

# How others see us in film

Scotland in the world – learning journey

## Introduction

This social studies project uses cinema to explore how Scotland's identity can be understood, not only in terms of the nation but also in terms of the identities which variously overlap it. Overall, these identities, sometimes called 'transnational', are various and varied. In cinema, they include expressions of 'Scottishness' constructed in the USA, Canada, England, France, India, Hong Kong (amongst others), which indicate the complexity of Scotland's position in the world's imagination. Exploring such films, the discourses that surround them, and how they intertwine with the global flows of people into and out of Scotland, enables students to consider how global citizenship 'starts at home'.

### Social studies significant aspects of learning

- understanding the place, history, heritage and culture of Scotland and appreciating local and national heritage within the world
- becoming aware of change, cause and effect, sequence and chronology
- locating, exploring and linking periods, people, events and features in time and place

### Social studies experiences and outcomes

I can make links between my current and previous studies, and show my understanding of how people and events have contributed to the development of the Scottish nation. **SOC 3-02a**

I have developed a sense of my heritage and identity as a British, European or global citizen and can present arguments about the importance of respecting the heritage and identity of others. **SOC 4-02a**

### Responsibility of all areas that could be addressed in this learning journey:

To help me develop an informed view, I am exploring the techniques used to influence my opinion. I can recognise persuasion and assess the reliability of information and credibility and value of my sources. **LIT 3-18a**

To help me develop an informed view, I can recognise persuasion and bias, identify some of the techniques used to influence my opinion, and assess the reliability of information and credibility and value of my sources. **LIT 4-18a**

## Prior knowledge

Learners have explored how we see ourselves as a fundamental feature of exploring what it means to be Scottish or living in Scotland.

**Diasporic** - A diaspora (from Greek διασπορά, 'scattering, dispersion') is a scattered population whose origin lies within a smaller geographic locale. Diaspora can also refer to the movement of the population from its original homeland.

## Explanation of learning journey

The following material is based on research by Professor David Martin-Jones, University of Glasgow.

The introduction explains the background of the learning journey, which is based around three films: Brigadoon (1954), Loch Ness (1996) and The Da Vinci Code (2006).

Prof Martin-Jones's research and discussion of the films is followed by a series of questions designed to stimulate debate around the themes identified.

## Learning intentions

I am learning to critically analyse global citizenship through the exploration of Scottish identity.

I am learning the role that film has played in shaping the global view of Scotland.

I am learning to assess the reliability of information in relation to the national, British and global view of Scotland.

## Success criteria

I can explore how Scotland's identity can be understood not only in terms of the nation, but also in terms of the identities which variously overlap it.

I can compare and contrast the various cinematic depictions of Scotland.

I can explore the term 'transnational' in relation to how Scotland is depicted on film.

I can explore a variety of cinematic sources to analyse their view or depiction of 'Scottishness'.

I can discuss various 'transnational imaginaries' of Scotland portrayed through film.

I can use this knowledge to construct a view of wider contemporary topics relating to Scotland, such as the Independence Referendum, Homecoming Scotland or New York's annual Scotland week (formerly Tartan Week) celebrations.

### Use the stimulus questions to:

- Provoke debate
- Create drama sequences
- Deliver a persuasive pitch
- Create movie trailers
- Analyse film clips to identify the response of particular target audiences
- Write critical reviews
- Consider how the film promotional material conveys a particular depiction of Scotland
- Analyse bias.

## Scotland in the world – How others see us in film

This project explores Scottish identity and the concept of what it is to be transnational through the consideration of three films: *Brigadoon*, *Loch Ness* and *The Da Vinci Code*. Whilst Scottish identity is shown to be something that is distinct (i.e. recognisably Scottish), it is also shown to exist as a part of 'larger' identity formation, which crosses borders ('transnational' identities). In cinema, the clearest examples of this are Scottish identities imagined on screen in relation to broader conceptions of either British or (North American) diasporic Scottish identities.

The things that make us distinct and recognisably Scottish (e.g. tartan) also have other meanings and resonances for others. To understand Scottish identity, we need to also see ourselves as others see us. In many cases, we find that 'our' identity also belongs to others – a good example of this complexity being diasporic Scottish identity. These films enable us to explore the complexities involved in this situation. In each case, they do so through the figure of a US tourist, a figure well known to us in recent years from *Homecoming Scotland*.

In recent years, various British/English and Hollywood films set in Scotland have enabled Visit Scotland (the Scottish tourist authority), to encourage visitors into the country after noting the famous 'Braveheart effect' (in which statistical evidence was gained, showing an increase in visitor numbers to Stirling Castle and the Wallace Monument, in the wake of *Braveheart*, *Rob Roy* and *Loch Ness*). Analysing such films, and their international appeal, enables students to explore how Scotland's national identity is understood by those outwith the nation, and where Scotland's identity exists in relation to such overlapping transnational views.

## Research on which this learning journey is based

This research develops upon the book *Scotland: Global Cinema* (Edinburgh University Press, 2009), and the article 'Film Tourism as Heritage Tourism: Scotland, Diaspora and *The Da Vinci Code* (2006)'. *New Review of Film and Television Studies*, 12: 2 (2014): 156-177.

These works explore how cinematic depictions of Scotland evidence a range of 'fantasy' Scotlands constructed by filmmakers from around the world. As the two most prominent and with the longest cinematic history are those constructed by filmmakers from England and the USA, Scotland's identity in these films is depicted in 'transnational' ways: whether as one of the 'united' national identities constitutive of Britain (e.g. via the uniting of English and Scottish characters in marriage, for example, in *Whisky Galore!* (1949)), or as a 'Transatlantic' identity which links the North American diaspora with the idea, memory or dream of Scotland as homeland (e.g. a Scotland from the past, which is kept alive in the memory of the diaspora, as rediscovered by the US tourists in *Brigadoon* (1954)). Recently, such British/English and Hollywood films have provided a platform upon which Visit Scotland (the Scottish tourist authority) can promote the country to potential visitors, after noting the famous 'Braveheart effect'. Analysing such films, and their international appeal, enables students to explore how Scotland's national identity is understood by those outwith the nation, and where Scotland's identity exists in relation to such overlapping transnational views.

## Brigadoon (U) – The diaspora’s view

Questions to explore:

- If we think about how others see us on film, do we start to understand our own identity a little differently?
- Just looking at tartan, do we see Scottishness being understood in a way that may indicate the existence of a broader, transatlantic (diasporic) identity, to that of our own ‘national’ view of multi-coloured dress?
- Is the film just another example of stereotypical romantic imaginings of tartan Scotland, a land lost in the mists of time (a place bypassed by modernisation, now only really ripe for tourism)?
- Can it be seen more positively as the North American diaspora’s ‘dream’ of its origins in Europe?
- Does it matter that it is a fantastical rendition of a land lost in time?
- Might this be quite an accurate imagining of a diaspora’s dream of its origins?
- Is this a memory of a homeland that later generations will never have lived in, or even visited, but will have been told about by ancestors who left in earlier centuries?
- Does the tartan spectacle not indicate something of the ‘performance’ of Scottishness, the pageantry, which accompanies tourist-oriented displays like the Edinburgh Tattoo of today? Might this link back, historically, to the display of tartanry, which Sir Walter Scott provided for George IV when he visited Edinburgh in 1822?
- Forsyth Hardy tells of showing the film’s Hollywood producer Arthur Freed around Culross, Dunkeld, Comrie, Braemar and Inveraray before he returned to make the film in a studio in California – declaring he could find no location which looked enough like Scotland. Is this really an indication that Hollywood rides rough-shod over the reality of the countries it depicts? Was it perhaps just cheaper to make a film on a studio set, rather than fly the cast and crew all this way? Especially if we did not have the technology – such as a film studio – to assist the shoot? Was he perhaps more worried that the inclement weather might mean many expensive days lost to rain, putting the film over budget? We will probably never know. But ultimately, does it matter more that the film was not shot here, as the whole world knows about Scotland because of such films?
- How might a film like *Brigadoon* help us understand the importance of cinematic and televisual depictions of Scotland for events like Homecoming Scotland? Homecoming generates a huge amount of revenue for the nation, but is its cultural worth – for instance the connectivity it provides with the diaspora – worth even more to us, with respect of the knowledge it provides us of a heritage we share with many transnationally (transatlantic, in this instance)?
- If you were to bring *Brigadoon* into the Twenty-first Century, how might you do that in a way that benefited the preservation of Scottish culture? Might you be able to think of a talent show, for instance, where the show’s song and dance routines could feature? If so, who might such a show be made for? What age of target audience, and where might they be (in the world)?
- Are Scots identities national, or transnational? Does it matter that films like *Brigadoon*, *Braveheart* (etc) ‘mis’-represent Scotland, if they truthfully represent the diaspora’s ‘dream’ or ‘imaginary’ Scotland?

## Loch Ness (12) – British and Scottish views

This is a film about a US tourist visiting Scotland. This time, rather than a tartan land (a view that is rejected early on in the film as an inauthentic display of Scottishness for tourists, in a local hotel), the visitor encounters the kailyard (cabbage patch), another mythical way of describing Scotland. This time, the picture is complicated by the fact that this is a British film, trying to construct an image of Scotland that it thinks US viewers might like to imagine. So here, we see a British film trying to recreate a Scotland as others see it (a Scotland for North Americans). It is different from *Brigadoon*, however, in that (like earlier British films about Nessie, like *The Secret of the Loch* (1934)) it depicts Scotland as integral to Britain. Thus, Scotland is a land which is at once a link back to the past – after all, there is a prehistoric dinosaur still living there – but also easily connected to London via modern train line. The very primitiveness of Scotland validates how modern and globally connected London is, as the capital of Britain, a state which incorporates Scotland in its periphery.

*Loch Ness* looks like a Hollywood film. But it is not. It was produced by Working Title (London), for Polygram, a (now wound up) European firm based in the USA. At the same time, Working Title were producing *Four Weddings and a Funeral*. They thought, mistakenly it transpired, that US audiences would enjoy *Loch Ness* more, as it seemed reminiscent of Bill Forsyth's 1980s Hollywood hit, *Local Hero*. In the end, *Four Weddings* was the smash hit.

Many films are now made as runaway productions (Hollywood films made more economically in other countries), or as international co-productions. Often, it is hard to say that a film comes from or represents a single national origin or viewpoint. In this instance, we have a case of 'auto-ethnography' (a film that deliberately plays on established stereotypes to court outsider eyes), a British (or should we say, English?) film made to look like a Hollywood film, and designed with US audiences in mind.

Given this production history, how should we view the film's recourse to a long tradition of depicting Scotland as a rural backwater, bypassed by modernity, in the manner of the tartanry and kailyard traditions? Is it a clear-cut case of self-exploitation? Consider, for example, how zoologist Dempsey (Ted Danson) experiences Scotland, a land that he initially considers a global backwater. Is his experience of a global 'periphery' of the USA similar/different to that of other US scientists/knowledge workers in more ferocious monster movies set in other parts of the world (e.g. *Jurassic park*, *Anaconda*)? Ultimately, in this British view of the monster (albeit for North Americans), is Scotland a place where modernity must overcome primitive monsters, or a safe haven from modernity, where history can survive?

### Additional Information on *Loch Ness*

The Loch Ness Monster's current global celebrity began in the 1930s. Sightings of the monster were reported in local and national newspapers, including some now world famous photographs.

These newspaper stories are often attributed to the depression, and the need to take people's minds off the difficult economic situation. However, this is too simplistic an explanation. The first sighting, reported in the *Inverness Courier* in May 1933, was made by a local businessman and his wife who were motoring along beside the loch. The most famous photo (the 'Surgeon's Photo') was published in the *Daily Mail* in 1934. It was taken by a motoring tourist from London, Colonel Robert K. Wilson. Thus, the monster is directly linked to the depression, but not in a trivial way. The myth of the monster was constructed in the 1930s, using photographic 'evidence', in widely circulated print media outlets. It was designed as a tourist attraction to appeal to the motoring middle classes. At a time when motor cars and new

roads were growing in number across Britain, the middle classes, who could afford to buy them, were in the prime position to increase the circulation of money in the economy. The lure of the monster provided a reason for visitors to travel to the Highlands, book hotel rooms, eat in restaurants, buy souvenirs, and spend money in general.

But there is more to Nessie's celebrity than this. This manner of appeal to motoring tourists via newspapers is indicative of the development of the modern state of Britain. Nessie's relationship to this modern state is a little complex, but reveals a lot about Scotland's position within the Union. The technological means by which modern states became unified in the late Nineteenth and early Twentieth Century are well known. Following Benedict Anderson, we can see how mass transport via railroad preceded mass circulation of cars on new road systems, connecting people across hundreds of miles. Telegram, then telephone, made this connection instantaneous. Newspapers, radio and cinema promoted an idea of the supposedly unified national community to which people could 'imagine' a sense of belonging: in this instance, Britain (the union of the nations of Scotland and England). What is not as well known, is how cinematic depictions of Nessie enabled Britain to imagine itself as a modern and unified state in relation to such technological advancement.

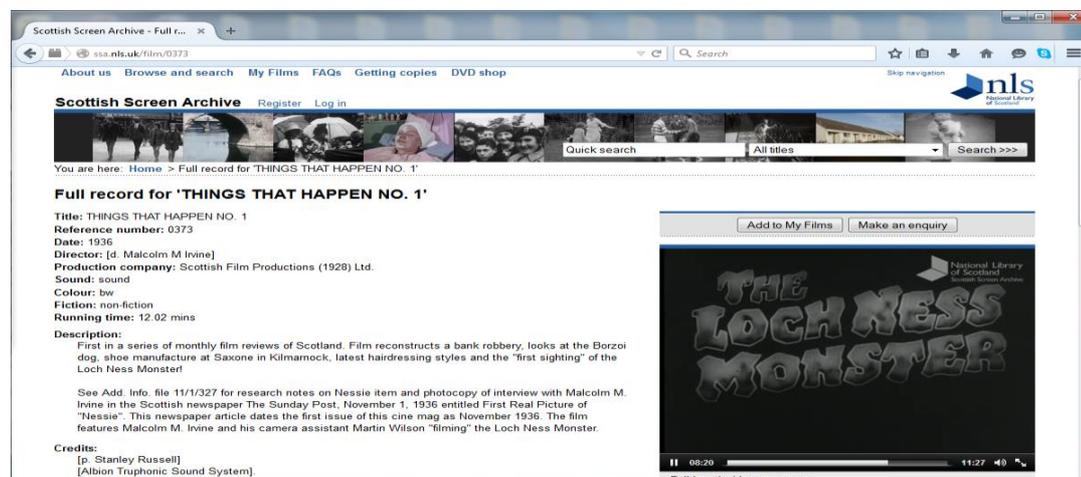
In the first British film about the monster, *The Secret of the Loch* (1934), Nessie shows the somewhat ambivalent position that Scotland holds in the Union. On the one hand, the very idea of a prehistoric monster in a loch affirms the stereotypical idea that Scotland – by contrast to England – is a rural wilderness, perhaps one bypassed by progress. This is a very British idea of Scotland, propagated previously by the outdoor expeditions (riding, fishing and hunting) of upper class tourists (including the Royal Family), in the Nineteenth Century. On the other hand, the ease with which English scientists and reporters are shown to be able to travel to Scotland by train, motor around the loch by car and report back their stories by telephone (to become mass circulated headlines in newspapers), illustrates that Scotland is in fact a fully integrated part of the modern state of Britain. In its initial celebrity manifestation, then, Nessie was less a Scottish monster exactly than it was a British one. Nessie was a symbol of the ability of the modern state (in this case, Britain), to use its technological and scientific prowess to survey the entirety of its borders, even to the deepest depths of Loch Ness. The film shows that if there were a prehistoric monster in a loch in Scotland, the state of Britain has the ability to reach and observe it (technology) and to understand it (science). The monster's depiction suggests that although there was a 'primitive' wilderness in Scotland before the state of Britain, the modern state has the ability to control it using advanced knowledge and technologies.

By 1996, and *Loch Ness*, many things remain the same, but there is a subtle difference. Nessie is no longer a British monster so much as it is a global citizen. *Loch Ness* is a British film disguised to look like a Hollywood film, in order to appeal to the much larger market for audiences in the USA. This time a US scientist, played by Hollywood star Ted Danson, flies in to Loch Ness to search for Nessie using the latest scientific equipment. When he finds evidence, he goes to London by train, the results to be beamed globally by the British Broadcasting Corporation. The structure is effectively the same as that of the British film of the 1930s, only this time the 'imagined' community united by news of the monster's existence is global, not British. Now, the existence of Nessie provides proof of the worldwide spread of modern technology, promoted by US science in the post-war world (e.g. the arms race, the space race), to encompass the planet. If there is a monster lurking in the wilderness at the edge of the global reach of science, then US technology can locate it and explain its existence.

In this process, *Loch Ness* again positions Scotland as an unspoiled wilderness, but this time it is not placed in relation to England. Rather, it is shown to be a stark contrast to the pressures of modern life in the USA. This is exactly the same idea as is found in previous films (e.g. the mythical 'tartan' Scotland of *Brigadoon* (1954), the mythical kailyard Scotland of *Local Hero* (1983)), and not surprisingly, *Loch Ness* was one of the three films mentioned in the Hydra Report (see below regarding the 'Braveheart Effect') as boosting tourism into Scotland. The film shows us Scotland through the eyes of a US visitor, even if this cinematic construction of Scotland is, once again, the mythical Scotland of the kailyard. What is important about this stereotyping of Scotland, as a place bypassed by modernity, is that this time its primary

relationship is not that of interconnection with England in the modern state of Britain, but as a globally connected location offering visitors a different experience to that of their everyday lives. Hence, Nessie is rebranded in *Loch Ness* (and *The Waterhorse* (2007)) as a more family friendly monster than previously:

[http://news.bbc.co.uk/1/hi/scotland/highlands\\_and\\_islands/8382986.stm](http://news.bbc.co.uk/1/hi/scotland/highlands_and_islands/8382986.stm)



The screenshot shows the Scottish Screen Archive website interface. The main content area displays the full record for the film 'THINGS THAT HAPPEN NO. 1'. The record includes the following details:

- Title: THINGS THAT HAPPEN NO. 1
- Reference number: 0373
- Date: 1936
- Director: [d. Malcolm M Irvine]
- Production company: Scottish Film Productions (1928) Ltd.
- Sound: sound
- Colour: bw
- Fiction: non-fiction
- Running time: 12.02 mins

The description states: "First in a series of monthly film reviews of Scotland. Film reconstructs a bank robbery, looks at the Borzo dog, shoe manufacture at Saxone in Kilmarnock, latest hairdressing styles and the "first sighting" of the Loch Ness Monster".

Additional information includes: "See Add. Info. file 11/1/327 for research notes on Nessie item and photocopy of interview with Malcolm M. Irvine in the Scottish newspaper *The Sunday Post*, November 1, 1936 entitled *First Real Picture of "Nessie"*. This newspaper article dates the first issue of this cine mag as November 1936. The film features Malcolm M. Irvine and his camera assistant Martin Wilson "filming" the Loch Ness Monster.

Credits: [p. Stanley Russell] [Albion Truphonic Sound System].

On the right side of the page, there is a video player for the film. The video title is 'THE LOCH NESS MONSTER'. The video player shows a progress bar at 00:20 and a total length of 11:27. There are buttons for 'Add to My Films' and 'Make an enquiry' above the video player.

But what of Scotland's view of the monster on film? Is there a difference? There have been very few Scottish Loch Ness monster movies. Yet, there are two that offer a different perspective than that of Scotland in Britain (*The Secret of the Loch*) or Scotland as a US tourist destination (*Loch Ness*).

In the 1930s, Scottish audiences were able to reconsider how the monster was being used to depict Scotland's relationship to the world. The Scottish Screen Archive in Glasgow holds a short newsreel from 1936, *Things that Happen No 1*, available to view online:

<http://ssa.nls.uk/film/0373>

The newsreel was the first of a monthly magazine programme for Glasgow cinemas. The final segment is a spoof report, entitled *The Loch Ness Monster: Proof at Last!* The newsreel is tongue-in-cheek about its supposed 'sighting' of Nessie, playing with a knowing wink to Glaswegian metropolitans. The Nessie newsreel item begins with a map of Britain in which England disappears off the bottom, placing Scotland at the centre of the world of the film and its audience. The presence of news cameramen filming Nessie serve to prove that Scots, rather than visitors from Britain, are able to 'capture' the monster on film using the latest technology. This point is emphasised by the positioning of the spoof at the end of the newsreel, which has previously celebrated the Scottish manufacturing industry (*Sole Marks*, an item about mechanised shoe manufacturing in Kilmarnock) and the coordinated rapid response of Glasgow's city police force (*Calling All Cars! An Example of Police Efficiency*, in which the modern technologies of the telephone, motor car and photographic fingerprinting technology help police catch burglars). This spoof newsreel about Nessie, then, is perhaps a Scottish response to English/British films like *The Secret of the Loch*, and their reiteration of stereotypical understandings of Scotland as wilderness. Instead, the newsreel celebrates a developed, modern Scotland, in which a sighting of Nessie is played as a joke to humorously emphasise, by contrast, the actual condition of Scotland as a developed and modern nation.

The second Scottish perspective on the monster can also be viewed in the Scottish Screen Archive, or online at Scotland on Screen (<https://scotlandonscreen.org.uk/>, via a GLOW login), or purchased from Edinburgh Films (<http://www.jwelford.demon.co.uk/edinburghfilms.html>): *The Loch Ness Monster Movie* (1983). Since the 1970s, Ian Rintoul has made amateur films in the garage at his Edinburgh home, mixing scale models, stop motion animation, and live action footage. *The Loch Ness Monster Movie* was first screened on BBC Scotland.

Emerging in the wake of the discovery of North Sea oil in the 1970s, the growth of an independence movement (1979 had seen a failed referendum) and Cold War fears over the nuclear presence in Scotland (US Polaris missiles at Holy Loch in the 1960s, Trident at Faslane in the 1980s), *The Loch Ness Monster Movie* uses Nessie to consider the complex

relationship Scotland holds between the USA, Britain and the wider world. When the power lines of modernity awaken the plesiosaur, the question of who owns Nessie (e.g. the US attempt to transport the monster to 'Marine Fantasyland' Florida), is used to reflect upon a larger question of who 'owns' the right to profit from Scotland's natural resources. Discussions in the British Parliament allegorically consider whether North Sea oil should be mined by US companies and whether the profits should transfer to Westminster or stay in Scotland. In the finale, Nessie takes a Godzilla-like rampage through Edinburgh. This monstrous destruction of the nation's capital questions whether Scotland may be dragged into the dangerous arena of the Cold War due to its relationship with England in the state of Britain, and indeed, Britain's 'special relationship' with the USA. In this movie, Nessie is a Scottish monster, questioning whether, in the circumstances it finds itself in, it should reconsider its position in Britain in order to find a different place in the world. As in *Loch Ness*, Nessie is again a global citizen, but this time one who reflects on Scotland's, rather than the USA's, international identity.

Questions to explore:

- Is Nessie a Scottish, British or Global citizen?
- Is there a more useful way of considering the film than just a 'negative' stereotyping?
- How might this British view, which panders to an idea of what a North American viewer might like to see, be countered by looking at some Scottish films of Nessie?
- To what extent does it matter that this film follows a long tradition of depicting Scotland as a rural backwater, bypassed by modernity, in the manner of the tartanry and kailyard traditions?
- Is it important that filmmakers in a nation have control over the construction of their own image, their own ability to construct identity?
- Can the views of others also be useful? For example might a film like *Loch Ness* be productively seen in relation to other films that try to imagine Scotland and England as one state, Britain (e.g. *I Know Where I'm Going*, *Whisky Galore*, amongst others)?
- Consider the difference between Scotland and London in this film. What kind of position does Scotland have in the Union? What other images of Scotland, its history, its identity/identities, can we find if we compare *Loch Ness* with other films about Nessie?
- Nessie is a tourist attraction, whose Twentieth Century popularity relates directly to the motor car, the cinema, and the depression. Therefore, whilst the US visitor (fish out of water) can be considered a cliché, could he also be considered (more seriously) as akin to a tourist? As such, might we consider how his experience of Scotland relates to that of many who visit Scotland from the USA (e.g. those with diasporic links, at Homecoming)?
- What is Scotland seen to offer that is different from not only the rest of Britain, but also the USA?
- If the majority of Nessie films have been made by filmmakers in the USA or England, how useful are they for preserving Scottish culture? How important is the archive in preserving the little-known Scottish examples?

## The Da Vinci Code (12) – Film, heritage and genealogy tourism

Here, finally, is a US film about a US visitor involved in a quest to find a bloodline (rather like the genealogy tourism of many who come to Scotland), which positions Scotland within a longer history of (Christian) Europe.

Visit Scotland (amongst other tourist agencies) entered into a partnership with Sony Pictures Entertainment to market the locations that feature in the Hollywood film *The Da Vinci Code*, prior to its release, despite the fact that Scotland only appears as a location towards the very

end of the film. The reason for this is the likelihood of attracting visitors to Scotland after they have seen the film.

Rosslyn Chapel directly benefited from the increase in visitors it received after the release of both Dan Brown's book and the subsequent film adaptation; not only in terms of the financial increase it received from the extra numbers, but also in the development of improved visitor facilities to receive the extra guests. The National Trust has a similar arrangement, ensuring that when a James Bond film (or similar) is shot on one of its properties, the profit from this goes into the upkeep of the property.

### Additional information on *The Da Vinci Code*

What does *The Da Vinci Code* really have to tell us about Scotland? Isn't it just another Hollywood movie adapted from a bestseller, with the usual stars like Tom Hanks? Although set in Europe and with high profile French stars (Audrey Tautou, Jean Reno), even so, does the presence of Rosslyn Chapel in the finale really add up to much for Scotland? Perhaps surprisingly, the answer is yes.

Before considering the film's use of Rosslyn Chapel as a location, it is useful to consider an interesting development which took place prior to the film's release. Visit Scotland, Maison de la France (the French Tourist Board) and Visit Britain entered into a business partnership with Sony Pictures Entertainment to market the various locations that feature in the film, such as the Louvre in Paris, Westminster Abbey in London, and Rosslyn Chapel in Scotland. Their PR campaign included: a promotional film (*The Rosslyn Enigma*) aimed at potential US visitors; the competition 'Codebreaker', which ran in 40 countries; a viral internet advertising campaign ('Da Vinci Code Adventure'); a *The Da Vinci Code* locations map distributed in *The Sunday Times*; a map of the top 100 film tourist destinations in Scotland ('Scotland on Screen') in *Scotland on Sunday*, and so on. Many of the prizes involved were trips to the locations featured in the film.

In this, Visit Scotland continued to enhance their practice in line with previous successes around the film *Braveheart* (1995) and several others since. One of the most important developments to arise after the film was the so-called 'Braveheart effect'. This was identified by an independent report by Hydra Associates in 1997 (the Hydra Report). By charting visitor numbers to historical monuments like Stirling Castle and the Wallace Monument, the report found that watching films like *Braveheart*, *Rob Roy* (1995) and *Loch Ness* (1996) influenced people to visit the locations from such films. What was most interesting about this was that much of *Braveheart* was not shot in Scotland, but in Ireland, where they were better able to facilitate production for a Hollywood studio, both practically and in terms of tax incentives. Thus, regardless of the 'reality' of history, or of film locations for that matter, film tourism grows on the strength of cinematic representations, with films like *Braveheart* having a definite appeal to the lucrative North American market due to its Scottish diaspora.

But what is film tourism? Well, it is usually considered in terms of the flows of people and finance that 'follow' films, including: 'set-jetting' (people travelling to sites where films are being made to catch sight of stars); film viewing (people travelling to sites of exhibition such as the film festivals held annually at Edinburgh, Cannes, Venice or Berlin), and visits to locations seen in films, as in the 'Braveheart effect'. Film tourism is lucrative, and Visit Scotland has developed its film tourism provision accordingly. Amongst the various themed itineraries (maps of Scotland) that Visit Scotland offer on their website, there is now a 6-day 'Scotland in Films' map and guide (<http://www.visitscotland.com/see-do/itineraries/arts-culture/film>) and a page on 'Scotland's films' (<http://www.visitscotland.com/about/arts-culture/films/>). In 2015, they also launched a guide to the locations that have featured in movies, *Set in Scotland: A Film Fan's Odyssey* (2015) (<https://www.visitscotland.com/ebrochures/en/set-in-scotland/>).

Film tourism exists amongst a range of other forms of heritage tourism (e.g. literary tourism, art tourism, etc.), as is reflected in the other itineraries Visit Scotland offer. In terms of

attracting visitors from the New World to Scotland, film tourism is the latest chapter in a history which stretches back to the steamship package tours for US visitors offered by Thomas Cook in the Nineteenth Century. Film tourism, then, is a form of heritage tourism. It also tells us a lot about the business surrounding filming in Scottish locations, with Creative Scotland and regional Film Offices working to attract lucrative location shoots like *World War Z* (2013). But most importantly, it foregrounds Scotland's role in the global imagination, as it has been established by films during the last century. Visiting the locations where such films have been made is not only attractive to foreign tourists, but also informs Scottish citizens about their own cultural heritage, and the reasons why others see us as they do.

With this context in mind, the question that arises is, why was *The Da Vinci Code* chosen for such a partnership? One way to understand this is to consider the 'additionality' offered by *The Da Vinci Code* in terms of the ways in which Scotland already markets itself as a tourist destination. What additional 'hooks' did the film offer to attract visitors, beyond its appearance in the book and film, and how did they tap into Scotland's existing attractions? After all, on its guided tour and its website, Rosslyn Chapel does not (<http://www.rosslynchapel.org.uk/>) make much of its appearance in Dan Brown's novel, or its cinematic adaptation. This, even though visitor numbers to the chapel rose in the wake of both, including an additional 50,000 in the year of the film's release (another instance of the 'Braveheart effect'). Whilst this may be due to the kinds of potential copyright issues and legal wrangles that surround such sites globally, such as New Zealand's Hobbiton (part of the set from *The Lord of the Rings* trilogy (2001-2003)), even so there is more to it than this.

To gain a different perspective, we might be forgiven for asking why Rosslyn *should* make a fuss about this latest Hollywood film. Does it even need to? Firstly, Rosslyn has been an attraction for art, literary and photography tourism for nearly two centuries, so this manifestation of film tourism is but the latest in a long line. For example, in the wake of Sir Walter Scott's description of the chapel in *The Lay of the Last Minstrel* (1805), literary tourists as high profile as Queen Victoria paid a visit. Secondly, Rosslyn has so much more to offer than just its appearance in *The Da Vinci Code*. As is clear from the Rosslyn website (e.g. its Learning site: <http://learning.rosslynchapel.org.uk/>), the chapel can be approached as though offering a portal into the past, where visitors can learn about the history of art and architecture which surround the chapel, as well as discovering more about medieval life. Rosslyn, then, is the perfect example of a site with great 'additionality'. Beyond the celebrity draw of its appearance in a recent Hollywood film, there is much at Rosslyn that resonates with Scotland's attractiveness as a tourist destination more broadly, as a nation steeped in history, mystery, art, architecture, and so on. For those who do visit because of its cinematic appearance, Scotland can offer many additional related 'hooks' of similar interest to the themes of the film: Loch Ness for those interested in mystery and science, ancient stone circles for those fascinated by inexplicable or enigmatic histories, the Beltane Festival for those of a pagan inclination, etc.

Beyond 'additionality' lies another compelling reason for Visit Scotland's choice of this film, namely, the world's growing fascination with genealogy in the internet era and the corresponding rise in roots tourism. *The Da Vinci Code* was the perfect choice because its themes of exploring bloodlines and the adventure of tracing ancestry are also key motivations for many visitors to Scotland. In this respect, the film tourism available from this film resonates strongly with the heritage tourism on offer in Scotland. This is appealing to the diaspora, many of whom – after anthropologist Paul Basu in *Highland Homecomings* (2007) – visit Scotland on a quest for ancestry or a Grail Quest.

With this in mind, let us examine the film's finale in Rosslyn Chapel. Here the heroine, Audrey Tautou's Sophie Neveu, has two flashbacks to her childhood. These flashbacks, along with one which preceded them at the Chateau Villete in France, are depicted using a washed out or over-exposed aesthetic. This is a conventional device when depicting the past in a movie, to ensure a contrast with the present that helps the viewer keep track of the temporal leaps. Even so, this change in aesthetic tone is telling for the history on offer in the film, and the importance of Rosslyn as a location.

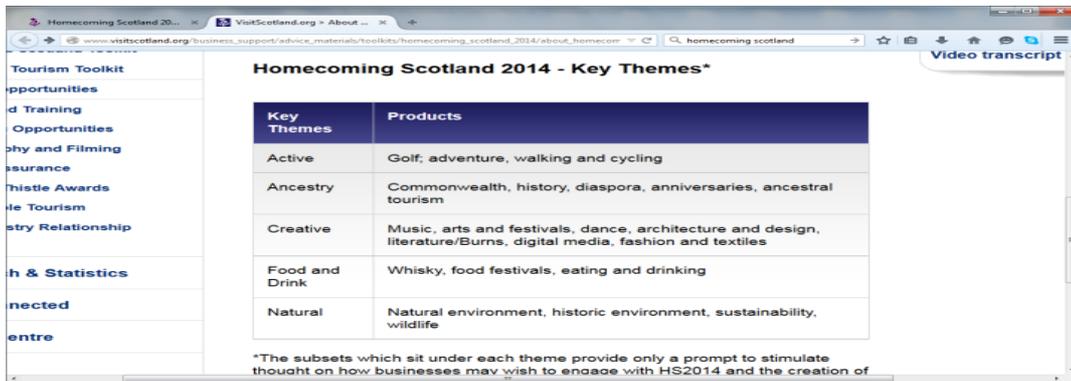
Previously, this same aesthetic had been deployed when various historical events were discussed – all relating the Holy Grail myth – in Ancient Rome, the Crusades, the Inquisition, and so on.

Most apparently, in terms of the narrative, this use of the same aesthetic tone in these instances and Neveu's personal flashbacks functions to connect her individual history to that of the Holy Grail. They illustrate visually that they are part of the same history, as she is a descendent of Jesus Christ. Indeed, not only does it link a personal life history to the legend of the Holy Grail, so too does it link Neveu's past to a Eurocentric view of history. The histories of Christianity and Europe are intertwined via a seemingly seamless narrative of Ancient Rome-Crusades-early modern-contemporary Europe (not forgetting that the film also includes the Renaissance (Leonardo da Vinci) and the Enlightenment (Sir Isaac Newton)), whose linearity is more akin to the retroactive creation of history from the standpoint of the West since The Renaissance. But there is another, much simpler way to understand how this effect is being used, which relates to the diaspora.

In the scenes in Rosslyn Chapel, Neveu finally comes to understand her ancestry, as her Knight in Shining Armour companion, Tom Hanks's Prof Robert Langdon, explains that her bloodline is an ancient one, which stretches back from French nobility to Jesus Christ. Here, Rosslyn serves as a 'believable' location in which such ancestry can be found out, due to its longevity as a chapel (dating back to 1446), the royal blood of the St Clair family (who trace their ancestry to the Norman Invasion of 1066, William St Clair being the cousin of William the Conqueror), and the mystery and history surrounding its evocative appearance in various art and literary works. Indeed, Rosslyn's being situated in Scotland adds to this 'believability', as this is a nation in which so many from the Scottish diaspora (including from North America) search for their ancestry. It is, as the washed out aesthetic of the flashbacks show, a country where a personal history can connect up with a much longer 'European' (albeit, Eurocentric) ancestry. Thus, the villagers who await Neveu's return in the film (a much larger presence than the family of the book) are suggestive of the sense of community and belonging which people may hope to find in their land of ancestral origin.

What marks *The Da Vinci Code* out as different from the films of the 1990s, which produced evidence of the 'Braveheart effect', now comes into sharp focus. *The Da Vinci Code* shows how, in Scotland, film tourism is a part of diasporic heritage tourism more broadly. Not only is film tourism the latest stage in a history that includes many similar forms of art and literary tourism (the consumption of the heritage found in a certain historical location), but more importantly, Scotland is figured in *The Da Vinci Code* as a place to return to in order to discover ancestral roots (the affirmation of one's own heritage). Not just the diaspora's dream of Scotland (*Brigadoon*) or a supposedly shared history of a struggle for independence from the British Empire (*Braveheart*) or even the last remaining global periphery in which to experience life as it was before the pressures of modernity (*Loch Ness*). Rather, in *The Da Vinci Code*, Scotland is a location where the diaspora can return to discover their European heritage. In this respect, *The Da Vinci Code* is a film about homecoming to Scotland.

The Visit Scotland partnership with Sony is, thus, illuminating regarding a broader context, including the Homecoming Scotland celebrations (2009, 2014). These events appeal to the Scottish diaspora, which is estimated to be perhaps 30 million strong or larger. Consider New York's annual Scotland Week (formerly Tartan Week), which celebrates the diaspora's link with Scotland and helps to foster business connections (<http://nytartanweek.org/>). It includes a parade, the most iconic images of which are of tartan clad bagpipers marching through Manhattan, their Scottish national flags joining the US flags of the surrounding buildings. Reaching out to such interested parties, the Visit Scotland website offers information about ancestry (<http://www.visitscotland.com/about/ancestry/>), and designates ancestry the second of the six key themes that define Homecoming Scotland.



[http://www.visitscotland.org/business\\_support/advice\\_materials/toolkits/homecoming\\_scotland\\_2014/about\\_homecoming.aspx](http://www.visitscotland.org/business_support/advice_materials/toolkits/homecoming_scotland_2014/about_homecoming.aspx)

Questions to explore:

- How do others see us in this film?
- Is Scotland imagined to be much closer to 'Europe' (say, than to Britain), in its appeal to US viewers?
- Are arrangements, such as the partnership with Sony Pictures and Visit Scotland, purely commercial, with no connection to the promotion of Scottish culture, history or identity? Or, in fact, do the reasons why people might want to visit Scotland after seeing Rosslyn Chapel in the film suggest such arrangements are a good way to open a 'window' onto everything else there is to offer a visitor to Scotland?
- Consider the range of itineraries (tours) that Visit Scotland advertise for potential visitors (see links above): how might we understand the themes they use to illustrate the different 'hooks' that a film like *The Da Vinci Code* offers to people who are open to learning more about Scotland?
- Does this help us to consider the appeal of the film to diasporic Scots (such as those who enjoy the annual Tartan Week parade), much as events like Homecoming Scotland do, in this era of genealogical research on the internet?
- Does our understanding of the 'Braveheart effect' (the ability of films to attract film tourists) hinge on whether we consider diasporic Scots to be Scots (exactly as those living in Scotland are)?
- The version of history on offer in *The Da Vinci Code* is extremely Eurocentric. Even so, by placing Scotland within the range of European locations 'visited' in the film, does the film somehow suggest a more 'European' identity for Scotland than we might consider on an everyday basis?
- Is it any less valid that a film appealing to the US Scots diaspora (amongst other viewers) might consider Scotland, or Scottish ancestral roots, 'European', as opposed to 'British' per se?
- If you were charged with explaining to visitors to Scotland about its importance as a location for films, and preserving the history of Scotland's film heritage, how would you do it?
- What Homecoming Scotland and the promotional activities around *The Da Vinci Code* require us to consider, is whether Scottish identity is entirely national, or whether perhaps it is now 'transnational'.
- Does *The Da Vinci Code* offer only an outsider's view of Scotland, or can people of Scottish ancestry all over the world, including some in Scotland, identify with it?

## Improving practice – linking to GTCS Standard for Career-Long Professional Learning

‘Teachers work in a complex and dynamic society. This means to be critically informed with professional values, knowledge and actions that ensure positive impact on learners and learning. Teachers therefore need opportunities to develop in order to address changing demands.’

GTCS Standard for Career-Long Professional Learning, December 2012

Using this project enables teachers to develop their skills in delivering opportunities for critical thinking through the use of media. Teachers can use this as an opportunity to reflect on how this impacts on their continuing professional development.

### Reflective exercise

Reflect upon the following professional actions in the key area of Learning for Sustainability. How has your use of this project helped you to:

- understand the environmental, social and economic conditions of learners to inform teaching and learning;
- have a critical understanding of, and engage with, the ways in which natural, social, cultural, political and economic systems function and are interconnected;
- develop the knowledge, skills and practices needed to take decisions which are compatible with a sustainable future in a just and equitable world;
- connect learners to their dependence on the natural world and develop their sense of belonging to both the local and global community?

## Additional reading

### **Brigadoon**

McArthur, Colin (ed.) (1982), *Scotch Reels*, London: BFI.

Caughie, John (1990), ‘Representing Scotland’, Eddie Dick (ed.), *From Limelight to Satellite*, London: BFI & SFC. pp. 13-30.

Hardy, Forsyth (1990), *Scotland in Film*, Edinburgh: Edinburgh University Press.

Cairns Craig (1996), *Out of History*, Edinburgh: Polygon.

Devine, T. M. (1999), *The Scottish Nation 1700-2000*, London: Allen Lane.

McArthur, Colin (2003), *Brigadoon, Braveheart and the Scots* London: I.B. Tauris.

### **Loch Ness**

Martin-Jones, David (2009), *Scotland: Global Cinema*. Edinburgh: Edinburgh University Press. Chpt 4.

Anderson, Benedict (1983), *Imagined Communities*. London: Verso.

***The Da Vinci Code***

Basu, Paul (2007), *Highland Homecomings*. London: Routledge.

Martin-Jones (2014), "Film Tourism as Heritage Tourism: Scotland, Diaspora and *The Da Vinci Code* (2006)." *New Review of Film and Television Studies*, 12: 2, pp. 156-177

Visit Scotland, *Set in Scotland: A Film Fan's Odyssey* (2015):  
<https://www.visitscotland.com/ebrochures/en/set-in-scotland/>

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