



The Forest Is Moving – A Future Forest Workshop

Kinloch Rannoch

THURSDAY EVENING NOV 21, FRIDAY NOV 22 AND SATURDAY MORNING NOV 23 2013



THE FOREST IS MOVING

Overarching Question: Do the Caledonian forests of Scotland provide a higher level of cultural ecosystem services due to their iconic status? If so how important is it that the public has access to and/or awareness of this 'type' of forest.

Goal: To use the Black Wood of Rannoch as a setting to examine the ideas, knowledge, values and the experiences that enable and constrain public access to, and awareness of forests that has ecological and cultural import.

***What is a cultural ecosystem?** It has been described in the UK*

It the idea that we are who we are in relationship to the places we know, the places we inhabit and the places we work in, visit or engage with. Places like the Black Wood inspire us, fascinate us with new experience and expand the limits of what we know. The ancient forest of Scotland engages personal memories a sense of history, and imagination about who we are and what the future might hold.

SPONSORS

**Forestry Commission Scotland Community Seedcorn Fund.
Imagining Natural Scotland, Creative Scotland Programme.
Landscape Research Group.**

Organized by Tim Collins and Reiko Goto, with Anne Benson,
Peter Fullarton, Dave Edwards and Bid Strachan.

FACILITATION Mark Lough is a professional facilitator and enjoys working with communities and organizations to build engagement to do new and extraordinary things.

We think it important to take some time to think with the Black Wood of Rannoch. It is the largest most significant example of the Caledonian forest in the southern highlands. It is a place that is largely unheard of and seldom visited by design and intention. Over the next days we will consider if this forest rated for its historic trees and exemplary biodiversity, is also worth considering as an iconic cultural ecosystem a living thing that shapes culture, as surely as culture shapes it. During the next days some speakers will touch upon the historic moment when the Black Wood was saved by science, but others will speak to the limits of scientific culture. There will be some sense of the idea that forests are moving; as systems that are benefiting from human interest and new ideas about landscape ecology, but also as ideas that have benefit from and provide benefit to human attention. One key questions is what does this mean for the Black Wood first, then the people in Rannoch, Perthshire and Scotland that care about it.

Tim and Reiko 2013



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PARTICIPANTS

Anne Benson	Chair, Rannoch and Tummel Tourist Association / Artist, Loch Rannoch Conservation Association
Bob Benson	Chair Loch Rannoch Conservation Association / Mobility and Access Committee for Scotland
Emily Brady	Prof of Environment and Philosophy; Head, Human Geography Research, University of Edinburgh.
Tim Collins	Artist, Author, Planner in the Collins & Goto Studio, Glasgow Scotland
Reiko Goto Collins	Artist, Author, Designer in the Collins & Goto Studio, Glasgow Scotland
Rob Coope	Forestry Commission Scotland, Tayside District, Black Wood Wildlife Ranger.
Chris Cowell	Principal in treepartner, Kinloch Rannoch
Jane Dekker	Rannoch and Tummel Tourist Association / Owner Treats Gallery, Kinloch Rannoch
Scott Donaldson	Portfolio Manager with Creative Scotland, responsible for Imagining Natural Scotland,
Dave Edwards	Social Scientist with the Social and Economic Research Group (SERG) at Forest Research, Roslin
Graham Esson	Team Leader - Sustainability, Policy & Research at Perth & Kinross Council.
Chris Fremantle	An independent producer, researcher, writer and cultural historian working in the visual arts
Dave Friskney	Board member of the Loch Rannoch Conservation Association
Peter Fullarton	A Beat Ranger with the Tay Forest District of the Forestry Commission,
Jeannie Grant	Rannoch Path Network Volunteer
David Griffin	Project Manager, Imagining Natural Scotland, Creative Scotland
Murdo MacDonald	Professor of History of Scottish Art at the University of Dundee
Alex Maris	Artist, Alexander and Susan Maris Studio, Rannoch
Sandy Maxwell	Conservation Activities Coordinator, The John Muir Trust
Paul McLennan	Manager, Perth and Kinross Countryside Trust
Jamie McIntyre	Independent forester with a long-term relationship to the Sunart Oakwood of Adnamurchan.
Mike Smith	Ecological scientist with Land Use and Ecosystem Services Group (LUES) at Forest Research, Roslin
Pammie Steele	Author and Illustrator, Rannoch
Bid Strachan	Communities and Grants Officer, Perth and Kinross Countryside Trust
Paul Tabbush	Chair of the Landscape Research Group. Consultant on forestry and land use matters.
Jo Vergunst	Lecturer in Social Anthropology at the University of Aberdeen
TBD	Scottish Natural Heritage

VENUE

Macdonald Loch Rannoch Hotel
Kinloch Rannoch, Perthshire PH16 5PS

VENUE CONTACT

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DAY 1, THURSDAY, NOVEMBER 21, 2013

14:30 Black Wood forests walks by prior request.

18:30 Dinner and welcome by Anne Benson and Paul Tabbush

Opening Presentations

19:30 Introduction by Reiko Goto

19:45 Anne and Bob Benson – *Local Perspectives on the Black Wood*.

20:00 Peter Fullarton – *The Forest Commission as the Black Wood Stewards*.

20:15 Paul Tabbush – *The Cultural Values of Iconic Landscapes*.

20:45 Discussion

DAY 2, FRIDAY, NOVEMBER 22, 2013

8:45 Facilitation, the approach for the day, Mark Lough

THE BLACK WOOD IS AN ESSENTIAL HISTORICAL ECOLOGY

9:00 Rob Coope – *Conservation and the Ecology of the Black Wood*.

9:30 Mike Smith – *The Landscape Ecology of the Black Wood and Beyond*.

10:00 Dave Edwards – *Cultural Ecosystem Services*.

10:30 FIFTEEN MINUTE BREAK

THE BLACK WOOD IS A CULTURAL ICON

10:45 Introduction: Tim Collins

11:00 Emily Brady – *Environment, Aesthetics and the Social Value of Ecosystems*.

11:30 Jo Vergunst – *The Politics of Footsteps, Walking through Forests*

12:00 LUNCH BREAK (45 min.)

13:00 Murdo MacDonald – *The Art and Culture of the Contemporary Highlands*.

13:30 Chris Fremantle – *Arts Contribution to the Perception and Value of Forests*.

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THE BLACK WOOD IS A MODEL FUTURE FOREST OF SCOTLAND

14:00 Jamie McIntyre – *The Sunart Oakwood of Ardnamurchan & Morvern a Case Study.*

14:30 Break out groups (**See the Green Break out Group Guidelines**)
Brief introductions within Groups by Jane Decker and Paul McLennan
Facilitators: Mark Lough, Paul Tabbush and Dave Edwards

14:30 Two Working Groups – *Scoping the Cultural Forest*

15:15 Two Working Groups – *Forest Futures*

16:00 Two Working Groups – *Policy Considerations*

16:45 Share Findings

18:00 DINNER (1 hour)

The Forest is Moving

19:30 Public Talk / Panel discussion)
Workshop Overview by Anne Benson, Tim Collins and Reiko Goto
Respondents: Jane Dekker, Peter Fullarton and Paul McLennan

DAY 3, SATURDAY NOVEMBER 23, 2013

9:30 AM Public walk and talk in the Black Wood starting at 10am with Anne Benson, Rob Coope, Mary Chambers and Dave Friskney and an assorted cast of participants and community members.



PARTICIPANTS AND SPEAKERS STATEMENTS

Bob and Anne Benson: *Local Perspectives: Communities, Access and Inclusiveness'*

"On 17 October 2000 a small ceremony was held to celebrate the 25th anniversary of the Black Wood being designated as a Forest Reserve. The event was marked by the installation of a plaque to acknowledge the key role-played by Gunnar Godwin in bringing this about and ensuring the future of this historic ancient Caledonian pinewood. After a dram and a breather... an address was made and the plaque was unveiled beside an ancient pine tree." Something about this description, its simple homage marking the legacy of Gunnar's vision and honoring such a special place in a most human way, seems fundamentally good and comforting. The importance of leadership in protecting such places is no less important now than it was in 1975.

Regarding the Blackwood we need to consider if current approaches to conservation are future effective. It is arguable that increasing public expectations based on leisure/tourism activity, access rights legislation and public sector equality duties will play a more significant role in the usage and future protection of such spaces. Therefore, current policy models may have to somehow adapt to and follow a different rhythm. There may be a need to develop new forms of leadership based on partnership, community support, equality of access and inclusiveness. Fundamental to this is the opportunity for much greater public awareness of why places such as the Blackwood need to be protected and conserved and why they are special. The Blackwood could potentially offer a new paradigm for conservation and communities catering for all interests but crucially providing a sustainable approach.

Emily Brady: *Environment, Aesthetics and the Social Value of Ecosystems.*

In this talk, I consider environmental aesthetics and its relationship to socially valued landscapes. Aesthetic value arises from engagement with natural places, but also through socially valued, semi-natural, and culturally-shaped landscapes. Based on my current and past work for the UK National Ecosystem Services Assessment (NEA), I critically reflect on the role of aesthetic and inspirational values ('cultural services') in the NEA approach. I address the issue that these values have often been considered to be less tangible, more difficult and even peripheral to other kinds of ecosystem services. Rather than seeing such values as a problem, I will ask what role might be played by aesthetics, and arts and humanities perspectives, to broaden and enrich NEA thinking and its development as a tool for decision-making about the environment.

Finally, I discuss the important links between aesthetic and ethical valuing, and how such links may develop into concrete forms of care for environments, as well as the development of 'environmental virtues'. The ways in which aesthetic valuing feeds into ethical valuing can provide further support for the significance of aesthetics in our engagement with environment.

Rob Coope: *Conservation and the Ecology of the Black Wood.*

It is a shame that wildlife conservation is necessary but even in Rannoch, we are part of a crowded community where the actions of people can dominate natural processes and species. The influence of mankind is global and ever-present but in some areas it has been acknowledged that nature should be allowed to come first. In Rannoch, the Blackwood and Loch Rannoch are internationally recognized natural systems where this principal applies.

The ecology of the Blackwood is an extraordinary example of plants and animals that have lived and grown together continually for many generations. There are rare and endangered species, there are species that are immediately iconic but globally common and widespread such as Scots pine itself. It is the relationship amongst all of these species, developed over the uninterrupted years since the last ice age that makes this wood so valuable. Although you can walk all day in this forest it is a tiny relict of the great Caledonian forest that originally

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covered over 3.5 million acres of Scotland. New forests can be planted and set aside for conservation but it takes generations for the ecological inter-relationships to become established; the Blackwood is one of the finest examples of continuous woodland in Scotland where a relatively complete series of species are able to function as a remarkable unit, a Caledonian Pine Wood.

David Edwards: *Cultural Ecosystem Services.*

In the late 1980s, following a series of controversial conifer planting schemes on ecologically fragile 'wilderness' habitats in Scotland, there were calls for the Forestry Commission to be dismantled, and replaced by a "*new-style Forestry Service with a genuine duty to protect and enhance Britain's trees and woodlands*". The dismantling didn't happen, but the events of that period signaled a fundamental shift in FC's approach to planning and policy-making - towards one that takes better account of a multiplicity of values and voices. Today, the call is for FC and other public agencies to apply an 'Ecosystems Approach' - i.e. a framework for managing the natural environment in a holistic and integrated way.

David will provide a critical overview of this new approach to decision-making, and the import and challenge embedded in the cultural aspects of forest landscapes. How do we assess 'cultural ecosystem services' - such as the health and well-being benefits we derive from cultural heritage, sense of place, aesthetic, spiritual and religious values - in ways that allow comparison with other kinds of benefit (e.g. timber or biodiversity) and other land uses (e.g. plantations or moorland)? What kinds of consultations, guidance, methods, tools and other 'creative interventions' might occupy the middle ground between scientific assessments (which fail to capture intangible values) and political lobbying (where the dominant voice wins)?

Chris Fremantle: *Arts Contribution to the Perception and Value of Forests.*

I will explore the idea that select artists, designers and cultural workers contribute to the perception and value of cultural ecosystem services by shaping public perception. Someone recently said that Wordsworth did major damage to the Lake District by constructing a particular image of it in our mind through his poetry, which is now so inscribed in the imagination that it is being protected by all sorts of assumptions, institutions and infrastructure. The inclusion of Wordsworth in the National Curriculum is therefore significant. In Scotland people have clearly argued that Landseer did the same with his painting of the Stag. I will also argue that some contemporary artists go even further, contributing to eco-cultural wellbeing. Going beyond cultural value, to construct, or at least propose the care for, remediation of or construction of provisioning and regulating and even supporting services. I am talking about artists that shape both the service and the imaginary of that service. One historically important internationally recognized example is Joseph Beuys' 7000 Oaks, which not only reintroduced trees to the City of Kassel, but introduced basalt/tree relationship that would sustain his intention over generations, which I will argue has in turn has shaped the imagination of every city in the world.

Peter Fullarton: The Black Wood of Rannoch and the Forestry Commission.

The Black Wood of Rannoch was first acquired by the Forestry Commission on the 2nd of April 1947 from Captain Wentworth of Dall Estate who was described in the acquisition papers as an 'old man with no direct heirs'. He was also 'most anxious to see this relic of the Caledonian Forest properly managed'. 3179 acres was leased to the FC for £375 a year. The first of many vegetation surveys was carried out in 1948. The Nature Conservancy Council included the Black Wood within a larger area as a Site of Special Scientific Interest in 1955. In January 1958, the Black Wood, along with the rest of Dall, Crosscraggs and Finnart, was purchased outright from Major Walmsley of Wigtownshire. Some 5000 trees were felled, mostly in 1956 and 1957 to clear up dead, dying and windblown trees and to promote

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regeneration. With little evidence of regeneration, the Forestry Commission Research Division was brought in to investigate.

Outwith the original core Black Wood area, the Sixties and Seventies saw standard forest techniques being used for infill planting between the scattered groups of old pines. The first Black Wood of Rannoch Management Plan of 1986 divided the wood into the core Conservation Zone, the surrounding Restoration Zone and the Extension Zone. After being re-notified as a SSSI in 1972, the ensuing discussion between the Forestry Commission and the Nature Conservancy Council resulted in the Black Wood being designated as a Forest Nature Reserve and then in 1993, as a Caledonian Forest Reserve. The management objectives are to maintain and enhance the historic, landscape; to manage the site for scientific interest and long-term monitoring. To

Jeannie Grant: As a local trails and forest advocate and as a professional Community Greenspace Ranger I know that access is always in demand. People naturally follow trails whether made by man or by other creatures. People also follow watercourses and seek out waterfalls. Where structured trail provision is provided people will stick to them unless, an obvious short cut can be seen! The predominant visitor wants to be guided or lead. This can be understood as a simple description, a map or some form of trail or way marking or through the support of a personal guide. The majority of visitors follow guides when they are available. Those that do not or will not are most likely using the landscape on their own terms anyway. I understand the importance of the Black Wood and have a great passion for it myself and want to protect it. However, it is a wood that has had people living, working and playing in it for hundreds of years. It has been populated in the recent and distant past in greater densities than would ever visit it in the future. Let's not close it off, but use it as an educational tool to help people appreciate the Black Wood and the wider landscape we live in. We need learn to care for it and safeguard it for future generations.

Jamie McIntyre: *The Sunart Oakwood of Ardnamurchan & Morvern a Case Study*
Jamie's talk will outline the history of the Sunart Oakwood and the subsequent Initiative, the highs and lows, some of the issues, which were encountered, and how – or whether - these were overcome. The Sunart Oakwood of Ardnamurchan & Morvern are temperate rainforests internationally renowned & designated for their lower plant assemblages - Special Areas of Conservation that need 'appropriate' management. However they are also home to a number of rural communities, and have been for centuries.

Many today see man's presence as a threat to such habitats of high conservation value – but is this really correct? What has been man's influence on the Sunart Oakwood over the years? Examining the history of the woodlands yields some surprising answers, which may challenge certain notions of conservation management. Efforts to restore the native woodlands of the area in the late 1990s led to a broad based partnership seeking to deliver both conservation and rural development – the Sunart Oakwood's Initiative (SOI). At its peak in 2005/6 the SOI employed several dedicated staff, attracted well over £1million of external funding, and had a transnational partnership with Italy. Now, the SOI largely exists in name only, though many of its constituent local groups continue to operate. Clearly there is a story to be told and perhaps lessons for others considering similar projects.

Murdo MacDonald: *The Art and Culture of the Contemporary Highlands.*
Contemporary Scottish art and the cultural representation of the changing idea of nature within the Highlands exploring its import and evolving relevance to the politics and culture of Scotland in the 21st Century.

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Alex and Susan Maris: The essence of our viewpoint is that we feel that certain places should remain 'undeveloped' not merely to preserve delicate ecosystems, but to allow them to flourish free from any human interference (other than protection). Perhaps we could learn something from cultures that embrace the concept of retaining landscapes for the 'imagination' rather than for physical use. Places where people don't go, except in their 'dreaming' or for a more profound spiritual renewal than 'a ramble in the woods'. We believe that the Wolf, the Lynx, the Black Bear, and the Wild Boar should be invited back into our native forest in advance of any increase in human footfall. This does not dismiss the concept of the forest 'inhabiting' our collective consciousness - it being forever 'present' in our imagination and practical thinking and planning.

Mike Smith: *The Landscape Ecology of the Black Wood and Beyond.*

An overview of the policies and practices behind the landscape ecology approach to ecosystems management. Considering the values that would underpin the potential for an ecosystem network between the Rannoch and Glen Lyon Valleys.

Pammie Steele: My childhood holidays in the 50's were at Wester Carie, with bikes our passport to freedom, and the woods and loch-side a vast playground waiting for us. Days were shared with other South Side children; our cottages (no electricity till 1962) connected by the loch-side road and forestry paths. Summers were spent among the pines and birch, making hideouts, exploring, ambushing, burn-hopping and damming, climbing trees and visiting (raiding) the Dall sawmill. I do not think we spent much, if any, time in studying the natural world around us! However it does seem to me now that our early adventures were in fact reflecting in a light-hearted way the struggle for survival of the countless other living things in the woods; each engaged in its own battle for life – hiding, seeking - with deadly traps laid, dens invaded; sometimes the work of a season destroyed in a minute. Walking through the Black Wood these days I pay much greater attention to those lives all around me, some so tiny and silent, in this special place where everything is needed, nothing wasted.

Paul Tabbush: *Cultural Values of Iconic Landscapes.*

Many would agree that the Blackwood of Rannoch qualifies as an "iconic landscape" but what do we mean by this? I think it means that it has exceptional value, perhaps including symbolic value? A familiar strand of study of cultural values in relation to landscapes and environmental settings is relatively new – cultural values have been seen (e.g. in the Millennium Ecosystem Assessment) as one category in a range of "ecosystem services". Implicit in this is a search for the determination of money values, although, of course, cultural values have more texture of meaning than money values, since they imply ethical and aesthetic dimensions. The modernist approach has tended to separate human values (culture), from environmental values, seen as relating to physical geography and biology. For instance, "wilderness" is often valued as pristine and free from human influence. Some authors (e.g. see Schama, 1996) have pointed out that wilderness is a cultural value in itself, and what we appreciate about even our wildest places may be the product of culture.

So as to understand cultural value it might be useful (after Bourdieu) to break down cultural value (capital) into "objectified", "institutional" and "embodied". By focusing attention on these three categories separately, it might be possible to integrate the conservation of "nature" with the conservation of culture. For instance, rare and characteristic flora and fauna can be seen as contributing to all three categories of woodland cultural capital.

Jo Vergunst: *The Politics of Footsteps, Walking through Forests.*

I am interested in the cultural significance of the current land reform process in Scotland, especially as it relates to outdoor access. With a view to identifying an alternative form of landscape politics – located not in legislative centres but in the footsteps people make

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outdoors – my research asks what landscape might mean for a person on the move rather than gazing from a fixed point. Often, tensions over outdoor access in Scotland are not about the Highland mountains that are the focus for recreation in the popular imagination, but the closer-to-home landscapes of field and, perhaps, forest. Forests and woods have the potential to be a place apart from the strict and largely un-walkable lowland landscapes of fields and roads. But can 'forestry' provide such an alternative in a worthwhile way? Can different forms of land use, oriented either towards production and consumption, co-exist, or is an entirely different way of thinking about landscape and its politics needed?

THE BLACK WOOD IS A MODEL FUTURE FOREST OF SCOTLAND

Guidelines for working together:

We assume everyone has good intentions

We share responsibility for creating an environment of respect

We commit to listen to each other with curiosity and compassion

We commit to asking for what we need and each offering what they can

From time to time we may pause to gather thoughts or to refocus

14.30-15.15: Scoping the Cultural Forest

Having heard the different presentations, including details about Ardnamurchan,

- What has been significant or exciting? What presentations stimulated your understanding or imagination of the ecological and cultural value of the BW?
- Sense making as you listen to each other-what themes and ideas are emerging? Identify the emerging vision (Flip sheet)
- What are the commonalities and differences that you have identified in your individual responses? (Flip sheet)

15.15-16.00: Forest Futures

- How might the BW and its Caledonian ecological and cultural value be best communicated, understood and experienced?
→ *List ideas and concepts*
- How might - cultural institutions contribute - to the evolution of the cultural meaning of the future forest? Who and how? (Method?)
→ *Make a list as we go through presentations*
- What other relationships need to be developed to support and enhance the vision for the forest? (Method?)
→ *List as we go through presentations*
- Conceptualize and draw areas of 'cultural interest' on the existing map and project key cultural relationships that exist beyond the map.

16.00-16.45: Considering current Policies and Regulations: challenges into possibilities

- What policies/regulations can enable or constrain
→ Review the attached local and national overview and respond
- What actions can be initiated that will move toward the desired position?
- Questions: What are the additional relationships/conditions needed?

16.45-17.15: Share findings (Each group chooses rep to present, 5 mins each)

- What themes and ideas have emerged?
- Is there a shared desire? If so, what is it, what are they?
- Do we agree that there are areas of shared constraint? If so what?
- Identify critical-actions/relationships requiring attention

17.15-17.30: Offers, Requests and Commitments

This element would ask each participant to identify what has been significant for them based on what they have done in the workshop and would ask for the identification of "offers, requests and commitments" that would constitute future actions and first steps.

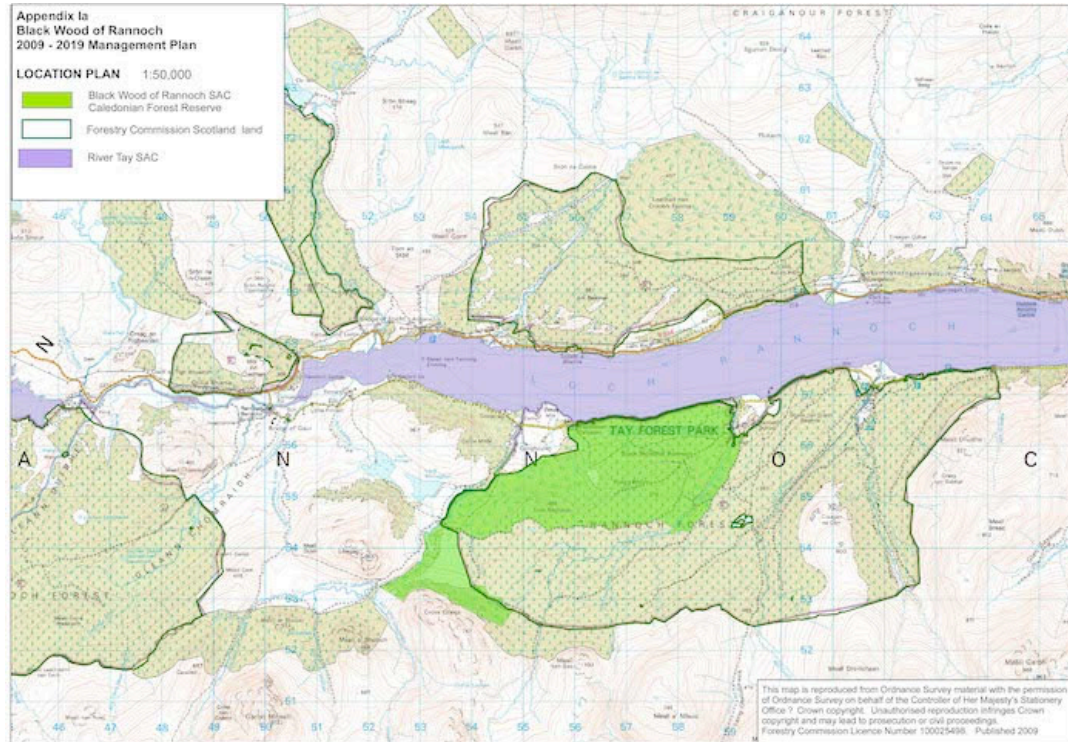
→ Done quickly-write on a post-it and declare it as you place it on the board.

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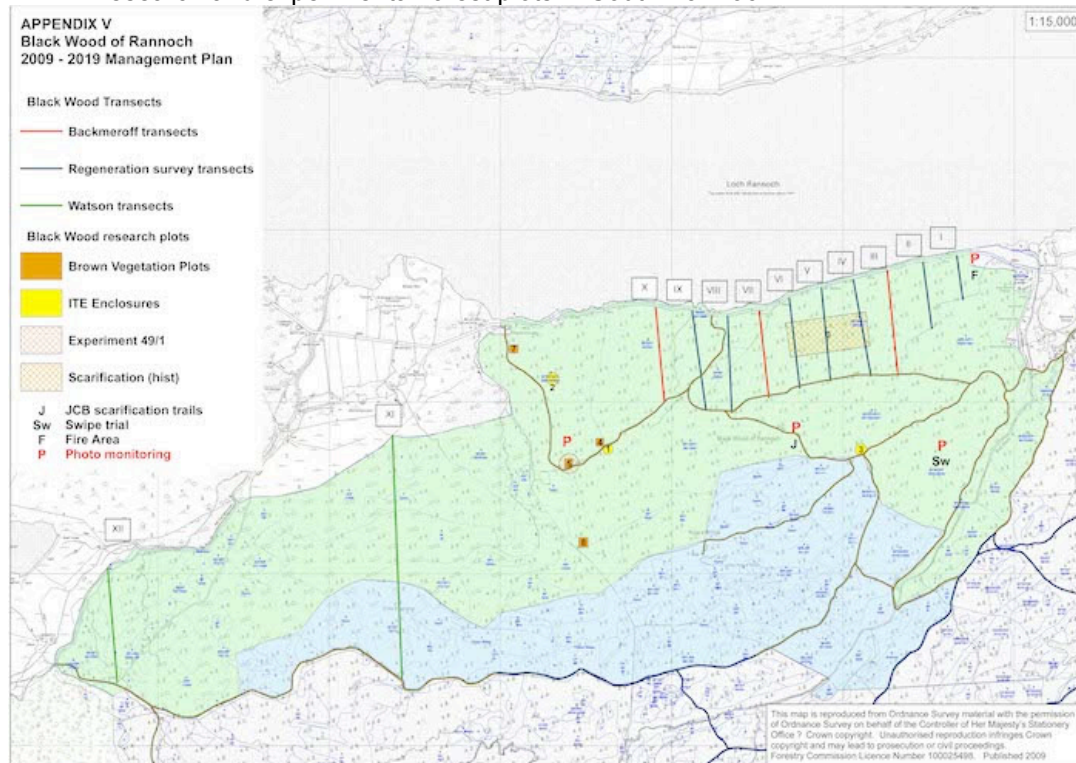
BREAK OUT GROUPS - Plan and Process, Maps, Policies and Regulations

Appendix One A – MAPS of CONDITIONS FOR BREAKOUT GROUPS.

1. Locations of Special Area of Conservation (SAC) within FC Property.



2. Research and experimental forest plots in South Rannoch.

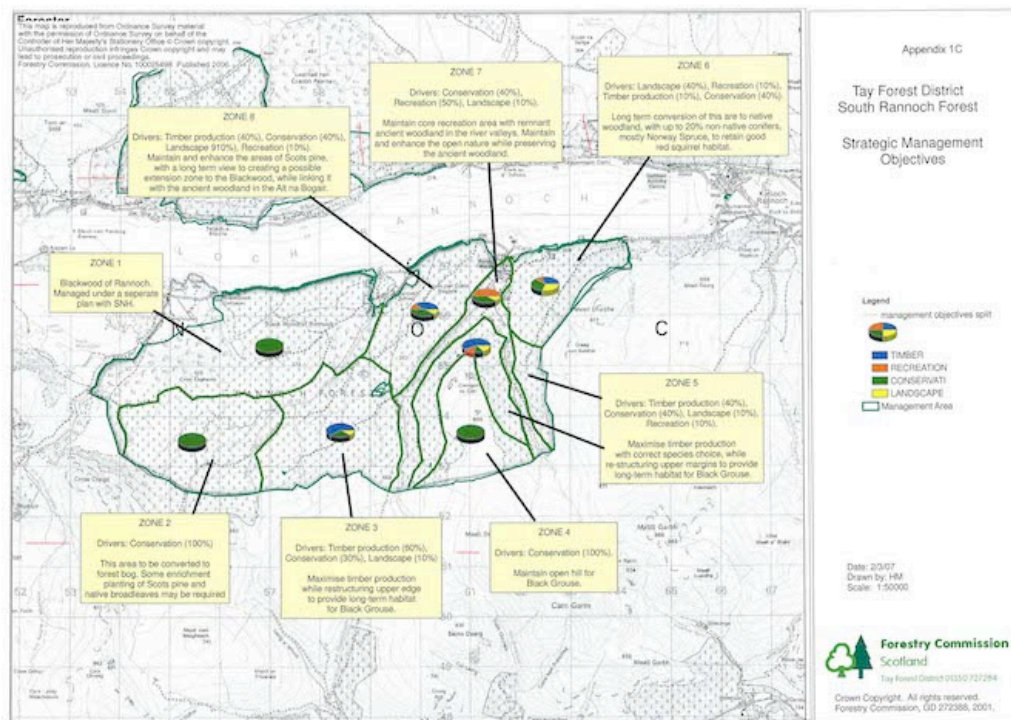


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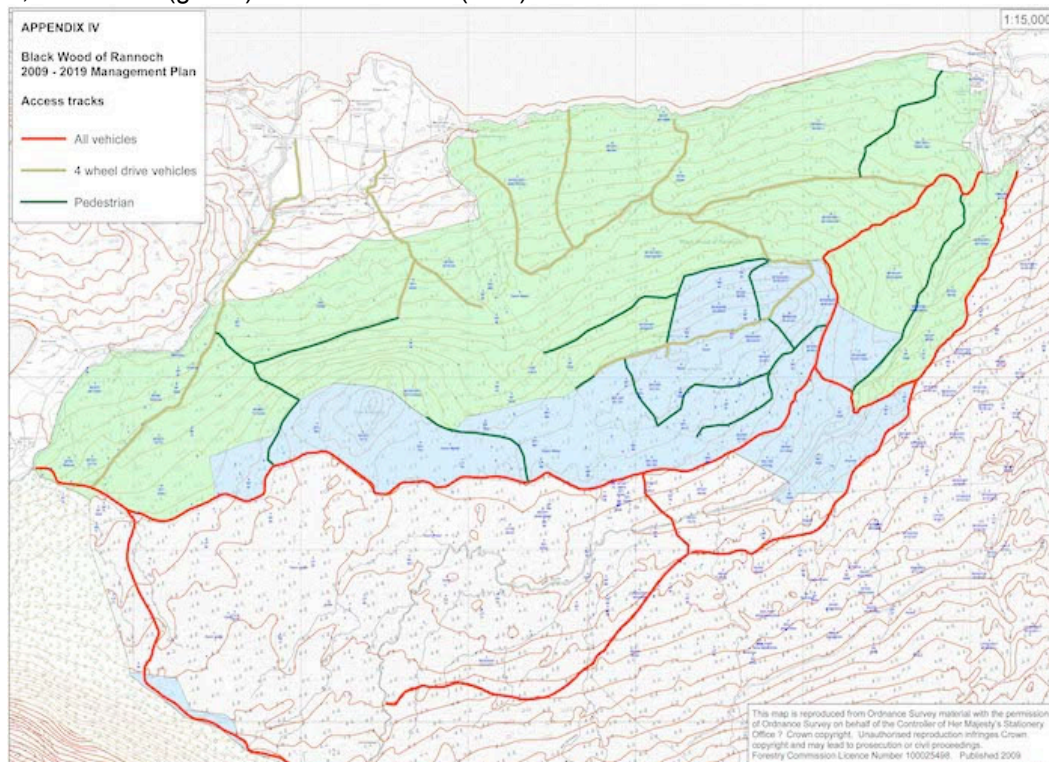
BREAK OUT GROUPS - Plan and Process, Maps, Policies and Regulations

Appendix One B – MAPS and PLANS FOR BREAKOUT GROUPS.

3, Strategic management objectives in South Rannoch



4, Core zone (green) restoration zone (blue) and various tracks



APPENDIX Two: The Relevant REGULATIONS

Black Wood of Rannoch Management Plan 2009-2019, The complete access policy. P. 15

- *There will be no formal recreational developments in the Black Wood but the public will have open non-motorised access.*
- *Guided tours led by FCS staff will be provided on demand.*
- *The threshold Reserve sign will be maintained.*
- *Some low-key interpretation has been introduced, telling the story of the canals built in the 1800's to float the timber down the Tay.*

Black Wood Management Objectives agreed with SNH. P. 8

To avoid deterioration of the qualifying habitat (Caledonian forest) thus ensuring that the integrity of the site is maintained and the site makes an appropriate contribution to achieving favourable conservation status for each of the qualifying features; and to ensure for the qualifying habitat that the following are maintained in the long term:

- *Extent of the habitat on site*
- *Distribution of the habitat within site*
- *Structure and function of the habitat*
- *Processes supporting the habitat*
- *Distribution of typical species of the habitat*
- *Viability of typical species as components of the habitat*
- *No significant disturbance of typical species of the habitat*

Oversight of any changes to areas within the Black Wood identified as Special Areas of Conservation, and/or Sites of Special Scientific Interest fall under the following guidance. (For definition of terms see Managing Natura2000 sites: The provision of Article 6 of the Habitats Directive 92/43/EEC)

EU Natura 2000 and Special Areas of Conservation (SAC)

(This overlaps a somewhat larger Sites of Special Scientific Interest (SSSI) designation and engages EU legislative guidance.) The Conservation (Natural Habitats, &c.) Regulations 1994 as amended (the "1994 Habitats Regulations") apply to European Sites. Where reserved matters (within the meaning of Schedule 5 of the Scotland Act 1998) are concerned, certain provisions of the Conservation of Habitats and Species Regulations 2010 as amended (the "2010 Regulations") apply instead. Both sets of regulations require an equivalent process in relation to the assessment of plans and projects with the potential to affect European sites. The requirements are summarized below.

"The Regulations require that, where an authority concludes that a development proposal unconnected with the nature conservation management of a Natura 2000 site is likely to have a significant effect on that site, it must undertake an appropriate assessment of the implications for the conservation interests for which the area has been designated. "The need for appropriate assessment extends to plans or projects outwith the boundary of the site in order to determine their implications for the interest protected within the site.

Under regulation 48 of the 1994 Habitats Regulations (or regulation 61 of the 2010 Regulations in respect of reserved matters), this means that the competent authority has a duty to:

- *determine whether the proposal is directly connected with or necessary to site management for conservation; and, if not,*
- *determine whether the proposal is likely to have a significant effect on the site either individually or in combination with other plans or projects; and, if so, then*
- *make an appropriate assessment of the implications (of the proposal) for the site in view of that site's conservation objectives.*

APPENDIX Three FC – Relevant Regional and Specific POLICIES

Tay Forest District Strategic Plan 2009-2013

Ancient Woodland P. 10

Due to the past intensity of land management, ancient semi-natural woodland occupies only 9% of the woodland area on the national forest estate in the district, although this does include a good array of native woodland type – most notably the Black Wood of Rannoch.

Biodiversity Theme: Landscapes and ecosystems (Scale) P. 49

Locally, work has been carried out to determine the potential for forest habitat networks across the district and this is now influencing long-term forest planning decisions. It is clear that the national forest estate will form critical elements of creating large-scale habitat networks, particularly in Highland Perthshire where the existing network of forests is well established and is recognised as a core area at national level. Some forests already make a positive contribution, e.g. South Rannoch.

Biodiversity Theme: Increasing awareness and improving Knowledge P. 51

The district is well positioned to provide education opportunities to help people's understanding and enjoyment of the woodlands' biodiversity value. Awareness of the forest as a resource for access and learning can be enhanced through interaction with schools, local community groups and volunteer organizations.

FCS Woods For Nature: Biodiversity Programme 2008-11

Our Biodiversity Aims P. 4

- *Help to halt the loss of biodiversity and reverse previous losses through targeted action for species and habitats.*
- *Broader action for biodiversity at a landscape or ecosystem scale.*
- *Increase awareness and public enjoyment of woodland biodiversity.*
- *Improve knowledge of biodiversity, and ensure it is integrated into decision-making.*

APPENDIX Four FC – Relevant National POLICIES

Scotland's National Forest Estate and Strategic Directions, 2013-16

What Scotland National Forest Estate is for. P. 6

The Purpose of the Forest Estate (Four out of six are relevant to the BW)

- *Safeguarding 'national treasures';*
- *Delivering economic, forestry for people and community benefits;*
- *Landscape-scale management for biodiversity and ecosystem services;*
- *Supporting policy, R&D and land use integration developing best practice.*

The Role is described in terms of Ecosystem Services. (One is relevant)

- *Cultural services around recreational experiences, cultural, intellectual and spiritual inspiration and scientific advancement.*

Six Aspirations, P. 7 (Four are explicitly social and relevant to the BW)

- *Healthy, achieving good environmental and silvicultural condition in a changing climate*
- *Productive providing sustainable economic benefits from the land*
- *Treasured as a multi-purpose resource that sustains livelihoods, improves quality of life, and offers involvement and enjoyment*
- *Accessible, local woodlands and national treasures that are well promoted, welcoming and open for all*
- *Cared for, working with nature and respecting landscapes, natural and cultural heritage*
- *Good value, exemplary, effective and efficient delivery of public benefits*

Scottish Forest Strategy, 2006

Four Principles P. 8 (Three of four are relevant to the BW)

- *Sustainable development – underpinned by sustainable forest management.*
- *Social inclusion - opportunities for all, and build stronger communities.*
- *Forestry for and with people.*
- *Integration with other land uses and businesses.*

Key Themes P. 9 (Four of Seven are relevant to the BW)

- *Improving the quality of life and well-being by supporting community development across Scotland.*
- *Making access to, and enjoyment of, woodlands easier for everyone.*
- *Protecting the environmental quality of our natural resources (water, soil and air), contributing to and improving our scenery, and helping to make the most of our unique historic environment.*
- *Helping to restore, maintain and enhance Scotland's biodiversity, and increasing awareness and enjoyment of it.*