



**Strategic Action Plan for
Culture, Heritage and Arts in Argyll and Bute
Final Report**

March 2014

Client:



Comhairle Earra Ghàidheal agus Bhòid

With financial assistance from



Strategic Action Plan for Culture, Heritage and Arts in Argyll and Bute

Contents

Executive summary		
1.	Introduction	1
2.	Background: the Importance of Cultural and Creative Industries	2
	• Defining the Cultural and Creative Industries	
3.	Baseline – where are we now	5
	• Tourism	
4.	Report of Consultations	9
	• Major Opportunities	
	• Barriers and Threats	
	• The Importance of Culture, Heritage and Arts in Argyll and Bute	
	• How the Strategy could help Respondents	
	• What the Strategy should Include	
	• Collaboration	
	• Cultural Partnership or Assembly	
	• Local Needs v Argyll-wide approach	
5.	Policy Context	16
6.	Strengths, Weaknesses, Opportunities and Threats	20
7.	Vision and Strategic Priorities	22
8.	Strategic Themes and Actions	23
	• Actions and Priorities	
	• Profile and Advocacy	
	• Economic Driver	
	• Promoting Co-operation	
	• Delivery Structures	
9.	Risk Analysis	29
10.	Action Plan	30
	Appendices	33
	1. Consultees	34
	2. Sources	39
	3. Creative Scotland definition of Scottish Arts and Creative Industries	41
	4. Learning from others – case studies of successful creative industry intervention	42
	5. Audit of Argyll and Bute’s Culture, Heritage and Arts Assets	Separate volume

Executive Summary

Argyll and Bute Council, with Highlands and Islands Enterprise's support, want to identify how culture, heritage and arts can take their rightful position as an economic and tourism generator. Interlaced within this goal is the role of Gaelic in contributing to tourism and helping sustain and articulate the area's identity.

BTS was appointed to research and articulate the strategic action plan for culture, heritage and the arts, which it has done after widespread consultation with people and organisations in the sector through October 2013 to February 2014. The report identifies the current situation in the sector(s), cataloguing strengths and weaknesses, opportunities for the future and their potential contribution to Argyll and Bute's success, visibility and stand-out.

Argyll and Bute's geographical characteristics pose significant policy and service delivery challenges, in terms of communication, accessibility, economic development, retaining population and generating and delivering consistent and integrated standards of service delivery. The relevance of population loss to culture, heritage and arts policy and intervention is demonstrated by the OECD's view that creative industries (which includes heritage) contribute to economic development, regeneration, the competitiveness and attractiveness of an area. Yet, while the economic and place competitiveness values of the sector are important, we also need to reflect on the social, educational, regeneration and life enhancing features of culture, heritage and arts.

Current Position

For the Argyll and Bute local authority area, the estimate of those working in the sector is 1% of the Scottish total, or 844 people – this is very likely an underestimate, with many people in the sector "hidden". Even so, this is almost 2% of the estimated 43,000 economically active people in Argyll. Our electronic survey, sampling 140 relevant people and organisations in the arts and creative industries in Argyll and Bute, identified 924 people employed by them and 2,741 volunteers, which even accounting for many people with multiple volunteering roles, is a highly significant "unrecorded" resource. From published data we estimate an annual turnover of between £63m and £120m p.a.

The Argyll and the Isles Strategic Tourism Partnership (AISTP) and its delivery body, Argyll and the Isles Tourism Co-operative Ltd (AITC) have established a highly effective partnership model that focuses on the strategic, communicates with the regional and sub-regional (through the local tourism groups) and develops and delivers new product development and marketing to customers. The structure has been highlighted as a potential model for the organisation, management and delivery of the strategic action plan for culture, heritage and arts and to help develop and position Argyll and Bute's cultural tourism offer.

Consultations

These comprised an electronic survey where 140 enthusiastic and creative responses were generated, plus meetings, face to face and telephone consultations with national and local stakeholders and bodies. A series of 4 workshops were held in Colintraive, Tarbert, Oban and Helensburgh. The results of the consultative processes feed into our evaluation of the way forward for the sector in the area.

The largest groups of respondents in the survey were individual artists, representatives of museums and heritage organisations, craftmakers and arts organisations. Respondents in the survey identified what they thought were major opportunities, weaknesses and their priorities to be addressed. Workshops meanwhile reviewed how to resolve local needs with an Argyll-wide approach to developing the sector, together with management and delivery challenges for the strategy.

Policy Context

The policy context for cultural and heritage development is complex. The main report explores the links with Scottish Government Economic Strategy, Argyll and Bute's Single Outcome Agreement and Community Plan and the policies of Creative Scotland, Historic Scotland, Museums Galleries Scotland, VisitScotland and Highlands and Islands Enterprise.

Vision and Strategic Priorities

The culture, heritage and arts sector has considerable presence but is not well understood in its totality in Argyll and Bute. Its fragmented nature, ubiquitous spread across Argyll but lack of focus give limited visibility for the people working in the sector and the absence of a voice to articulate and advocate their needs. So many people in the sector are artists or craftmakers, absorbed in their own creative processes and outputs, or are volunteers working under pressure and unpaid. So, as one consultee suggested:

"We live in a vibrant area, but joining the dots is difficult."

Our vision, supported by the views of our consultees, is that the sector has to organise itself, in order to promote its virtues, its contribution to Argyll's self-belief and market profile and to address shortfalls and barriers - market failures – that inhibit success, growth and satisfaction. Doing nothing isn't a viable proposition.

The vision for the creative industries is:

To establish the whole of Argyll and Bute as an area of cultural and artistic excellence, in order to release their full economic and social value.

The strategic priorities for the culture, heritage and arts across Argyll and Bute focus on:

1. A limited number of actions, that while maybe ambitious in nature, are considered achievable within a 3 to 5 year period (the detailed actions are spelt out in the plan at section 10);
2. A higher profile and visibility for the sector, giving it voice and the opportunity to advocate resources to meet needs across the sector;
3. The recognition that the creative industries are an important economic driver and contribute to tourism's cultural offer;
4. To promote co-operation across the sector in the development and delivery of projects;
5. A structure and delivery mechanism that encourages local engagement and supports local development of the creative industries while mobilising local people to take a pan-Argyll approach to priorities and actions.

Delivery Structures: the Cultural Assembly

There is so much enthusiasm and creative ability amongst people working across culture, heritage and arts in Argyll and Bute. Yet the area's visibility and the internal connectedness of people working in the sector are weak, despite some well-developed networks. The strategy's importance lies in providing a rationale for the sector, to help galvanise resources and help people working around these themes to find a voice. This process will strengthen Argyll and Bute's competitive advantage and provide a stronger incentive, and encouragement, for creative people to make their art and for vulnerable organisations to be strengthened.

The Council initiated a Cultural Assembly gathering in 2013; BTS's remit has included testing whether and how this might play a delivery role. Our view is that it serves as the foundation for building local and Argyll and Bute-wide delivery structures. This will take time to develop and needs energy and commitment.

A membership organisation is favoured with a “hub and spokes” model of local groupings in 8 areas (mirroring AITC’s areas), interwoven with an art form/thematic representation on the (current) steering group. Developing a company or co-operative structure will allow the cultural assembly to develop projects and attract or bid for funds, with the steering group transforming into the board. The Council would participate in, but not chair, the assembly. A high profile chair who is passionate about the sector, but has no personal interest, needs to be found.

Cultural Assembly hub and spokes model representatives on the steering group/board	
Geography	Art form/themes
<ul style="list-style-type: none"> • Mull, Iona, Tiree & Coll • Oban & Lorn • Inveraray, Kilmartin Glen & Knapdale (Heart of Argyll/ Mid Argyll) • Cowal • Kintyre & Gigha • Bute • (West) Loch Lomond & Clyde Sea Lochs • Islay, Jura & Colonsay 	<ul style="list-style-type: none"> • Dance and Drama • Film, Digital and Literature • Music • Visual Arts and Crafts • Gaelic • Heritage • Argyll and Bute Council • Argyll and the Isles Tourism Co-operative

The role and remit of the assembly would be:

1. **Leadership and advocacy:** mobilise key people to represent the needs of the sector;
2. **Strategic Development:** to encourage local development of the sector and prioritise ideas from geographic and sectoral groupings that have Argyll and Bute-wide application;
3. **Sharing knowledge and expertise:** helping collaboration through the exchange and share of knowledge and expertise;
4. **Networking:** finding ways for those in the sector to work with each other;
5. **Internal communications:** using the Internet and meetings, create mechanisms that encourage people to talk to and work with each other;
6. **Funds and Funding:** identify resources can be found to deliver key priorities, including support staff.

Next Steps

The next steps comprise finalising the plan and testing and generating support for the development of the assembly, along the lines outlined.

BTS, March 2014

1. Introduction

The importance of culture, heritage and the arts lies in their contribution to wealth creation and jobs and as a means of expressing and promoting cultural identity and pride. They support the dispersal of economic activity and create opportunities for self-expression, cooperation and collaboration in rural and remote areas, while also helping to create new and sustain existing facilities for residents.

In Argyll and Bute, there is both a major imperative and a major opportunity for the combined attributes of culture, heritage and arts to be used to attract visitors and to help sustain population. It is crucial that Argyll and Bute adopts and promotes drivers that will generate revenue and radically address the trend of projected population loss. It is our contention that the area's cultural offer can contribute to these strategically critical tasks.

Argyll and Bute Council, with Highlands and Islands Enterprise's support, want to identify how culture, heritage and arts can take their rightful position as an economic and tourism generator. Interlaced within this goal is the role of Gaelic in Argyll and Bute, as a community resource, arguably as the crucible for the language's development¹ and as an indigenous attractor or driver for tourism.

In September 2013, The Council appointed BTS to research and articulate this strategic action plan for culture, heritage and the arts. A number of tasks were defined by the Council in the commission to look at the breadth and depth of the sector in Argyll and Bute, including:

- An audit of heritage, arts, culture, and Gaelic organisations and sites within Argyll and Bute;
- Articulate their relationships to and interdependency with the regional visitor economy;
- Identify best practice models from other comparable geographic areas addressing cultural and creative opportunities;
- Identify how culture, heritage and arts can generate stronger collaborative working with stakeholders in Argyll and partners at a national level;
- Develop an action plan translating the strategy into priorities and investment needs;
- Articulate the economic contribution of culture, heritage, arts and creative industries in Argyll and Bute including the potential increase in cultural tourism;
- Suggest a model of governance for a sustainable umbrella organisation for the sector and establish how it will work with other partners².

Our approach to the tasks has been to conduct face-to-face and telephone interviews with national and local institutions, organisations and key players; invite contributions and expression of views in an electronic survey; conduct desk research and hold series of interactive, facilitated workshops.

This report is the outcome of this research and analysis. The role of the report is to articulate the current situation of the sector(s), identifying their strengths and weaknesses, opportunities for the future and their potential contribution to Argyll and Bute's success, visibility and stand-out. We address priorities, delivery and organisation and management.

Many people and organisations have contributed enthusiastically to our work, prompted by their commitment to see positive change (Appendix 1). We thank everyone who has aided our thinking.

¹ Through the Kingdom of the Scots

² Including and in particular the Argyll and the Isles Strategic Tourism Partnership and Tourism Co-operative

2. Background: the Importance of Cultural and Creative Industries

The geographical characteristics of Argyll and Bute pose significant policy and service delivery challenges, in terms of communication, accessibility, economic development, retaining population and generating and delivering consistent and integrated standards of service delivery. Argyll and Bute is the second largest Scottish local authority by area, the third sparsest by population density, with 25 inhabited islands. One of the most significant challenges that faces the region is population loss.

The population of Argyll and Bute was 88,166, in the 2011 census. This is a reduction of 3.4% on 2001, and projections are, that by 2035, the population will have reduced by a further 7.2% to 82,754. This is against projections of 10% growth in the overall Scottish population. The projected drop is the 4th largest in Scotland and masks demographic changes, with growth in the number of people of pensionable age (an ageing, and by implication, dependent population segment) and overall growth in the Oban and Lorn area of 4.3%³. The key issue for the authorities is how to build on Oban and Lorn's success while also turning round the position in areas where decline is projected, all the while maintaining service delivery standards.

The relevance of population loss to culture, heritage and arts policy and intervention is demonstrated by the OECD's view that creative industries contribute to economic development, regeneration, the competitiveness and attractiveness of an area⁴.

The importance of culture, heritage and arts, or creative industries, is further highlighted by many bodies⁵:

- UNCTAD (the UN's trade and development body) says: "The creative economy has become a topical issue of the international economic and development agenda, calling for informed policy responses in both developed and developing countries." In 2005 the creative industries accounted for 3.4% of world trade, \$424 billion of exports and an annual growth rate of 8.7% between 2000 and 2005⁶.
- UNESCO meanwhile positions culture at the heart of development policy, exemplified by the focus on capitals of culture and world heritage sites⁷.
- The European Commission has been encouraging national governments, the cultural sector and EU institutions to jointly promote culture as a catalyst for creativity and innovation which are key drivers to regeneration, competitiveness and economic growth⁸.
- DCMS estimates that creative employment provides around two million jobs in the UK and employment in the sector has grown at double the rate of the economy as a whole⁹.

³ Source: National Records of Scotland (formerly General Register Office for Scotland)

⁴ Sources: Culture and Local Development, OECD; Key role of cultural and creative industries in the economy, Hendrik van der Pol, Director, UNESCO Institute for Statistics, Canada;

⁵ Sources are catalogued in Appendix 2

⁶ UN's Creative Economy Report, 2008

⁷ www.unesco.org/new/en/culture/themes/culture-and-development

⁸ For 2007-2013, it is estimated that more than 6 billion Euros have been earmarked by European regions for cultural infrastructure, cultural heritage and cultural services. Source: http://ec.europa.eu/culture/our-policy-development/european-agenda_en.htm

⁹ http://old.culture.gov.uk/what_we_do/creative_industries/default.aspx#Creative

- Creative Scotland and Scottish Enterprise assessed the value and contribution of the arts and creative industries to the Scottish economy – assessed to be £7.2billion p.a. and 84,400 jobs; these figures including the heritage sector's contribution^{10 11}.
- In the 2011 Scottish Government's Scottish Household Survey, 87% of survey respondents indicated that they had engaged in culture in 2011, either through attending or visiting a cultural event or place or participating in a cultural activity. The most popular forms of cultural attendance for Scottish people are the cinema (54%) and live music events (31%), but there is also a high level of satisfaction accorded to libraries, the theatre and museums and galleries¹².

In terms of the impact of culture, heritage and arts on the visitor economy, The Heritage Lottery Fund sought an evaluation of the impact of heritage tourism (both built and natural and each separately) and in 2013 judged that the heritage-based tourism economy directly accounts for at least £5 billion in GDP and 134,000 jobs across the UK¹³.

VisitBritain assessed the competitive dimensions of the overall UK nation brand, the UK ranked 4th out of 50 nations in terms of a 'Tourism' brand and also for 'Culture', while our 'rich in historic buildings and monuments', ranked 5th¹⁴.

In studies as far afield as Cornwall, Ontario and Australia, cultural tourism impacts are positive on locations, in terms of visitation, economic value, reputation and motivation or support for local people to develop cultural tourism product. Equally, the Local Government Association has a number of studies that reinforce the benefits and positive impacts of cultural tourism¹⁵.

Defining the Cultural and Creative Industries

The definition of what constitutes the cultural or creative industries falls into a long standing debate and reflections on methodology. Suffice it to say that the creative industries don't actually get their own section in the Office of National Statistics' listings of economic outputs for the UK. So, over the years, the UK DCMS¹⁶ has identified appropriate data and Creative Scotland, Scottish Enterprise and Highlands and Islands Enterprise have largely taken their analyses from these and adapted them. The growth (and convergence) in recent years of digital, broadcast, animation and other contemporary media highlight the need for redefinition of the sector.

We've used the now-accepted Creative Scotland definition (Appendix 3), but more importantly for Argyll and Bute our audit of cultural assets (Appendix 5) and electronic survey responses (Section 4) below) highlight the make-up of the creative and cultural industries in Argyll and Bute.

Tourism Intelligence Scotland has a useful and accessible definition of Cultural Tourism¹⁷: In broad terms, it includes:

¹⁰ Economic Contribution Study: an Approach to the Economic Assessment of the Arts and Creative Industries, June 2012

¹¹ These figures rise to just short of £12.5billion and 129,700 jobs when including indirect and induced impacts

¹² Source: TIS

¹³ Source: HLF: The Economic Impact of the UK Heritage Tourism Economy, Oxford Economics, 2013

¹⁴ <http://www.visitbritain.org/insightsandstatistics/visitoreconomyfacts/>

¹⁵ http://www.local.gov.uk/culture-tourism-and-sport/-/journal_content/56/10180/3517058/ARTICLE

¹⁶ The UK Government's Department of Culture Media and Sport

¹⁷ Tourism Intelligence Scotland, Events, Festivals & Cultural Tourism in Scotland, 2012

- Built, natural and historical heritage (buildings, gardens, castles, stately homes)
- Cultural heritage (museums, galleries, traditional arts, culinary culture)
- Contemporary culture (music, film/TV, fashion, performing arts)

Cultural providers include museums and galleries, arts centres, artists' studios, theatres and visitor centres.

While the economic and place competitiveness values of the sector are important, we also need to reflect on the social, educational and life enhancing features of culture, heritage and arts. Indeed, if they are to contribute to Argyll and Bute's attractiveness and competitiveness, addressing these dimensions is crucial. As the UN and UNESCO say:

“...unlocking the potential of the creative economy also means promoting the overall creativity of societies, affirming the distinctive identity of the places where it flourishes and clusters, improving the quality of life there, enhancing local image and prestige and strengthening the resources for the imagining of diverse new futures.”¹⁸

While maybe not a popular theme with policy makers and administrative organisations – not least because it is difficult to measure – cultural development is a means of achieving and contributing to spiritual, moral, emotional and intellectual progress, while facilitating self-expression, what we should call *quality of life* factors. We subscribe to the view that a major challenge is to convince political and policy decision-makers in Argyll and Bute to prioritise cultural development, especially since the sustainability and viability of the region is jeopardised by threats of population loss.

These are views that are reinforced and supported by those we consulted in the process of this study (of which more below).

¹⁸ United Nations Creative Economy Report 2013 Special Edition

3. Baseline – Where Are We Now?

The creative and heritage industries in Argyll and Bute have gone through several attempts to galvanise, organise and promote them: there is an underlying recognition that the sector contributes something really important to Argyll, but this has been inadequately articulated and addressed in the past. The sector is intuitively acknowledged as being an integral part of the community and visitor economy and offers real opportunities at both local and pan-Argyll levels. It's easier to articulate these within a local community (indeed several respondents to the survey and consultation articulate their local attributes), but it is patently harder to identify and mobilise these strengths across the region. We think that this is because of the geographically fragmented nature of the area (making it harder to generate a pan-Argyll perspective) and the disaggregated definition of what constitutes the creative industries or cultural offer in the area.

It's important first of all to restate what makes up the culture, heritage and arts assets of the area. As we state above, we adopt the Creative Scotland and Scottish Enterprise definition, now generally accepted across government in Scotland (see Appendix 3): this includes all aspects of the visual arts, performing arts, audio-visual and digital, writing and publishing, heritage and cultural education.

Because of the fragmented nature of the sector(s), its visibility in Argyll and Bute has not been as great as other (better organised) sectors – farming, forestry, manufacturing etc. The 2012 analysis of the economic contribution of the arts and creative industries (which includes heritage)¹⁹ used published statistical data²⁰ to estimate employment and value of the sector for Scotland and by local authority area. Total employment in 2010 across Scotland was estimated at 84,400, of which 6,500 were self-employed (“working proprietors”). For the Argyll and Bute local authority area, the estimate of those working in the sector is 1% of the Scottish total, or 844 people, although this is almost certainly an underestimate²¹. This is still almost 2% of the estimated 43,000 economically active people in Argyll²².

In 2008 (the latest date for available data) there were an estimated 12,000 business units in the arts and creative industries across Scotland, of which Argyll and Bute held 1.9% or 228 business units.

There are obviously methodological issues associated with this analysis and as a Creative Scotland (and partners) economic impact case study of Eilean Siar²³ suggested, with direct application to Argyll and Bute:

“...official employment data is subject to limitations in the context of the Arts and Creative Industries, with elements of activity and employment remaining “under the radar”. In particular, the capture of the self-employed, portfolio lifestyle employment.....remain problematic.”

¹⁹ Creative Scotland (in partnership with Scottish Enterprise): an Approach to the Economic Assessment of the Arts and Creative Industries, June 2012

²⁰ SIC codes, DCMS Creative Industry mapping project 1998, DCMS Creative Industries economic estimates 2011, ONS Annual Business Survey, Business Register Employment Survey

²¹ Because of “hidden” characteristics of the sector – people working on their own, in multiple jobs, as volunteers etc.

²² www.argyll-bute.gov.uk/info/economy

²³ Creative Scotland (in partnership with Scottish Enterprise): economic impact case study in Eilean Siar, June 2012

5% of jobs in the Western Isles (390), £24m annual turnover and £11m GVA (or 3% of total) were ascribed to the creative industries in the area. But here, we should add that the focus of many community based organisations with heritage interests are likely to also be “under the radar” and as our survey shows, the number of volunteers working across the sector suggests significant commitments that are unrecorded in official statistics.

Our electronic survey, sampling 140 relevant people and organisations in the arts and creative industries in Argyll and Bute, identified 924 people employed by them and 2,741 volunteers, which even accounting for many people with multiple volunteering roles, is a highly significant “unrecorded” resource.

What’s the estimated value of the arts and creative industries in Argyll and Bute? In terms of monetary value, across Scotland, the arts and creative industries are estimated to provide “gross value added²⁴” of £3.2billion in Scottish output (or c3.2% of the economy) in 2010. In terms of turnover (a more readily understood terminology) the arts and creative industries were valued at an estimated £6.3billion p.a.

With Argyll and Bute’s proportion of employment in the arts and creative industries being estimated at 1% of the Scottish total and the proportion of business units being 1.9%, we might hazard a GVA value of between £32m and £60m and a turnover value of £63m and £120m p.a. This assumes a directly proportionate allocation of value without any analysis of the size of business units or sectors they are in, which would require significantly more detailed survey work beyond the scope of this commission.

We emphasise the inherent methodological and statistical weaknesses of the estimates of employment and value, emerging from these studies. The data from our survey is reliable, with caveats being that this is what people told us and the size of the sample who volunteered to contribute to the survey.

Cultural Assembly

The acknowledged, but uncatalogued strengths of the culture, heritage and arts sector in Argyll and Bute, referred to above, led the Council in 2013 to facilitate a meeting and initiate a dialogue about the way forward for the sector. The establishment of collaborative working models, the economic development and tourism growth of the sector and attracting customers or audience development have become agenda items. A steering group was established as a precursor to a potential umbrella body to carry forward development work and oversee the Council’s commission, with Highlands and Islands Enterprise support, of this assessment.

The brief for this assessment includes the definition about the best delivery mechanisms and potentially, the membership, role and focus of an assembly body. Our findings and recommendations are detailed below.

Tourism

²⁴ GVA is the standard measure used in official statistics to measure the economic value or contribution of industries to the economy. It is defined by turnover minus the value of bought-in services and goods needed to produce their outputs

Partly because the origins of this assessment include the economic value of the culture, heritage and arts to Argyll and to the visitor economy, we want to explore tourism performance in the area. In terms of consumer interest, VisitScotland's regional analysis for Argyll and the Isles extends some distance beyond the boundaries of the local authority area to include Stirling, Loch Lomond and Forth Valley (this being the smallest regional dimension such data is collected.). The data for 2010 (the latest year data is available for) provides a useful insight into tourism demand and characteristics for the Argyll and Bute area.

The wider area attracted 1.8 million visitors in 2010, spending £392 million, with 52% of visitors originating from Scotland, 32% from the rest of the UK and 16% from overseas. 44% of visitors are touring Scotland; 66% visit an island, most notably Mull. 66% of visitors are staying one or more nights (i.e. not on a day trip), with the average stay amongst these visitors being 4.8 nights²⁵.

94% of visitors were satisfied and 96% will definitely/probably recommend Argyll & the Isles based on their experiences in the area. While 70% of all visitors will definitely/probably revisit Argyll & Isles in the next 5 years, this proportion varies from 73% of UK residents to 54% of international visitors. Negative comments from visitors relate to travel and cost of accommodation.

VisitScotland estimate that the economic value of tourism in 2010 to the local authority area was £184m, of which £143m was from domestic visits and £41m from international. 79% of visitors were thought to be repeat visitors compared to 21% being new visitors. While history was cited as a motivator for visiting Argyll and Bute (by 14% of visitors in the survey²⁶), there are no other mentions of culture or the arts²⁷. Across Scotland, once visitors are here, 48% visit historic houses or castles. In Orkney 51% of visitors are motivated to visit by the area's history and archaeology²⁸.

VisitScotland estimated 5,200 jobs in tourism in Argyll and Bute in 2008.

Visitors' interest in Gaelic, researched by VisitScotland, found that 13% of visitors interviewed stated they were very interested in Gaelic language and culture and would like to learn more. A further 38% were fairly interested. 32% stated they were not very interested and 14% not interested at all.

The Argyll and the Isles Strategic Tourism Partnership (AISTP) and its delivery body the Argyll & the Isles Tourism Co-operative Ltd (AITC) have established a highly effective partnership model that focuses on the strategic, communicates with the regional and sub-regional (through the local tourism groups) and develops and delivers new product development and marketing. These latter components of the tourism picture necessitate the engagement and commitment of stakeholders who effectively "own" the product. The structure and vitality associated with the AITC have resulted in focus and significant elevation of Argyll and Bute's visibility. The structure has been highlighted as a potential model for the organisation, management and delivery of the strategic action plan for culture, heritage and arts.

The intersection between and interaction of tourism and creative industries lies at four levels:

²⁵ This data is from summer visitors, the survey on which the data is based taking place between July and October

²⁶ 2011

²⁷ This data from VisitScotland's Chief Executive's presentation to the AISTP 2012 meeting

²⁸ Source: 2012/13 VisitScotland survey

1. The engagement, involvement and often leadership of the sector in the development and promotion of locally-based products and services, relevant to visitors;
2. Engagement of individual artists and craftspeople in events, festivals and community based activity;
3. Museums and galleries and other organisations and individuals in the sector operating within the tourism market;
4. Development of pan-Argyll cultural tourism product offer to the visitor with significant benefits to the visibility and perceptions of Argyll and Bute and subsequently to the area's brand and marketing presence.

In the last of these, the specification of Argyll and Bute's cultural tourism offer still needs defined. AITC is currently (March 2014) looking at the theme and we anticipate that the outcome of our work, reviewing the sector and planning for its way forward, will integrate with AITC's to give a stronger cultural tourism product offer.

Direct links between a successful tourism industry, or successful cultural community, and stemming population loss are hard to establish quantitatively, but intuitively, strengthening of communities, economic activity, employment and caring and positive promotion of heritage and culture add value to communities. As the UNESCO states:

*"Its (creative industries) diverse manifestations – from our cherished historic monuments and museums to traditional practices and contemporary art forms – enrich our everyday lives in countless ways. Heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability. Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies."*²⁹

²⁹ <http://en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity#sthash.bapebtXe.dpuf>

4. Report of Consultations

We summarise here the outcomes of our online survey of individuals and representatives engaged in culture, heritage and arts in Argyll and Bute; the full survey results are available separately.. Here we want to pick up on key issues and responses which have implications and repercussions on the way forward for the cultural offer and the management and delivery of added value for the creative industries in the region. Desk research, face to face and wider consultative meetings (at Colintrave, Tarbert, Oban and Helensburgh) add to the analysis.

The survey was designed to ask opinion and the quality of responses and 140 completed responses make this a robust dataset. The largest groups of respondents were individual artists, representatives of museums and heritage organisations, craftmakers and arts organisations. We also asked respondents to amplify or qualify what they did and whether they are volunteers. At least 30 people are volunteers or work for volunteer bodies (e.g. museum). Many others play multiple roles – being members (or volunteers) with e.g. arts organisations or in community development.

We asked how many people work within their organisations – 89 respondents said they employed 924 people between them, including seasonal and part time staff, averaging just over 10 people each. We would estimate that many sole traders did not respond, while voluntary organisations won't have paid staff.

We also asked how many volunteers work with respondents: of the 88 respondents who answered this question, they have 2,741 volunteers, including those on boards or management committees (we excluded the national organisation that said “hundreds”).

Major Opportunities

One of the core objectives of the survey was to find out what those engaged in culture, heritage, arts and Gaelic communities think are the major opportunities in these areas for Argyll and Bute. 133 responded to this question.

What cannot be doubted is the enthusiasm and commitment of respondents. There are some unifying themes for the whole of Argyll and Bute, yet people reflected on the role of their own organisation, or themselves as sole traders/individuals, as well as focusing on their local area, with a passion and imagination that leaves no doubt about their commitment and connection to the area, and to their own contribution to it.

We offer a summary of comments here.

“...increasing visitor numbers and also increasing pride in local history and heritage.”

“One of the other major assets of the area is the massive amount of voluntary time everyone (gives), from artists, to museum managers, curators, and volunteers.”

“To develop a stronger sense of place....”

“The potential to seriously enhance the tourism experience by better presenting and making the arts heritage and culture resources available and accessible.”

“There is a lot of talent out there, and this can be locally harnessed if funded properly and supported in a structured way.”

These aspirations are complemented by compelling views about opportunities - at a local level and across Argyll and Bute - for building on the culture, heritage and art attributes of Argyll. The specific assets of, amongst others, Dunoon, Kintyre, Colonsay, Kilmartin, Tarbert, Campbeltown, Helensburgh and Oban were expressed in the survey as was the opportunity to build on existing events, on the Gaelic roots of the region, on pilgrimage tourism, the area’s beauty, prehistoric landscapes, pre and Christian assets and archaeology and the need to bolster broadband and internet services. Other demands/opportunities are for exhibition spaces, creative hubs and quality arts venues with experienced staff, building on open studios events and e.g. the existing ArtMap. There was a strong sense of commitment and ambition for the development and use of local buildings, many already the focus of e.g. Heritage Lottery Fund or Council programmes (through CHORD).

Other pertinent comments include:

“Argyll has a unique and extraordinary natural environment of national importance. It is home to a prehistoric cultural heritage of national and international importance. The arts and the Gaelic language are an extension of visual descriptions inspired by this place. There is huge potential to develop the arts further but it needs support and vision. The arts could play a key role in marketing Argyllmany artists working in Argyll are not regularly used in tourism marketing.”

“Our cultural Heritage abounds with significant buildings, monuments, artefacts, traditions, language and interest in genealogy. The natural heritage is second to none with significant landscape, seascape and biodiversity.

“The historic and natural environment has so much potential in Argyll and Bute and there is enormous scope for it to contribute significantly more than it already does in terms of using it as resource to help attract people and businesses to the area.”

Barriers and Threats

We also asked what respondents thought are the major barriers and threats facing culture, heritage, the arts and Gaelic in Argyll and Bute.

The transport system and infrastructure figured greatly in people’s views of barriers, with the limitations of the geography of the mainland and islands of Argyll and Bute, further degeneration in the A83, the costs and timetabling of ferries, lack of availability of evening and night time public transport systems limiting access to events for residents. Some people mentioned fuel prices being a constraint.

A number of respondents in our survey perceived the local authority’s failure to take a leadership, strategic or policy role in culture, heritage and the arts. This stems from the local authority’s perceived lack of appreciation of the importance of culture, heritage and arts in the economy or as an economic regeneration tool and its inconsistent approach to investing in the sector. Other barriers were cogently and sometimes succinctly expressed:

“Many of the organisations delivering cultural services to the area work on a voluntary basis. Strategic planning and getting access to expert advice can be a barrier to developing projects with a feeling of real quality and sustainability.”

“Partnership working between the voluntary sector the council and tourist agencies may be go some way to improving the quality of the town scape and visitor experience, but it will only work if there is an ambition to use the local cultural heritage and arts to achieve this.”

“Abysmal lack of Internet connections or poor supply of Internet speed.”

“Lack of joint working; lack of imagination; low horizons.”

“Apathy and lack of cooperation...”

“Running costs, maintenance costs, accommodation costs, travelling costs and limited income opportunities for a large number of organisations, clubs and events all supported by a relatively small static population which grows slightly in the summer but shrinks back in the winter months.”

The Importance of Culture, Heritage and Arts in Argyll and Bute

We asked a question about respondents’ views on the importance of culture, heritage and the arts. The following table gives an overwhelming endorsement of our survey participants’ attitudes towards the sector (in our experience these are very high “Rating Averages”):

	Very important	Quite important	Neutral	Unimportant	Not Important	Rating Average
Their importance to the area’s identity, character and appeal?	84.5% (120)	15.5% (22)	0.0% (0)	0.0% (0)	0.0% (0)	4.85
Their importance in attracting visitors to the area?	82.9% (116)	12.9% (18)	2.9% (4)	0.7% (1)	0.7% (1)	4.76
A strategic approach to culture, heritage & the arts in Argyll and Bute?	78.9% (112)	14.8% (21)	4.2% (6)	1.4% (2)	0.7% (1)	4.70
Their importance at a social level and their contribution to education, well-being and health?	70.4% (100)	27.5% (39)	2.1% (3)	0.0% (0)	0.0% (0)	4.68
Their importance to residents of Argyll and Bute?	53.2% (75)	39.0% (55)	6.4% (9)	1.4% (2)	0.0% (0)	4.44
How important is tourism & the attraction of visitors to your own activity/ organisation?	65.5% (91)	20.9% (29)	6.5% (9)	5.8% (8)	1.4% (2)	4.43
Are Gaelic traditions, culture & organisations important to the area’s identity & character?	39.4% (56)	31.0% (44)	23.2% (33)	2.8% (4)	3.5% (5)	4.00

How the Strategy could help Respondents

We wanted to introduce survey participant to the concept of a strategy for the sector(s) and asked what they thought the strategy could do for them, as individuals or organisations. The table catalogues the responses of those who answered this question:

Table 2 How do you think the strategy could help to support you, your business or organisation? (Tick all that apply.)	
Help communication and networking	84.8%
Support regeneration	80.4%
Make the area more attractive for tourists	76.1%
Offer more marketing opportunities	73.2%
Raise the agenda with government and funding bodies	72.5%
Help sustain communities	71.7%
Encourage more talent	69.6%
Contribute to educational objectives	67.4%
Encourage "new" activities in the area	67.4%
Give more choices to residents	54.3%
Promote volunteering	44.9%

What the Strategy should Include

We wanted to find out what people thought should be in the strategy and what their “bid idea” might be, to advise how the strategy is developed and what its role and remit should be.

Mentioned by several respondents is the need for leadership and effective coordination:

“The ability to think big, to fund raise effectively into Europe to recognise the Arts as a generator not a drain...we primarily seek funding rather than skills development.”

“We could benefit from an overall leader or mentor, with hands on experience in the culture and heritage sector, who is energetic and resourceful.”

“A Festivals Edinburgh approach for the Arts in Argyll - that is strategic, visionary, aspirational, mutual.”

High amongst the brief from respondents is the focus on buildings within local areas, resources from which cultural activity can flow – public gallery space, a print studio, exhibition space, flexible display/exhibition space, space for crafts, well-resourced performing venues. As one respondent put it:

“Improving the provision of cultural spaces in the area, both in terms of producing dedicated provision, but also examining ways of using existing spaces better and facilitating more creative ways of using other locations such as historic sites, empty business premises and public spaces in towns for cultural activity.”

Although one participant in the survey said:

“We simply don't need more buildings!”

Other proposed components for the strategy are:

“Marketing, networking, funding, gallery space.”

“Technology - for us this is FAST broadband.”

"...a database of local arts practitioners..."

"More joined up collecting policy for the area. A fit for purpose repository for archaeology."

"Need more support (funding and advice/skills) to community organisations to help them become visitor attractions."

"Funding is primary."

"Audience development."

"Any marketing, training or funding could only benefit the existing community arts organisations, bands and music clubs in the area."

And almost inevitably:

"That the local authority actually invests in supporting the development of the sector."

"To have an ABC committee entirely dedicated to culture and heritage would be a big step forward."

Collaboration

We wanted to see what experience people had in collaborating, as well as their ambition or desire for more.

Have you ever worked with your local tourism marketing organisation?	52.6% (72)	39.4% (54)	3.6% (5)	4.4% (6)
Have you ever worked with local tourism providers (e.g. hotels, visitor attractions)?	71.5% (98)	23.4% (32)	1.5% (2)	3.6% (5)
If you have worked with either, was it a satisfactory/successful experience?	58.8% (77)	11.5% (15)	10.7% (14)	19.1% (25)
Do you plan to work with tourism organisations/providers in the future?	70.8% (97)	8.0% (11)	16.8% (23)	4.4% (6)

We explored attitudes to collaboration and partnership further, with strong endorsement from respondents of the principle.

	YES	NO	UNSURE
We need more collaboration across culture, heritage and arts	90.5% (124)	2.2% (3)	7.3% (10)
We need more leadership in culture, heritage and arts	83.7% (113)	5.2% (7)	11.1% (15)
We need more collaboration between the culture, heritage and arts community and tourism?	93.2% (124)	2.3% (3)	4.5% (6)
Would you be interested in becoming part of a new cultural partnership for Argyll?	66.2% (90)	8.8% (12)	25.0% (34)

Cultural Partnership or Assembly

In the survey, we received strong endorsement of the need for and role of a cultural partnership, including:

“Innovating and internationalising our various traditions.”

“Finding and enveloping audience locally (coordination, better facilities, better business models) and globally -accelerated broadband connectivity for the creation and distribution of culture, heritage and arts.”

“Supporting the artists in marketing and exhibiting their work in prime tourist locations.”

“Joint working, a voice in tourism.... county wide collecting policy, training, and skills development...”

“Networking and coordination...”

This was tempered by the incisive comment:

“I am not sure that such a wide remit for one organisation is useful - I’d be worried that the quality of the focus/development on any one element might be lost? I feel a community development approach to the issues would be more useful e.g. looking at cultural heritage, natural heritage, arts etc., with an overarching ‘assembly’ ensuring cross fertilisation and joint working??”

The workshops particularly explored the representation on, role and remit of a Cultural Assembly³⁰ and the positioning of the local authority in relation to the assembly. A small number of delegates didn’t like the terminology or name of the Cultural Assembly itself, but most saw the opportunity to build up an influential body, representative of the wide interests in culture, heritage and the arts from across Argyll and Bute. The workshops thought that the assembly must be focussed and driven by the strategy, but concerns were expressed about:

- Whether there was enough commitment to make the assembly self-sustaining;
- Whether the larger (public) bodies could help set it up and share responsibility for sustaining it;
- The extent to which the local authority needed to be or must be involved – so for instance whether elected members sat on the assembly or not;
- Making sure the assembly didn’t deteriorate into a talking shop and what its role might be;
- How it communicates with members.

There was a strong consensus that the assembly should be open to all and needs to be both geographically and sectorally representative in its membership, with the “hub and spokes” model quoted several times in different workshops. A steering group (“to do the work”!) is also needed. Quite whether the assembly then helps facilitate each area or sector to focus on its own needs/priorities was left in abeyance and requires the resourcing to be defined first.

Respondents saw the outcome of the work currently underway (the preparation of the strategic action plan) as providing the strategy and vision for the assembly and help define its role and functions. There was a strong emphasis given to the need for clarity in its role and function and concerns expressed about the assembly being too broad in its approach – it needs to focus on some

³⁰ The term adopted by the Council in the preliminary stages of the project

key achievable priorities. It therefore needs a clear brief and defined outcomes. There was consensus that it needed to be a properly constituted organisation able to receive money and make contracts.

The assembly's work programme would emerge from the strategy, but be agreed against agreed timescales and resources. A minority thought the assembly might be a pilot for a year. One workshop definitely saw the need for the assembly to contribute to the appointment of an Argyll and Bute Marketing Officer for heritage, employed by the local authority. Functions identified by one workshop comprised:

- To lobby for support for the sector(s)
- To run projects
- Coordinating function
- To identify needs for each project
- A centralised resource – not a talking shop

While some thought that the assembly needed to be led (chaired) by an elected member from the Council, there was a stronger view about the need for a knowledgeable independent sector chair for the assembly.

Local Needs v Argyll Wide Approach

Another crucial topic addressed by the workshops lies in the challenge of the strategy to be able to support individuals and groups achieve their local ambitions regarding investment and services in contrast to an Argyll-wide approach. Local ambitions often include plans to save or use redundant buildings. The balance between endorsing and motivating local action to meet local priorities and delivering an Argyll wide range of actions has to be found. The risk about the strategy specifying local priorities is that the strategic action plan for the whole of Argyll and Bute could become unwieldy and fail to address pan-Argyll issues and needs.

Part of the solution was seen as feeding in area based priorities, strengths and needs into the regional strategy, although this was tempered in the discussions by a recognition that the Argyll-wide approach shouldn't be held up by local areas having to define their requirements.

A useful analogy quoted at one meeting is the Argyll and the Isles Strategic Tourism Partnership and Co-op which have a coherent vision for all of Argyll and Bute and delivery/engagement mechanisms operating locally through the local tourism groups. This structure works, with local groups committed to local actions and initiatives and communication working well too.

5. Policy Context

Here we review the policy context for culture, heritage and the arts, from the point of view of Scottish Government and Argyll and Bute's own Single Outcome Agreement and Community Plan. We also explore the importance of the views of Creative Scotland, Historic Scotland, Museums and Galleries Scotland, VisitScotland and Highlands and Islands Enterprise.

The **Scottish Government Economic Strategy** aims to achieve sustainable growth, with one of its drivers being to stimulate population growth. For Argyll and Bute, this means slowing down and addressing population loss. Equally the Scottish Government's Strategy for the Creative Industries³¹ highlights the requirement for partnership working and the role of local authorities to contribute to the delivery of shared agendas and value. The alignment of the development of Argyll and Bute's culture, heritage and arts with the Scottish Government's National Outcomes³² is demonstrated by links to several of the 16 outcomes – doing business, more and better employment opportunities, living in sustainable places, self-reliant communities, young people as successful learners, the best start in life for children, value and enjoyment of the built and natural environment and pride in a strong national identity. Arguably, culture, heritage and arts integrate with and reflect many facets of communities and lives across Argyll and Bute.

Community Plan/ Single Outcome Agreement: translating these national (i.e. Scottish Government) outcomes to targets for Argyll and Bute has been the task of the Community Planning Partnership and its stakeholders, through the **Community Plan/ Single Outcome Agreement** for 2013-2023³³. At the centre of the Single Outcome Agreement is the objective of:

Argyll and Bute's economic success is built on a growing population.

Alignment of culture, heritage and arts with the Community Plan/ Single Outcome Agreement for 2013-2023³⁴ is demonstrated below. The 6 long term outcomes of the Single Outcome Agreement are as follows, along with our interpretation of how they link with the future focus on culture, heritage and arts in Argyll and Bute.

Table 5 Contribution of cultural industries to achieving the Single Outcome Agreement	
Outcomes	Contribution of Cultural Sector ³⁵
1. The economy is diverse and thriving	<ul style="list-style-type: none"> • Cultural tourism offer strengthens what Argyll and Bute has to offer • Cultural contribution and focus to regeneration priorities in e.g. Helensburgh, Rothesay, Dunoon, Campbeltown • Business opportunities within the sector • Contribution to sustainable incomes and employment
2. We have infrastructure that supports sustainable growth	<ul style="list-style-type: none"> • Supports economic development and community resilience, through employment, income and added value to the visitor economy • Enhanced town centre activities

³¹ Published before the Creative Scotland's Economic Contribution study

³² National Performance Framework - www.scotland.gov.uk/About/Performance/scotPerforms/outcome

³³ www.argyll-bute.gov.uk/council-and-government/community-plan-and-single-outcome-agreement

³⁴ www.argyll-bute.gov.uk/council-and-government/community-plan-and-single-outcome-agreement

³⁵ Throughout this report except where specified, cultural and creative industries refer also to heritage

Table 5 Contribution of cultural industries to achieving the Single Outcome Agreement	
Outcomes	Contribution of Cultural Sector ³⁵
3. Education, skills and training maximises opportunities for all	<ul style="list-style-type: none"> • Opportunities for young people to learn, understand and experience Argyll and Bute's history, heritage and culture • Lifelong learning opportunities for adults
4. Children and young people have the best possible start	<ul style="list-style-type: none"> • Enrich children's lives through experiential engagement in cultural activities • Help keep children and families within their communities – supporting community resilience
5. People live active, healthier and independent lives	<ul style="list-style-type: none"> • Contribute to healthier lifestyles and wellbeing through interaction with cultural activities • Encourage volunteering
6. People live in safer and stronger communities	<ul style="list-style-type: none"> • Add value to communities, strengthening their sustainability • Support for viable and vibrant town centres

Argyll and Bute Council's Economic Development action plan, 2013-18 highlights that there are sustainable economic development opportunities to be realised through the growth of a higher value tourism base, particularly through exploiting the strong linkages with other key sectors such as high quality food and drink (food tourism), forestry (recreational eco-tourism) and cultural activity (creative industries, festivals, heritage centres, museums, visual arts, music and genealogy).

Creative Scotland: this national agency plays an active role in the region, having invested almost £3.4m over the three years 2010- 13 in projects in Argyll and Bute. This was 80 separate awards across the region. An additional £1.6m was announced in January 2014 for St Peter's Seminary in Cardross, the Burgh Hall in Dunoon and further development of Cove Park Studios. Creative Scotland has one Foundation organisation in Argyll and Bute – COMAR³⁶ – and one flexibly funded organisation – Cove Park Studios. The importance of Creative Scotland's support to these lies in the sustainability and continuity of funding for what are considered vitally important infrastructural organisations in the region.

COMAR's status and continuity of funding from Creative Scotland, offer an opportunity to think of it as an important building block in the future development of the arts and culture in Argyll and Bute. Its own plans are to provide an outreach service beyond the geographical boundaries of its home on Mull and it may therefore have the infrastructure to provide the executive support to the Cultural Assembly, of which more below, in section 8.

Creative Scotland has embarked on a programme of Place Partnerships, recognising the contribution that places make to a creative Scotland. Place Partnerships provide a strategic context for close working with local authorities and others to realise shared priorities, support leverage and continued investment in culture. Creative Scotland has made an offer to Argyll and Bute Council for a Place Partnership. It is anticipated that some of the outcomes of this strategic plan for culture, heritage and arts will identify some of the priorities for the Place Partnership.

³⁶ COMAR is the merger of An Tobar and Mull Theatre

Historic Scotland is an executive agency of Scottish Government, charged with safeguarding the nation's historic environment and promoting its understanding and enjoyment. The agency acknowledges that heritage is at the heart of what Scotland offers visitors and has combined with the National Trust for Scotland, VisitScotland and the Historic Houses Association in Scotland to conserve Scotland's buildings and assets and educate and inspire residents and visitors alike.

Historic Scotland's role in Argyll and Bute revolves around financially supporting efforts to enhance townscape, resolve and safeguard historic buildings and sites and manage and care for its portfolio of properties. Kilmartin Museum is core funded by Historic Scotland for instance – to provide interpretation, access and education. Major Historic Scotland partnerships have been in the Rothesay Townscape Heritage Initiative (and efforts to safeguard the future of the Pavilion) and in Campbeltown's THI. Historic Scotland is therefore an important player in Argyll and Bute's heritage policy arena.

Historic Scotland's designated "A" listings reflect "buildings of national or international importance, either architectural or historic, or fine little-altered examples of some particular period, style or building type." There are 2,031 listed buildings in Argyll and Bute, of which 150 are Category A (or 3.9% of the Scottish total of 3,800 "A" listings). Our Appendix 5 catalogues the "A" listed buildings and structures in the region.

Museums and Galleries Scotland is the membership body for all museums and galleries in Scotland, also being the National Development Body for the museum sector in Scotland. The organisation's strategy is to work collaboratively to invest in and develop a sustainable museum and galleries sector for Scotland, as articulated in its strategy³⁷. The strategy and action plan however don't drill down to the subregional or local authority area.

However, the organisation plays an important role in skills development and assisting museums and heritage bodies. This is particularly important for Argyll and Bute because of the dependence of the sector on volunteer effort and the need to both develop capacity (to manage and run collections) and maintain standards. Museums and Galleries Scotland's role in maintaining and developing sector standards (through its Accreditation and the Recognition Scheme) is therefore pivotal to Argyll and Bute.

VisitScotland's role is to promote the country for tourists and help inform them when they are here and distribute them across Scotland. VisitScotland has a presence in Argyll and Bute through its tourist visitor centres and information points in Oban, Tyndrum, Arrochar, Inveraray, Tarbert, Craignure, Tobermory, Dunoon, Rothesay, Bowmore, Jura and Campbeltown.

VisitScotland's partnership activities allow for policy and product development to be focussed on. They set priorities and define what actions are required for the development and marketing of tourism. The key partnership for Argyll and Bute is the Argyll and the Isles Strategic Tourism Partnership. Although covering the entire geography of the region, this partnership integrates the diverse range of local marketing groups and associations across Argyll, providing a strategic vision for the brand, the visitor proposition and leading on local marketing activity. With its complementary co-operative helping implementation, the AISTP is a model for other areas to copy.

³⁷ Going Further: The National Strategy for Scotland's Museums and Galleries (2012) and From Strategy To Action, A Delivery Plan for Scotland's Museums and Galleries 2013-2015, 2013

Highlands and Islands Enterprise is the economic development agency for most of Argyll and Bute (the Helensburgh area falls within the remit of Scottish Enterprise). HIE works within the framework established by Scottish Government (see above), focussing on a number of priority sectors including tourism and creative industries. It concentrates on supporting social and economic growth delivered through business, social enterprise and community activity.

HIE is an active stakeholder in the Argyll and Bute Community Planning Partnership, established to coordinate the delivery of services and improve the quality of life and physical environment for residents and visitors to the area. HIE is engaged in 4 of the themes: economy, environment, social affairs and third sector and communities.

HIE also partners Argyll and Bute Council in funding the development of this strategic plan for culture, heritage and arts in Argyll and Bute; the agency has a focus on the economic development rationale for the sector and wants to see how the sector can add value to Argyll and Bute's economy.

6. Strengths, Weaknesses, Opportunities and Threats

We want to catalogue the characteristics and features of the culture, heritage and arts sector in Argyll and Bute, in order to understand what opportunities can be capitalised upon and which weaknesses and threats need to be addressed. The SWOT analysis is the baseline for identifying what actions should be included in the strategic action plan for the creative industries in Argyll.

Table 6 SWOT analysis of Argyll and Bute s creative industries	
Strengths	Weaknesses
<ul style="list-style-type: none"> • Articulate and committed people and organisations in the sector • Working networks of community based organisations, especially focused on heritage • Landscape and environment are an inspiration in many creative media • Potent volunteer networks and numbers, committed to local action and service delivery • Attractive environment for lifestyle decisions to move to - and stay in - Argyll and Bute Distinctly compelling and strong heritage, archaeology and cultural assets and facilities across the region • Argyll is the cradle of Scottish history and culture • Diverse tourism offer pan-Argyll, giving choice and appeal to visitor markets • Castles and clans appeal • Communities with strong identities, heritage and attractive environments • Robust and resilient local groups focused on local problems and opportunities • The area is accessible to and from Scotland's major urban centres and airports • Appetite for collaboration and breaking through impasse • Atmosphere of collaboration amongst stakeholders • Programme of cultural events and festivals that expose Argyll and Bute's attributes/strengths 	<ul style="list-style-type: none"> • Continuous population decline and ageing population • Comparatively poor public transport network • Access and connectivity impeded by costs of fuel, weak infrastructure and weather dependence • Remote and fragile island-based communities • Weak broadband and technology infrastructure • Tourist season of limited duration • Cultural tourism offer not yet articulated • Local authority threatened by financial stringencies • "Portfolio" employment required to sustain revenue amongst artists/craftspeople • Dependence on unpaid volunteers within many organisations • Inadequate revenue for community based, heritage and other attractions • Lack of scale of organisations and businesses to generate activity, visibility and investment • Difficult access to markets and limited international competitiveness • Limited joined up approach to the growth of the sector • Skills deficit – for business planning, marketing and sales, social media • Absence of a single "centre" for Argyll/ diffuse focus on 5 subregional centres • Weaknesses of the sector - especially limited digital media resources • No coherent network across the whole of culture, heritage and arts • Limited leadership
Opportunities	Threats
<ul style="list-style-type: none"> • Argyll-wide partnership to address key issues/topics and join up people and organisations • Develop the economic development focus 	<ul style="list-style-type: none"> • The plan seeking to deliver too large of list of priorities (so the eye is "off the ball"!) • Finding, mobilising and sustaining leadership across the sector

Table 6 SWOT analysis of Argyll and Bute s creative industries

<p>and rationale for the creative industries</p> <ul style="list-style-type: none"> • Better integrate heritage and culture in the tourism offer • Promote Argyll and Bute as the place to see/participate in and experience the birthplace of Scotland • Promote Argyll and Bute’s pre Christian and Christian heritage and artefacts • Build on the AITC role in tourism development and promotion • Build on the strengths and support the volunteer base, including skills transfer to them • Further development of Kilmartin Glen as a centre of excellence and visitor attraction for prehistoric landscapes • Integrate the cultural and creative sector with the Council’s CHORD projects • Support the Argyll and Bute Museums and Heritage Forum to extend it role to support volunteer organisations in the heritage sector • Build on the networks and capabilities of ArtMap, Isle of Bute’s Artists’ Collective/ Bute Studio Trail, Hidden Shed, Covepark and Cowal Open Studios to offer help and encouragement to artists and craftspeople • Develop network of experienced staff to support community based initiatives to access funds, prepare business plans and market themselves • Creative Scotland Place Partnership offer includes funds • Integrate cultural tourism opportunities within LEADER strategy/priorities • Sustained audience or market development programmes to enhance visibility, number of visitors and revenue • Build up the leadership of the sector 	<ul style="list-style-type: none"> • Reducing public sector (including European) financial commitments • Inability to address continuing population decline and ageing population • International and national economies threaten tourism • Increasing costs of travel and deteriorating transport infrastructure • Apathy or lack of interest in making changes happen • Pan-Argyll initiative, strategy and visibility lost in favour of local action and priorities (within local communities)
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

7. Vision and Strategic Priorities

The culture, heritage and arts sector has considerable presence but is not well understood in its totality in Argyll and Bute. Its fragmented nature, ubiquitous spread across Argyll, but lack of focus give limited visibility for the people working in the sector and the absence of a voice to articulate and advocate their needs. So many people in the sector are artists or craftmakers, absorbed in their own creative processes and outputs, or are volunteers working under pressure and unpaid. Many of the organisations rightly concentrate on achieving outputs and services for themselves and their customers, with a local bias.

So, as one consultee suggested:

“We live in a vibrant area, but joining the dots is difficult.”

And yet, the sector, in totality has a turnover of £63m plus p.a., with at least 2% of employment of Argyll and Bute. As we highlighted above, methodological problems result in the underestimation of jobs and value. And yet, these attempts to monetize the sector overlook the contribution creativity, arts and heritage make to the spiritual, moral, emotional and intellectual assets of the area, and also overlook the ability of Argyll and Bute to express itself.

So, moving forward, our vision, supported by the views of our consultees, is that the sector has to organise itself, in order to extoll its virtues, its contribution to Argyll’s self-belief and market profile and to address shortfalls and barriers - what we call market failures – that inhibit success, growth and satisfaction.

We don’t consider that it is a viable proposition to do nothing, but our risk analysis in section 9 below explores the outcome of this option.

The vision for the creative industries is:

To establish the whole of Argyll and Bute as an area of cultural and artistic excellence, in order to release their full economic and social value.

The **strategic priorities** for the culture, heritage and arts across Argyll and Bute focus on:

1. A limited number of actions, that while maybe ambitious in nature, are considered achievable within a 3 to 5 year period;
2. A higher profile and visibility for the sector, giving it voice and the opportunity to advocate resources to meet needs across the sector;
3. The recognition that the creative industries are an important economic driver and contribute to tourism’s culture offer;
4. To promote co-operation across the sector in the development and delivery of projects;
5. A structure and delivery mechanism that encourages local engagement and supports local development of the creative industries while mobilising local people to take and support a pan-Argyll approach (thus achieving a balance between local and Argyll-wide priorities and action).

8. Strategic Themes and Actions

We identify five strategic priorities above. Here we explore them in more detail to give the focus and direction of the strategic action plan.

Actions and Priorities

The strategic action plan should focus on a limited number of pan-Argyll actions; the risk of a long list of priorities is that they are harder to deliver (see section below on delivery) because they dissipate focus and energy and it is preferable to act and achieve the most important opportunities for the sector, achievable and deliverable within a 3 to 5 year period. The strategic action plan should also not seek to deliver local priorities that are the focus of local groups. The actions are interrelated and mutually reinforce each other:

1. To support **audience development** by building on the work of the Argyll and the Isles Strategic Tourism Partnership to package and place the Argyll and Bute cultural tourism offer in the marketplace. At the same time, the importance of the culture heritage and arts to Argyll and Bute and to the visitor experience should be promoted, encouraging local as well as visitor audiences.
2. The delivery of the strategy is in part dependent on the sustainability and effort of others, particularly AITC **in marketing Argyll and Bute**. Enhanced marketing is necessary and the positive start of the AITC needs to be built upon to better market Argyll and enhance its visibility. Particularly, efforts must be made to promote the region's cultural and heritage attributes, and to encourage more visits. Part of this is a focus on Argyll and Bute's brand – what it is known for – and build on the very real role Argyll had in being the birthplace of Scotland and having pre-Christian and Christian artefacts and landscapes. Further actions below contribute to this priority.
3. **Gaelic**: there's an ambiguity about the interest and role Gaelic has in perceptions of Argyll and Bute. The culture, heritage and arts strategy must focus on the growth and further development of Gaelic, especially through the educational and school system but also by highlighting the range of organisations involved, the integration throughout Argyll society and the opportunity to experience the language and its roots so close to the urban centres of Scotland.
4. Individual artists and craftmakers need further **business and marketing support** and the strategy should seek to engage Business Gateway and others to support them acquire these skills, essential for maintaining income and extending marketing reach.
5. The visibility and competitive strengths of Argyll and Bute in presenting pre-Christian and Christian artefacts, sites and landscapes should be highlighted and promoted vigorously with all stakeholders – Historic Scotland, Argyll and Bute Museums and Heritage Forum, individual sites, heritage bodies and institutions - collaborating to present the region's strengths and appeal. An opportunity exists to raise the profile of the strategically important Kilmartin Glen as a UNESCO world heritage site and this proposition should be tested and planned for.
6. Ways of **supporting and building on the excellent work of organisations** that pull people together in the creative industries need to be found. The level of support might be quite modest and would include bringing specialist staff in to help volunteer management

committees to offer support and encouragement to help their membership and stakeholder groups. Organisations that need this support include the Argyll and Bute Museums and Heritage Forum, ArtMap, Hidden Shed, Isle of Bute's Artists' Collective/ Bute Studio Trail, Covepark and Cowal Open Studios. These additional resources would help community based initiatives to access funds, prepare business plans and market themselves.

7. The dependence of so many community cultural and heritage organisations on volunteers needs to be acknowledged. **Volunteers also need support** and encouragement and this might be found by bringing professional staff with expertise into networks (potentially through the organisations above, BAH, ArtMap etc.) and developing training and skills programmes for volunteers.

Profile and Advocacy

A higher profile and visibility is needed for the culture, heritage and arts community across Argyll and Bute. While external promotion requires the positive actions of existing groups to be built on, and the role of the AITC to be reinforced in developing and promoting the cultural tourism offer, this has to be complemented by developing a stronger "voice" for the sector. This entails the development of an advocacy role, through the Cultural Assembly described below, and ensuring that stakeholders understand the importance of the creative industries to Argyll, to external and internal perceptions and their importance to the livelihood of the region.

Lobbying and advocating the importance of Argyll and Bute's cultural assets and the need to sustain these necessitates a "spokesperson" or people who can talk knowledgably about the sector, a base from which to operate (the Cultural Assembly referred to below) and the communication skills necessary to persuade others to the importance of the sector and the policy and practical support it needs.

Practical short term advocacy targets include:

- Articulating the Place Partnership priorities for Creative Scotland and other stakeholders' funds, including the role and commitment of the local authority;
- Ensuring that the LEADER 2014 – 2020 strategy and priorities includes cultural tourism and support for and the work of the organisations involved in the growth of the sector.

Economic Driver

We highlighted the ambivalence with which the creative industries are viewed in Argyll and Bute to date. This partly results from the absence of a coherent network of organisations and people, the geographically fragmented nature of the sector, with no natural centre or focus, and the absence of a strong voice for the sector. We know that it is harder for public authorities to respond positively when the business case, or importance of a sector or industry, is not adequately articulated.

During the course of our research we've been encouraged by the CHORD projects in respectively Campbeltown, Helensburgh, Oban, Rothesay and Dunoon and by the strong commitment of other stakeholders (HIE, SNH, LEADER, Heritage Lottery Fund, Creative Scotland etc.) for projects that have strong cultural and heritage foundations – Burgh Hall in Dunoon, St Peters' in Cardross, The Rothesay Pavilion, the Campbeltown Picture House. The rationale for all of these initiatives includes

the economic case. We've highlighted³⁸ the value and jobs associated with the creative industries and consider the articulation of culture, heritage and arts as economic drivers for Argyll and Bute as being an important precursor to generating continuous commitment to meet their needs, and build on opportunities presented by them.

These opportunities include their contribution to the visitor economy – Argyll and Bute's cultural tourism offer – and the successful delivery of anchor projects for the region, which include those projects listed above.

Promoting Co-operation

This strategic objective is about cohering the arts, culture and heritage sector across Argyll and Bute in order both to strengthen engagement and communication across Argyll while also contributing to creating a stronger voice and better visibility.

The planned cultural assembly is a core component for the action to meet this objective and its structure, which we detail below, will reinforce and support geographical and art form or topic groups (i.e. in dance, visual art, heritage) working together to achieve common objectives and tasks. We're dependent on these groups identifying their own agendas – for local or art form projects and priorities – and the task of this strategic action plan is to help set the context, and offer encouragement to people working together.

At a pragmatic level, co-operation and collaboration can be promoted through effective forms of engagement and communication and these become crucial roles for the cultural assembly.

Delivery Structures

It's crucial to get the delivery structure right, to be able to successfully deliver the strategic action plan, and to generate support and capitalise on the creative and heritage attributes and competitive advantage of Argyll and Bute. The delivery structure's importance lies in the way we engage the sector and the people working in it. It's also important because it has to find the balance between pan-Argyll engagement and interest and supporting local initiative and priorities. It also has to engage and motivate public authorities for them to acknowledge the importance of the sector and the people within and find ways to support their efforts to invest in and promote Argyll and Bute. We need to determine through agreement amongst all stakeholders, including public bodies, how the creative community will support itself.

This last issue is crucial: there are significant numbers of people and organisations who feel that the local authority should lead in the delivery of the strategic action plan. While these people and organisations are not in the majority, they are a significant minority. Their perception of leadership by the local authority includes, to varying degrees:

- recognition of the importance of culture, heritage and arts to Argyll and Bute;
- endorsement of the way forward for the sector;
- the appointment of an arts and/or heritage marketing officer;
- higher levels of resource commitment to projects and programmes.

While the engagement of the local authority in the culture, heritage and arts environment is patently a desirable thing, and resources would be good, many of our consultees acknowledged that

³⁸ Despite methodological problems

boosting the sector, promoting Argyll and Bute on the back of it and addressing its needs, requires leadership to come from within the sector itself. The corollary of this view is that dependence on the local authority to initiate and sustain action would be misplaced, because of the risk of not paying enough attention to the sector's own determination of its priorities.

That said, it was the Council that initiated the Cultural Assembly gathering in 2013. Building this up as a credible organisation that delivers value will take some time. (The terminology of the Cultural Assembly was challenged by a small number of our respondents, but we consider that for the moment it is worth retaining this term, since it has common parlance.)

Here we outline the recommended role and remit and the way the assembly should be structured and membership attracted. Key roles and functions of the assembly would be:

1. **Leadership and advocacy:** mobilising key people to represent the needs of the sector and people working within it, to voice its needs and priorities to public authorities and other stakeholders;
2. **Strategic Development:** to encourage local development of the sector and prioritise ideas from geographic and sectoral groupings that have Argyll and Bute-wide application;
3. **Sharing knowledge and expertise:** helping organisations, individuals and businesses in the sector (and volunteers working with them) to exchange and share knowledge and expertise, to help them learn from each other and raise opportunities for collaboration;
4. **Networking:** finding ways for those in the sector to work with each other – building on the collaborative activities of existing organisations e.g. Argyll and Bute Museums and Heritage Forum, and creating new networks;
5. **Internal communications:** using the Internet and meetings, create mechanisms that encourage people to talk to each other and work with each other;
6. **Funds and Funding:** identify how existing cultural and heritage agencies and organisations can be resourced to help them fulfil a more sustainable and long term role, including helping assembly members to get their external funding applications right.

The structure of the assembly would build on a “hub” and “spokes” model, capitalising on local clusters and focusing on Argyll-wide priorities and actions. This model was favoured by many who participated in the consultation. Some wanted a precise, defined structure with membership drawn proportionately at local level from all strands of the creative and heritage community. While this might be desirable, it might take some time to achieve; our view is that at local level, membership should be drawn from all sections of the creative, cultural and heritage community.

The hub and spokes model for the assembly would comprise:

- **Local creative industry groups** made up of individuals and organisations interested in stimulating and supporting the culture, heritage and arts industries. They might be called upon to represent views or provide support for projects in their local area (as well as some leading on some of these projects). Geographically, it makes sense to mirror the 8 geographical areas that comprise the Argyll and the Isles Tourism Co-operative, as follows:
 - Mull, Iona, Tiree & Coll
 - Oban & Lorn
 - Inveraray, Kilmartin Glen & Knapdale (Heart of Argyll/ Mid Argyll)
 - Cowal

- Kintyre & Gigha
- Bute
- (West) Loch Lomond & Clyde Sea Lochs
- Islay, Jura & Colonsay
- Arts form or topic groupings should be encouraged to be formed across Argyll and Bute as well. From these would be selected representatives to sit on the steering group (or putative Board) of the cultural assembly. These topic groups are recommended as:
 - Dance and Drama
 - Film, Digital and Literature
 - Music
 - Visual Arts and Crafts
 - Gaelic
 - Heritage
- An **Argyll-wide assembly**, made up of representatives/participants from the local geographical areas. This might meet twice annually and allow all-comers in to a structured agenda and social networking event.
- A **steering group** that will become the putative board of the cultural assembly, once decisions to incorporate are agreed (by the wider creative community). its role is to execute the delivery plan and oversee projects and initiatives under the strategic action plan. Membership would be drawn from:
 - Geographical groupings, with each electing a representative to the steering group
 - From art form or topic groupings across Argyll (as detailed above)
 - 2 representatives, one each from the Council and the tourism community

Some flexibility might need to facilitate membership outwith this structure to motivate enthusiastic or particular skills or perspectives to be drawn into the steering group. The steering group would provide a strong ambassadorial and advocacy role for the sector across the area, supporting the chair or convenor (see below).

We recommend that a senior local authority officer and representatives from e.g. VisitScotland, Creative Scotland etc. be encouraged to sit on the steering group, but not have a vote, if debate/decisions ever come to that (described as having “observer status”).

- **Executive group:** a smaller group of steering group members might meet more regularly to conduct the affairs of the assembly, if and when it progresses to the management of projects or staff.
- **Chair or convenor:** leadership and the spokesperson role would be imbued in this person and they are therefore a hugely important appointment. This person must be authoritative and be passionate about the sector, although may not have a personal interest from it; they must be both recognised and endorsed by the sector.
- **Staff, or an executive team:** the voluntary efforts of cultural assembly participants must be complemented and supported by professional staff to deliver the key objectives and tasks identified in this plan. The funding for this team might come from funding applications to major stakeholders and we acknowledge that it may take a little while to attract these funds.

We illustrate further below the structure for the assembly.

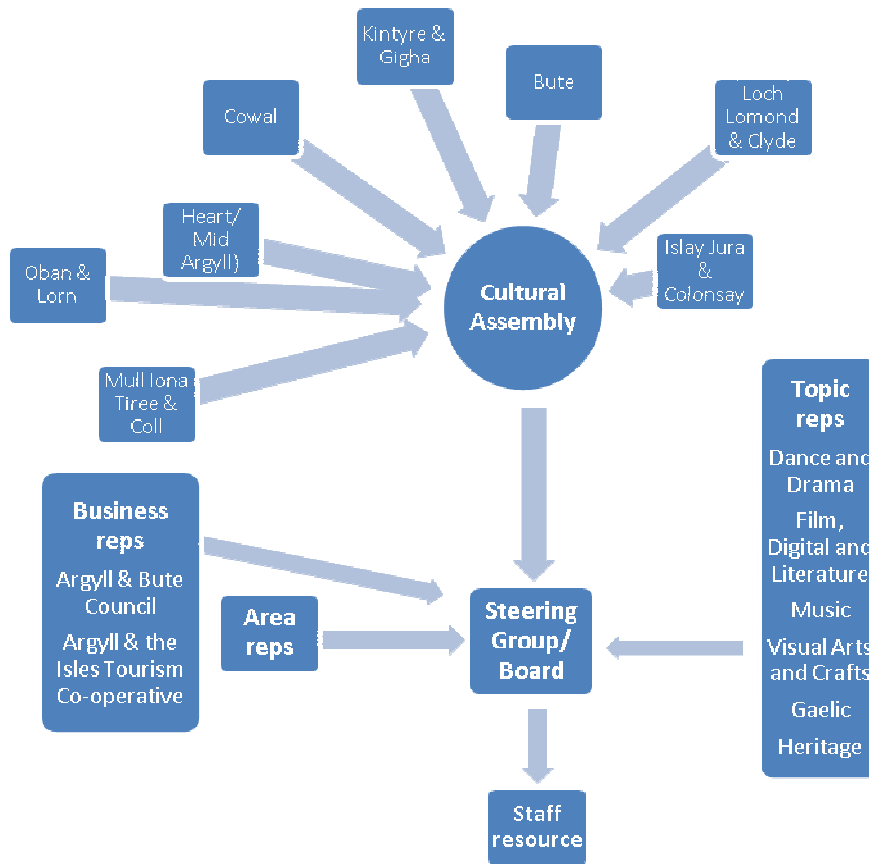
The Cultural Assembly needs to be a properly constituted legal body, because it should have the capacity to be able to apply for and manage project funds. While this might be a process that takes a little time to orchestrate (as people become used to the proposition), our experience is that setting the assembly up from the start as a legal entity gives certainty to potential members/participants and allows for immediate funding submission to facilitate it achieving its objectives.

The precise form of legal structure requires professional legal advice, however it may be best as a company limited by guarantee, a co-operative consortium³⁹ (with the financial obligation of members in both cases being limited to say £1) or a Community Interest Company (useful for social enterprises). Setting it up as a charity takes longer and requires the approval of the Office of the Scottish Charity Regulator and it would have to meet defined legal/charity obligations. We do not recommend this route as it is more complex and takes more time, in order to satisfy charity criteria.

The assembly should be established as a membership organisation. While this has advantages of generating commitment from those who participate, it might take some time to attract a sufficiently broad membership from all segments and all areas. It is crucial that while the assembly seeks funds from membership, this is not at a level that dissuades people from participating.. Equally, there should not be any discrimination in information or networking provided for members and non-members – the objective is to boost the whole sector not just members!

The Cultural Assembly Structure

³⁹ Like the Tourism Co-op



9. Risk Analysis

We've conducted a risk analysis to identify what would happen if the strategic action plan were not adhered to, implemented or accepted.

The risks are:

- Risk of doing nothing
- Risk of LA not accepting the plan
- Risk of wider culture, heritage and arts community not accepting plan
- Cultural Assembly structure not agreed
- Risk of failure of hub and spokes Cultural Assembly model
- Actions and priorities not agreed

We identify the following risks that may impact the targets and achievements and how to address them.

Table 7 Risks	
Risks	Actions to Address Risks
Risk of doing nothing <ul style="list-style-type: none"> • Argyll and Bute eminence in culture, heritage and arts not promoted • Failure to generate cohesion across sector 	<ul style="list-style-type: none"> • Revise strategic plan to meet concerns/issues • Major "high level" public/private/voluntary debate about moving forward • Enlist public agencies' commitment and support to identify way forward • Develop cultural tourism offer
Risk of LA not accepting the plan <ul style="list-style-type: none"> • Other public funding bodies uneasy about funding projects/programmes • Reputation of LA jeopardised 	<ul style="list-style-type: none"> • Review and promote the economic development rationale for culture, heritage and arts and the business case for intervention • Generate the support of other public agencies' to the way forward
Risk of wider culture, heritage and arts community not accepting plan <ul style="list-style-type: none"> • Region's eminence in sector jeopardised • Structural weaknesses of sector(s) not addressed 	<ul style="list-style-type: none"> • Identify endemic weaknesses within the sector and how they might be addressed • Identify potential leaders and influencers to talk to peers in the sector • Identify benefits and funding opportunities to encourage engagement
Cultural Assembly structure not agreed <ul style="list-style-type: none"> • Vacuum remains and challenges unresolved 	<ul style="list-style-type: none"> • Opportunity for continuing local action and focus on local initiatives and priorities • Alternative management and delivery structures need to be designed and agreed
Risk of failure to accept area based hub and spokes cultural assembly model <ul style="list-style-type: none"> • Limited equitable engagement and membership in local areas 	<ul style="list-style-type: none"> • Revise geographical basis of membership • Review alternative structures e.g. cultural assembly made up of representatives of art forms/cultural • "Self-selected" leadership of cultural assembly

10. Action Plan

The following actions are required to deliver the strategic action plan:

Table 8 Strategic Action Plan for Culture, Heritage and Arts	
Actions and Tasks	Timescale and Responsibility
1. To agree the vision for culture, heritage and arts in Argyll: <i>To establish the whole of Argyll and Bute as an area of cultural and artistic excellence, in order to release their full economic and social value.</i>	Council: May 2014 Wider creative and heritage community: June 2014
2. To agree the strategic priorities of the plan - key actions, advocacy role, economic development driver, promote co-operation and engagement across the creative and heritage community	Council: May 2014 Wider creative and heritage community: June 2014
3. To agree the “hubs and spokes” model for the cultural assembly	Council: May 2014 Wider creative and heritage community: June 2014
4. Develop model constitution for the cultural assembly and brief for the assembly and steering group members	Consultant: May 2014
5. Engage with the wider creative and heritage community to report back on the plan and way forward	Consultant / Council: May/June 2014
6. Establish meeting of the cultural assembly to generate endorsement of: <ul style="list-style-type: none"> • The company structure • The role and remit of the assembly and steering group • The priorities and actions for taking the sector forward 	Consultant / Council: June 2014
7. Develop proposals for medium term administrative support from COMAR to help the assembly establish, by helping communication and engagement	Council / Assembly Steering Group / Comar: June 2014
8. To identify and recruit an independent convenor for the cultural assembly	Assembly/ Assembly Steering Group: July – September 2014
9. To develop and implement an advocacy programme to promote the sector, the assembly, priorities and resources to support delivery. Targets to include Creative Scotland, LEADER, Museums Galleries Scotland etc.	Assembly / Assembly Steering Group / Comar: July – December 2014
10. To refine the culture and heritage tourism offer for Argyll and Bute for delivery of marketing by AITC, for the 2015 season	Assembly / Assembly Steering Group / Comar: Summer 2014
11. Identify how existing bodies in Argyll in culture and heritage can be funded to sustain their long term role	Assembly Steering Group / Comar: Summer 2014
12. To develop and cost a generic programme and associated funding submissions to support the sector. These to include: <ul style="list-style-type: none"> • Business and training support to organisations and individuals to support their growth • Marketing support to organisations and individuals to support sales • Training and networking support to help volunteers acquire 	Assembly Steering Group / Comar: September 2014

Table 8 Strategic Action Plan for Culture, Heritage and Arts	
Actions and Tasks	Timescale and Responsibility
more skills to run voluntary facilities	
13. To identify and bid for resources to provide long term support for the assembly and implementation of it programme of work	Assembly Steering Group / Comar: September – December 2014
14. Subject to funds, prepare the business plan for the assembly, identify sources of funds and make funding submissions.	Assembly Steering Group / Comar: Autumn 2014
15. Create a cultural and heritage web based resource to support communications and engagement across the sector(s) and the area and to aid networking, sharing and collaboration	Winter 2014/15
16. Link the cultural strategy to the community planning process, through representation on the community planning partnership, influencing successive generations of the community plan and single outcome agreement	Winter 2014/15
17. Deliver annual advocacy programme (see 9 above)	Annually
18. Deliver and develop cultural and heritage tourism offer through AISTP and Co-op (see 10 above)	Annually
19. Maintain funding support and help to cultural and heritage bodies in Argyll to sustain viability (see 11 above)	Annually
20. Implementation of generic support (see 12 above) including attracting funds	Annually

Short term administrative support is required to assist with the setup of the assembly. COMAR is considering whether and how it provides this role in the short to medium term, on an Argyll wide basis. The brief for this support comprises:

- To help communication across the creative, cultural and heritage community across Argyll;
- To support the development of networks, exchange of information and sharing of good practice;
- Support in the establishment of the cultural assembly and local groups/art forms that contribute to it;
- Assist in the development of priority projects that help generate funds and credibility for the assembly;
- Help launch the assembly.

In the longer term the assembly (led by the steering group) will need to define the specific staff resource required and plan funding bids to finance this resource.

Measuring Success

We need to be able to answer the question about how success will be measured with the strategic action plan.

The two key components are:

1. The establishment of effective and successful networks of people working in heritage, culture and the arts across Argyll, helping them share good practice, exchange information, enhance their success as artists, craftspeople, their involvement in culture and in heritage; and
2. Enhance the recognition of the sector at a number of levels – amongst the resident population, for visitors and with funding stakeholders, to support allocation of resources to assist delivery of strategic priorities.

We believe that enhancement of the sector will contribute to the quality of life, but this sector alone cannot be tasked with e.g. stemming population loss, although as we have shown, it can contribute

The **baseline** from which success can be judged will relate to the following:

Table 9 Success Factors How to Measure Success	
Baseline Now	Future Success Measures
Cultural assembly currently embryonic	Cultural assembly established and constituted
Steering group has informal status	Geographical and thematic/topic representation on Board
No funds currently committed to implementation of the plan	Successful funding applications, including for long term support for the assembly to deliver its priorities
Culture and heritage not seen as economic drivers of Argyll and Bute	Sector acknowledged as economically important to the region
Tourism offer for culture, arts and heritage diffuse	Coherent offer from culture, heritage and arts to the visitor
Volunteer resource in the sector uncoordinated and unrecognised	Training programmes in place to support volunteers
Advocacy for the sector is currently ad hoc	Sustainable advocacy programme in place
Limited business and marketing support for institutions and organisations as well as individual artists/ craftspeople	Sustained business development and marketing support programmes in place
No Creative Scotland Place Marketing project	Place Marketing project in place and contributing to cultural priorities
Proportion of visitors surveyed by VisitScotland who are motivated to visit by the area's history from 14% (2011)	Increase to 20% (2015)
No mention of arts/ culture or archaeology as reasons to visit Argyll and Bute in VisitScotland visitor surveys	Increase to 5% each by 2015 and 8% by 2016

Some statistical research needs to be undertaken to update national statistics:

- Number of people employed in the sector;
- The value of the sector;
- Number of visitors motivated to visit Argyll and Bute because of the culture, heritage and arts tourism offer.

BTS, March 2014

Appendices

1. **Consultees**
2. **Sources**
3. **Creative Scotland definition of Scottish Arts and Creative Industries**
4. **Learning from others –case studies of successful creative industry intervention**
5. **Audit of Argyll and Bute’s Culture, Heritage and Arts Assets (separate volume)**

Appendix 1

Consultees

Name	Organisation
Eleanor Duchess of Argyll*	Inveraray Castle & Historic Houses association
Kevin Baker	Library and Culture Development, Argyll and Bute Council
Bob Clark*	Director, Auchindrain Museum
Rebecca Coggins*	Dumfries and Galloway Council
Arlene Cullum*	Film Locations and development, Argyll and Bute Council
C'Ilr Robin Currie	Argyll and Bute Council
Caroline Docherty	Creative Scotland
Lorna Elliott*	Argyll and the Isles LEADER
Robert Ferguson*	National Trust for Scotland
Julian Forrester	Cove Park
Barbara Foulkes*	Orkney Island Manager, VisitScotland
Clare Gee*	Arts Museums and Heritage Service Manager, Orkney Islands Council
Catherine Gillies**	Formerly of Argyll & Bute Museum and Heritage Forum,
C'Ilr Louise Glen-Lee	Argyll and Bute Council
Nina Graham*	VisitBute
Kerrien Grant	HIE
Stuart Green*	Tourism development, Argyll and Bute Council
Alison Hay*	Auchindrain Museum, Chair
Elaine Jamieson*	Forestry Commission Scotland
Sheena Kitchen*	Craft Scotland
Ross Lilley*	SNH
Fiona Lochhead	Argyll Mausoleum/Historic Kilmun
Connie Lovell*	Mount Stuart
Pat McCann	Culture and Libraries Manager, Argyll and Bute Council
C'Ilr Iain Angus MacDonald	Argyll and Bute Council
Peter McDonald	Rothsay Pavilion, Argyll and Bute Council
David Adams McGilp	VisitScotland
Christine Macintyre*	Ex Feisean(and Columba's Trails)
Margaret McKay*	Auchindrain board member
Stephen McLean*	EventScotland
Sian McQueen	Artist and Argyll ArtMap
Aileen Maclennan	Culture and Heritage Support, Argyll and Bute Council
DonaldM acVicarM	Community and Culture Head of Service, Argyll and Bute Council
Jane Mayo	Campbeltown Picture House
Richard Millar*	Scottish Canals
Alison Palmer	Argyll & Bute Museum and Heritage Forum
Mike Rowell*	Bid 4 Oban
Wendy Scott*	Design & Arts Dev. Manager, Northumberland County Council
Trish Shorthouse*	Highlands of Scotland Film Commission
Mike Story*	Argyll and the Isles Strategic Tourism Partnership
Carron Tobin*	Argyll and the Isles Tourism co-op
Liz Walker*	Forest Enterprise
Sharon Webb	Kilmartin Museum

Name	Organisation
Caroline Winn*	COMAR
Julie Young	Argyll and the Isles Coast and Countryside Trust
*phone ** mail contact	

Consultative Meetings: Attendees

- Cairnbaan, **Lochgilphead**, 22nd October 2013
- **Campbeltown**, 23rd October 2013
- **Rothesay** 24th October 2013
- **Dunoon** 24th October 2013

Name	Organisation
<u>LOCHGILPHEAD</u>	
Karen Beauchamp	Artist, ArtMap
Melanie Chmielewska	Sculptor, ArtMap
Alexander Hamilton	Artist/craftmaker, ArtMap
Lucinda Hopkinson	Glass and craftmaker, ArtMap
Wilma MacKenzie	Glass engraver, Mad As A Fish, ArtMap
Sian MacQueen	Artist, ArtMap
Carol Olsen	Carol O Design, hand painted silks, ArtMap
Carron Tobin	Rural Dimensions and Argyll and the Isles Tourism Co-operative

CAMPBELTOWN

Maureen Johnson	Kintyre Cultural Forum
Iain Johnston	Kintyre Cultural Forum
Elizabeth Kelly	Friends of Campbeltown Museum
Anne Martin	Kintyre Way
David McEwan	Musician, Gaelic short courses, architectural walks
Jane Mayo	The Picture House
Alan Milstead	Kintyre Amenity Trust
Kate Singleton	THI Heritage tours

ROTHESAY

Paul Duffy	Brandanii Archaeology and Heritage
Nina Graham	VisitBute
Fiona Lochhead	Argyll Mausoleum/ Historic Kilmun
Peter McDonald	Pavilion Development Officer, Argyll and Bute Council
Lesley-Anne Morrison	IBAC – Isle of Bute's Artists' Collective
Tim Saul	Isle of Bute Jazz Festival
Viv Shelly	Bute Museum

DUNOON

Jean Bell	Cowal Music Club
Ann Campbell	Burgh Hall, Dunoon
Catriona Craig	Visit Cowal – Cowal Marketing Group
Catriona Darroch	Cowal Open Studios
Fiona Lochhead	Argyll Mausoleum/ Historic Kilmun

Name	Organisation
Dinah McDonald	Argyll Mausoleum/ Historic Kilmun, Dunoon Literary Festival
Dorothy McLennan	Cowal Music club
Jean Maskell	Ardkinglas Estate, Cowalfest and Argyll Mausoleum
Don McNeil	Cowal Music Club
Karen Scotland	Caol Ruadh Sculpture Park

ARGYLL & BUTE MUSEUM & HERITAGE FORUM, AGM, HELENSBURGH 29th OCTOBER 2013

Kevin Baker	Argyll & Bute Council
Jill Bowis	Ardchattan Parish Archive/Local Origins Rural Network
Olive Brown	Mull Museum
Kenneth Crawford	Helensburgh Heritage Trust
Gavin Dick	Inveraray Jail
Jackie Davenport	Argyll & Bute Council Archives
Elizabeth Fairbairn	Strachur Smiddy Museum
Zoe Fleming	Luing History Group
Mary Haggarty	Arrochar Tarbet & Ardlui Heritage Group
Elaine McChesney	Dunollie/Campbeltown Museum
Ishbel Mackinnon	Argyll Estates
Aileen MacLennan	Argyll & Bute Council
Margaret McVicar	Dunoon Museum
Sharon Martin	Auchindrain
Maureen Mitchell	Lismore Heritage Centre
Catherine Montgomery	Strachur Smiddy Museum
Stewart Noble	Helensburgh Heritage Trust
Alison Palmer	Oban War & Peace Museum
Sharon Webb	Kilmartin Museum/Campbeltown Museum

Consultative workshops: Attendees

- **Colintraive**, Coal Ruadh Sculpture Park, 28th November 2013
- **Tarbert**, Templar Art and Leisure Centre, 29th November 2013
- **Oban**, The Scottish Association for Marine Science, Dunstaffnage, 5th December 2013
- **Helensburgh**, Victoria Halls, 7th February 2014

Name	Organisation
<u>COLINTRAIIVE</u>	
Anne Bissell	Artist, Bute Studio Trail
Ann Campbell	Burgh Hall, Dunoon
Eileen Connon	Coal Ruadh Sculpture Park, Colintraive
Iain Connon	Colintraive Heritage Centre
Catriona Darroch	Artist, Cowal Open Studios
Dave Dewar	Cultural Connections, Kilmun
Sadie Dixon-Spain	The Walking Theatre Company
Elizabeth Fairbairn	Trustee of the Strachur Smiddy Museum
Jan Ferguson	Wildlife artist, Cowal Open Studios
Liz Gaffney	Heartfelt By Liz, Dalmally
Nina Graham	VisitBute

Name	Organisation
Sheena Kitchin	Craft Scotland
Fiona Lochhead	Argyll Mausoleum/Historic Kilmun
Ann Mattick	Kyleside Painting Club
Andy McClintock	Sculptor and artist, Kilmun Art
Dinah McDonald	Historic Kilmun
Peter McDonald	Rothsay Pavilion, Argyll and Bute Council
Rosalyn Mckenna	Museum curator, attending in individual capacity
Dorothy McLennan	Cowal Music Club
Sybell Peters	Coal Ruadh Sculpture Park, Colintrave
Sheila Rodger	Artists, Cowal Open Studios
Karen Scotland	Coal Ruadh Sculpture Park, Colintrave
Susan Sumsion	Ardkinglas Estate
Frances Sutton	Artist, Cowal Open Studios
Roy Taylor	Kilmun Art
Marij Van Helmond	Artist, Cowal Open Studios
Patricia Watt	Colintrave Hotel
Graham Whaite	Heartfelt By Liz, Dalmally
<u>TARBERT</u>	
Karen Beauchamp	Artist, ArtMap
Lesley Burr	Artist, ArtMap
Suse Coon	Publisher, Tarbert
Maureen Johnson	Kintyre Cultural Forum
Iain Johnston	Kintyre Cultural Forum
Margaret Ker	Artist, ArtMap
Karen Liversedge	Glass artist, designer, ArtMap
Wilma MacKenzie	Glass engraver, Mad As A Fish, ArtMap
Sian MacQueen	Artist, ArtMap
Jane Mayo	Campbeltown Picture House
Carron Tobin	Rural Dimensions and Argyll and the Isles Tourism Co-op
Lisa Tuttle	Author, Tarbert Book Festival
Janet West	Pure West Media
Aileen MacLennan	Argyll and Bute Council
<u>OBAN</u>	
Norman Bissell	Poet and writer, Lismore
Jill Bowis	Local Origins Rural Network (Lorn)
Bob Clark	Auchindrain Museum
Lorna Elliott	Argyll and the Islands LEADER
Erica Kerr	The Old House, Glen Orchy
Bill Leech	Oban War And Peace Museum
Carol Olsen	Carol O Design, hand painted silks, ArtMap
Alison Palmer	Argyll and Bute Museums and Heritage Forum
Dave Price	Three Wee Crows Theatre Company, Kilchrenan
Vivien Price	Three Wee Crows Theatre Company, Kilchrenan
Mike Rowell	Bid 4 Oban
Caroline Winn	COMAR

Name	Organisation
<u>HELENSBURGH</u>	
Morag Bain	TV producer, community columnist, Cornerstone
Morag Bain	NVA
Fiona Baker	Firat Archaeological Services Ltd, Friends of Hermitage Park, North Clyde Archaeological Society and Helensburgh Theatre Arts Club
Marjory Barrington	Vice Chairman of Helensburgh Music Club
Louise Burnet	Musician and Secret Shed Society
Michael Calder	Lomond Clyde Community Orchestra
Eleanor Campbell	Helensburgh Music Society
Eleanor Carlingford	Visual artist and Secret Shed Society
Kenneth N.Crawford	Helensburgh Heritage Trust
Jean Cook	Rhu and Shandon Community Council & Love Loch Lomond
Caroline Docherty	Creative Scotland
Julian Forrester	Cove Park
James Fraser	Love Loch Lomond, Chair Friends of Loch Lomond and The Trossachs
Sue Furness	Hidden Heritage Project, 3 Villages Hall, Arrochar
John Grant	Artistic Director & CEO, ArtsQwest
Mary Gray	Gibson Community Centre, Garelochhead
Fiona Jackson	Hidden Heritage Project
Anne Laird	Committee member of Helensburgh Art Club
Mairi MacDonald	Writer and Secret Shed Society
Murdo MacDonald	Rosneath Peninsula East Community Development Trust
Morovain Martin	Argyll Voluntary Action
Patsy Millar	Membership sec., Helensburgh Music Society
Ali Mills	TV Set Designer and Community Singing Leader
C'Ilr Aileen Morton	Argyll and Bute Council
Stewart Noble	Chairman Helensburgh Heritage Trust
Alison Rutherford	East Esplanade Protection Group
John Saich	Membership Officer (Argyll), The Touring Network
Sarah Selman	Artist maker and Secret Shed Society
Ian Smith	Creative Scotland
Jonathan Smithers	President, Helensburgh Orchestral Society
Chris Terris	URTV/Helensburgh TV, VisitHelensburgh, Schools TV
Berit Vogt	Helensburgh Art Club
Tash Watson	VisitHelensburgh
Susie Will	Film and theatre costume and Secret Shed Society
<u>Attending all meetings:</u>	
Kevin Baker	Argyll and Bute Council
Ivan Broussine	BTS

Appendix 2

Sources

1. Argyll and Bute Community Planning Partnership: Argyll and Bute Community Plan and Single Outcome Agreement 2013 - 2023
2. Argyll and Bute Council: Economic Development Action Plan, 2010 – 2013
3. Argyll and Bute Council: Economic Development Action Plan, 2013 to 2018
4. Argyll and Bute Council: Quick Facts and Figures about Argyll and Bute, www.argyll-bute.gov.uk/info/statistics/quick-facts-and-figures-about-argyll-and-bute
5. Argyll and Bute Council: Cultural strategy, 2005
6. Argyll and the Islands LEADER: Local Development Strategy & Business Plan 2007 – 2013, revised 2009
7. Argyll and the Islands LEADER: www.argyllandtheislandsleader.org.uk/?page_id=2
8. Argyll and the Isles Strategic Tourism Partnership: Stronger Together; the Journey so Far, Tourism Summit, March 2012
9. Argyll and the Isles Strategic Tourism Partnership: Nature's Paradise
10. ArtMap: 2013 Evaluation Figures and feedback (unpublished)
11. ArtMap: FAQs
12. Auchindrain Trust: Auchindrain Description and Significance, 2013
13. British Council: Mapping the Creative Industries: a Toolkit, 2010
14. Creative City Network of Canada: Developing and Revitalizing Rural Communities Through Arts and Creativity, Australia, Kim Dunphy Cultural Development Network, 2009
15. Craft Council: Craft and Rural Development, Dr Karen Yair, 2011
16. Creative Scotland (in partnership with Scottish Enterprise): Economic Contribution Study: an Approach to the Economic Assessment of the Arts and Creative Industries, June 2012
17. Creative Scotland (in partnership with Scottish Enterprise): Economic Impact Case Study in Eilean Siar, June 2012
18. Department for Environment, Food and Rural Affairs: National Rural Proofing Guidelines, 2013
19. Dumfries and Galloway, Single Outcome Agreement, 2013-16
20. Highlands and Island Enterprise: Area profile for Argyll and the Islands, 2011
21. Highlands and Islands Enterprise, Stories & Fables: Reflections on culture development in Orkney, François Matarasso, December 2011
22. Historic Properties Group: Visiting the Future, Scotland's Historic Properties, 2008
23. Historic Scotland: Assessment of Significance, Auchindrain Township, 2012
24. Historic Scotland: World Heritage in Scotland Fact Sheet
25. Moray Council, We Make Moray, draft cultural strategy, Dec 2013
26. Museums Galleries Scotland: From Strategy To Action, A Delivery Plan for Scotland's Museums and Galleries 2013-2015, 2013
27. Museums Galleries Scotland: Going Further: The National Strategy for Scotland's Museums and Galleries, 2012
28. Museums Galleries Scotland: Report by the Museums Think Tank, 2010
29. Museums Galleries Scotland: Economic Data for the Museums Galleries Scotland National Strategy, 2012
30. National Records of Scotland (formerly General Register Office for Scotland): Population Projections for Scottish Areas, (2010-based), February 2012
31. National Records of Scotland: Argyll & Bute Council Area - Demographic Factsheet, updated December 2013
32. OECD: Culture and Local Development, 2005

33. Parliament - Culture, Media and Sport Committee: Written evidence submitted by Creative Scotland, Nov 2012
(www.publications.parliament.uk/pa/cm201314/cmselect/cmcmums/674/674vw16.htm)
34. Orkney Arts Forum, Orkney's Creative Landscape - An Arts Development Plan for Orkney 2012-2015
35. Rural Cultural Forum - www.ruralculture.org.uk
36. Rural Cultural Strategy Independent Study Report, jointly with Creative Rural Communities, 2012
37. Scottish Borders Council, A Cultural Strategy (2nd draft for consultation), Noble Openshaw Ltd, December 2013
38. Scottish Government: Growth, Talent, Ambition – the Government's Strategy for the Creative Industries, 2011
39. Scottish Government: Employee jobs by industry and LA, 2008-10 - Business Register Employment Survey
40. Scottish Index of Multiple Deprivation: Local Authority Summary, Argyll & Bute, 2012
41. Scottish Government: Speak Up For Rural Scotland, Response of the Rural Development Council, 2010
42. Skillset: Sector Skills Assessment for the Creative Industries of the UK, 2011
43. Skillset: Classifying and measuring the Creative Industries, 2013
44. The Touring Network: Single outcome agreements and The Touring Network (Highlands & Islands) Argyll and Bute
45. The Touring Network: What Do We Do?
46. Tourism Intelligence Scotland: Ancestral Tourism in Scotland, Opportunities for Growth, 2013
47. Tourism Intelligence Scotland: Events, Festivals & Cultural Tourism in Scotland, 2012
48. VisitScotland: Scotland Visitor Survey 2011 & 2012, Consumer Interest in Gaelic Language & Culture, 2013
49. VisitScotland: Scotland Visitor Survey 2011 & 2012, Consumer Interest in Gaelic Language & Culture – Extract, 2013
50. VisitScotland: Scotland Visitor Survey 2011, Regional Results: Argyll & The Isles, 2011
51. VisitScotland: Tourism in Western Scotland 2011, Glasgow & Clyde Valley, Ayrshire & Arran, Argyll, Loch Lomond & Stirling Factsheet, 2012

Appendix 3

Definition of Arts and Creative industries

Scottish Arts and Creative Industries Direct Scottish Employment and Gross Value Added			
Cultural Domain	Scottish Arts and Creative Industries	Direct Employment ⁴⁰	Gross Value Added (£m)
Visual Art	Advertising	3,600	230
	Architecture	6,100	250
	Visual art	800	30
	Crafts	2,300	80
	Fashion and Textiles	7,000	280
	Design	4,700	160
Performance	Performing Arts	4,700	90
	Music	400	10
	Photography	900	30
Audio Visual	Film and Video	3,500	120
	Computer Games ⁴¹	200	0
	Radio and TV	3,500	50
Books and Press	Writing and publishing	16,400	810
Heritage	Heritage	10,700	120
Digital Industries	Software/ electronic publishing	19,100	940
Cultural Education	Cultural education	400	10
Total for Arts & Creative Industries in Scotland		84,400	£3,220

Source: Creative Scotland (in partnership with Scottish Enterprise): Economic Contribution Study: an Approach to the Economic Assessment of the Arts and Creative Industries, June 2012

⁴⁰ Rounded figures

⁴¹ Computer Games GVA is rounded down because it is less than £10m

Appendix 4

Learning from others – case studies of successful creative industry intervention

This appendix summarises the experiences of other places that have developed successful approaches to culture and heritage. Some were mentioned in consultations as places to compare and from which Argyll and Bute can learn. Two locations are currently developing cultural strategies, the Scottish Border and Moray, and we include a resume of how they are progressing and their approach.

The areas reviewed are:

1. Dumfries and Galloway
2. Edinburgh (Festivals Edinburgh)
3. Moray
4. Northumberland
5. Orkney
6. Scottish Borders

Dumfries and Galloway

There has been a long tradition of support for the arts and culture in the Dumfries and Galloway area, spanning more than two decades. What is special for Argyll and Bute is the process and restructure that the area has gone through recently, that is analogous to the emerging proposals for the cultural assembly in Argyll.

The long standing Dumfries and Galloway Arts Association, around which most of the performing arts, theatre, community and other art forms cohered, went into decline in the mid-2000s, in part because of loss of core and project funding. The Council had sustained officer engagement in arts and cultural activity over many years and the challenge was to see how the arts could be sustained and further developed, once the central organisation (the Arts Association) withered. National agencies too were concerned to ensure that a sustainable framework and structure could be substituted.

Creative Scotland and the LA together were responsible for filling the vacuum by initiating a review process that led to strong engagement and communication across the area (2011-2013). LEADER support for the “Fresh Start for Art” helped fund the process. It is worth noting that the process focused on the arts, creative industries and culture, to the exclusion of the heritage community.

The evaluation of the needs of the arts community was accompanied by local and region-wide meetings and the interim step of establishing a Chamber of Arts, part funded for 20-24 months, with 4 local convenors paid to develop engagement, communication and projects at a local level, together with a region-wide convenor to draw out strategic components. Area based Arts Hubs are also being established and the Council’s Community and Customer Services Department and the Chamber of Arts are exploring how to achieve joint working and commissioning of services. Thus, potentially the Chamber of Arts may deliver services on behalf of the LA.

The LA also matched financially the offer of £200,000 from Creative Scotland for a Place Partnership for the area, which may help address the next challenge to sustain the energy and time commitment of paid local convenors once the interim funding period is completed.

What are the lessons for Argyll and Bute?

- The approach to the Chamber of Arts excluded the heritage community and institutions;
- Role of Creative Scotland and LEADER in supporting the arts community and the Council to move forward;
- Once evidence of a sustainable structure that engages the creative community is demonstrated, Creative Scotland offered Place Partnership funds (which were matched by the LA);
- Arts and cultural development are linked to the community planning single outcome agreement;
- Part of the substantiation of the engagement and support of the LA is the need to make savings and find innovative ways to maintain services;
- The Chamber of Arts structure, with local convenors, is analogous to the hub and spokes model proposed for the Argyll and Bute cultural assembly.

Edinburgh

The Festivals Edinburgh model was mentioned a few times in our consultations in Argyll and Bute as an example of good collaborative practice and strategic leadership. Festivals Edinburgh is the high-level organisation created in 2007 by the directors of Edinburgh's 12 major festivals to lead on their joint strategic development and maintain their global competitive edge⁴². The view of the public authorities (Scottish Arts Council, Scottish Enterprise, the City of Edinburgh Council) and of the festivals was that Edinburgh was losing its competitive place, and a revitalization of the marketing, promotion, ticketing and programming of the existing festivals was needed.

Festivals Edinburgh is thus the strategic umbrella organisation focussed on over-arching areas of mutual interest. Its sole focus is to maintain the festivals' and the Festival City's global competitive edge, through major collaborative projects and strategic initiatives.

The collaborative working of the Edinburgh festivals had to be strategic, without interfering in the aims and operations of the individual festivals – thus the programming objective was left in abeyance, for each festival to self-determine. At the same time, the collective strengths of the festivals strengthened their ability to advocate on festivals' behalf – for resources, tourism links, joint ticketing – and allowed joint projects which support growth, product development, leadership and audiences to be addressed.

Funded by subscriptions from its members and significant public sector support, the organisation now employs 8 full time staff with others brought in on a project by project basis, as funds are won.

The festivals, arts, culture and heritage do not figure within the Edinburgh Partnership Community Plan, 2013 – 16.

What are the lessons for Argyll and Bute?

- A strong commitment to collaborative working;
- A shared ambition and responsibility taken across all 12 member festivals;
- Starting from a modest base (one person working 2 days a week), funds were attracted within the context of a strategic framework;
- Collaborative working groups comprising of staff members from the Festivals themselves.

⁴² In fact BTS was commissioned to review the opportunity and then prepare the business plan and governance arrangements for the establishment of Festivals Edinburgh

Moray

Moray is one of the areas which has a cultural strategy being developed, concurrent with Argyll and Bute (see also Scottish Borders below).

The Council has included arts and culture within its economic strategy, namely under the title Developing Moray's Cultural Heritage and Arts Assets. Further, the Elgin city strategy in the economic development plan also has as one of its aims the promotion and development of the arts – "Arts, Culture and Heritage: – activities, festivals and events, creative and cultural activity". The objective was to use arts to enhance the city's quality of place, shaping its identity in the face of increasing competition, and using the arts as a powerful vehicle for community development and engagement. Interestingly the arts and culture, heritage and creative industries are not included anywhere in the Moray Community Planning Partnership Single Outcome Agreement.

The genesis of the development of a cultural strategy was the ambition to articulate these priorities and in 2013 consultants were appointed to engage and research opportunities, leading in December 2013 to a draft plan. While still work in progress, the draft strategy outlined the following objectives for the strategy:

1. Recognise the positive impact of creativity for everyone
2. Encourage new ways to encounter creativity in the everyday
3. Empower communities to establish sustainable cultural activities
4. Develop tools to connect and communicate about cultural activity
5. Grow quality cultural activities, festivals and events
6. Making effective use of our built environment and natural heritage
7. Ensure access to creative learning for all who seek it
8. Help creative businesses to start, grow and develop

Critically, the role of the cultural strategy in economic or tourism development appears, at this stage, to be understated.

What are the lessons for Argyll and Bute⁴³?

- A dedicated web site has been created to support communication (but note the stronger web site for the Scottish Borders cultural strategy preparation);
- The economic development and tourism role of the strategy is not great, nor is there a compelling interweave;
- Articulation of the objectives includes grass roots ideas and proposals emanating from the consultative process.

Northumberland

Northumberland County Council has been active in the culture and arts for a number of decades, with a focus on engaging local artists and craftspeople, and generating active communication networks across the county. The Council claims that arts and culture make a real difference to communities and that they help achieve leverage, through high levels of engagement, boosting local resilience and supporting economic growth.

⁴³ Acknowledging that this is work still in progress

The Council's economic strategy says:

“Less tangible than direct economic benefit but of key importance is the Creative Industries sector's contribution to Northumberland's sense of distinctiveness and 'place' and to the tourism offer in particular.”

The fragmented nature of the sector is acknowledged and despite growth in arts and crafts – in part because of the many projects developed to support them – the ambition is to attract some of metropolitan Tyneside's' creative, design and media community to relocate in Northumberland.

The many projects across the County designed to support the creative industries have also been long sustained, thus, film location, public art, cultural links to education have been in existence (in different guises) for many years. Projects include:

- The South East Northumberland Public Art and Design Initiative (Inspire), set up in 2003 to improve the built and natural environment in South East Northumberland through the involvement of artists and better design;
- 5 for art where the Council requires all developers, through the planning process, to ensure that artist commissioning is part of all major new developments. For residential developments, this will include developments of 10 houses or more;
- Northern Cultural Ambassadors Network is an online resource aimed at building links between the educational sector and the cultural sector. (The Network currently spans Newcastle, Gateshead and Northumberland);
- The County Council runs its own Morpeth Chantry Craft Centre.

What are the lessons for Argyll and Bute?

- The sustainability of investment and support for the creative community;
- Innovative projects and schemes that maintain and sustain the agenda of support;
- Acknowledgment of the role of the creative industries in generating a “sense of place”;
- Integration of the sector in the economic strategy for the area;

Orkney

Orkney has had a long history of arts, heritage and cultural development. In part this stems from the richness of the assets and facilities across the area but one characteristic lies inevitably in the outward facing approach of many in this community.

With a population of less than ¼ of Argyll and Bute's (20,000 people), there are a small number of significant manufacturers and exporters of craft (Ortak, Sheila Fleet, Aurora) and a significant number of major heritage and historical facilities that have high visibility and prominence.

Three distinctive aspects to Orkney's cultural situation emanates from:

- The percentage of employment in the crafts and arts, especially in large businesses;
- The extent to which Orkney is promoted internationally through its arts and crafts;
- The central influence of two international standard arts organisations (Pier Arts Centre and St Magnus Festival) for over a generation within one island community.

While much of this activity predated the Foot and Mouth outbreak in early 2000s, the impact on tourism visitation was significant, leading to a call for action to strengthen the product offer and heighten profile even further. Action by Highlands and Islands Enterprise, VisitScotland and the

Council, led to modest investment in staff resource, collaborative marketing and e.g. leaflet production, resulting in the arts becoming incorporated into the tourism offer for the islands.

The key to the further development of the sector has been the partnership of the Council with the Orkney Arts Forum, and the integration of arts into the community planning framework. Interestingly, the arts and cultural community's role in this process has not yet been replicated by heritage and visitor attractions. The Arts Forum includes elected representation from different art forms.

In 2011, HIE commissioned François Matarasso to review the cultural community and its strengths on Orkney and while acknowledging their strengths and the self-sustaining nature of the sector, the key conclusion was not to be complacent and ensure that collaborative planning was undertaken to help sustain future competitiveness.

What are the lessons for Argyll and Bute?

- Art form representation on the Art Forum;
- The processes and maturity of structures to support arts and culture is not matched by those for heritage community (and visitor attractions);
- Role of major craft manufacturers in generating an outward looking ethos;
- Partnership of the cultural community with public agencies.

Scottish Borders

Scottish Borders is one of the areas which has a cultural strategy being developed, concurrent with Argyll and Bute (see also Moray above).

Amongst the Council's key economic development priorities (in its economic development strategy to 2023) is continuing support for the Borders creative arts industries. The Borders has a comparatively strong infrastructure for culture and creative industries despite its geographical dispersed character - Creative Arts Business Network, communication across the sector, artists workspaces etc.

Despite some parts of the Borders being commutable to Edinburgh and the Lothians, the area suffers from many of the same characteristics as Argyll and Bute – population loss, an ageing population, a weaker financial base etc. The current review of Scottish Borders' priorities in culture and creativity is partly stimulated by how culture and creativity can ameliorate these endemic characteristics.

The brief from Scottish Borders Council for the cultural strategy included:

“...will establish shared priorities that drive collaborative work across organisations and sectors and make it possible for us to contribute successfully to wider regional agendas and key national strategies.”

Widespread consultation and a well-developed web site for stimulating debate and responses were developed. Six thematic headings were identified early in the consultation process:

- Visibility
- Connectedness
- Sustainability
- Traditions
- Ambition and Quality
- Unity and Diversity

These helped lead to the vision:

By 2019 the Scottish Borders will be recognised and celebrated for what it is – one of the richest, most distinctive and diverse cultural regions in Scotland.

The Strategy is followed by an Action Plan which outlines how the Strategy's recommendations can be implemented. Its core elements are:

- A region-wide Cultural Forum, to be convened for the five-year period of the Cultural Strategy
- A regular cycle of Cultural Gatherings to bring together the cultural sector and relevant stakeholders
- A small, lightweight Support Unit to act as an executive on behalf of those working together to deliver the Strategy's recommendations
- A Concord of national, regional and local agencies, in support of the Strategy's aims.

What are the lessons for Argyll and Bute?

- The time limited (5 year) period for the cultural forum; the proposition for cultural gatherings, the integration of an executive team and national, regional and local stakeholders being brought together;
- The cultural sector integrated into the economic strategy for the area;
- The layering over of a number of thematic headings (above) within the strategy;
- The apparent distance of the cultural strategy from tourism (although the project is still work in progress).