

MORAY CULTURAL STRATEGY

2014 - 2017





Copyright George Mackenzie

MORAY'S CULTURAL VISION

CONTENTS

P03	Introduction
P04	What is a Strategy?
P06	Process
P07	Findings
P08	Strategy
P11	1. Recognise the positive impact of creativity for everyone
P12	2. Encourage new ways to encounter creativity in the everyday
P13	3. Empower communities to establish sustainable cultural activities
P16	4. Develop tools to connect and communicate about cultural activity
P17	5. Grow quality cultural activities, festivals and events
P18	6. Making effective use of our built environment and natural heritage
P20	7. Ensure access to creative learning for all who seek it
P21	8. Help creative businesses to start, grow and develop
P22	Building the Foundations
P24	Appendix
P27	Project Credits

WHAT WOULD YOU LIKE TO SEE?

“Creativity is part of the fabric of life... Supporting creativity across learning, community, health, tourism and more; arts and culture is not something you can place in a box, off to the side and separate from daily life... Creativity is in the daily fabric of life: from the clothes we wear, the TV and dramas we watch, and the music we listen to... Great inventions and designs all require creative thinking... A community that nurtures creativity, enriches businesses and creates a community of creative thinkers... Develop an arts and culture tourism strategy...

Encourage visitors to the area because we do have a rich heritage and culture... Support our museums and libraries, develop creative learning in schools, put on events and activities in the community halls, support a variety of festivals and events that celebrate the incredibly rich cultural offerings that Moray has to offer.” [Respondents on wemakemoray.com](#)

MORAY'S CULTURAL VISION

INTRODUCTION

We Make Moray is a project exploring the culture and identity of Moray to inform a vision for the creative future of the region. The project has been developed in partnership with the residents and creative sector of Moray. This strategy provides the documentation, distillation and presentation of ideas gathered from all those people who have given their valuable time and consideration to this process. Wherever possible the document makes use of the words of participants to articulate the vision, values and recommendations needed to build a strong creative sector in Moray.

The document lays out the vision and values for culture in Moray and presents a series of opportunities for future development along with overarching recommendations to take these forward.

We Make Moray has been commissioned by the Moray Economic Partnership's Tourism and Culture Group and supported with funds from Highlands and Islands Enterprise. This process has been led by a steering group made up from representatives of arts, heritage, business, tourism, health and education from across Moray, and facilitated by external consultants.

WHAT IS A STRATEGY?

Society is the means by which we organise ourselves to be healthy and productive and is made up of three complementary and connected sectors.

A strategy forms a collective understanding between these sectors about what kind of place we want to live in, what is needed to make that happen and who does it, how and when. In considering the role of culture strategically, we need to determine a shared vision and values, and to find ways that all elements of society can work together to advance these.

PEOPLE

Individuals, their family, friends and neighbours. For the purposes of a cultural strategy, people can be understood as participants in cultural activity, audience members, visitors and consumers.

PUBLIC SECTOR

The providers of core universal services, primarily through structures of government. This sector includes the delivery of healthcare, education and infrastructure as well as local culture and leisure services such as community venues, libraries and parks.

PRIVATE SECTOR

Independent private enterprises. In a cultural context, here we find most of the creative industries and the creative economy. Other businesses can also play their part in cultural development, through opportunities, partnerships and sponsorship.

THIRD SECTOR

Community groups, charities, social enterprises and voluntary organisations. In areas of cultural provision, and particularly in a remote or rural context, this sector is a significant contributor across all areas of cultural activity.

WHAT IS CULTURE

We Make Moray understands that:

- culture is wherever you find it.
- culture is different for each individual.
- culture exists in the intangible and experiential, as well as the physical.

The Scottish Government defines the creative industries as “those which have their origin in individual creativity, skill and talent.” The sector is generally regarded as being made up of 13 distinct industries: advertising, architecture, art and antiques, computer and video games, crafts, design, designer fashion, film, music, performing arts, publishing, software and TV and radio.

In the past decade, the term creative economy has been increasingly used to reference the broader role that creativity plays within our work and society, beyond the limits of these disciplines.

Whilst in economic and structural terms, it is these areas that make up the core of provision, culture can also be understood in the widest possible sense as the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts.

For the purposes of this strategy, we have not limited our understanding of culture to a narrow sector but instead have been guided by two principles:

- culture can be understood as any creative experience or product, that an individual or society regard as having value.
- culture is a character of place and people, and its meaning is expressed in the specific character of each locality and activity.

These two principles are clearly evidenced in the plurality of voices that have contributed to this process - and the different ways in which participants have articulated their own cultural experiences and encounters.

Due to this broad approach, We Make Moray uses the words culture, creativity and arts interchangeably - without drawing clear lines between them.

WHY IS CULTURE IMPORTANT?

Economy

As well as providing us with valuable and meaningful experiences and connections, culture is a powerful economic driver. The arts and creative industries contribute £6.3 billion to the Scottish economy every year as well as fuelling an additional £3 billion in indirect and related turnover¹. Within Moray, the creative industries account for 7% of the total economy².

Employment

The cultural sector provides over 130,000 jobs across Scotland with 1 in 7 of these located within Moray and the Highlands³, a disproportionately high percentage when compared with the rest of Scotland.

Tourism and Heritage

Culture is central to building thriving tourism and heritage sectors, providing activities and authentic experiences for visitors and strengthening Scotland’s offer on the international stage.

Engagement

The importance of culture to our everyday lives is significant, with 91% of the population engaging with the arts. Significantly, there are more people in Scotland that participate in dance than play football and more people attend live music than they do football matches⁴.

Cultural engagement impacts positively on our general wellbeing and helps to reinforce our resilience in difficult times. Cultural participation is known to bring benefits in learning and education; there is a significant association with good health and satisfaction with life. Our culture is key to our sense of identity as individuals, as communities and as a nation. Maintaining the quality and diversity of our cultural offerings in conjunction with enabling a strong level of engagement with culture helps to promote Scotland on an international stage as a modern dynamic nation.

Scottish Government, National Indicators

PROCESS

THINKING TOGETHER

We Make Moray was devised as a process in Thinking Together - an approach which encourages constructive input from anyone who wishes to contribute, and where all contributions are valued equally. The following engagement tools were used:

Ideas Bank

An online ideas bank at wemakemoray.com together with a postcard distributed across the region encouraged people to submit responses to the question:

- What would you like to see?'

Open Community Events

Meetings were held across the region with an open invitation to citizens to come together and contribute in a structured sharing of ideas based around three key questions:

- What values are most important to you for the future of culture in Moray?
- What would make Moray a culturally better place?
- How can we put our ideas into action?

Online Survey

A more detailed form on the website sought responses from people about how they accessed cultural activity. This survey also addressed specific questions to professional practitioners around business development, support and networking.

Interviews

Key individuals in the public, private and third sector were invited to contribute their perspectives on the context, challenges and opportunities that the strategy should address.

The Thinking Together approach was inspired and supported by So Say Scotland.

83 Ideas Bank responses, and still counting!

55 Responses to our online survey.

03 Community events; in Dufftown, Elgin and Keith

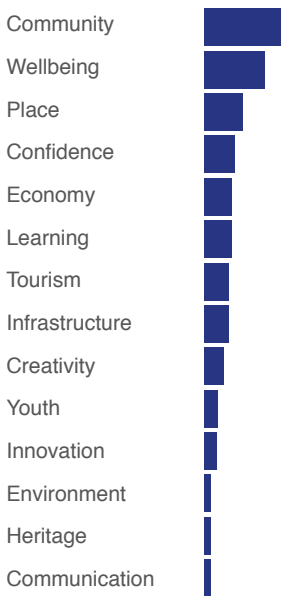
58 Event participants.

786 Ideas generated

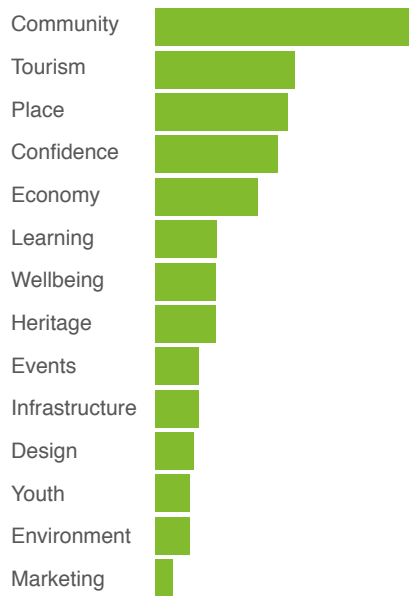
17 One to one interviews

FINDINGS

What values are most important to you for the future of culture in Moray?



What would make Moray a culturally better place?



How can we put our ideas into action?



As part of the engagement process, participants were asked to consider three questions. Responses were grouped by theme and placed under key headings. These headings were then voted for amongst the groups, giving each topic an overall weighting of importance. The data presented is a collation of the outcomes from all three community events.

STRATEGY

VISION

The vision contains four themes that run throughout the strategy. Each theme is of equal importance and it should be understood that these connect to each other and collectively serve to reinforce the overall vision.

MORAY IS RECOGNISED AS A CREATIVE PLACE WHERE:

CREATIVE ACTIVITIES BENEFIT
HEALTH AND WELLBEING.

CULTURAL EXPERIENCES ARE
ACCESSIBLE IN EVERY COMMUNITY.

VISITORS ENCOUNTER A DYNAMIC
AND AUTHENTIC CULTURAL OFFER.

CREATIVE PEOPLE AND CREATIVE
BUSINESSES THRIVE.

VALUES

The four themes that underpin the vision have been identified through groupings of the values that were most important to those who contributed to We Make Moray.

CREATIVE ACTIVITIES BENEFIT HEALTH AND WELLBEING	CULTURAL EXPERIENCES ARE ACCESSIBLE IN EVERY COMMUNITY	VISITORS ENCOUNTER A DYNAMIC AND AUTHENTIC CULTURAL OFFER	CREATIVE PEOPLE AND CREATIVE BUSINESSES THRIVE
encounters with culture contribute to a happy and healthy population	cultural events provide communities with shared positive experiences	authentic cultural activities enhance visitor experience	creative thinking and innovation is a key driver of economic growth
taking part in creative activity builds confidence and self-esteem	a dynamic cultural life strengthens the collective identity of place	tourism drives economic growth and creates employment	enhancing creative skills helps people and businesses develop
culture can deliver individual therapeutic benefits	more resilient and settled communities are safer and stronger	cultural activities create interaction between residents and visitors	creative collaborations and exchange generate new ideas and solutions
cultural engagement promotes tolerance and inclusion	creative places acquire an enhanced reputation and increased visibility	visitor demand and inward investment improves overall quality of life	confident creative industries help provide optimism for the future

OBJECTIVES

To achieve this vision and strengthen the values that underpin it, the following eight objectives have been identified.

- 01** Recognise the positive impact of creativity for everyone.
- 02** Encourage new ways to encounter creativity in the everyday.
- 03** Empower communities to establish sustainable cultural activities.
- 04** Develop tools to connect and communicate about cultural activity.
- 05** Grow quality cultural activities, festivals and events.
- 06** Make effective use of our built environment and natural heritage.
- 07** Ensure access to creative learning for all who seek it.
- 08** Help creative businesses to start, grow and develop.

Moray is a place where...
creative activities benefit
health and wellbeing.



1. RECOGNISE THE POSITIVE IMPACT OF CREATIVITY FOR EVERYONE

A wide range of participants understood creativity as a means to individual positive engagement and personal fulfillment.

In using culture as a tool for wellbeing, Moray has notable strengths in this area, from the work of Out of the Darkness Theatre Company to that of Creative and Caring Moray and the Moray Feelgood Festival.

Both health and social care workers and creative practitioners expressed a desire to deliver culture for wellbeing but both groups found that they lacked the knowledge or resources to make the relevant connections.

Appreciating and recognising the wide contribution that culture plays in people's lives is vital - from school-aged children discovering new experiences to older, potentially isolated people making connections with others and having fun.

OPPORTUNITIES

- An ongoing publicity campaign to encourage cultural activity as an aid to wellbeing and to encourage cultural responses to health and wellbeing.
- More signposting to opportunities for volunteers in the arts and cultural sector and better training and support for host organisations.
- Structured support and information for service suppliers and users to respond to healthcare tenders and to Self Directed Support users.
- Information sharing across the sectors for a better understanding of successful approaches and effective partnerships in arts and health.

“...promote existing and new craft businesses, raising awareness of the ways in which people can learn and develop their skills, meet new friends and have a confidence boost all at the same time.”

“We need all the embracing local activities, that are not elitist.”

“...the Falconer Museum has really lit up my life in the past couple of years through my work there as a volunteer, and I've seen hundreds of children and families gain enjoyment delight, and education... ...I'm disabled, so having something I can do has been a lifesaver for me.”

“We can cement communities by involving all ages and abilities in cultural activities.”

2. ENCOURAGE NEW WAYS TO ENCOUNTER CREATIVITY IN THE EVERYDAY

Culture was understood by many as something to be experienced very broadly in the everyday - in landscape and built environment, in visual references from shop windows to pop culture and particularly in food.

The fragility of the high street and of local public infrastructure is of great concern to many and cultural regeneration is seen as central to the security of community facilities.

Food was identified as being of importance to both creative development and general wellbeing - both through growing schemes in community spaces and through cafes and restaurants. In a wider context, a strong food culture is aligned with both the attraction of culturally active people and the health and wellbeing of the population.

Traditional culture was identified as an important cultural asset - rooting both locals and visitors in their indigenous heritage. Much of this is lived as a part of people's daily lives and is a way to mark a culture distinct from other places.

OPPORTUNITIES

- Encourage ways for more people to participate in, learn and enjoy folk culture at every level including Gaelic, Doric, music, song and dance.
- Identify opportunities to promote a positive local food culture and ways to make links with cultural activities - from festivals to village halls.
- Support communities to make links with other exemplars in culture-led regeneration and active folk culture.
- Enable communities to be actively involved in the care and interpretation of their local heritage and environment - from parks to museums.

“Revitalise indigenous forms of culture and give us pride in our traditions and abilities”

CASE STUDY: Trad Trails

In 2012, two of Scotland's leading traditional music organisations joined forces to create a new cultural tourism project. In so doing, they ensured that visitors to Scotland had the opportunity to hear high-quality traditional music at hundreds of venues across the country thanks to the Trad Trails project.

Combining a Ceilidh Trail organised by Fèis Rois and a Scotland-wide session programme organised by the Traditional Music and Song Association (TMSA), Trad Trails offered exciting performances and friendly music sessions showcasing Scotland's world renowned folk music heritage. With many of the events being free of charge there was something for everyone.

These sessions were not performances but social events with music and song in which everyone could participate. Visitors were able to enjoy listening to the music or bring an instrument and join in.

We wanted to bring traditional music to places where visitors might be, but where they might not always have the opportunity to hear live music. We have scheduled performances everywhere from Stirling Castle to Skara Brae and from the Callanish Stones to the historical village of Cromarty.

Fiona Dalgetty, Chief Executive of Fèis Rois.

www.tradtrails.org.uk

3. EMPOWER COMMUNITIES TO ESTABLISH SUSTAINABLE CULTURAL ACTIVITIES

In common with other rural regions, many residents feel the strongest connection to their immediate community and this is their primary concern and zone of cultural experience and connection.

Through We Make Moray, the frustrations and concerns from many Moray residents around library closures was expressed as a broader vision for the role of community venues within the lives of their communities. Many contributors re-imagined these spaces, and others, as cultural hubs open to many different activities.

Effectively sharing and distributing cultural product and quality experiences is of paramount importance to give communities the tools they need to affect change locally. There are significant challenges - namely

resources and infrastructure - to achieving positive change but the steady rise of community asset transfer and the strategic support of creative networks offer potential routes to achieve this.

OPPORTUNITIES

- Explore with each community how existing community assets can be better used for cultural activity.
- Encourage new and existing community groups to hold professional cultural events supported by networks such as NEAT, Enterprise Music Scotland and Regional Screen Scotland.
- Make connections with examples of community-led cultural regeneration in other areas to inspire and inform.

“an arts-based approach to community regeneration happening in Moray - something like Deveron Arts or the Caravan Project - I think this helps people to re-imagine and invigorate their local communities”

CASE STUDY: Touring Schemes: The Touring Network and North-East Arts Touring

In some of Scotland's most remote areas, touring schemes such as NEAT and The Touring Network are providing support, funding and skills development to help local people bring professional performing arts to their communities.

Community venues are most often run by small, voluntary committees with low levels of funding and few resources. By supporting, connecting and representing these micro-enterprises, touring schemes are able to work alongside promoters, providing professional-level training, resources and

networking opportunities, whilst at the same time enabling cultural activities to be delivered directly from within communities themselves.

The success of such schemes demonstrates that many communities have the desire and enthusiasm to develop and grow their own creative programmes whilst the assistance of professional support is vital to help them flourish and grow.

www.thetouringnetwork.com

www.neatshows.org.uk

Moray is a place where...
cultural experiences are
accessible in every community.







Sculptures by Mary Bourne. Copyright Diane A Smith

MORAY'S CULTURAL VISION

4. DEVELOP TOOLS TO CONNECT AND COMMUNICATE ABOUT CULTURAL ACTIVITY

Communication issues have been a common theme with many people demonstrating specific needs.

The effective sharing of information, resources and skills between creative individuals and communities is a key area of need with obvious potential for digital implementation.

Online publicity and information provision is significant to connecting local cultural events to a visitor market.

Local resources, including Visitor Information Centres, as well as libraries and other community venues are seen as key assets in delivering better information to visitors and residents.

OPPORTUNITIES

- Enable an ongoing and dynamic mapping of creative activities, facilities and people across the region.
- Establish ways for individuals and communities to share creative skills and resources through online networking.
- Connect audience-facing publicity and marketing of events throughout the region in a visible and accessible way.
- Create an appropriate leadership structure to play a coordinating role within the arts and cultural sector across the region.

“Joined up promotion - it would be great if each town had a promotional hub. Whether a shop, cafe or library it would be really beneficial to create a network of hubs that can promote the happenings in local towns, as well as wider Moray.”



Copyright SPEYFEST

MORAY'S CULTURAL VISION

5. GROW QUALITY CULTURAL ACTIVITIES, FESTIVALS AND EVENTS

From Spirit of Speyside to Piping Hot Forres, Moray has a small number of well-regarded festivals and events, both established and new arrivals. Each has opportunities for growth and development in reach and profile. The festival calendar clearly has space for further initiatives, particularly outwith the main summer visitor season.

A cultural offer in Elgin for visitors and residents is widely seen as important, with opportunities for heritage, visual art and event-led initiatives.

Findhorn Bay, and the cluster of creative people and facilities within Findhorn Park in particular, is a natural hub around which more coordinated working should be encouraged.

However, development within these natural centres should not be to the exclusion of further provision in other communities across Moray.

OPPORTUNITIES

- Explore options for increasing the capacity and visibility of current festivals in Moray, including links with tourism and area promotion.
- Support the cluster of arts organisations, practitioners and facilities based around Forres and Findhorn Bay to maximise cooperation, opportunity and visibility.
- Explore routes for Elgin to achieve a performance, creative learning and arts and wellbeing hub.
- Explore opportunities to create more visible visual arts offer around the programme and facilities of Moray School of Art.

“An arts festival celebrating Moray and the fantastic artists in our community – the recent Culture Day was fantastic!”

6. MAKING EFFECTIVE USE OF OUR BUILT ENVIRONMENT AND NATURAL HERITAGE

Heritage was identified as important to many people, contributing to a sense of place and giving pride in local historic assets. Many contributors expressed a desire to see local heritage sites more actively used and more visible to visitors. Both built and environmental heritage are key factors in differentiating Moray from elsewhere.

Quality of facilities and infrastructure, whether it be for historic visitor attractions or signed pathways, is significant, whilst there was also a call for heritage sites to be used in new and innovative ways through artistic and creative projects - connecting ancient places with our contemporary culture.

The provision of visitor information is also vital to creating a dynamic heritage - it can often fail to capture the passion, knowledge and personality of communities, and consequently fail to allow communities to take cultural ownership of the visitor experience.

OPPORTUNITIES

- Develop tourist trails with a cultural heritage theme linking sites and communities such as The Real Macbeth.
- Create digital-led visitor experiences with routes through lesser known locations such as National Libraries of Scotland App for Elgin and Lossiemouth.
- Work with partners to improve heritage-led public realm infrastructure and attractions such as Elgin Castle to Cathedral to Cashmere.
- Develop flagship public art projects, permanent or temporary, that contribute to the fabric and life of place such as light festivals or projects developed by IOTA in Inverness.

“preservation and restoration of our environment and zany ideas - light shows for old buildings”

CASE STUDY: Out of Darkness Theatre Company



Out of Darkness Theatre Company is a professional theatre company which creates and performs an exclusive and engaging programme of theatre and training as well as providing opportunities for people with learning disabilities to be involved in performing arts activities including technical, stage support and performance.

Launched in 1992, ODTC initially provided opportunities for adults with learning disabilities to engage in theatre activity. With strong artistic direction and vision ODTC has continued to grow to meet the demands of its members and the wider community, adapting and introducing services to fill gaps in local provision. More recently it has created a streamlined business that is tailored towards future sustainability.

ODTC has continued to develop and diversify in recent years, harnessing the specialist skills of the team and wider community to create and deliver award winning projects and services. Since 2004, the company has been an approved centre of SVQ training awards and in 2012 began delivering the hugely successful NC Acting & Theatre Performance in collaboration with Moray College UHI.

In recognition of the economic and social challenges facing the industry nationally and also in reaction to specific challenges locally, ODTC has made considerable progress in creating a mode of delivery that reflects the core values of the company while also being financially sustainable.

Moray is a place where...
visitors encounter a dynamic
and authentic cultural offer.



7. ENSURE ACCESS TO CREATIVE LEARNING FOR ALL WHO SEEK IT

Moray has a range of notable providers of formal education at every level - from Room 13 at Kinloss Primary to Moray College UHI.

Contributors to We Make Moray identified the importance of access to creative learning opportunities in areas outwith formal education - for both ongoing professional and personal development.

At professional level, for some, the focus was strongly on skills development and mentoring, for others it was around increased opportunities for vocational training and successful pathways from formal education into creative industries.

At community level, opportunities for creative classes for those at differing levels, was important, as demonstrated by existing community art clubs.

Access to professional level cultural experiences by learners, such as young musicians, was also highlighted with this being an area where cultural experiences were most frequently accessed away from Moray.

OPPORTUNITIES

- Development of new creative learning and performance hubs - Buckie Drifter and Out of the Darkness Theatre, Elgin.
- Connect with external organisations to deliver specific training and professional development.
- Connect more, build on, and work with national networks such as the National Creative Network.
- Grow the reach and profile of the Feis Mhoireibh across the region.
- Strengthen existing professional networks to better identify training needs and communicate opportunities, or to bulk purchase services.

CASE STUDY: Findhorn Bay Arts Festival 2014



Findhorn Bay Arts connects creativity, people and place by delivering accessible, high-quality arts projects and events that nurture and showcase the creativity of the Moray community and bring first-class artists and arts productions to this rural area of Scotland.

We aim to:

- Deliver a biennial arts festival, set against the backdrop of the Findhorn Bay area, that is widely recognised for its excellence and accessibility and which provides a platform for Moray's creative talent whilst bringing high-quality national and international artists to the area.
- Nurture the creativity of Moray's people through projects that connect them with the arts and empower their future involvement. We also aim to engage local audiences by fostering an understanding and appreciation of the arts.
- Support development of the arts in Moray and help to promote the area as a place for outstanding arts by attracting audiences and artists from throughout Scotland, the rest of the UK and overseas.

Findhorn Bay Arts Festival is Scotland's newest arts festival which took place in and around the ancient market town of Forres and the beautiful Findhorn Bay between 24 and 28 September. The Arts Festival delivered an impressive five-day festival line up attracting attendance of 12,721 locals and visitors alike across our events. The Festival offered real value to local business, extensive local community engagement and enhanced culture and tourism.

The 1st Findhorn Bay Arts Festival also brought Macbeth home to Moray as part of the year of Homecoming Scotland 2014, in a celebration of both the Real King and Shakespeare's Macbeth. Macbeth: the Red King included a programme of talks and tours and Macbeth the Remix – a stunning, 21st century outdoor performance in which the magic and mayhem of Shakespeare's Macbeth was brought to life at the atmospheric Brodie Castle.

FBAF's second Culture Day event was incorporated in this year's festival which saw cafes, shops and civic buildings come alive with street theatre, performance art, music and dance for people of all ages. More than 100 artists worked with Moray-wide creative businesses and community groups at the cultural extravaganza, revitalising Forres High Street.

8. HELP CREATIVE BUSINESSES TO START, GROW AND DEVELOP

Creative professionals who contributed to We Make Moray gave mixed responses as to how positively they experienced the region as a base for a creative business.

For many, whilst Moray was a good place to make creative work, it is not where they understand their customers or audiences to be. As such, many expressed a degree of disconnect with their immediate communities and with their peers.

A similar experience was also articulated around opportunities for creative graduates, questioning where to find appropriate pathways and support for small-scale creative enterprises.

A key priority was simply to have more defined opportunities to connect with each other. In general, this directly related to desires to see a more active social and cultural scene amongst creative professionals.

OPPORTUNITIES

- Provide easy access to targeted advice and support to small businesses.
- Encourage local professional networks and events across the arts and creative industries.
- Explore ways in which empty commercial spaces - such as pop up shops, studios or workshops could be utilised.
- Identify needs and routes to provision for shared open access facilities such as digital, fabrication, music recording, textiles and printing.

“More music opportunities for Moray’s advancing musicians.”

“great opportunities to grow my business.”

“It would be great to have somewhere for makers to come together in a well equipped workshop.”

“Make use of empty buildings in town centre. Bring creatives together of all kinds to encourage cross platform collaboration, (include) other businesses like caterers, bars etc to make for an interesting evening out.”

“rich thinkers bring business innovation and a stronger economy.”

BUILDING THE FOUNDATIONS

When asked how ideas could be turned into actions, contributors to the engagement process overwhelmingly identified four resources required to effectively deliver enhanced cultural provision for the area.

Three areas were identified as priorities: leadership, partnership and communication, and are expanded on alongside key recommendations. Underpinning all three is a clear need for targeted investment. Such support is key to unlocking the sector's potential, in order that it can fully contribute, socially and economically, to the life of Moray.

LEADERSHIP

The co-ordinated and strategic delivery of growth and support for cultural activity across Moray requires dedicated sector wide leadership.

- Establish a leadership body that can be an advocate for, and represent Moray's cultural sector.
- Provide joined-up professional training, mentoring and support for creative practitioners, building on what is in place and developing new support methods/ techniques.
- Develop and coordinate the strategic development of facilities and infrastructure across Moray.
- Work alongside public bodies to advise on policy initiatives that can support and develop cultural activity.
- Work alongside public bodies to advise how cultural activity can support and develop their internal/external policy initiatives.

PARTNERSHIP

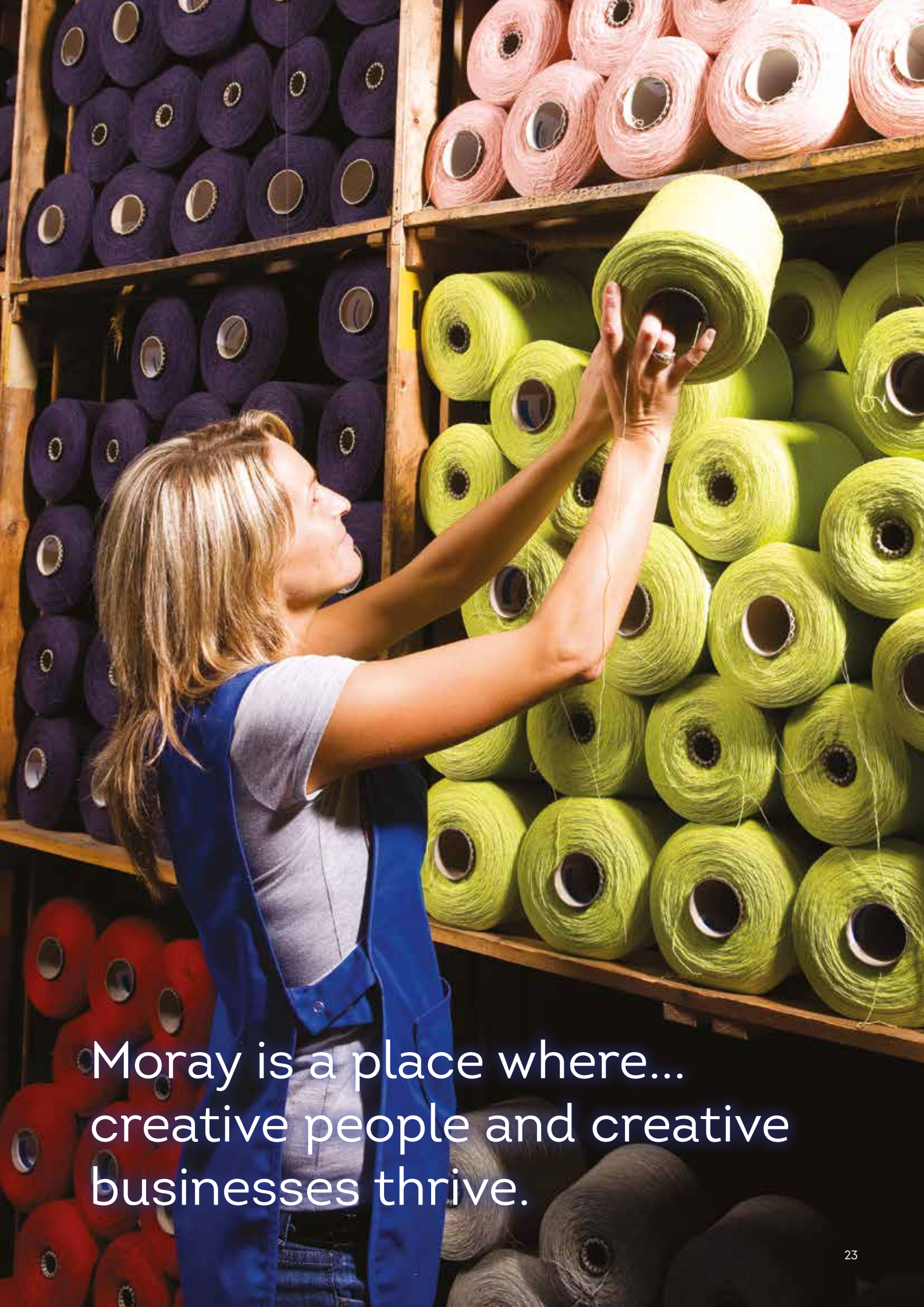
Many of the objectives identified require effective partnership working. As a relatively dispersed sector; made from many different component parts, across many different industries; and working across the third, private and public sectors; more deliberate and sustained partnership working is key to development.

- Develop a simple online database to map, record, and join up the creative activities and creative people in Moray.
- Encourage and promote existing creative, cultural and heritage networks to work closer together on common aims and objectives, increase visibility, open dialogue and share resources.
- Strengthen cross-sector creative partnerships with education, health and social care, through the use of advocates, and an interactive database that allows for opportunities and partnerships to be highlighted and created.
- Seek out best practice examples of sector collaboration from other parts of Scotland and make connections with relevant organisations and people.

COMMUNICATION

Effective sharing of information between creative individuals, communities and with visitors requires new tools, and high levels of coordination from the sector across Moray. Implement appropriate digital tools to strengthen information, skills sharing and to highlight opportunities across the sector and amongst potential delivery partners.

- Develop channels to clearly signpost existing cultural events and activities to audiences and participants.
- Work with partners from tourism to integrate the creative offer - particularly at community level - with strong destination marketing.



Moray is a place where...
creative people and creative
businesses thrive.

APPENDIX: POLICY ALIGNMENT

EQUALITIES

The Moray Economic Partnership is committed to implementing all equal opportunities and equality legislation (Scottish and European) in its activities and in the delivery of this Strategy.

HIE: AMBITIOUS FOR CULTURE

Transformational Infrastructures and Digital Innovation.

Through the mapping exercise and the digitisation of this into a meaningful directory and audience/community facing website, Moray has the opportunity to create an infrastructure that could be replicated in many other places. Such digitisation is transformational for Moray, as it links practitioner to practitioner; practitioner to economic opportunities; the public sector to rich cultural engagement opportunities; and visitor to cultural experience.

Strengthening Communities and Sense of Place.

The work of the cultural sector is proven to bring economic, social and cultural outputs. Within rural areas this is of vital importance. This report shows how the sector does and, with additional support and leadership, can work to make Moray a better place to live, work and visit.

Youth Development

Through the recommendations made in the strategy, and the current work of organisations across the region, young people are engaged as audiences, but also as learners. In doing so, they are better equipped with vital, transferable soft and hard skills; are better able to articulate their needs/desires and connect with issues that affect them. It is important that young people have equal access to all opportunities no matter where they live within Moray.

Enhancing Regional Attractiveness and Sense of Place

The approach taken through the recommendations in this document see the creation of a digital tools and a joined-up partnership approach that allows Moray to be a place of year-round cultural events. It has been identified that it is the cultural heritage - the impact of people and past communities that generates the distinctiveness of Moray. Through the suggested route, it is possible to provide a sense of place that attracts visitors and residents to the area, attracting inward investment and contributing to the local economy through tourism, leisure, the arts and creative industries and other activities.

Community-led Growth, Supporting Community-led Activity and Community Leadership.

Many of the ideas and solutions offered from the residents and cultural sector of Moray, see the community empowered to re-define their assets. To make use of them through creative thought and practice. Whether this be the promotion of the ceilidh and traditional arts to visitors, the creation of a comprehensive heritage trail, the use of former libraries as visual arts hubs and information centre/venues; a rural touring network etc. It is clear that ideas are enthusiastically given that grow from and within Moray communities. However, without support and development, and a 'place of information' this energy will quickly dissipate.

Growth of Creative Activities and Offering Opportunities to Participate and Develop Skills

The ideas generated, and the recommendations given, allows for more cultural engagement/participation from all residents, no matter their age or geography. Further development/support of festivals, the rural touring network, hubs of activity etc will allow growth to happen organically, and in response to needs and opportunities and allow Moray to be a place of creative activity. The Strategy examines the needs of the sector and individuals at all stages of their career, and the creation and/or development of associated learning opportunities.

Development of Distinctiveness of place and Authentic Integrated Visitor Offer and Sense of Place.

In reflecting back the desire and need for any cultural offerings/activities to be born of authenticity, Moray's Cultural Strategy allows the region to build on its existing built, natural and human resources in order to make it distinct and attractive to residents, workers and visitors.

The cultural programme that emerges does not seek to create new activity - but instead builds on what is already there. Alerting visitors/tourists to the opportunities that offer authentic, engaging experiences throughout the year within Moray.

Job and Wealth Creation

The Cultural Strategy lays out a roadmap for growth within the cultural sector and for Moray to be recognised as a stronger cultural hub in Scotland. As such it is likely that this 'regeneration' of place will attract inward investment, the creation of micro enterprises etc all of which lead to highly significant job and wealth outputs.

Economic Resilience

With the support called for in the Cultural Strategy, artists and cultural organisations are given the tools to develop and survive. As such they become better able to attract and generate income, as private or social enterprises.

Better Co-ordination and Promotion and Sense of Place.

The Cultural Strategy calls for a joined-up approach to tourist-facing materials promoting Moray. It is proposed that there is a single point of call for cultural happenings within the region, the pooling of resources (both financial and human) and the delivery of well designed, well targeted materials.

MORAY STRATEGY FOR 2023

Cultural development contributes to making Moray a good place to live, particularly through its contribution to enhancing and maintaining community spirit and quality of life. Arts and Heritage contribute to all 5 key priority areas in the 2023 plan.

CREATIVE SCOTLAND 10-YEAR PLAN UNLOCKING POTENTIAL EMBRACING AMBITION

Creative Scotland's plan aims for a Scotland where everyone actively values and celebrates arts and creativity as the heartbeat for our lives and the world in which we live; which continually extends its imagination and ways of doing things; and where the arts, screen and creative industries are confident, connected and thriving.

MEETING NATIONAL OUTCOMES OF SCOTTISH GOVERNMENT

We realise our full economic potential with more and better employment opportunities for our people.

Moray's cultural strategy offers ideas, initiatives and growth plans that allow businesses, organisations and individuals to fulfill their potential and in doing so attract inward investment, create better return on this investment; and create local economic return for Moray. This includes cultural tourism spend, local resident spend on local produce, educational tourism, etc. As a result of this growth, it is anticipated that Moray will attract more creative enterprises and entrepreneurs that deliver educational, volunteering and employment opportunities within the region.

We are better skilled and more successful, renowned for our research and innovation.

Within Moray, The Glasgow School of Art (GSA) is leading a digital revolution in health, alongside The University of the Highlands and Islands (UHI), Edinburgh University and the NHS. As UHI exploits its role as a key Art School in Scotland, and builds the resources (such as workshop with 3D printer) it enables the necessary research and innovation to happen within Moray that can be rolled out across Scotland and the world.

The learning opportunities currently offered and proposed through the Cultural Strategy allows those from within the region, (whether cultural consumer or practitioner), to access high level, high quality learning experience which develop honed vocational and transferable skills.

Our Young People are successful learners, confident individuals, effective contributors and responsible citizens.

As a result of the youth-focused learning opportunities being delivered across the region by a number of cultural organisations, the young people of Moray are being given the opportunity to develop and learn as individuals, as well as gain recognised and transferable hard and soft skills. With Creativity being placed at the heart of the curriculum, the opportunity to grow and develop this further (within the schools and out-of-school environment) is discussed; associated recommendations given and opportunities identified.

We live in well-designed sustainable places where we are able to access the amenities and services we need

The Cultural Strategy has been created as a result of the participation and contribution of residents, and the local cultural ecology. As such it is built out of ideas, comments and suggestions that are created by the community and for the community. The results are the re-imagining of community assets, (such as heritage centres and libraries), and the delivery of services that are owned and delivered by communities for the benefit of local residents, visitors and tourists. The power of cultural activity in terms of regeneration and the creation of 'place' is well documented; and the economic, cultural, social and environmental benefits well explored and evidenced at a national level.

We value and enjoy our built and natural environment and protect it, and enhance it for future generations.

The Heritage sector is key in the delivery of the Moray Cultural Strategy. The Strategy recognises the work being carried out to bring residents/visitors/tourists into these spaces through meaningful engagement. The role of heritage volunteers and the voluntary sector is vital in collating and articulating the social history of the area as well as protecting and restoring many key archaeological, natural and built assets within the region.

We take pride in a strong, fair and inclusive national identity.

The Moray Cultural Strategy celebrates the authentic experiences to be had within the region. As such it celebrates the quality of the landscapes, its villages and towns as well as the diverse, distinct and vibrant cultural life.

Through the programme of festivals and events; as well as building upon existing community events and traditional arts there are opportunities to engage with key national events, and develop Moray as a key cultural destination for visitors to Scotland.

PROJECT CREDITS

We make Moray was led by a project steering group of:

EDNA CAMERON

Volunteer Fundraiser
Elgin Museum

GRAHAM JARVIS

Head of Lifelong Learning, Culture and Sport
Education and Social Care
Moray Council

ALISTAIR FARQUHAR

Director
North East Arts Touring Ltd

EMYR BELL

Executive Manager
North East Arts Touring Ltd

JAMES ALEXANDER

Professional Musician

FABIO VILLANI

Chief Officer, tsiMoray

DR. GINA WALL

Curriculum Leader
Moray College, UHI

ANDREW ANDERSON

Head of Partnerships
Highlands and Islands Enterprise

KARL JAY-LEWIN

Independent Choreographer and Performer
Artistic Director
Bodysurf Scotland

KRESANNA AIGNER

Director
Findhorn Bay Arts Festival

STEVEN MCCLUSKEY

Strategic Manager Health Improvement
Moray Council
Choose Life Co-ordinator
Moray

ANNA TEMPLETON

Projects Officer
Moray College, UHI

TINA MCGEEVER

Artistic Director
Out Of The Darkness Theatre

ANNA MCPHERSON

Video Director/ Editor
Recite Films
Computing and IT Lecturer
Moray College, UHI

Assisted by our consultants:

SAM ECCLES

ADRIAN LEAR

Think.in.Form

FOR MORE INFORMATION CONTACT

www.hie.co.uk

Highlands and Islands Enterprise

T +44 (0)1309 696000

E forres@hient.co.uk

HIE would like to thank all the photographers who contributed to this publication.

Notes:

¹ Economic Contribution Study: An Approach to the Economic Assessment of Arts and Creative Industries in Scotland, DCR Research

² HIE Moray Creative Industries Audit 2011

³ DCR Research

⁴ Scottish Household Survey 2007/08, 2009

Printed February 2015



Highlands and Islands Enterprise
Iomairt na Gàidhealtachd 's nan Eilean