journal of Museum Ethnography*, n.º 18, pp. 37-47.
- Bryman, A. (2016). *Social research methods*. Oxford University Press.
- Cameron, F. & Kelly, L. (2003). Ownership and Autonomy: The Case of Independent Museums. *Museum Management and Curatorship*, 18(4), 395-414.
- Chilton, E. S. (2018). Engaging “The Public” in Heritage. Which Public and Whose Heritage? In P.-L. Yu, C. Shen & G. S. Smith (eds), *Relevance and Application of Heritage in Contemporary Society* (96-104). Routledge
- Clarke, A. (2011). From Royal to National: The Changing Face of the National Museum of Scotland. Great Narratives of the Past. Traditions and Revisions in National Museums Conference proceedings from EuNaMus, European National Museums: Identity Politics, the Uses of the Past and the European Citizen, Paris 29 June – 1 July & 25-26 November 2011. In D. Poulot, F. Bodenstern & J. M. Lanzarote Guiral (eds), *EuNaMus Report No 4* (169-178). Linköping University Electronic Press. http://www.ep.liu.se/ecp_home/index.en.aspx?issue=078
- Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage publications.
- Creswell, J. W., & Plano Clark, V. L. (2017). *Designing and conducting mixed methods research*. Sage publications.
- Denscombe, M. (2014). *The good research guide: For small-scale social research projects*. McGraw-Hill Education.
- Dillman, D. A., Smyth, J. D., & Christian, L. M. (2014). *Internet, phone, mail, and mixed-mode surveys: The tailored design method*. John Wiley & Sons.
- Edinburgh International Festival. (n.d). Home. Retrieved from <https://www.eif.co.uk/>
- Edinburgh Fringe Festival. (n.d). Fringe. Retrieved from <https://www.edfringe.com/>

- Faustino, I. (2020). *Fringe: uma ideia de festival* [Dissertação de Mestrado em Empreendedorismo e Estudos da Cultural, ISCTE-IUL]. Repositório do ISCTE https://repositorio.iscte-iul.pt/bitstream/10071/21790/4/master_ines_goncalves_faustino.pdf
- François Matarasso Website - <https://arestlessart.com/2018/02/24/cultural-heritage-and-participation/>
- Glasgow Women's Library. (n.d). About us. Retrieved from <https://womenslibrary.org.uk/about-us/>
- Gurian, E. H. (2007). Kelvingrove Art Gallery and Museum. *Curator: The Museum Journal*, 50(3), 358–361. doi:10.1111/j.2151-6952.2007.tb00278.x
- Hassan, F. (2020). Cultural heritage, empowerment and the social transformation of local communities. In V. Higgins & D. Douglas (eds.), *Communities and Cultural Heritage*, 23-33). Routledge
- Hatch, J. A. (2002). *Doing qualitative research in education settings*. State University of New York Press.
- Higgins, V. & Douglas, D. (eds.) (2020). *Communities and Cultural Heritage*. Routledge
- Ireland, D. (2002). Museums and the National Heritage: The Importance of the Independent Sector. *Public Money & Management*, 22(2), 29-34.
- Kearney, A. (2010). Cultural encounters and diversity policy in Ireland. *Ethnic and Racial Studies*, 33(5), 931-948.
- Kvale, S., & Brinkmann, S. (2009). *Interviews: Learning the craft of qualitative research interviewing*. Sage publications.
- Labadi, S. (2013). *UNESCO, cultural heritage, and outstanding universal value: value-based analyses of the World Heritage and Intangible Cultural Heritage Conventions*. Alta Mira Press.
- Lees, L., & Melhuish, C. (2013). Arts-led regeneration in the UK: The rhetoric and the evidence on urban social inclusion. *European Urban and Regional Studies*, 22(3), 242–260.
- Lloyd, K. (2014). Beyond the rhetoric of an “inclusive national identity”: Understanding the potential impact of Scottish museums on public attitudes to issues of identity, citizenship and belonging in an age of migrations. *Cultural Trends*, 23(3), 148–158
- Matarasso, F. (2005). *Living Heritage. Community Development Through Cultural Resources in South East Europe. Final report 2001-2005*. King Baudouin Foundation
- McCall, V. (2009). Social Policy and Cultural Services: A Study of Scottish Border Museums as Implementers of Social Inclusion. *Social Policy and Society*, 8(03), 319-331.
- McCarthy, C. (2004). From Private House to Public Museum: Transformations in the Governance of the Burrell Collection. *International Journal of Cultural Policy*, 10(2), 179-195.
- McCarthy, C. (2019). Beyond Museums' Walls: The Role of Heritage and Museums in Scotland's Social and Economic Development. *Journal of Cultural Economics*, 43(4), 499-512.

- O'Neill., M. (2019). *Museum visiting in Edinburgh and Glasgow – 150 years of change and continuity*, *Cultural Trends*, 28:1, 20-35. DOI: 10.1080/09548963.2019.1559464
- Parekh, B. (eds.) (2000). *Rethinking multiculturalism: Cultural diversity and political theory*. Palgrave Macmillan.
- Rubin, H. J., & Rubin, I. S. (2012). *Qualitative interviewing: The art of hearing data*. Sage.
- Shen, C. (2018). Objects of the Past. Relevance of Cultural Heritage in 21 st-Century Museums. In P.-L. Yu, C. Shen & G. S. Smith (eds.) *Relevance and Application of Heritage in Contemporary Society*, 35-43. Routledge.
- Tashakkori, A., & Teddlie, C. (2003). *Handbook of mixed methods in social and behavioral research*. Sage.

Documental Sources

International Sources

- UNESCO. (n.d). Glasgow. Creative Cities Network. <https://en.unesco.org/creative-cities/glasgow>
- UNESCO. (n.d.). *The right to culture*. http://www.unesco.org/culture/culture-sector-knowledge-management-tools/10_Info%20Sheet_Right%20to%20Culture.pdf
- UNESCO. (2011). 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. BICC. Indonesia - <https://ich.unesco.org/doc/src/15164-EN.pdf>
- UNESCO. (20 April 2023). *World's first UNESCO trail launched in Scotland*. <https://www.unesco.org/en/articles/worlds-first-unesco-trail-launched-scotland>

Scottish National Sources

- Creative Scotland. (Accessed 6 may 2023). *Creative Scotland*. <https://www.creativescotland.com/>
- Historic Environment Scotland. (n.d.). *Edinburgh Castle*. <https://www.historicenvironment.scot/visit-a-place/places/edinburgh-castle/>
- Museums Galleries of Scotland. (Accessed 27 April 2023). *About us*. <https://www.museumsgalleriesscotland.org.uk/>
- National Galleries of Scotland. (Accessed 13 April 2023). <https://www.nationalgalleries.org/>
- National Galleries of Scotland. (n.d). *Our history*. <https://www.nationalgalleries.org/about-us/our-history>
- National Galleries of Scotland. (n.d.). *Our Galleries*. <https://www.nationalgalleries.org/about-ngs/our-galleries>
- National Museums Scotland. (n.d.). *Museum Collections*. <https://www.nms.ac.uk/collections>
- National Museums Scotland. (Accessed 13 April 2023). *History*. <https://www.nms.ac.uk/about-us/our-organisation/history/>
- National Museums Scotland. (Accessed 27 April 2023). *Strategic Plan 2022-2027*. <https://www.nms.ac.uk/about-us/our-organisation/strategy/strategic-plan-2022-27/>
- National Records of Scotland. (3 august 2022). *Population Estimates*. <https://www.nrscotland.gov.uk/statistics-and-data/statistics/statistics-by-theme/population/population-estimates/mid-year-population-estimates/mid-2021>
- National Records of Scotland (July 2022). *City of Edinburgh Council Profile*. <https://www.nrscotland.gov.uk/files/statistics/council-area-data-sheets/city-of-edinburgh-council-profile.html#migration>

- National Statistics. (2021). *Census2021. Population of UK by country of birth and nationality: individual country data* [Discontinued after June 2021]. <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/internationalmigration/datasets/populationoftheunitedkingdombycountryofbirthandnationalityunderlyingdata/sheets/28082023>
- National Statistics. (2021). *Census2021. Population of UK by country of birth and nationality:2020*. <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/internationalmigration/bulletins/ukpopulationbycountryofbirthandnationality/2020> at 28/08/2023
- Scottish Government. (n.d.). *Arts, Culture and Heritage*. <https://www.gov.scot/policies/arts-culture-heritage/>
- Scottish Government. (2020). *A Culture Strategy for Scotland*. <https://www.hie.co.uk/media/9468/culture-strategy-scotland.pdf>
- Scottish Government. (25 February 2022). *Scottish Household Survey 2020: Telephone Survey Culture & Heritage Report*. <https://www.gov.scot/publications/scottish-household-survey-2020-telephone-survey-culture-heritage-report/>
- Scottish Government. (15 March 2022). *A Culture Strategy for Scotland*. <https://www.gov.scot/publications/culture-strategy-scotland/>
- National Trust for Scotland. (n.d). *Castles in Scotland*. <https://www.nts.org.uk/visit/things-to-do/castles-in-scotland>
- National Trust for Scotland. (n.d). *St Kilda World Heritage Site*. <https://www.nts.org.uk/visit/places/st-kilda#results>
- National Trust for Scotland. (Accessed 6 May 2023). *Castles*. <https://www.nts.org.uk/visit/places/search?place-category=Castles#results>
- National Trust for Scotland. (Accessed 27 April 2023). *Robert Burns Birthplace Museum*. <https://www.nts.org.uk/visit/places/robert-burns-birthplace-museum>
- National Trust for Scotland. (12 February 2020). *Overcoming Barriers to Experiencing Scotland's Culture*. <https://www.nts.org.uk/stories/overcoming-barriers-to-experiencing-scotlands-culture>

Scottish Local Sources

- Culture Edinburgh. (n.d.). *Culture Partners*. <https://cultureedinburgh.com/culture-partners>
- Culture Perth & Kinross. (n.d). *Perth Art Gallery*. <https://www.culturepk.org.uk/museums-and-galleries/perth-art-gallery/>
- Edinburgh City of Literature. (n.d). *About us*. <https://cityofliterature.com/our-story/>
- Edinburgh Festival Fringe Society. (n.d.). *About the Fringe*. <https://www.edfringe.com/about-us>

Glasgow Science Centre. (n.d). *Glasgow Science Centre*. <https://www.glasgowsciencecentre.org/>

Highlife. (n.d). *Inverness Museum and Art Gallery*. <https://www.highlifehighland.com/inverness-museum-and-art-gallery/>

New Lanark. (n.d). *A UNESCO World Heritage Site Explore the fascinating history of New Lanark*. <https://www.newlanark.org/about-new-lanark/world-heritage-site>

North West Highlands Geopark. (n.d). *North West Highlands UNESCO Global Geopark*. <https://www.nwhgeopark.com/>

The City of Edinburgh Council. (n.d.). *Edinburgh's Heritage*. <https://www.edinburgh.gov.uk/heritage>

The City of Edinburgh Council. (2021). *Population of Edinburgh*. <https://www.edinburgh.gov.uk/population>

The City of Edinburgh Council. (2022). "Edinburgh by numbers." Consultado em: <https://www.edinburgh.gov.uk/downloads/file/30669/edinburgh-by-numbers-2022>

The Burrel Collection. (n.d). The Burrel Collection. Part of Glasgowlife. Retrieved from: <https://burrelcollection.com/>

The McManus. (n.d). *The MacManus Dundee's Art Gallery & Museum*. <https://www.mcmanus.co.uk/>

The University of Glasgow. (Accessed 17 April 2023). *The Hunterian. About us*. <https://www.gla.ac.uk/hunterian/about/>

Shetland. (n.d). Visit Shetland. <https://www.shetland.org/>

Shetland Amenity Trust. (n.d). Shetland UNESCO Global Geopark.: <https://www.shetlandamenity.org/geopark-shetland>

Shetland Museum and Archives. (n.d). *Collections*. <https://www.shetlandmuseumandarchives.org.uk/collections>

UNESCO. (n.d.). *Old and New Towns of Edinburgh*. <https://whc.unesco.org/en/list/728/>

UNESCO. (2019). *Wester Ross Biosphere Reserve, United Kingdom*. <https://en.unesco.org/biosphere/eu-na/wester-ross>

V&A. (n.d). *V&A Dundee – Scotland's design museum*. <https://www.vam.ac.uk/dundee>

Wester Ross Biosphere. (n.d). *Wester Ross Biosphere*. <https://www.wrb.scot/>

World Heritage UK. (n.d). *Edinburgh*. <https://worldheritageuk.org/world-heritage-sites-uk-list/scotland/edinburgh-town/>

Scottish Board of Tourism

Visit Scotland. (n.d). *Dundee, City of Design. UNESCO Creative City*. <https://www.visitscotland.com/things-to-do/unesco-trail/designations/dundee-city-of-design>

- Visit Scotland. (n.d). *Edinburgh, City of Literature. UNESCO Creative City.*
<https://www.visitscotland.com/things-to-do/unesco-trail/designations/edinburgh-city-of-literature>
- Visit Scotland. (n.d). *Frontiers of the Roman Empire, The Antonine Wall: UNESCO World Heritage Site.*
<https://www.visitscotland.com/things-to-do/unesco-trail/designations/antonine-wall>
- Visit Scotland. (n.d). *Galloway and Southern Ayrshire. UNESCO Biosphere.*
<https://www.visitscotland.com/things-to-do/unesco-trail/designations/galloway-southern-ayrshire-biosphere>
- Visit Scotland. (n.d). *Glasgow, City of Music. UNESCO Creative City.*
<https://www.visitscotland.com/things-to-do/unesco-trail/designations/edinburgh-city-of-literature>
- Visit Scotland. (n.d). *Heart of Neolithic Orkney. UNESCO World Heritage Site.*
<https://www.visitscotland.com/things-to-do/unesco-trail/designations/neolithic-orkney>
- Visit Scotland. (n.d). *New Lanark: World Heritage Site.* <https://www.visitscotland.com/things-to-do/unesco-trail/designations/new-lanark>
- Visit Scotland. (n.d). *North West Highlands. UNESCO Global Geopark.*
<https://www.visitscotland.com/things-to-do/unesco-trail/designations/north-west-highlands-geopark>
- Visit Scotland. (n.d). *Old and New Towns of Edinburgh: UNESCO World Heritage Site.*
<https://www.visitscotland.com/things-to-do/unesco-trail/designations/edinburgh-old-new-towns>
- Visit Scotland. (n.d). *Riverside Museum.* <https://www.visitscotland.com/info/see-do/riverside-museum-p995001>
- Visit Scotland. (n.d) *Scotland's UNESCO Trail.* <https://www.visitscotland.com/things-to-do/unesco-trail>
- Visit Scotland. (n.d). *St Kilda: UNESCO World Heritage Site.* <https://www.visitscotland.com/things-to-do/unesco-trail/designations/st-kilda>
- Visit Scotland. (n.d). *St Mungo Museum of Religious Life and Art.*
<https://www.visitscotland.com/info/see-do/st-mungo-museum-of-religious-life-and-art-p246631>
- Visit Scotland. (n.d). *The Fourth Bridge. UNESCO World Heritage Site.*
<https://www.visitscotland.com/things-to-do/unesco-trail/designations/forth-bridge>
- Visit Scotland. (n.d). *Wester Ross. UNESCO Biosphere.* <https://www.visitscotland.com/things-to-do/unesco-trail/designations/wester-ross-biosphere>

Undiscovered Scotland. (n.d). *Kelvingrove Art Gallery & Museum*.
<https://www.undiscoveredscotland.co.uk/glasgow/kelvingrove/index.html>

Undiscovered Scotland. (n.d). *Scottish Castles*.
<https://www.undiscoveredscotland.co.uk/usscotfax/history/castles.html>

Other documental sources

ASVA. (7 April 2023). *ASVA & the Moffat Centre release topline figures from visits to Scottish attractions in 2022*. <https://asva.co.uk/asva-the-moffat-centre-release-topline-figures-for-visits-to-scottish-attractions-in-2022/>

Moffat Centre. (2023). *Scottish Visitor Attraction Monitor 2022 (Extract) Top ten paid & free attractions*. Glasgow Caledonian University.

Museums Association. (2021). *Museums Change Lives: Case Study 2021 Scotland*. Retrieved from <https://www.museumsassociation.org/app/uploads/2021/09/MCL-Scotland-case-studies-2021.pdf>

Society of Antiquaries of Scotland. (Accessed 13 April 2023). *Our History*.
<https://www.socantscot.org/about-us/our-history/>

Statista. (2 March 2023). *Number of Portuguese nationals resident in the United Kingdom from 2008 to 2021*. <https://www.statista.com/statistics/1252764/portuguese-population-in-united-kingdom/>

The National Piping Centre. (n.d). *The National Piping Centre. Incorporating the College pf Piping*.
<https://www.thepipingcentre.co.uk/>

Annexes

Annexe A - Survey Form



Iberian community and Cultural Heritage

The aim of this survey is to collect some data about the iberian community in Edinburgh and its relationship with the cultural heritage present in the city. The information collected will be used exclusively for my Masters dissertation.

The answer to this survey will take between 2-3 minutes. Thank you for dedicating this time.

If you have any questions about the survey, please email me: artga1@iscte-iul.pt

This survey will be used for academic purposes only. No personal data will be requested at any time during this survey. All data collected *will be treated considering the Portuguese data protection law.*

Gracias,
Obrigada pela ajuda.

Nationality *

- Portuguese
- Spanish

Age *

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

Are you permanent resident in Edinburgh? *

- Yes
- No

How long have you been living in Edinburgh? *

- < 1 year
- 1 - 3 years
- 3 - 5 years
- > 5 years

What is your employment status?

- Worker
- Employee
- Self-employed
- Student
- Student worker
- Unemployed
- Outro: _____

Have you visited a Cultural Heritage site, Museum, Monument, Palace or *
Cultural/Artistic event in the last 6 months?

- Yes
- No

If in the previous answer you answered:

Yes - skip this question and move on to the next one

No - Please answer this question:

You didn't visit any heritage attraction because:

- I don't have interest
- I don't have time
- I don't know what events are happening
- I don't want to go alone
- I don't feel welcome
- I don't understand what I see
- Outro: _____

What cultural heritage attraction do you visit the most? *

- Museums and Galleries
- Events
- Festivals
- Monuments
- Palaces
- Archeological sites

How often do you visit? *

- Rarely (none or no more than 1 time per year)
- Sometimes (between 1 to 5 times per year)
- Often (six or more times per year)

When you visit a cultural heritage attraction what type of visit you prefer? *

- Free visit
- Guided visit

If in the previous answer you answered:

Free visit - skip this question and move on to the next one

Guided visit - Please answer this question:

Why do you prefer guided tours?

- I feel more welcomed
- I learn more about what I'm seeing
- I prefer being in a group
- I think it's the only way to get the full experience of the visit
- It's more convenient for me
- Outro: _____

What is your motivation to visit cultural heritage attractions? *

- Learn and Discover
- Spending time
- Self-fulfilment
- Professional Context
- Outro: _____

When you visit a heritage attraction what do you appreciate most? *

- Free access
- Communication
- Available programmes in several languages
- Temporary exhibitions
- Various facilities
- Outro: _____

Do you consider that the cultural offer of the city has contributed to your integration in Edinburgh? *

- Yes
- No
- Can't answer

What events would you recommend for a *newcomer* to Edinburgh?

Sua resposta _____

