



**GIVE (BACK) CREDIT
TO THE HERITAGE COMMUNITIES**

SCOTTISH TARTAN
CREATIVE SUMMER RESIDENCIES 2021

A message from the Give Back Credit team:

Congratulations and welcome to the Give Back Credit team!

We're excited to be at this significant point of our project journey, with your visual and conceptual input to take the project to the next phase.

The project commenced September 2020 and since then we have hosted an online webinar 'Cultural Appropriation in Fashion' in November 2020, and two student facing masterclasses in May 2021; one on the considerable legal limitations and opportunities, and the other on the systematic issues ingrained into the fashion industry that contribute to the increasing instances of cultural appropriation evident in fashion product and communications today.

We have learnt a great deal from our guest experts and student workshops about what the core issues are, but we have also been inspired by the potential to influence awareness and change in the fashion industry, and offer greater protection for heritage communities.

We're encouraged by the persistent social justice we see through social media; calling-out brands who do not give credit, and this is very much the grass-roots of our own project. However, we also know that legally and systematically there is more to be done to protect and amplify heritage, and the endangered knowledge within these communities.

Through the residency we hope to explore best-practice for co-creation with heritage textiles, and artisan communities.

Our aims for the residency and resulting collection are as follows:

- Establish honest and fair co-creation processes, moving away from designer-supplier style transactional relationships. Elements like labelling will be key.**

- Express the historical significance of tartan, whilst demonstrating the intangible and living culture it symbolises.
- Restore the creative process to embrace slowness, gradual and authentic inspiration, and robust research to underpin the design and production.
- Incorporate the importance of provenance, community, and location into the work.

During the residency, you will be invited to observe the authentic craftsmanship and learn about the profound meanings embedded in these elements of costume.

The creative work will be seconded by scientific work, organized around the main issues derived from cultural appropriation practices; the legal framework, the business models, the possible synergies with the creative industries etc.

We welcome you into our project and look forward to working with you to reposition the value of cultural craft within the fashion system, and propose a new collaborative and considered approach to the creative process.

The “Give (Back) Credit to the Heritage Communities” project has been produced with the support of the Creative Europe programme of the European Union.

Best wishes from,

Andreea, Goga, Fran, Ondina, Corina and Stefan



TABLE OF CONTENTS

- **A message from the Give Back Credit team**
- **Contents page**
- **Aims & objectives**
- **Residency timetable**
- **Residency map**
- **Read & listen**
- **About Prickly Thistle**
- **A brief history of Tartan**
- **Cultural Appropriation**
- **Giving credit**
- **Timetable addresses**
- **Co-Funders & Project Partners**



**GIVE
BACK
CREDIT**

CREATIVE SUMMER RESIDENCIES 2021



Co-funded by the
Creative Europe Programme
of the European Union

AIMS & OBJECTIVES

Slow and considered design and production

Historical significance of tartan

Importance of provenance and heritage

Inspiration – cultural and location immersion

Community and local supply chain and craftsmanship

**The charter for culturally aware fashion
(how to work with cultural product)**

Labelling and prestige – highland tartan





RESIDENCY

TIMETABLE

Monday 2nd August

Travel & Check-in at the Glen Mhor hotel
Glasgow to Inverness via SCOTRAIL

Tuesday 3rd August

Culloden battlefield historical grounding - Tour and exhibition

Wednesday 4th August

Folk museum and Marion and curatorial team

Thursday 5th August

Inverness museum & gallery. Highland archives

Friday 6th August

Travel & Check in at Ben Wyvis Hotel.
Meet the Prickly Thistle weavers

Saturday 7th August

Introduction to Prickly Thistle & Possible walk up Fyrish

Sunday 8th August

Designer free time or group walking/cycling

Monday 9th August

**The basics of making tartan, hand-weaving.
Table-loom for basics of weaving**

Tuesday 10th August

**Tartan industry past, present and future with Clare,
workshop the issues**

Wednesday 11th August

Dyes and fibres. Natural dyes workshop

Thursday 12th August

**Design sprint. Message focussed and identifier
'what are you part of' a structure.**

Friday 13th August

**Collaboration planning,
labelling and start a fresh a whole new system**

Saturday 14th August

**Designer free-time & Return to Inverness
Inverness to Glasgow via SCOTRAIL**

RESIDENCY MAP



PRICKLY THISTLE MILL
- EVANTON -



INVERNESS MUSEUM & GALLERY
- INVERNESS -



FOLK MUSEUM
- KILMARNOCK -

Locations for the Scottish Tartan Residency

- Culldon battlefield
- Folk musum Kingussie
- Inverness museum & Gallery
- Inverness Highland archives
- Prickly Thistle mill Evanton



LISTEN & READ

Context:

**Tartan encyclopedia
The golden thread
The silk road**

Weaving & tartan:

**Jane Patrick
8 shaft pattern**

Jonathan Faires, Tartan (Berg: 2008).

**Hugh Cheape, Tartan: The Highland Habit, 3rd ed.
(NMSE Ltd: 2006).**

**James Scarlett, Tartan: The Highland Textile
(Shepherd-Walwyn Ltd: 1990).**

**R. W. Munro, Highland Clans and Tartans
(Octopus Books Ltd: 1977).**

**D. C. Stewart, The Setts of the Scottish Tartans, 2nd ed.
(Shepherd-Walwyn Ltd: 1974).**

**John Telfer Dunbar, History of Highland Dress
(Oliver & Boyd: 1962).**



In this podcast, Clare talks about her journey from the financial sector into restoring the culture and infrastructure to manufacture traditional tartan.

She shares fascinating insights into Scotland's history with wool and the textiles industry, and how she is reviving the use of locally sourced natural materials and dyes.

Clare talks about the disconnect between the 21st century consumer and products. As a result, she is leading by example with her business model that focuses on transparency, honesty and strives to do what is right, not what is easy.

She shares some interesting stories as well as all the things Prickly Thistle are doing to achieve a sustainable business mile - from composting on site to using local supply chains.

(The Green Element Podcast, 2021)

ABOUT PRICKLY THISTLE

Our story has been, and will always be underpinned by our collective endurance.

From our founders inspiration, to the rebel team who make impossible possible at Prickly Thistle, to the stories of identity for our clients, all the way to the very thread we are yet to discover and weave.

For us, Our Endurance is defined by our actions, which are the decisions we make, the paths we follow and the rising again after a fall.

As we are guided by our five threads of purpose for the contribution we wish to make to the Scottish textiles industry, we rely on these traits to ensure we can achieve the greatest accomplishment.

Principled, where we use our fundamental core truth to inform every decision we make. From decisions about our raw material supply chain to the social causes we support.

Focused, we know where we are heading and at times we may have to say no if we are to truly achieve the changes we believe in.

Deliberate, where decisions are made with full consciousness of their nature and effects, which may result in a longer or slower journey, but the right journey.

Adaptive, by nature and by choice this is essential, given we live in a world where change is occurring at an exponential rate.

Self-aware, we know what we stand for, we know our purpose, and we know how to share this with others. Above all we strive to ensure we are aware of every client's needs, even before they do.

(Prickly Thistle, s.d)

We are guided each day by five threads of purpose. These threads are woven into our commitment to the Scottish tartan textiles sector, to the Scottish supply chain, to our passionately talented team and to our loyal brand supporters who share our values.

- 1. To write a new chapter for the story of tartan, one where the Highlands once again plays a pivotal role.**
- 2. To weave innovation into all aspects of what we do. From ensuring that the native raw materials of Scotland are once again core to our cloth's construction to developing tartan textile applications that never been seen before.**
- 3. To become custodians of sacred craft skills safeguarding our ancestors knowledge and sharing this with the next generation.**
- 4. To inject our Highland design flair into every fibre of every project by creating unique story telling designs these are translated into the most purposeful product collection imaginable.**
- 5. To ensure that Highland perfection sets an unrivalled standard.**

(Prickly Thistle, s.d)



A BREIF HISTORY OF TARTAN

Tartan has an ancient history. The earliest known tartan in Scotland can be dated to the third or fourth century AD.

In other parts of the world, tartan cloth has been found dating to approximately 3000 BC. Virtually everywhere there was woven cloth, people created tartan designs. Yet only in Scotland have they been given such cultural significance.

Originally, tartan designs had no names, and no symbolic meaning. All tartan cloth was hand woven, and usually supplied locally. While it may have been true that certain colors or pattern motifs were more common in some areas than others, no regulated or defined “clan tartan” system ever existed.

Tartan, in general, however came to be extremely popular in Scottish Highland culture. So much so that by the seventeenth and eighteenth centuries, tartan clothing is seen to be characteristic of Highland dress.

Tartan was so identified with the Highland Gael that after the Battle of Culloden in 1746, the British government, in the Act of Proscription, forbade the wearing of tartan (among other things) in the Highlands, in an attempt to suppress the rebellious Scottish culture.

In the early nineteenth century, the idea began to gel that the names borne by the tartans represented actual connections to these clans. Scots expatriates who grew up outside of the Highland line began to get interested in preserving Highland culture.

It was assumed that tartans had always been named and these represented actual affiliations.

In 1815 the Highland Society of London wrote to the clan chiefs asking them to submit samples of their clan tartans.

Many chiefs had no idea what “their clan tartan” was supposed to be and so either wrote to tartan suppliers such as Wilsons, or asked the older men of their clan if they recalled any particular tartan being worn.

(The Scottish tartans Museum, s.d)



CULTURAL APPROPRIATION

Cultural appropriation of tartan

To most tartan alongside whiskey, are both unmistakably symbols of Scotland, however this would be challenged in 2016 when Japanese retailer Isetan Mitsukoshi filed to have the term 'Isetan tartan' protected, when being used on their whiskey products.

The Scottish Whiskey Association opposed this in 2017, stating that 'Tartan' is an "Iconic Symbol of Scotland" and can classify as a Geographic indicator for Scotch whisky.

Although many can agree on Tartans significance within Scotland, the opposition was denied and Isetan Mitsubishi was granted access to the use of Tartan for both imagery and as a trademark for their whiskey.

The main issue with this example, despite the lack of protection and regard for heritage is the impression the use of tartan gives to a consumer. When seeing a whiskey decorated with Tartan and named 'Isetan Tartan' it unarguably draws a consumers belief to be that the beverage is a product of Scotland, even when this is not the case.





For the 76th annual Venice Film Festival, actress Laura Dern was dressed by French brand; Dior.

The black and red checked dress caused an uproar not only for twitter users but for the Scottish community as well. Although beautiful, the dress was paired with insensitive and uneducated comments within the caption.

To begin with the dress was named as ‘a red tartan gown’, this is defiantly not the case.

Although the check pattern is reminiscent of Tartan, they are two very different products.

Tartan is a weave and shows significance in the colour choices and weaving pattern. Where as check is a ‘fashion’ pattern and does not carry the same significance.

In addition to this, Dior went on to comment that the dress was apart of their ‘British-inspired’ collection. Tartan is Scottish, not British.

The negative significance Britain has on the history of tartan, once making it illegal to wear, is key within the cultural heritage of not only Tartan but of the whole of Scotland.

GIVING CREDIT

Bibliography

In alphabetical order

Prickly Thistle (s.d) Our Endurance

**At: <https://pricklythistlescotland.com/our-story/our-endurance>
(Accessed 23/07/2021)**

Prickly Thistle (s.d) Threads of purpose

**At: <https://pricklythistlescotland.com/our-story/threads-of-purpose>
(Accessed 23/07/2021)**

The Green Element Podcast (2021) Clare Campbell from Prickly Thistle

**At: <https://open.spotify.com/show/26T9OEsiOn12xeTpzGpS7z>
(Accessed 22/07/2021)**

The Scottish tartans Museum (s.d) What is Tartan?

At: https://www.scottishtartansmuseum.org/content.aspx?page_id=22&club_id=170857&module_id=290899 (Accessed 23/07/2021)

The Sprints Business (2019) SWA loses trademark battle over Tartan At:

<https://www.thespiritsbusiness.com/2019/03/swa-loses-trademark-battle-over-tartan/> (Accessed 23/07/2021)

List of Illustrations

In order of appearance

Give (Back) Credit to the heritage Communities (2020) Give (Back) Credit to the heritage Communities logo [online image]
At: <https://givebackcredit.org/> (Accessed 03/05/2021)

Hodges, C. (2021) Give (Back) Credit Tartan (Photoshop)
In possession of: The author: Hampshire

Hodges, C. (2021) Prickly Thistle and Scottish Landscape (Digital drawing)
In possession of: The author: Hampshire

Hodges, C. (2021) Scottish Residency Map (Digital drawing)
In possession of: The author: Hampshire

The Green Element Podcast (2021) Clare Campbell from Prickly Thistle [Online image] At: <https://open.spotify.com/show/26T9OEsiOn12xeTp-zGpS7z> (Accessed 22/07/2021)

Instagram image of leather logos by Prickly Thistle (2020) [Instagram screenshot] At: <https://www.instagram.com/p/CDYPj00g-G9f/> (Accessed 23/07/2021)

Instagram image of Clare Campbell by Prickly Thistle (2020) [Instagram screenshot] At: <https://www.instagram.com/p/CD6vEJ3AK-Cb/> (Accessed 23/07/2021)

Instagram image of Historic Child by Prickly Thistle (2020) [Instagram screenshot] At: <https://www.instagram.com/p/CM-LlqAfLKyM/> (Accessed 21/07/2021)

Instagram image of Historic Woman by Prickly Thistle (2020) [Instagram screenshot] At: <https://www.instagram.com/p/CMLlcZvL-Tyb/> (Accessed 21/07/2021)

Mersol & Luo (2019) Scotch Whiskey in China [Photograph] At: <https://www.mersolluo.com/scotch-whisky-in-china/> (Accessed 23/07/2021)

Dior (2019) Red Tartan Gown [Photograph] At: <https://twitter.com/dior/status/1167361500916441089> (Accessed 23/07/2021)

TIMETABLE

ADDRESSES

**Glen Mhor Hotel
7-17 Ness Bank,
Inverness
IV2 4SG**

**Culloden battlefield
Culloden
Cùil Lodair
Inbhir Nis
IV2 5EU**

**Highland Folk Museum
Kingussie Road
Newtonmore
PH20 1AY**

**Inverness Museum & Art Gallery,
Castle Wynd,
Inverness,
Highland,
IV2 3EB**

**Ben Wyvis Hotel,
Strathpeffer,
IV14 9DN**

**Evanton Industrial Estate,
Unit 11D, Beechwood Rd,
Evanton
IV16 9XJ**

CO-FUNDERS & PROJECT PARTNERS



**GIVE
BACK
CREDIT**



University
for the
Creative Arts



Co-funded by the
Creative Europe Programme
of the European Union



National Institute of
Heritage

Romania



GORDANA GRUBJEŠIĆ



la blouse roumaine



GIVE BACK CREDIT



Co-funded by the
Creative Europe Programme
of the European Union