



**'Arts for All and All for Arts'**

**AN**

**ARTS DEVELOPMENT STRATEGY**

**FOR**

**MORAY**

**2002 – 2005**

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**ABBREVIATIONS USED IN THIS DOCUMENT**

AC	Aberdeenshire Council
ACC	Aberdeen City Council
ACM	Arts Council for Moray
ADO	Arts Development Officer
AGTB	Aberdeen and Grampian Tourist Board
CDWs	Community Development Workers
DCMS	Department of Culture, Media and Sport
LAPS	Local Authority Partnership Scheme
MBSE	Moray, Badenoch and Strathspey Enterprise
MC	The Moray Council
MVSO	Moray Voluntary Services Organisation
NEAT	North East Arts Touring
OTTD	Out of the Darkness Theatre Company
SAC	Scottish Arts Council
SIPS	Social Inclusion Partnership Scheme
TMSA	Traditional Music and Song Association

## A PROFILE OF MORAY

Moray has many pleasing characteristics, it includes the fishing towns in the north such as Buckie and Lossiemouth; the agriculturally rich Laich of Moray and the main town of Elgin; the Spey Valley, home to world renowned food processors such as Walkers and Baxters; and the highlands of the south which form part of the Cairngorm mountain range.

Most people (almost 60%) live in the 5 main towns of Elgin, Buckie, Forres, Keith and Lossiemouth. The overall population density is low at 38 persons per square kilometre (compared to 66 in Scotland). There is a clear difference between the populated, rich agricultural land in the Laich of Moray along the northern coast and the sparsely populated upland areas to the south. The population of around 86,000 is expected to increase gradually to 89,000 over the period to 2011.

Moray is an attractive place with 70 percent of its area being open countryside with a further 25 percent being made up of woodlands. The area to the south around Tomintoul will form part of the Cairngorms National Park proposed by the Government.

There is a high degree of reliance on the food processing and whisky industries. The food processing industry is concentrated in a small number of local family-owned firms, whilst the ownership of local distilleries is dominated by major multi-national firms. The local economy also relies heavily on the presence of two major RAF bases, which comprise 12 percent of Moray's overall workforce.

Moray is a fragile, remote area, which has the lowest average wages in Scotland together with a high dependency on the car with fuel costs comprising an increasing part of the household budget. There are high levels of demand for affordable housing resulting from the low wage economy within Moray.

The Moray Council is responsible for providing all the major local authority services in the Moray area, including Education, Social Work, Roads, Economic Development & Planning and Leisure Services. The Council employs around 4,500 people across a whole range of professions and skills.

## CONTEXT

### Arts Development in The Moray Council

With the recent change in personnel and the structural changes in Community Development there has been a shift in emphasis in the role and function of Arts Development. The Arts Development programme now places an emphasis on access and participation to a range of activities and projects. The programme addresses the Moray Council's policies for Social Inclusion and Lifelong Learning. The programme aims to enable individuals and community groups and organisations realise their potential by giving support and advice to arts initiatives. Where possible the programme works in partnership with other agencies and tries to enhance provision through accessing additional funding, most notably from the Scottish Arts Council and Moray, Badenoch & Strathspey Enterprise.

### Range of provision

Whilst the programme brings in a range of events, particularly touring theatre, these events are aimed at enhancing existing activity and widening experience and appreciation of the arts – it is not purely a 'events and entertainments' programme. The programme is mainly community based rather than venue based although a number of events are staged in Elgin Town Hall and other venues eg Universal Hall, Findhorn. The Moray Council is a partner in NEAT (North East Arts Touring). Specific programmes are organised during school holidays, in particular the summer.

### Staff

#### **Arts Development Officer - responsible for:**

- developing and reviewing the Arts Strategy;
- establishing and developing partnerships with local and national arts organisations;
- securing external funding;
- supporting community initiatives;
- programming high quality arts events;
- marketing arts events;
- creating, developing and co-ordinating specific arts projects;
- developing outreach programmes;
- assisting and promoting the development of local structures capable of initiating and delivering arts projects.

#### **Arts Workers (Casual/Temporary/Part Time)**

Engaged on an 'as needed' basis for a variety of different projects. Workers will usually have a specialism eg drama, dance, music, literature, visual arts.

#### **Assistant Leisure Officer (Shared with Sports Development)**

Assists with marketing and administration of the Arts Development programme.

### Grants

Community Development Grants are available to local arts groups and organisations. The Arts Council for Moray receives an annual grant from which it can make awards to affiliated groups and individuals.

## **MORAY COUNCIL ARTS DEVELOPMENT STRATEGY**

### **1. INTRODUCTION**

- 1.1 The Key Service Plan 1999 - 2002 for Community Development Services identifies the need to prepare a strategy for Arts development (1.2.3) and a number of strategies and methods of ensuring adequate opportunities for participation in cultural activities.
- 1.2 Scotland's National Cultural Strategy 'Creating Our Future ... Minding Our Past' (published 2000) outlines four strategic objectives and twelve key priorities. These are summarised in Appendix 1.
- 1.3 In 1992 the then Moray District Council, in partnership with Moray Badenoch and Strathspey Enterprise and the Scottish Arts Council, commissioned a study which led in 1993 to the writing of 'An Arts and Cultural Strategy for Moray'.
- 1.4 Following local government reorganisation in 1996 the functions of Grampian Regional Council and Moray District Council were merged in a single-tier authority, the Moray Council.
- 1.5 Post reorganisation Arts Development was the responsibility of Technical and Leisure Services, which included Community Education. Technical and Leisure Services was then replaced by Community Development Services formed from Sports, Arts and Community Education. Community Development Services forms one of the sections within Educational Services.
- 1.6 Further structural changes in Community Development Services has seen a change in the role of the Community Development Workers focussing their remit on community learning and moving them out of Community Centres into three area teams – East, West and Central. The CDW teams are engaged in the writing of Community Learning Plans. Arts development will have an input into these plans.
- 1.7 'Learning for Life', the Community Learning Strategy for Moray identified in 3.10 of the Action Plan the need to 'develop programmes that encourage and support young people's involvement in Arts and Culture'. Furthermore the focus of the strategy (1.4) is on developing programmes which are concerned with
- Promoting personal development
  - Building community capacity.
- 1.8 The Moray Council Corporate Plan 2001 – 2004 states its aim as being 'to improve the quality of life for all people in the area'. The plan identifies programmes in four key areas to achieve the aim: social, educational, environmental and economic development. Under the Social heading 'the Council will support and encourage measures that enhance the quality of life for residents of Moray, including the development of leisure and cultural activities'. Under the Educational heading the council is committed to 'quality education and lifelong learning programmes.'
- 1.9 This is an Arts Strategy (although the term culture is also used) and whilst there is reference to the Museums and Libraries Service it is not included other than in the context of available resources (eg the Gallery in Elgin Library).
- 1.10 Recommendations are underlined and then incorporated into the Action Plan.

## 2. AIMS

- 2.1 The main aim of the Arts Strategy is to promote the cultural well-being of the area. As such, it gives a clear rationale why the Moray Council funds, manages, supports, encourages or regulates certain services and activities; it provides the basis from which the Moray Council can best determine its own contribution to the cultural well-being of Moray.

## 3. BENEFITS

- 3.1 The benefits of an Arts Strategy are:

- ◆ Focuses on the arts needs, demands and aspirations of the communities covered and encapsulates the vision of the local authority.
- ◆ Brings arts activities centre stage in the business of the local authority.
- ◆ Demonstrates that the arts needs of the area are being met in an efficient, equitable and effective way.
- ◆ Helps to ensure equity and access for everyone to arts activities.
- ◆ Inspires local people and communities and promotes volunteering in arts activities.
- ◆ Creates pathways for people to participate in different arts activities throughout their lives, and encourages lifelong learning.
- ◆ Acts as a framework for performance review.
- ◆ Encourages innovation and partnership solutions to providing arts services and identifies opportunities designed to meet local needs.
- ◆ Sets a direction and priorities for the local authority and other agencies and organisations.
- ◆ Provides links with other plans and strategies of the authority and its partners and promotes partnerships.
- ◆ Helps create a clear vision.
- ◆ Acts as a lever and rationale for gaining funding from external agencies.

## 4. PRINCIPLES

- 4.1 The following principles should underpin the Moray Council's Arts Strategy. The Strategy should:

- ◆ promote the ***cultural well-being of the area***;
- ◆ be based on the ***needs, demands and aspirations*** of the communities which the local authority serves;
- ◆ be ***guided by a vision*** for the culture of their area;
- ◆ ensure ***fair access*** for all;
- ◆ seek to ***address the broad range of Arts needs*** of the communities served;
- ◆ be for the ***area served by the local authority***;
- ◆ be developed through ***a cross-departmental and inter-agency approach***;
- ◆ take a ***holistic*** approach;
- ◆ undertake ***meaningful active consultation***
- ◆ be viewed as an ***overarching document***;
- ◆ be ***focused*** on:
  - strategic choices
  - priorities for resources and action
  - objectives of the corporate plan
  - forward planning
  - mechanisms for implementation

- mechanisms for monitoring and review
- ◆ contain an **Action Plan** and means for monitoring and review.

## 5. BACKGROUND

### 5.1 *Definition*

For the purposes of this Strategy the definition of the arts as published in the Charter for the Arts in Scotland is:

“The term ‘the arts’ includes, but is not limited to, music (instrumental and vocal), dance, mime, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, and the study and application of the arts to the human environment.”

### 5.2 *Consultation*

In October 2001 four public consultation meetings were held across Moray in Forres, Buckie, Elgin and Keith.

The purpose of these meetings was to provide a platform from which the local arts community could express their views about provision in Moray.

Letters of invitation were sent out to arts organisations, individuals, elected members, schools, Moray College, Moray Badenoch and Strathspey Enterprise and the Scottish Arts Council. This process in itself was a useful exercise as no definitive list or database existed. Some 200 invitations were sent out along with questionnaires to gather updated information for a new database.

For the purpose of this exercise invitations were sent to as broad a spectrum as possible – pipe bands, drama groups, crafts people, visual artists, etc.

Approximately 70 people attended the meetings.

- 5.3 The format of the meetings involved a brief introduction from the Arts Development Officer on the reasons for the meetings and the current role of the Arts Development Officer.

Those attending were then split into groups of 6-8 people. Each group had a previously identified facilitator to guide the discussion, take notes and report back. (In Keith there was only one group.)

- 5.4 The groups were asked to address the following questions/topics:

- (i) What, from an arts point of view, was missing and what was needed in Moray?
  - how is this identified?
  - is there a consensus?
- (ii) How might (i) above be achieved?
  - what are the barriers?
  - what resources are needed or available?

- (iii) What should be the role of the Moray Council?
  - provider?
  - enabler?
  - hands on/off?

Although groups were asked to try to consider issues from a Moray wide perspective there was a great deal of discussion about specific group or individual needs.

There was also, not unexpectedly, an expectation that the Moray Council should be filling all the gaps and providing everything from a new venue to stalls at trade fairs.

Whilst these expectations are unrealistically high, it does indicate that the Moray Council is perceived as having the leading role in arts development and provision in the area.

These expectations were tempered to a certain degree by those who felt that aims should be realistic and achievable and that the Council had just as an important role in an advisory and supporting capacity or in a partnership.

- 5.5 At the end of the group discussions the facilitators were asked to report back to everybody. Findings were noted on sheets of flip chart paper. After an open floor discussion attendees were given four votes (in the form of adhesive dots) and asked to place their votes on the flip chart sheets next to the issues that they felt were the four that had the highest priority. The main findings of the consultative exercise are outlined in 7-12 below.

## 6. POLICY

### 6.1 *Vision*

The Moray Council was one of the partners involved in developing the Moray Community Plan. The vision of the Community Plan is:

“To increase the quality of life for all sections of the community and to develop the well-being of communities within Moray.”

Three overarching themes have been developed to take the vision forward:

- (i) Community Involvement
- (ii) Social Inclusion
- (iii) Sustainable Development

- 6.2 As stated in 1.9 the Moray Council Corporate Plan identified four key areas to achieve its aim of improving the quality of life for all people in the area – social, educational, environmental, economic development. Of these the social and educational are the areas where an Arts Strategy can have a significant impact.

### ***Social***

The Council will support and encourage measures that enhance the quality of life for residents of Moray, **including the development of leisure and cultural activities**, improved access to health, education and information. The Council will continue to develop services to meet our statutory responsibilities and obligations for the education, protection and welfare of all members of the community. The promotion

of social inclusion, social injustice, the development of a strategy to deal with poverty and the provision of decent, secure and affordable housing will be a priority.

### ***Educational***

The Council will support, develop and encourage excellence in learning and teaching through a commitment to quality education and lifelong learning programmes. The promotion of social inclusion, active citizenship and developing integrated approaches through collaboration with other services, agencies and the local community will be a priority.

- 6.3 At the moment there is no vision statement for arts development within the Moray Council.

**It is recommended that ‘Arts for all and all for Arts’ is adopted as the vision for arts development in Moray.**

## **7. MAIN ISSUES AND CONCERNS**

- 7.1 The consultation process revealed many issues and concerns ranging from problems with marketing, cost of venues, funding, spread of events, lack of information, small business support, training and support.

- 7.2 These issues and concerns can best be categorised under the following headings and form the basis for the Strategy.

- Delivery
- Communication
- Venues
- Young People
- Advocacy

- 7.3 Section 8 below outlines the Strategy for development in each of these areas.

## **8. DELIVERY**

This section looks at the current mechanisms for delivering an arts programme through two strands, events and participation.

### ***Performances***

- 8.1 Through the arts development budget the Arts Development Officer is able to “buy in” a programme of, in the main, performances. This programme is determined by budget, availability of suitable venues, manpower and the change in emphasis in the role of the Arts Development Officer with increased importance being attached to participation and arts as a tool for social change.

- 8.2 Elgin Town Hall is the principle venue in Moray. However it is often too big for small scale tours and extremely heavily booked. There are many smaller halls in Moray but most have little in the way of equipment and no group or organisation currently with the capacity to host and promote visiting performances.
- 8.3 Amateur and community provision is strong in Moray with a number of dramatic, operatic and music groups presenting a regular programme.
- 8.4 Speyfest (Fochabers) and Keith TMSA (Traditional Music and Song Association) present annual events promoting traditional and folk music.
- 8.5 The Universal Hall at Findhorn is an excellent facility, independently run. The venue suffers from inadequate funding, high turnover of staff and negative public perception. The ADO has entered into a dialogue with the venue and co-promotes events there.
- 8.6 The Moray Council is, along with Aberdeenshire and Aberdeen City Councils, part of NEAT (North East Arts Touring). Each Council gives financial support to NEAT which also receives annual funding from SAC (Scottish Arts Council). Through NEAT a number of touring productions and visual arts projects are brought to the area. NEAT is currently considering ways in which the service might be developed and improved including building community capacity to enable promotion by local groups.

**It is recommended that the Moray Council, through the Arts Development Officer**

- **continues to promote performances**
- **seeks to encourage and develop a network of local promotions**
- **consults with the Universal Hall, Findhorn on ways in which the venue might develop**
- **continues to support NEAT**

***Participation***

- 8.7 In line with the Moray Council's policies on social inclusion and lifelong learning increased emphasis is placed on personal development and building community capacity through participation in the Arts.
- 8.8 The consultation process highlighted the need for increased opportunities for participation; a varied programme of community arts projects; workshop programmes; taster or come and try sessions.
- 8.9 Programmes should have a wide geographical spread and involve liaison with the Community Development Workers. There was a perceived need for area based arts workers able to work more closely with existing groups and communities.
- 8.10 Out of the Darkness Theatre Company is a professional theatre company working with adults with special needs. Out of the Darkness Theatre Company has a service agreement with Community Services. A low cost base is provided in Elgin Town Hall.
- 8.11 The Classical Dance Centre in Lossiemouth provides full-time training opportunities in dance and performing arts.
- 8.12 In 2000 the Moray Council successfully applied for Scottish Arts Council Lottery Funding for MorArts, a pilot project aimed at using the arts to promote social

inclusion and lifelong learning in areas of rural isolation. The practical work of the project finished in November 2001 and the final report was submitted to Scottish Arts Council in February 2002.

- 8.13 The Scottish Arts Council Lottery funded Local Authority Partnership Scheme (LAPS) encouraged local authorities to take the lead in supporting arts development in their area. As a result of the MorArts pilot project the Moray Council is eligible to apply for LAPS funding.

**It is recommended that the Moray Council's Arts Development Programme**

- **develops programmes and opportunities for participation**
- **applies to the SAC Lottery for funds towards a LAPS with an emphasis on participation.**

**9. COMMUNICATION**

- 9.1 A major concern highlighted during the consultation process was of communication. There was a feeling that a lot was 'going on' but that it was difficult to share information and effectively market events (because of cost)
- 9.2 As stated in 5.2 the consultation process itself established that the arts community in Moray is large and varied. The consultation meetings were welcomed as a first step in providing a focus but it was felt these should be followed up.
- 9.3 Some of the main issues and suggestions coming out of the consultation meetings can be summarised as follows:
- A database/website of information on artists, skills and venues needed
  - A newsletter/listings diary needed
  - Crafts people felt that a separate brochure was needed in Moray and that the Moray Council should sponsor stalls at trade fairs
  - An arts forum was needed to have a co-ordinating role.
- 9.4 There was a general assumption that the Moray Council should be responsible for all of 9.3 above. However this raised a number of issues regarding: resources (financial and human); the role of MBSE and AGTB (Aberdeen and Grampian Tourist Board) in relation to the crafts sector; the role of the Arts Council for Moray.
- 9.4 Data gathered during the consultation process means that an up to date database can be created and the information included in Morinfo (on the Council website).
- 9.5 The Arts Council for Moray receives an annual grant (£5,000 in 2001/2) from the Moray Council which it then awards to affiliated groups making applications to ACM. ACM is currently reviewing its role and constitution.

**It is recommended that**

- **any LAPS application includes consideration of the issues of communication and networking**
- **MBSE and AGTB are consulted about their strategies for the support of crafts**
- **the Arts Council for Moray is consulted regarding any plans for an arts forum.**

## 10. VENUES

Of all the issues raised in the consultation process this is the one that seemed to be of major concern and cause the most heated debate.

10.1 Brief reference has already been made (Section 8) to the venue situation in Moray. For every group represented at the consultation meetings a different view was expressed regarding venue issues, including:

- Size
- New build or conversion
- Location(s)
- Purpose
- Hire Costs

Some felt an 'all singing all dancing' venue with cinema, gallery, studios, theatre, café, internet café and crèche was needed and should be provided by the Moray Council.

Other views were more specific eg a gallery and studios/workshops for crafts people. Others that 'small was beautiful' and there was a lack of knowledge of alternative venues.

10.2 Elgin Town Hall is held in great affection by the people of Moray, but it is after all a hall catering for a range of activities from flower demonstrations and craft fairs to raves and theatre productions. It has no programming policy but operates on a hire basis.

10.3 As stated in 8.4 the Universal Hall at Findhorn whilst being an excellent facility suffers from problems of funding and perception. The hall has great potential for wider use as a community venue for a range of events including dance, drama and music. The venue is aware of its problems and is keen to seek further advice and support.

10.4 Moray College currently has no performance space thus restricting plans for performing arts courses. The College have indicated that they would welcome the opportunity to discuss venue issues further with the Moray Council.

10.5 Gordonstoun School, a fee paying establishment, is planning to build a venue with a capacity of 250. It is understood the school may be applying for Lottery funding. Any such funding application would have to satisfy a number of criteria regarding non-school use and accessibility.

10.6 There are many village and community halls, school halls and community centres in Moray. However by and large they are multipurpose and not equipped for performances.

10.7 There is a Gallery in Elgin Library. This is programmed by the Museums and Library Service – exhibitions are primarily of local work. The Gallery is often booked up two years in advance.

10.8 Out of the Darkness Theatre Company (through Public Theatres Ltd) has identified the need for a venue to aid their development

10.9 Moray Arts Studio at Findhorn is currently raising funds to create a visual arts facility.

10.10 Currently the Moray Council has no policy on arts venues.

**It is recommended that**

- **a working party is established to open debate regarding the provision of suitable arts venues in Moray.**

## 11 YOUNG PEOPLE

11.1 Young people are the future of any community. Too often issues surrounding young people are seen as ‘problem issues’ – drugs, alcohol, vandalism.

11.2 Many programmes for young people are seen as a way of ‘getting them off the street’ rather than tackling an issue at its roots. The Moray Council through Educational Services (including Community Development Services) places a high priority on work with young people. Youthstart is a SIPS (Social Inclusion Partnership Scheme) programme dedicated to the support of work with young people – including youth cafés.

11.3 There is a danger that arts programmes for young people could create a ‘ghetto’ or ‘therapy’ mentality. Participation in arts activity can build confidence and self-esteem, and personal development and help tackle social exclusion. It can also be enjoyable and seen as a hobby, pastime, course of study and career.

11.4 Arts can be experienced at all levels either as a conscious choice or subtly as part of other activities eg through diversionary programmes. However opportunities for that experience must form an integral part of any arts development programme. It is telling that no young people attended the consultation meetings.

**It is recommended that any Arts Development programme addresses the needs of young people and consults with agencies working in that field.**

## 12 ADVOCACY

12.1 The response to the consultation process – both in terms of attendance and discussion – showed that the meetings were welcomed but must be followed up.

12.2 It was felt that the Moray Council was the major player in arts in the area and had the potential for an even more significant role. The Moray Council should **champion** the arts, promote their importance and acknowledge the value of the arts.

12.3 Whilst the Moray Council was seen as a direct provider the majority recognised that a degree of realism was necessary given current resources and that the Council has an important role as an enabler, facilitator and partner.

12.4 The Moray Council whilst not in a position to be all things to all people has a vital role in offering help and advice in areas like funding, marketing and publicity, and event planning.

**It is recommended that the Moray Council is a champion of the arts and advocates the importance of a thriving arts community.**

### 13 **ACTION PLAN**

13.1 The findings and recommendations in the previous sections have led to the following Strategic Objectives being set.

1. To support the development of programmes that increase and enhance opportunities for participating in and experiencing the arts.
2. To support the development of a strong arts network and efficient methods of communication.
3. To support the development of a network of arts venues in Moray.
4. To support and develop programmes of work that aid the personal development of young people through participation in the arts.
5. To strengthen the commitment and support of the Moray Council and its partners to the arts in Moray.

13.2 These Strategic Objectives are detailed in the Action Plans (Appendix 3).

### 14 **MONITORING AND REVIEW**

14.1 An Arts Strategy should be a 'live' document. It should be flexible, able to respond to changing situations and opinions, open to comments and amendment.

14.2 The Strategy will be periodically reviewed as other initiatives come on stream eg the production of Community Learning Plans. A major review of the Strategy should take place 3 years after its adoption.

14.3 The outcomes and performance indicators detailed in the action plans will form the basis for the regular monitoring and eventual review of the Strategy. This will include statistical data (eg attendances) as well as value judgements on the quality and effectiveness of actions taken.

14.4 Once the outcome of the LAPS application is known it will be necessary, and desirable, to set up a group to monitor and review progress.

## SUMMARY OF SCOTLAND'S NATIONAL CULTURAL STRATEGY

### **Strategic Objective 1:**

Promoting creativity, the arts, and other cultural activity.

#### Key Priority 1.1

To facilitate the development of a climate supportive of those working in the cultural sector.

#### Key Priority 1.2

To enhance Scotland's creative industries.

#### Key Priority 1.3

To celebrate excellence in the arts and other cultural activity.

### **Strategic Objective 2:**

Celebrating Scotland's cultural heritage in its full diversity.

#### Key Priority 2.1

To promote the languages spoken in Scotland as cultural expressions and means of accessing Scotland's culture.

#### Key Priority 2.2

To conserve, present and promote interest in and knowledge of Scotland's history and cultural heritage.

#### Key Priority 2.3

To promote international cultural exchange and dialogue.

### **Strategic Objective 3**

Realising culture's potential contribution to education, promoting inclusion and enhancing people's quality of life.

#### Key Priority 3.1

To promote and enhance education and lifelong learning in and through arts, culture and heritage.

#### Key Priority 3.2

To develop wider opportunities for cultural access.

#### Key Priority 3.3

To maximise the social benefits of culture.

### **Strategic Objective 4**

Assuring an effective national support framework for culture.

#### Key Priority 4.1

To develop a national framework of support for cultural provision appropriate to the 21st Century.

#### Key Priority 4.2

To improve the quality and management of cultural provision.

#### Key Priority 4.3

To ensure that funding is targeted to achieve clear priorities.

**REFERENCES**

Scottish National Cultural Strategy

SAC Charter for the Arts

DCMS – Creating Opportunities

The Moray Council Community Learning Strategy

The Moray Council Corporate Plan

Moray Community Plan

Moray District Council Arts & Cultural Strategy 1993

## ACTION PLAN

**Strategic Objective 1: To support the development of programmes that increase and enhance opportunities for participating in and experiencing the arts**

Action	Lead Responsibility and Partners	Time Scale By	Resource Implication	Output	Performance Indicator
<b>1.1 Performance Programme</b>					
1.1.1 Encourage the development of a network of local promoters	ADO, NEAT, ACM, Universal Hall	2002/3	Staff time, grants	Up to 3 local promoters established	Performances promoted
1.1.2 Support the development of NEAT	NEAT, SAC, MC, AC, ACC	2003 onwards	Staff time, grants	New model for NEAT agreed.	NEAT programme delivered
<b>1.2 Participation</b>					
1.2.1 Develop programmes and opportunities for participation through the SAC LAPS scheme	ADO, MorArts, CDWs, SAC, MBSE	March 2002	Staff time, matched lottery funds	Application submitted to SAC for LAPS funding.	Application successful
1.2.2 Support opportunities for participation in the arts throughout Moray	ADO, local providers, CDWs	Ongoing	Staff time, grants	Ongoing programme	Increase in number of projects

**Strategic Objective 2: To support the development of a strong arts network and efficient methods of communication**

<b>Action</b>	<b>Lead Responsibility and Partners</b>	<b>Time Scale By</b>	<b>Resource Implication</b>	<b>Output</b>	<b>Performance Indicator</b>
<b>2.1 Communications</b>					
2.1.1 Creation of arts database and up dating of Morinfo	ADO, Libraries and Museums	Jan 2002	Staff time	Database created	Database distributed Morinfo updated
2.1.2 Develop arts forum	ADO, ACM	2003	Staff time, grants	ACM consulted	Forum established
2.1.3 Investigate marketing opportunities for crafts industry	MBSE, AGTB	2003	Staff time, grants	Discussions held with MBSE and AGTB	MBSE/AGTB policy
2.1.4 Investigate methods of information exchange	ACM, Forum, AGTB, Press, MC	2004	Staff time, grants, IT resources	Method agreed eg website/newsletter	Regular information available

**Strategic Objective 3: To support the development of a network of arts venues in Moray**

<b>Action</b>	<b>Lead Responsibility and Partners</b>	<b>Time Scale By</b>	<b>Resource Implication</b>	<b>Output</b>	<b>Performance Indicator</b>
<b>3.1 Venues</b>					
3.1.1 Establish a working party to look at venue development in Moray	ADO, Educational Resources Manager, Universal Hall, Gordonstoun School, Classical Dance Centre, OTTD/ Public Theatre, Moray College, MBSE	2003	Staff time, Grants	Venues survey/feasibility study	Venue policy agreed

**Strategic Objective 4: To support and develop programmes of work that aid the personal development of young people through participation in the arts**

Action	Lead Responsibility and Partners	Time Scale By	Resource Implication	Output	Performance Indicator
<b>4.1 Young People</b>					
4.1.1 Young people to be a target group in arts development programme	ADO, CDWs, YouthStart, Health Promotions	2003	Staffing, SAC funding	Arts programmes for young people agreed	Programmes running

**Strategic Objective 5: To strengthen the commitment and support of the Moray Council and its partners to the arts in Moray**

Action	Lead Responsibility and Partners	Time Scale By	Resource Implication	Output	Performance Indicator
<b>5.1 Advocacy</b>					
5.1.1 The Moray Council to act in an advisory capacity to local arts organisations and individuals	ADO, ACM, MVSO	Ongoing	Staff time	ADO available to advise	Groups and individuals seeking advice
5.1.2 The Moray Council to support, enable and facilitate arts activity.	ADO, ACM, MBSE	Ongoing	Staff time, Community Development grants	A voluntary sector arts programme	Increase in events and projects
5.1.3 The Moray Council to support training initiatives	ADO, CDWs, MBSE, MVSO	2003	Staff time, grants and budget	Training programme established	Number of training events and attendees
5.1.4 The Moray Council to champion the arts	MC elected members	2002	Commitment to existing budgets and staff	Strategy approved	Strategy implemented