



DISCOVER MORAY'S GREAT PLACES EVALUATION REPORT

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DISCOVER MORAY'S GREAT PLACES

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DISCOVER MORAY'S GREAT PLACES

FOREWORD FROM JIM ROYAN, CHAIR

It is a reflection of current difficult times that we have been unable, over recent months, to maintain the momentum and vision for our Culture and Heritage sectors here in Moray.

This project has demonstrated the importance of developing our profile and ambitions to cement Moray's position as a fascinating place to visit. This has been driven by enthusiasm and belief that Moray is a compelling destination to experience across a wide range of interests.

We adopted a Place-Making approach to maximise community engagement, ensuring that every part of Moray was engaged in helping to shape what is now, a challenging future. This worked very well with impressive community interest.

On behalf of the partnership, I would like to thank everyone involved for your contribution to a very worthwhile project and I sincerely hope that the reports produced provide the framework to help chart our way through the post Covid recovery.

A handwritten signature in black ink, appearing to read 'Jim Royan', is centered on the page.

INTRODUCTION

This Evaluation Report has been prepared in line with guidance from the National Lottery Heritage Fund and details the inputs, outputs, outcomes, assumptions and external factors that impacted on delivery of the Discover Moray's Great Places project. The Partnership Management Group would like to take this opportunity to give thanks to all funders, stakeholders, suppliers and participants who made delivery of the project possible.

Please note: Completion of this Evaluation Report has been affected by the global pandemic due to Covid-19, however where possible alternative feedback methods have been used.

BACKGROUND

Community and visitor understanding of Elgin's Heritage was greatly improved through delivery of the HLF supported Castle to Cathedral to Cashmere Heritage Experience project and this created an appetite and the motivation to begin to fulfil the potential for the rest of Moray.

Moray has a richly diverse heritage and cultural sector and whilst individual sites & events are very successful, they are not well connected. We recognised the need to produce Interpretation and Audience Development Plans that provided a cohesive, area wide approach to attract new audiences, stimulate new thinking, demonstrate new ways of working, maximise community engagement and start to make heritage everyone's business. There was also a need to address ongoing sustainability issues and to explore new ways of working.

Our initial stakeholder meeting on 31st August 2017 resulted in an application to the Great Place Scheme and although not successful, we were encouraged to apply to the 'Our Heritage' programme, and were successful in securing funding for the Discover Moray's Great Places project.

1. INPUTS

The Discover Moray's Great Places project was carried out over 18 months and ran from August 2018 through to November 2020. Volunteer stakeholders contributed their time, engaging in the Partnership Management Group, the 4 working groups (Interpretation & Audience Development, Demonstration Projects & Events, Awareness Raising & Business Support and Income Generation & New Partnership Models) and in attending stakeholder events and activities in person and online. Moray Council provided in kind support in the form of applying for funding, hosting meetings, leading, managing and administering the project. The Partnership Management Group met quarterly and each of the 4 Working Groups met at least twice.

A total financial investment of £157,000 was pledged from funders and partners including:

National Lottery Heritage Fund	£74,000
Moray LEADER	£50,000
Highlands & Islands Enterprise	£20,000
Forres in Bloom	£5,000
Findhorn Bay Arts	£4,000
Business Gateway	£3,000
Moray Speyside Tourism	£1,000
TOTAL	£157,000

The Discover Moray's Great Places Partnership Group would like to acknowledge and thank all partners, funders and National Lottery players.



This project is part-financed by the Scottish Government and the European Union 2014 - 2020 LEADER fund

2. OUTPUTS

Interpretive Planning & Copywriting

Bright White and Ice Cream Architecture (ICA) firstly ran community engagement activities to gather local knowledge and input for the Interpretation, Action & Audience Development Plans.



Buke of Moray

Demonstration Projects & Activities

Findhorn Bay Arts curated and delivered a range of events and activities based on the Interpretation Plan that created opportunities to learn about heritage.



Heritage & Culture Symposium

Moray School of Art based at Moray College UHI worked with artists to create an exhibition inspired by the characters on the characters.



Artist Lynda Buchan worked on the coastal theme of 'Rioters'

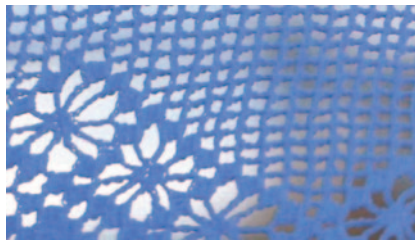


Artist Rachel Jutkova interpretation of Timmer Floater theme

We used the river

We left the river

We forgot the river...



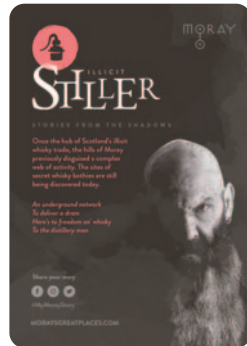
Artist Morag Smith interpreted the Illicit Stillier theme with a short film

Awareness Raising & Support

The Walking Theatre Company created and delivered bespoke Heritage Tour Guide Training



Intimation Creative designed support packs for businesses which were used during the training and distributed to visitor economy sector businesses at the Moray Speyside Tourism conference.



Income Generation & New Models –

Culture Radar Ltd consulted with a wide range of potential partners and stakeholders to inform their reports.



The following table details all of the events and activities undertaken during the project.

2. a) Direct Community Participation & Engagement

INTERPRETATIVE PLANNING & COPY WRITING

Date	Event	Organiser	Attendee Group	Number of Attendees/ volunteers	Venue/Heritage Partner
02.12.18	Buke of Moray	ICA	Broader community	42	Gordon Castle Walled Garden
08.12.18	Buke of Moray	ICA	Broader community	32	Logie Steading
09.12.18	Buke of Moray	ICA	Broader community	28	Findhorn Village
11.01.19	Buke of Moray	ICA	Broader community	5	Burghhead Library
11.01.19	Buke of Moray	ICA	Broader community	16	Burning of the Clavie
04.02.19	Blether wi' the Bairns	ICA	young people	31	Lossiemouth High School
04.02.19	Pop Up in Dufftown	ICA	businesses operating in the visitor economy, broader community	18	Dufftown
05.02.19	Recording session with Buckie Blethers	ICA	elderly people and care home residents	18	Buckie
06.02.19	Workshop with P4/5	ICA	young people	13	Burghhead Primary School

07.02.19	Pop Up in Cullen	ICA	broader community	5	Cullen
08.02.19	Buke of Moray	ICA	families of service personnel	7	'Coffee Pot' Coffee Morning
08.02.19	Zine Workshop	ICA	young people, businesses operating in the visitor economy	6	Moray Art Centre, Findhorn
09.02.19	Pop Up in Forres	ICA	broader community	7	Forres
09.02.19	Zine Workshop	ICA	broader community	3	Tolbooth, Forres
23.02.19	Day 1 of Character Photo-Shoot	Bright White	young people, broader community	18	St Giles Shopping Centre, Elgin
24.02.19	Day 2 of Character Photo-Shoot	Bright White	young people, broader community	7	St Giles Shopping Centre, Elgin
08.03.19	Audience Testing	ICA	young people, businesses operating in the visitor economy, broader community	30	Aberlour, Tomintoul and Keith
09.03.19	Audience Testing	ICA	young people, businesses operating in the visitor economy, broader community	35	Lossiemouth & Elgin
26.03.19	Audience Testing	ICA	young people, businesses operating in the visitor economy, broader community	13	Findhorn and Burghead

27.03.19	Audience Testing	ICA	young people, broader community	19	Elgin and Buckie
26.03.19	Presentation to Stakeholders	Bright White	Visitor economy, arts, heritage sector and broader community	42	Horizon Scotland, Forres
			TOTAL PARTICIPANTS	395	

DEMONSTRATION PROJECTS & ACTIVITIES

Buke of Howlat Outreach Programme

Date	Event	Organiser	Attendee Group	Number of Attendees	Venue/Heritage Partner
Sep-18	Storytelling and Creative Making Workshops were held for families and in three primary schools in the Moray area with 240 young people participating. Those attending experienced the story of The Buke of the Howlat with storyteller Douglas Mackay and inspired by story Karen Collins facilitated a willow making workshop.		Young people	240	

Sep-18	The willow shapes created were then used as part of the set for The Buke of the Howlat performance in the grounds of Brodie Castle.					
Sep-18	James Robertson and Kate Leiper delivered an interactive school-based talk about the process of creating The Buke of the Howlat publication and introducing pupils to the Scots language to over 110 primary aged pupils.	Young people	110			
Sep-18	Language Workshops led by the Elphinstone Institute were delivered in two secondary schools and a primary school in Moray with 133 pupils participating.	Young people	133			
Sep-18	7 secondary school pupils attended Take My Word For It, a discussion on Scotland as a bi-lingual nation.	Young people	7			

Sep-18	30 secondary school pupils from 2 Moray schools attended The Buke of the Howlat performance.		Young people	30	
Sep-18	45 young people from Drumduan Upper School and Moray College UHI NC Acting course worked with the Musical and Movement Director to perform in The Buke of the Howlat production.		Young people	45	
Sep-18	10 young people gained work experience by working directly with the core creative team to develop and present the production in roles including lighting, video design, music, scheduling, costume and prop design, and choreography.		Young people	10	

Sep-18	11 young people took up a role as a Festival Youth Ambassador, promoting and supporting the event and learning new skills along the way		Young people	11	
Sept - October 2018	Participants in music, song and interactive activities as part of Culture Day Forres		All ages	3000	
AL PARTICIPANTS					3586

Workshop Programme

Date	Event	Organiser	Attendee Group	Number of Attendees	Venue/Heritage Partner
15.11.19	Heritage & Culture Symposium	Findhorn Bay Arts	Heritage & arts/cultural community	88	Moray College UHI
16.11.19	Drama - theme Rioter	Simon Sharkey	Young people / older people drama group	5	Cullen Heritage
16.11.19	Visual Arts / Walk - theme Timmer Floater	Mark Zygodlo	Fine Art Students	15	Logie Steading Heritage Centre / NFL Fishing Heritage Trust

08.02.20	Visual Arts - theme Picts	Mary Bourne	Adults	11	Elgin Museum
07.03.20	Visual Arts / graffiti art - theme Picts	Duncan Wilson	Adults / Volunteers	5	Burghead Visitor Centre
Cancelled due to Covid	Visual Arts / baking - theme Illicit Stiller	Robert Singer	All ages	0	Cabrach Trust Tomintoul Development Trust / Museum
Cancelled due to Covid	Visual Arts - theme Illicit Stiller/Timmer Floater	Marion Normand	All ages	0	
			TOTAL PARTICIPANTS	124	

Winter Tales & Tunes

Date	Event	Organiser	Attendee Group	Number of Attendees	Venue/Heritage Partner
07.03.20	Storytelling / Song - theme Rioters, Picts, Timmer Floater	Grace Banks & Tom McKeane	All Ages	5	Whale and Dolphin Conservation Centre
Cancelled due to Covid	Storytelling / Song- theme Illicit Stiller	Grace Banks	All Ages	0	Cabrach Trust
Cancelled due to Covid	Storytelling - Illicit Stiller/Timmer Floater	Margot Henderson	All Ages	0	Tomintoul Development Trust / Museum
			TOTAL PARTICIPANTS	5	

Digital Animation Workshop

12 weekly sessions	Develop a 1 minute animated film for each of the 6 characters. The sessions include creating their own take on the story, creating 4-6 scenes, creating the props, filming, editing, and adding sound and music.	Martin McAuslan (Drama, Art) & Graeme Roger (Animation, Film)	Young People & Artists	37	Out of Darkness Theatre Company, Elgin
			TOTAL PARTICIPANTS	37	

Moray College UHI Exhibition & Tour

Exhibition opening and tour cancelled due to Covid however alternative solutions were found to share the work. 2nd	Moray School of Art (Moray College UHI) was commissioned by Moray's Great Places to create, curate and show a new exhibition of work inspired by the first phase of the MGP project. Three students/recent graduates created work using MGP 'character content' as stimuli, alongside information and resources researched from local heritage centres, with the support of local artist Mary Bourne in a mentorship role.	Moray School of Art, Moray College UHI	Art Students, Mentor, Course Director	5	
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October 2020	Public online discussion with artists, mentor and Moray School of Art.	Moray School of Art	Heritage & culture sector	25	Zoom
			TOTAL PARTICIPANTS	30	

AWARENESS RAISING AND SUPPORT

Bespoke Interactive Tour Guide Training

9-13th March	6 days of training, 6 mini scripts prepared for each of the characters, test tours and remote support	The Walking Theatre Company	Amateur dramatics, tour guides	7	Elgin Youth Cafe
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Business Support Packages

08.11.19	Distributed at full day Tourism Conference	Moray Speyside Tourism	Visitor Economy Businesses	320	Elgin Town Hall
			TOTAL PARTICIPANTS	327	

INCOME GENERATION & NEW PARTNERSHIP MODELS

Date	Event	Organiser	Attendee Group	Number of Attendees	Venue/Heritage Partner
01.10.19	Moray Fundraising Seminar	Moray Council	Community sector, small businesses & social enterprises	100	Elgin Town Hall
28.10.19	Moray Heritage Connections AGM	MHC	Moray Heritage Sector	15	Elgin Museum
15.11.19	Moray's Great Places Heritage & Cultural Symposium	Findhorn Bay Arts	Moray Culture & Heritage Sectors	88	Moray College UHI
09.12.19	Great Places Stakeholder Event	Culture Radar	All stakeholders	38	Horizon Scotland, Forres
Nov-Dec 19	Face-to-face meetings or group surveys	Culture Radar	Heritage sector individuals and organisations	25	
Nov-Dec 19	Face-to-face meetings or group surveys	Culture Radar	Sector stakeholders	14	
			TOTAL PARTICIPANTS	280	
			OVERALL Total Participants	4784	

2 b) Indirect Community Participation & Engagement via online methods including dedicated website, facebook page/s, online surveys:

	Media	Unique Visitors	Visits	Page Views	Category	Date Range
www.moraysgreatplaces.com	Website	864	1,213	4,495	Broader community	August 2018-Dec 2018
			1,491	1,792	5,796	Broader community
			359	444	1,278	Broader community
			2,714	3,449	11,569	
		Daily Reach				
https://www.facebook.com/moraysgreatplaces/	Facebook	26818		Broader community	August 2018-March 2020	
		Estimated views of Digital Animation Films				
https://www.facebook.com/findhornbayarts/	Facebook	5,000				
		No of Participants				
Jura Consultants	Community Survey	67		Broader community	Apr-19	
Jura Consultants	Organisation Survey	16		Organisations	Apr-19	
	TOTAL	34,615				

2 c) Total Direct and Online Community Engagement

Total Participants Activities & Events	4,760
Total Online Engagement	34,615
TOTAL Overall Engagement	39,375

2. d) Outputs – Materials Produced

Interpretive Planning and Copy Writing

Interpretation, Action & Audience Development Plans were co-created by Bright White Ltd and the community to provide the basis of the project.

- Interpretation & Action Plan
- SWOT analysis
- Bright White Creative including imagery and copywriting
- Community Activity by Ice Cream Architecture (Appendix 1)
- Audience Development Plan
- Charts and Maps
- Buke of Moray
- Website www.moraysgreatplaces.com
- Facebook page:
<https://www.facebook.com/moraysgreatplaces/>

Demonstration Projects and Events

- Buke of Howlat Evaluation Report (Appendix 2)
- Demonstration Projects & Events Evaluation Report by Findhorn Bay Arts (Appendix 3)
- Moray's Great Places - A Response (Appendix 4)
- 6 Digital Animation Films produced by young people (<https://www.facebook.com/findhornbayarts/>)
- Art pieces created using inspiration from the 6 identified characters (images on project website)
- Artist audio recordings, short films & online discussion

“I enjoy a dram, and knew about whisky making in Moray, but not the illicit parts of its history!”

Audience testing respondent

“I think these films will be really great and can't wait to see them. We've all put lots of effort into them and we had a good laugh too”

Young person comment on digital animation film making

*These packs are excellent,
our guests will love them!*

Awareness Raising & Support

Business Support Packages were created by Intimation Creative Services Ltd to support visitor economy businesses in promoting heritage:

- 1500 Heritage Deck Packs designed and printed along with 500 crib sheets
- 500 A3 posters designed and printed
- 1000 table talkers designed and printed
- TV screens designed e.g. for accommodation providers

*“Thank you for a fantastic
few days and I hope when
all this virus nightmare is
over some beautiful
innovative tours can start to
happen in Moray”.*

Tour Guide Training Participant

Heritage Tour Guide Training was created and delivered by The Walking Theatre Events Company Ltd to support local tour guides with creating tours based on the 6 identified characters.

- Training Guide including scripts for each character
- Training Evaluation Report by the Walking Theatre Company (Appendix 5)
- Film Montage (<https://www.youtube.com/watch?v=SO0vnCxSbbM&feature=youtu.be>)

*“There is evidence across
the sector of networking
and partnership at different
levels across Moray, into
neighbouring regions, across
the UK and internationally”*

Jeanie Scott, Culture Radar

Income Generation & New Partnership Models

Research and consultation was undertaken by Culture Radar Ltd and 2 reports were produced outlining recommended Route Maps for development of Moray’s heritage sector and the Falconer Museum.

- Sustainable Future for Heritage in Moray
- Sustainable Future for Heritage in Moray Appendices
- The Falconer Museum Summary Report

3. OUTCOMES – IMPACT SHORT, MEDIUM, LONG

Outcome 1: To identify and record and better interpret and explain the heritage of Moray by undertaking community consultation sessions and developing and producing an Interpretation and Audience Development Plan and themes and content for a range of interpretive outputs.

The table below sets out the impact of Outcome 1:

Outcomes	Short term impact	Medium term impact	Long term impact
What we wanted to happen	Broad community engagement and co-creation of the Interpretation & Audience Development Plan	Community ownership of the Plan with clear understanding of the diversity of heritage and opportunities for new audiences	Coherent projects/activities developed based on the plan and copywriting
What actually happened	395 people engaged directly with Bright White/ICA and 13,963 engaged online	The Buke of Moray is a legacy of community engagement with the project and has been reflected in the plans	Plans for an exciting new regional Visitor Centre in Grant Lodge, Elgin have been included as part of the Moray Growth Deal and will be based on interpretation of the 6 characters with links to Ancestral Tourism and Whisky. The 4th biennial Findhorn Bay Festival programme took inspiration from some of the themes identified in the Interpretation Plan.
What worked well and why	Overall, this outcome was deemed to be highly successful. The suppliers were of an extremely high calibre in their field and the quality of the Plans and Appendices they produced is excellent. They successfully managed to condense the diverse heritage of Moray by identifying 6 characters connected with the landscape. The community embraced the project from the outset as can be seen by the work by ICA and the material produced will provide sufficient interpretive themes and inspiration for many years to come. Practical involvement of the community with the photoshoot meant that local people took centre stage as characters which has created community connection, ownership and recognition of the characters.		

	<p>The 6 characters have been embraced by the Moray Growth Deal as the basis for their new visitor centre and all copywriting produced will be used for interpretation purposes. The themes and sub themes reflect a wide range of inspiring connections which have already been picked up by Findhorn Bay Arts. Audience testing was also a positive activity which engaged 97 people with the plans.</p>
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Outcome 2: To provide opportunities for people to learn about heritage and have an enjoyable experience by delivering a programme of heritage events, activities, workshops, exhibitions and talks.

The table below sets out the impact of Outcome 2:

Outcomes	Short term impact	Medium term impact	Long term impact
What we wanted to happen	Community learns about the heritage of Moray in a range of enjoyable ways	Greater community understanding and connection with the heritage of Moray	New ways of working and opportunities for cultural sector to engage with heritage sector
What actually happened	Community engaged with the events and activities in a positive way, however some events had to be cancelled due to Covid-19 and the Art Exhibition & Tour was not possible however alternative solutions were created i.e. online discussion, digital and	Opportunities for new ways of working and joint collaboration between the heritage and cultural sectors have been initiated. The Burghead Visitor Centre volunteers took part in the Pict workshop which resulted in them planning improvements and thinking	Burghead Headland Trust took part in a workshop at the centre and were inspired to think about the layout and purpose. As a long term outcome they intend to: <ul style="list-style-type: none"> - Tell a clearer story of the Picts within the space. - Elevate the objects in the space using as special designer and/or exhibition designer.

	<p>printed catalogue of the pieces, short films and photographs.</p>	<p>about working with other organisations and artists in the area.</p> <p>Art Exhibition Online</p> <p>Discussion - This activity demonstrated a tangible dimension in the production of the pieces, videos, images and the catalogue. The artists benefited from having the opportunity to work to a customer brief and gained experience of working to a budget within a client chosen context. All experienced an emotional connection with the characters and enjoyed exploring the heritage, immersing themselves in research to inform development of their ideas. Their interpretation of the characters displays a strong rationale for art to create a new level of understanding of and lasting, meaningful connection with heritage that will attract and reach new audiences in ways that an interpretation panel alone, will never achieve.</p>	<ul style="list-style-type: none"> - Explore the Pictish Bull as more of a 'brand' for their centre and how that could be more present in the town as a way of leading visitors to the centre. - Explore innovative ways of creating an 'artwork' on the outside of the building using either the natural light casting shadows or a work using light as the area is plunged into darkness most nights. - Keep and somehow convey the mystery of this culture. - Art exhibition – A new depth of respect for heritage and confidence in the collaborative approach has inspired the team to plan further work together and seek funding for future activity. This is a completely unexpected and welcome outcome that fully recognises the power of providing opportunities that invite new audiences to explore heritage in new ways.
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What worked well and why	<p>One of our partners, Findhorn Bay Arts, curated and delivered our programme of Demonstration Projects and Events. This was an effective approach in terms of utilising their expertise, contacts with artists & audiences and experience of delivering community events programmes. The Heritage & Culture Symposium was very well attended and successful in bringing the sectors together. Positive feedback was received on the opportunities for the future and new connections were made. Overall, this outcome was successful however, unfortunately some of the latter events did suffer unavoidably from the effects of lockdown due to Covid-19, resulting in lower numbers of participants than anticipated, cancellation of the Art Exhibition & Tour and subsequent impact on evaluation.</p>
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Outcome 3: To provide opportunities for people to volunteer time on the project and develop skills for the heritage sector.

The table below sets out the impact of Outcome 3:

Outcomes	Short term impact	Medium term impact	Long term impact
What we wanted to happen	Volunteers engage with the project (estimated 50)	Volunteers gain value from their involvement	Volunteers use skills to develop businesses or venues
What actually happened	182 volunteers engaged with the project	79 volunteers and 108 young people gained new skills	Some who participated in the Tour Guide Training aspire to become, or are already Tour Guides. The training will have given the basis for developing heritage based tours which will put this new knowledge to good use and promote the heritage sector.

<p>What worked well and why</p>	<p>Volunteers engaged with the Partnership Management Group, working groups and events.</p> <p>79 volunteers and 108 young people learned skills from helping with the Buke of the Howlat Outreach Programme, Zine Making, Photoshoot, Demonstration & Events Programme and Tour Guide Training.</p> <p>Although we had hoped for more attendees on the Tour Guide Training, the group bonded well together and feedback was excellent – some of the comments after the training included: confident, excited, calm, enthusiastic, braver, more physically relaxed and present. A film montage was created showing development of the group working together (available to view on www.moraysgreatplaces.com) and ideas to work together in the future were discussed.</p>
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“I really enjoyed the sessions and do hope that, despite the world (and the tourism industry especially) grinding to a halt, I can hold onto the skills, enthusiasm and energy for tour guiding that I gained during the week.”

Training Participant

Outcome 4: To engage more and a wider range of people with heritage and to encourage people to change their attitudes or behaviour in relation to heritage, for example by engaging young people in co-design work and working with partners to engage target audiences.

The table below sets out the impact of Outcome 4:

Outcomes	Short term impact	Medium term impact	Long term impact
What we wanted to happen	Young people engage with new ways of understanding and appreciating their local heritage	Young people create new interpretation of their local heritage	Films are a legacy of the project and young people think or feel differently about their local heritage
What actually happened	672 young people engaged with the project	6 short Digital Animation films based on the 6 identified characters were produced. Films to be published on Facebook, Vimeo and Moray's Great Places website. Feedback from participants on the Digital Animation Workshop has been hampered by Covid due to support for the vulnerable young people to complete evaluation not being possible. However the artists have completed feedback on the observation of the participants, entered under long term impact.	Group member 'K' who often observes sessions but struggles to get involved was hooked into some of the fantasy elements of the stories. They frequently engaged in conversations about mythical beasts and was excited by the subject area. They would write down ideas for songs and brought in pictures to show me inspired by the stories and what was happening. Group member 'A' got involved in every aspect of the project from setting up equipment to performing. To my surprise they also got really involved in editing and proved to have natural rhythm on percussion and their drumming featured heavily in the films. Group member 'L' wanted to perform as much as possible, which we hadn't seen from thus young person before. They also got really into film editing and gained a great understanding of the creative process.

What worked well and why	We worked with partner Findhorn Bay Arts to engage young people with the Buke of the Howlat Outreach Programme and the Digital Animation Workshops. This worked particularly well since they regularly work with young people and so have good rapport and contact with them. Also Bright White/ICA worked with young people via a primary and secondary school with activities tailored to their age and abilities.
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Outcome 5: To make Moray’s heritage sector more resilient, make the local area a better place to live, work and visit, and to potentially boost the local economy. This will be achieved by developing an area-wide approach to interpreting Moray’s heritage, delivering training and support packages for Moray’s tourism businesses, and exploring new income-generation and partnership models.

The table below sets out the impact of Outcome 5:

Outcomes	Short term impact	Medium term impact	Long term impact
What we wanted to happen	<ol style="list-style-type: none"> 1. More cohesive heritage sector 2. Interpretive themes and subthemes developed in the plans 3. Income generation potential and new partnership models explored 	<ol style="list-style-type: none"> 1. New forward looking trust/body formed 2. Business support materials developed from the plans and Tour Guide training delivered 3. Heritage sector becomes more entrepreneurial and a new model is recommended 	<ol style="list-style-type: none"> 1. Strategic development projects and leverage of funding 2. Heritage Ambassadors created amongst tourism businesses. Micro heritage based businesses established. 3. Heritage sector starts to generate more income and become less grant focussed. A new model is established.

<p>What actually happened</p>	<ol style="list-style-type: none"> 1. Sector agrees they need a shared vision. 2. Comprehensive plans produced and made freely available to all on website. 3. Culture Radar appointed 	<ol style="list-style-type: none"> 1. Steps towards establishing a Heritage Forum are welcomed by sector. 2. Excellent materials produced and satisfactory uptake of training, although more trainees were anticipated. 3. Culture Radar recommends establishing a Heritage Forum to take forward a Route Map for development of the sector. 	<p>1, 2 & 3 Covid 19 has disrupted plans to progress with establishing a Heritage Forum, use and promotion of the business support packages and setting up of any micro businesses. The Route Map is also currently on hold but we anticipate following up on all aspects in the Summer of 2020.</p>
<p>What worked well and why</p>	<p>Culture Radar went above and beyond their brief and provided a separate report on the Falconer Museum. They consulted directly with all stakeholders in person which helped them to fully understand the complexities of the heritage landscape in Moray in order to recommend the best way forward. The community welcomed the opportunity to have their say and contribute to plans. It was quickly recognised that establishing a new model would be the wrong approach and therefore a bespoke Route Map was created for Moray.</p> <p>The Falconer Museum report details potential partners and funding opportunities that could aid further feasibility work to inform a business plan before establishing a suitable operating model.</p>		

4. ASSUMPTIONS

We made the following assumptions:

- The community would welcome engagement
- The heritage sector will want to become more resilient and work together
- A new model/way of working will be embraced
- Tourism businesses will welcome support to expand their knowledge of local heritage

On completion of the project, and on reflection on these assumptions, they were found to be largely true.

5. EXTERNAL FACTORS

We experienced two main external factors which impacted on project delivery:

1. Timescale

Procurement of suppliers to deliver the Income Generation & New Models (A) and Bespoke Heritage Based Tour Guide Training (B) contracts was delayed which impacted on timescale.

A We received no responses to the first Invitation to Quote and received feedback from suppliers that the contact value of £15,000 was insufficient. We successfully transferred underspend from partnership funding to increase the budget to £17,500 and issued a Public Interest Notice. This attracted several suppliers and resulted in us contracting a very experienced and capable supplier, Culture Radar Ltd. However, the process of having a failed invitation to quote, requesting funding to be re-allocated, issuing a PIN notice and then re-issuing an invitation to quote led to nearly 4 months delay in starting the contract.

B We were keen to get started with the Tour Guide training at the start of 2020 and issued an invitation to quote with a very short deadline. Unfortunately this returned no responses and feedback was that the deadline was just too short. When reissued with a more generous timescale for return, we received two excellent bids with the successful company, the Walking Theatre Company, winning the contract with an exciting and innovative bid.

2. Global Pandemic

Our Demonstration Projects & Events programme suffered from venues closing due to Covid-19 - 4 events planned for the 28th March had to be cancelled and evaluation of the Digital Animation project was also affected. The Touring Exhibition planned to launch on 15th April but also had to be cancelled however Moray School of Art was able to arrange an alternative method of sharing the pieces via an online discussion, printed and digital catalogue, photos and short films. During the online discussion, the artists introduced their chosen characters and explained why they were attracted to them. They described their journeys of discovery through conversation, research and exploration of the environment the characters relate to.

Their work was shared on screen and accounts of how their thought processes led to the physical production of the pieces were given. It was clear that all 3 artists formed an emotional connection with the natural and cultural heritage that inspired their work and that the research driven approach to creation of interpretive pieces was something that they found both new and rewarding. They spoke of how they will continue this practice in future and would value the opportunity to work in this way in the future.

6. SOCIAL & ENVIRONMENTAL BENEFITS

There are many social benefits that have developed from the project including increased confidence, skills, connection with heritage and between heritage groups and artists. Of the 4784 participants, 182 were volunteers and 79 now have improved skills. Of the 672 young people who engaged, 108 learned new skills. 3782 participants engaged with our Demonstration Projects & Events Programme and feedback on the whole was very positive.

Some of the comments recorded:

“Animating sites and having opportunities to make stuff physical or visual and really bring it to life would be most engaging for me - augmented reality type stuff like geocaching, QR codes and Pokémon Go style interactivity”
younger audience testing respondent

Walking Theatre Company
“it is proven that a creative experience, which is people based, actively connects audiences to place, by promoting an emotional and intellectual response, which in turn, enhances the individual’s reaction and sense of connection.”

Symposium
“Having the opportunity to listen to others creative ideas in the round table setting was fab”

Buke of Howlat outreach programme
“Thanks to the team for ensuring we had a wonderful time. The pupils got so much from the experience and are enthused and energised as a consequence. We loved the atmosphere and we really appreciate how Findhorn Bay Arts enabled us to participate”
Teacher, Local Academy.

Picts Workshop
“Great tutor, thoroughly enjoyed it”

7. SUMMARY OF RESEARCH METHODS

Suppliers carried out their own research and evaluation with participants throughout the course of their contract using a range of methods including face to face interviews; group discussions/focus groups; self-evaluation surveys in person and online. The results have been incorporated into their findings. Evaluation of the Demonstration Projects & Events Programme and Tour Guide Training is provided as appendices.

8. CONCLUSIONS & RECOMMENDATIONS

The relatively modest budget we had available to deliver such an ambitious and complex project, encompassing the marvellous heritage and culture of Moray, could have easily restricted the quality of the outcomes we achieved. Therefore, we recognise how incredibly fortunate we have been to attract such extremely high calibre consultants who exceeded our expectations on every level and have gone above and beyond to deliver, not only an outstanding service with excellent results for Moray, but they were all especially personable and it has been an absolute privilege to work with them.

All of the plans, graphics and copy writing are freely available for the community to use and will provide extensive inspiration and interpretive material for many years to come. Creation of the 6 strong characters, the links between them and the landscape of Moray, offers opportunities to maximise connections between venues and increases potential for income generation. Training delivered, skills gained and new relationships formed will provide a valuable boost to the heritage sector in terms of capacity and creativity. The 320 tourism businesses that attended the Moray Speyside Tourism Conference will be in a much stronger position to effortlessly promote the characters to visitors using the Support Packs, helping to increase and sustain longer visits once everything returns to normal.

The comprehensive reports provided on creating a sustainable future for Heritage and Culture in Moray, and in particular the Route Maps, will be crucial to both sector wide development and to guide establishment of a new Heritage Trust and operating model for the Falconer Museum. There is substantial interest in forming a Heritage Forum to lead sector development and this will be pursued wholeheartedly once lockdown is over. The Falconer Museum report will inform and contribute to future funding applications which will seek to explore feasibility and business planning.

Overall, the Discover Moray's Great Places project has been embraced by the community, volunteers, stakeholders, young people, suppliers and funders in a positive way. The quality of the outputs and outcomes is remarkable and truly reflective of the wonderful heritage and volunteers we have in Moray. The vision of the Partnership Management Group has propelled the project from early planning stages through to successful completion and their commitment is to be commended. Without a dedicated team of partners working together towards achieving more for Moray, this project would not have come to fruition. But this is only the start of the long and exciting journey ahead. There is indeed, much more work to be done.

9. APPENDICES

- Appendix 1 Community Activity by Ice Cream Architecture
- Appendix 2 Buke of Howlat Evaluation Report
- Appendix 3 Demonstration Projects & Events Evaluation Report by Findhorn Bay Arts
- Appendix 4 Moray’s Great Places, A Response
- Appendix 5 Training Evaluation Report by the Walking Theatre Company Ltd

DISCOVER MORAY'S GREAT PLACES

Appendix 1 Community Activities



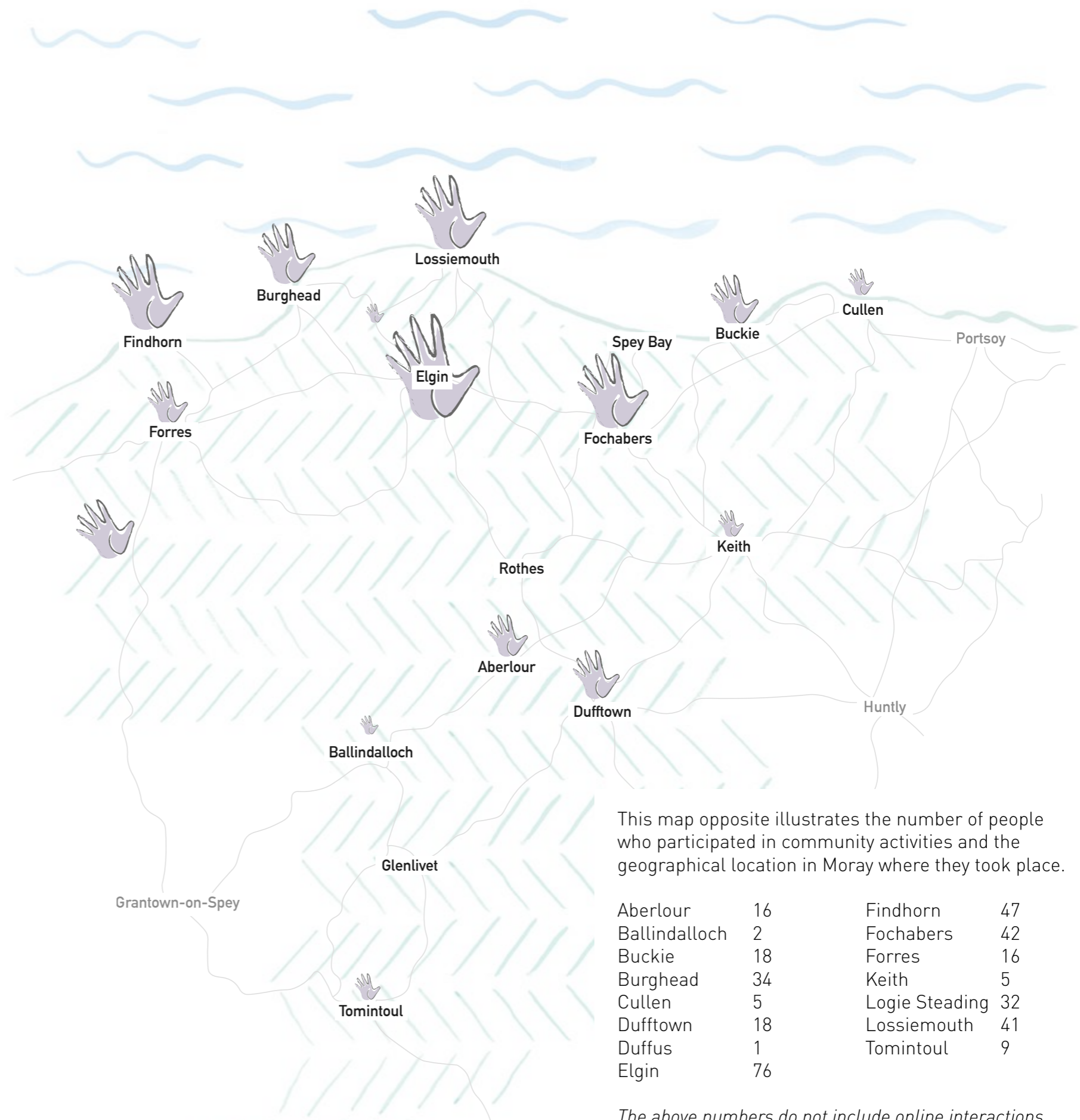
DISCOVER MORAY'S GREAT PLACES

Community Activities

Over the course of the project a variety of different creative community activities were undertaken—mainly led by icecream architecture (ICA) with support from other members of the consultancy team as required. Some processes were repeated in different locations or settings, and some were bespoke. This appendix documents the different activities undertaken and examples of the outputs.

Schedule of Public Activities

- 02.12.19 'Buke of Moray' at Gordon Castle Walled Garden
- 08.12.19 'Buke of Moray' at Logie Steading
- 09.12.19 'Buke of Moray' at Findhorn village
- 11.01.19 'Buke of Moray' at Burghead Library and Burning of the Clavie
- 04.02.19 Blether wi' the Bairns, Lossiemouth High School
- 04.02.19 Pop Up in Dufftown
- 05.02.19 Recording session with Buckie Blethers
- 06.02.19 Workshop with P4/5 at Burghead Primary School
- 07.02.19 Pop Up in Cullen
- 08.02.19 'Buke of Moray' at 'Coffee Pot' Coffee Morning
- 08.02.19 Zine Workshop at Moray Art Centre, Findhorn
- 09.02.19 Pop Up in Forres
- 09.02.19 Zine Workshop at Tolbooth, Forres
- 23.02.19 Day 1 of Character Photo-Shoot, Elgin
- 24.02.19 Day 2 of Character Photo-Shoot, Elgin
- 08.03.19 Audience Testing in Aberlour, Tomintoul and Keith
- 09.03.19 Audience Testing in Lossiemouth and Elgin
- 26.03.19 Audience Testing in Findhorn and Burghead
- 27.03.19 Audience Testing in Elgin and Buckie



This map opposite illustrates the number of people who participated in community activities and the geographical location in Moray where they took place.

Aberlour	16	Findhorn	47
Ballindalloch	2	Fochabers	42
Buckie	18	Forres	16
Burghead	34	Keith	5
Cullen	5	Logie Steading	32
Dufftown	18	Lossiemouth	41
Duffus	1	Tomintoul	9
Elgin	76		

The above numbers do not include online interactions.

BUKE OF MORAY

A giant book (styled as 'buke' in line with an old Scots spelling) was used to capture the stories from the shadows, landscapes and places members of the public considered to be part of 'Moray's Great Places'. Making use of drawing ink and feathered pens the 'buke' together with its large size captured the attention of a variety of people and built up a diverse narrative of storytelling. The buke was taken on a tour of pre-existing events and arranged sessions at:

- Gordon Castle Walled Gardens
- Logie Steading
- Findhorn village
- Burghead Library
- Burghead Primary School
- The Coffee Pot (coffee morning for families based at RAF Lossiemouth and Kinloss Barracks)
- Pop-Up sessions

The stories captured through 142 individual entries recorded in the 'buke' are an exemplar to the variety that Moray's coast and country has to offer. Through conversations initiated through the book it was also clear that there was a strong appreciation of Moray's culture, history and landscapes as well as a desire to learn more.



love the changing bay -
a few years back it completely
iced over but constantly moved
with the tide in + out and the
river ^{Findhorn} flowing in - the resulting noise
was a loud cracking + grinding -
day + night.
Also - the light across the bay
is ever changing - grey, blue,
flame red, startling yellow/gold

We have discovered our
love of a quiet & calm life
This is the perfect place
to enjoy this life.
lots of lovely people and
outdoors to enjoy.
We Love Moray!

Boring Mill Cottage
Lochan Eilein Road
Insh - boring trees
into drainpipes for
the city of London
- half of London used them

D Day Landings

Farms on edge of
Culbin evacuated
to allow for live
pre rehearsals for
the above.

Near the lighthouse by Gordonstoun there is a cave.
It's hard to get to - scramble down the cliff, walk
along the beach. Inside the cave is a curse,
written in the 17th. There is graffiti there from ages
ago - there are even Pictish marks. They say
the skulls of children were found there - a site
of sacrifice. Worth going to see ...

Climb the giant's
chair just
outside Duffton
and discover the fairies

The light, the BIG skies
THE PEOPLE, the feel of
the place...
So understated ~

RAFT RACE @ LOSSIE
our son broke his
paddle while on the raft
so his team threw him
off and told him to
be the outboard motor



follow the 'stop' divi, there's
big rock pools full of big
salmon, whirlpool... its where
I took my wife on our 1st date!

Walking the seven
Bridges on the Divie at
Dunphail.

We were walking at
Randolphs Leap one day.
We climbed down to view the
bubbling waters far below.

We noticed that on a large rock
overlooking the leap!, there was a
large toad about to leap...

We were very worried and it felt
like we should give him a kiss...

THE INTAKE & THE
SHEEP'S WALK ♡

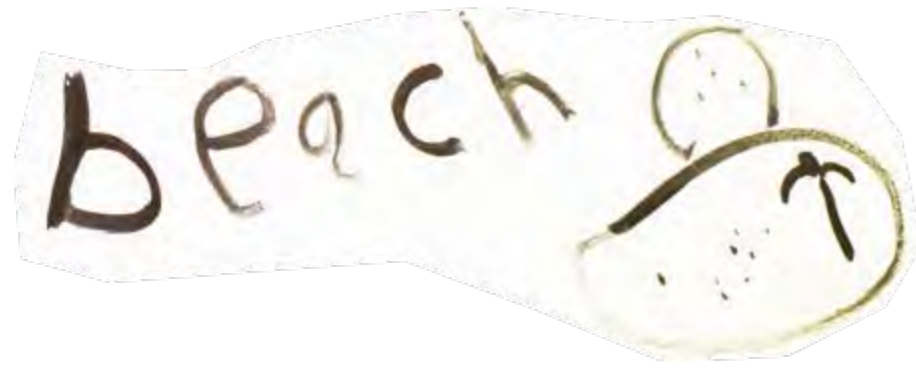
Watching the Clavie in Burghead on
a cold sharp January night —
warmed up by a dram in the Bothy.

HOLMAN - FRIENDLY SEASIDE VILLAGE
LOVELY HARBOUR & BEACH. GOOD CYCLE TRACK
TO BURGHEAD - WHERE IT STOPS!

Beautiful coastal walks eg.
Burghead - Roseisle etc.
Finhorn village

FINECHTY
A HAVEN OF LIGHT
SEA, SAND & ROCKS
PATHS & CLIFFS. DOLPHINS & SEALS
COME SEE IT. MINKI & HBW.

Our favourite spot in Roseisle for
beach walks. We live in Elgin & our
son was born here.. couldn't imagine being
anywhere else



Come and see the "Beautiful"
people in the forest up a
tree - campfires + music
all year round...

Cullen beach with my sisters
and Bracken the speaker
- happy memory!

I walk out to Lossiemouth
Lighthouse nearly every day.
Everyday the beach is
different according to how the
tide has behaved. Walk up to
the lighthouse and look down at
the beach for a beautiful view
then cut through the gorse for a
cuppa at the cafe (Aroma) or
have a lovely cake before you walk
at the Ponderosa where there is a
lovely welcome always!

First date with my lovely
partner Lizzy, coffee at
Gordon Castle restaurant and
a walk round the gardens.
Love blossomed in this garden.

Findhorn Beach
feels like you are miles
away, but you are just
down the road

The Seals in Portgordon, a joy to watch coming soon a cafe!

Visit to The Dolphin Centre at Spey Bay - lots to do & say.

Wonderful Golf Courses galore.

Moray folk - down on outside - warm & friendly underneath like a lovely chocolate - memorable

Findhorn Foundation - different way of living. good beach too.

Walking around Millburns forest on a cold winter day, the loch is so still and peaceful it's like a mirror.

Walks + picnics at Spey Bay - beachcombing and barbecues - and a tyre to tie our naughty dog to! 😊

Fochabers village used to 1770 be closer to the castle, but they built the new town and paid the people they wanted to move and thrust the rest out!

AFTER 2 YEARS LIVING IN FORRES
FROM LONDON I FEEL LIKE
I AM STILL ON HOLIDAY. WHAT A
BEAUTIFUL AREA.

Thomson's Cod Liver Oil

made in Elgin, used by
Florence Nightingale and loved
by the Queen Mother.

Fairy village

Duff town



Elgin Park Run.

Fabulous People, fab area ♡

There's no them and us between the armed forces
and the rest of the community, we are part
of Moray and they are part of us.

Most Beautiful scenery for running
B walking, country roads B coastal routes,
even old railway lines ♡

FOCHABERS

Lady Nancy used to stop her car
in the middle of Fochabers High Street
to go shopping.

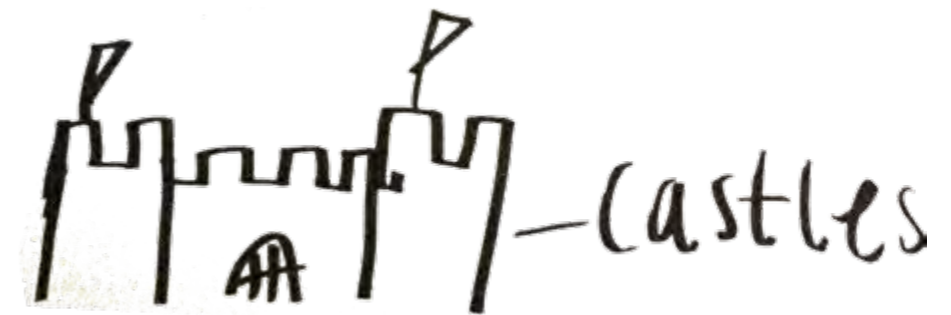
At berry time on the estate
Poor Willie always got the wrath of her
tongue if he was there or not.

Did you know Lady Nancy Planted every
Rhododendron Bush on the estate.

BIBLICAL GARDENS. ←
ELGIN.
PEACEFUL FEELINGS.
"IT'S THE AIR ABOUT THERE"

Crabbing at Port Gordon

beach, you might catch a
glimpse of a dolphin at sea
basking in the sun



We love walking the Speyside Way and along the Coastal routes along beaches.

Millburies in the Autumn is glorious, the lochs reflect the colour of the trees - stunning. Very nice at anytime of year.

Another favourite is Grant Park, Forres.

We love the sandy beaches at Lossie, Findhorn, Cullen etc and the kids love the rock pools too.

VISIT THE KEITH & DUFFTOWN RAILWAY
The most northerly heritage railway in the UK
Runs at weekends from Easter to the end of September. Plus special events throughout the year

Crabbing at Findhorn Bay - Lucas 8
Running up to Nelsons Tower. Amelia 9
I like going to Findhorn beach. Noah 6

Duffus Castle.

Auchindour
Castle
for picnic lunch!

Gorge Walking up the Findhorn river, and Paddle boarding in Findhorn bay.
Duffus Castle at night - looking for U.F.O's, Stargazing.
Going to Moray Wastebusters at the tip - second hand heaven!
Old Mill Inn at Brodie - music on a Sunday night - local traditional musicians meet up 9pm
Culbin Forest and beach - especially the war memorial recently all the families came.

WE LOVE ALL THE BEACHES
IN MORAY.

LOSSEMOUTH ESPECIALLY
HAS THE BEST ICE - CREAM
(MR WHIPPY).

FINDHORN IS A LOVELY
PLACE, STUNNING WALKS.

I WOULD HIGHLY
RECOMEND
THE GLENFIDDICH WHISKY
DISTILLERY.

MY HUSBAND ENJOYS THE
FREE DRAM YOU GET AT
THE END! X

CALIFER HILL - You can
see right across the MORAY
FIRTH, There's memorial
trees & air crash memorial
stone

Nelson Tower - the view
& history - the 1st monument to
Lord Nelson

Floral Displays in Grant Park,
Forres.
& On High Street - All done by
Volunteers.

Visual storytelling, traditional music,
Early Scottish music, eg. Coronach / James Ross
in Pibroch at Abbey, Elgin Cathedral, Brodie Castle,
Pictish Stones.

VHI Moray School of Art. → links with Studios + careers.
Wildlife watching, mythology, folklore.

Craftspeople - Slow Tourism - opportunities to
stop/pause and experience something different.

follow the 'divi', there's
big rock pools full of big
salmon, whirlpool... it's where
I took my wife on our 1st date!

GLENFURNESS AROCLACHTOLL
BELLTOWER - THE POACHERS
UNHITTED THE BELL SO
THEY COULD CONTINUE POACHING
WITHOUT ALERTING.
THE BELL ROLLED DOWN + INTO THE
RIVER... NEVER TO BE FOUND.

Kinnaird who
did deal with the
Devil playing cards
he lost and lost
his Lands.

DYKE CHURCH

Lord Lyon of Scotland.
is buried in the church.
Crypt. He was honoured
for helping Charles II
when he returned to
take the Throne of
England Scotland
and Wales.

We came to visit friends
and decided it was
nice so now we've
been living here 20 years

IF YOU WANT TO FIND
A GHOST IN FORRES

GO TO CLUNY HILL
right to the centre of the cloven hills.
This place is called Hells Hole or Helgan's
Hole.

Celebrities to grace Forres
Town Hall;

- Tom Thumb 1857

- Beatles, backup for
JOHNNY GENTLES

Kingston on Spey
to Lossiemouth

- Mountain - Marne.

Dolphins, Sea Birds

Fantastic walks - biking etc.

- views north & south.

The Community

The Beaches


Take out food is next level :)

loads of walks in Falklands
that you can get lost in
for hours on end!!

We are so lucky
to have Moray
It's so good but
we've got to keep
the best bits

SECRET

SWIMMING IN FINDHORN RIVER
WITH GRANDCHILDREN, FIRES ON
THE BEACH, OSPREY WATCHING

At New Year in Findhorn, they 
light a Cressit down at the piers
Fireworks are let off from both piers
Everythings off the cuff. a paper night
show up. Coastal rowers have a band.
everyone is quite well oiled!
Theres a starter cannon at midnight.

Wrap up warm - there's always a breeze
Jumping off the pier on Boxing Day
"They've got the heart of Bruce"

"The skies at night - even the butterflies
are different here"

FRIENDLINESS

OUR VISITORS HAVE REMARKED ON THE
FRIENDLINESS OF THE PEOPLE THEY MEET
AND THE HELPFULNESS AND KINDNESS
OF BUSINESS PEOPLE WHO ARE INTERESTED
IN WHO THEY ARE AND WHERE THEY COME
FROM.

Cummingston Beach, very quiet,
lots of rock pools and caves to
explore, can walk to Burghead
or Hopeman from there.
Can camp inside one of the caves.
Long ago it was well hidden, not
many people knew about it.

Dolphin Centre Speybay
Can explore on the rocky beach
You can see lots of dolphins
and there is a cafe and you can learn about
Dolphins and the fish that live there. There are
really nice walks you can see lots of different
fish and birds.




Culbin Woods
Great place for walks
+ bike rides. Good
for dogs. ☺

WITCHES STONE IN FORRES;
LAST 'WITCH' ROLLED DOWN THE
HILL IN A BARREL - POSSIBLY
RELATED TO FUNGI IN THE GRAIN
BEING HALLUCINOGENIC

Nice trips along the coastline
visiting the fishing villages +
sampling the local food.

Elgin library is great and has
loads of events for kids too.

Fireworks in Cooper Park
(free!)



Watching salmon leap
at Spey Bay.

Go to Burghead to watch
the dolphins all around you.

They used to catch salmon in
nets in Findhorn Bay.

I LOVE.... SAILING WITH DOLPHINS & WALES.
SAILING, AND FISHING IN THE MORAY FIRTH.
LYING ON MY BACK ON THE STONES AT FINDHORN
BEACH COUNTING THE SHOOTING STARS.... AND
GAZING AT THE NORTHERN LIGHTS.
DRAWING AND PAINTING THE MORAY COAST.

- All our visitors fall in love with
Wastebusters! Fav destination most of
the time 😊

Mielies have over 50 different
homemade flavors in Lossilie, get
a cone and head to the beach.
My favorite is ~~chocolate~~ flavor with ~~sprinkles~~.
Femero Rocher too!

March Croft cottage, rescue centre
for animals, run by Theresa you are
welcome to visit and feed the goats and
chickens for a donation

FINDHORN ICE-HOUSE IS
GREAT

We enjoy visiting Rossiemouth
with the family & Dogs. We go
for lunch at Harbour Lights then
have a walk round the village
then we all have ice cream
including the dogs.

It's all here...

On your lunch hour you can walk your dogs
on a golden beach watching the seals
playing in the sea, you couldn't get a
better lunch hour!

At weekends you are a stone's throw
from exploring the mountains.

I am 6 years old and
there are lots of fun parks
to play at and have picnic
from games



Kids can be kids!
You can play out, explore

Watching the baby red! Squirrels
play high up in the trees of
Culbin forest.

Dutrus (good for sledging)

In the height of summer it never
get properly dark! And in winter with
clear skies you can see the Northern lights.

Lots of community spirit, guising, carolling,
Santa on a sled.

Stunning scenery!
Amazing quiet
beaches!

More than just Whisky

Moray is the home of craft GIN

- ELGIN

- Gordon Castle

- Arva

- Duncan's Gin (made @ Logie Steading).

⊕ Beer

Windswept

Speyside Craft Brewers

Spey Valley Brewery, Keith Brewery

our Lhasa apso went wondering
one day. I got a phonecall from
Princess Alexandra at Gordon
Castle... my dog was in her bed.

I used to bring the kids
to Randolphs Leap
One day, my son
almost fell in. I don't
bring the grandkids!

Sunsets in our large skyscape Autumn colours esp in the Oak wood near Elgin and Cluny Hill

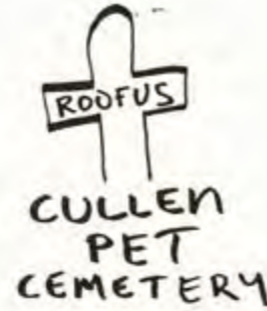
Climb the Corvea lighthouse
on one side fabulous nature,
wildlife (and sea), the other
Scotland's only fast jet airbase.

Standing under the landing lights
on Lossie beach as the Typhoons
come in over the sea into land,
you feel the jets, reverberating,
and it feels like you can touch them.

Cullen

Robert the Bruce first wife fell off her horse
in Cullen and died there. She is buried in Cullen
church yard.

LOSSIE BEACH
beautiful and
peaceful



People make eye contact and say hello! passing
in the street.

Baxter at Fochabers
tells all the story of how they
started out making soap and
how they grow. Shops foodhall too.

I AM A ROVER FROM
BURGHAND A CREW OF
5 OVER THE SEA TO HOPMAN
BAEK. OUR SKIFF IS ONLY
THREE YEARS OLD AND IS
THUR FOR YOUNG AND OLD
TOO HAVE A GO — B.C.R.C
😊 ISOBEL TAYLOR
(BURGHAND)
BOXING DAY SWIM 2019 WE HAD 105
JUMPERS AND ON THE DAY RAISED OVER
* £13. 😊😊😊😊

So many playparts!

Buckie-by-the-Sea

Fan ye come tae oor

bonny coastal toon o'

Buckie yer greeted wi

oor freenly welcome o' ~

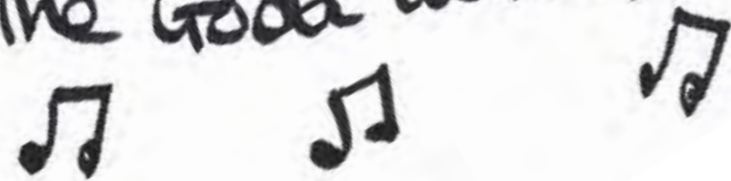
"Aye, aye ~ Fit Like?"

The usual response is ~

"Nae bad ~ Fit Like Yersel?"

Caroline Fowler

Pupils of
Burghead Primary
School devised their own
'Burghead' version of the 12 days
of Christmas highlighting all the
things which make Burghead unique
culminating in ^{no} The Good Luck of The Clavie! =



Moray

Breath our fresh air and enjoy
our wide open spaces.

BURGHEAD PRIMARY SCHOOL

A special workshop was held with the P4/5 class at Burghead Primary School based around the 'Buke of Moray' on Wednesday the 6th of February 2019. The whole school was participating in local history topics at the time of the workshop, P4/5's focus was on wartime stories. During the workshop the following activities were undertaken:

- Introduction to the project
- Sharing stories already in the 'buke' with the class
- Group exercise to share stories about Moray and Burghead that they knew, and would be of interest in the 'buke'
- Working in pairs, pupils then gave their story a headline, wrote a short summary, and made accompanying drawings to add their story to the 'buke'
- The pairs then presented their story to the rest of the class who offered cordial feedback on how it could be improved
- Pupils were then asked to 'Map out a Moray Adventure' This individual task involved pupils imagining they had a friend coming to visit who has never been to Moray before and to map where would you take them on an adventure for a day. The purpose of this exercise was to gleam an understanding of to what degree heritage sites spring to mind as an interesting or fun 'thing to do'. Pupils could use a simplified map of Moray, lined worksheet or both to map out their imaginary adventure.

The results of the workshop are shown on the following pages.

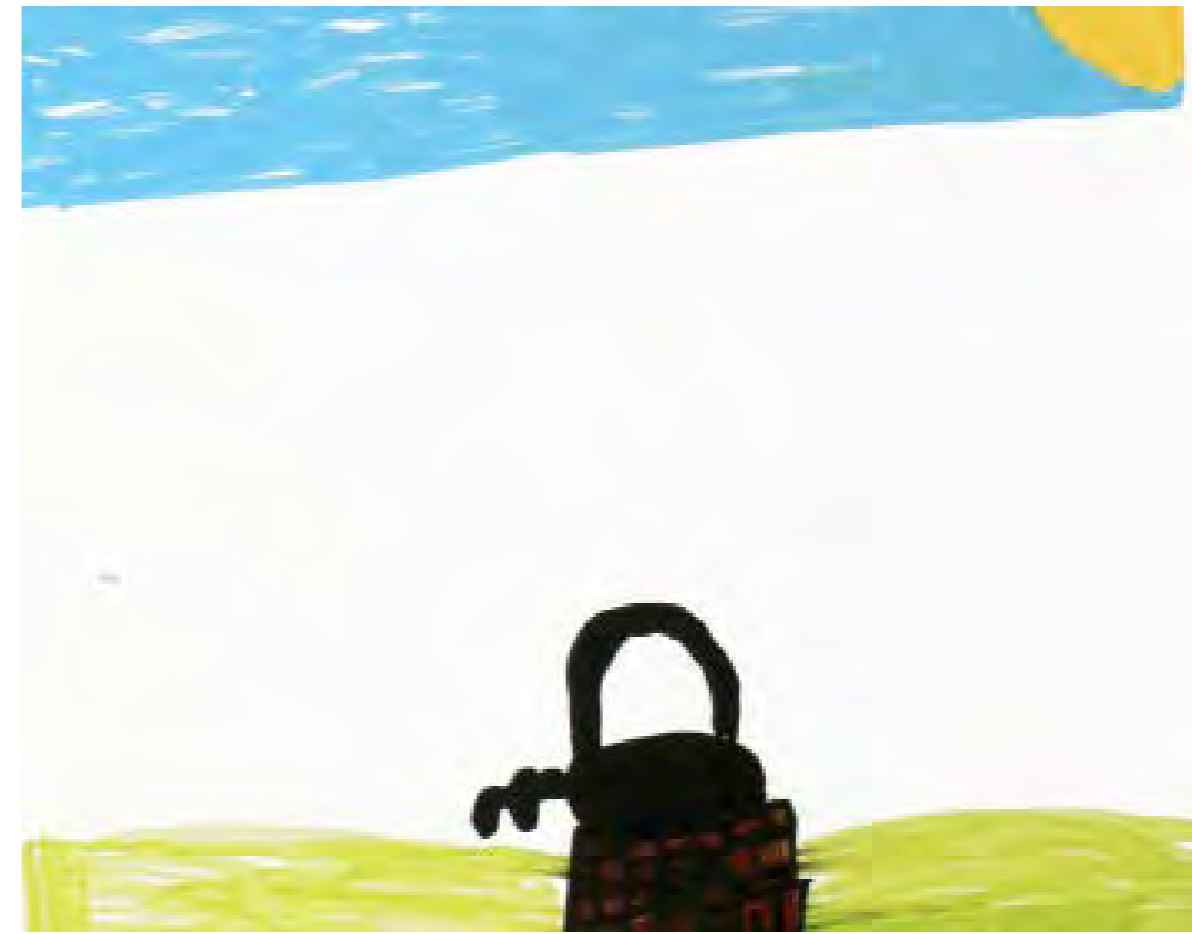




The legend said that a bear ran away from the cirass and was chained up to a well and choked and was sick all over the place. The well is at the top of burghood and some times as you are walking up you hear roaring.



The Cirass was at the malking.



War run
away from
bombs



Evacuees from London

and glasgow, come
to stay in Burghhead
they stayed with
a mum and dad
and they went
to school.



The Haunted Stone



If you touch/raise the white
stone it is believed that it is
haunted because someone went
out to play with his friends
and went missing because he touched it or
you will get bad luck for the rest
of the year

The Sea Monster



Sea monster at the beach shore
in barshela

If you go to the back shore
in the water there is a sea monster
that is very big and slimy and
gross and big beady eyes. If
you are brave enough to say hi

but if you don't run away!

The monster lives at big rock
It is not friendly and it
eats your brain. Never
go to the back shore.

Don't go by your self.



The



HAUNTED

LOFT!



In Burghead there's a big church
With a creepy ghost in the loft.

And it looked like a girl it was all black
All you can here from down stairs is bumps/
Foot steps on the roof if you go up
there it will be gone....



Mystery screams
in the woods



When me and my friend was in the park. We
heard kids screaming and branches snapping
Then we saw a little figure take a kid
with his hand waving and then he
disappeared into thin air. Then we saw
it again on the tree with a
gallow on her neck then
more screaming for her to not
jump but then she did it she jump
and lay on the gallow dead,
then we heard a baby cry
aswell and kids crying like
the block a bone me and
also my friend ran and then
there never has one of us
heard it again!!!

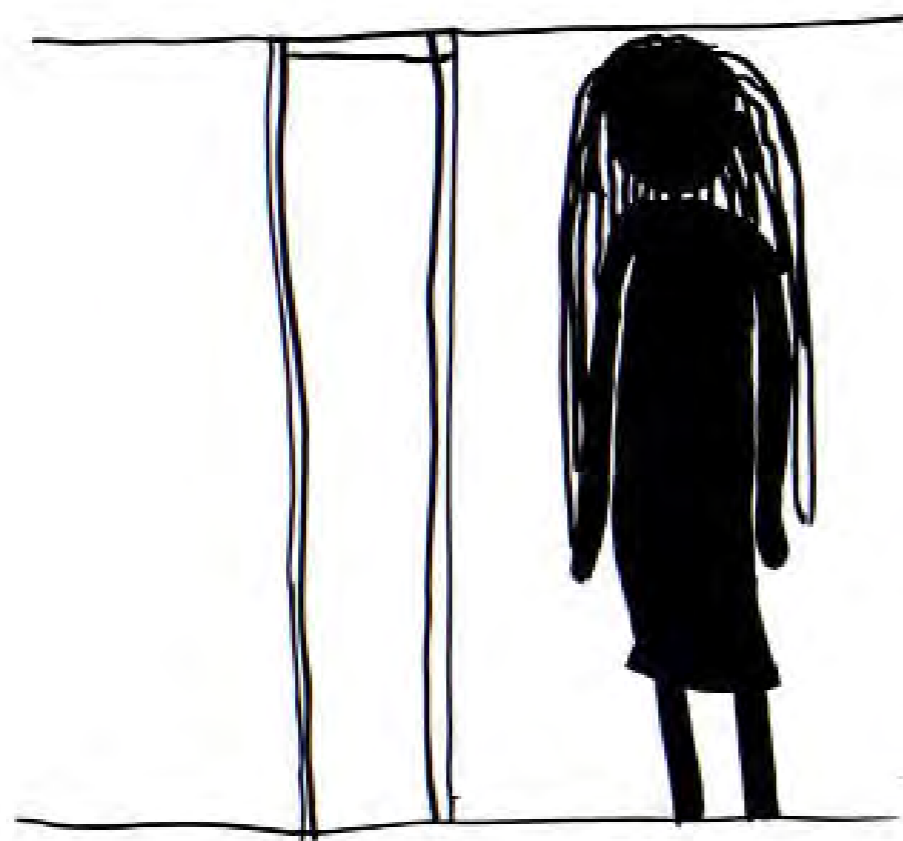
Victorian Ghost Queen!



Once I was at
the Park playing with
my friend that was
when I saw her
the ghost of Victorian
time. She was crying
she had a dress on
gown I went and
hid so she never
saw me. This happened
in Burghhead

The Black

figure
in the
Bathroom!



The black figure

I had just had a nightmare and was in my mums bed. I closed my eyes and opened them again when I saw the tall, slim figure in my bathroom. It was not mum or dad because dad was in Nottingham and mum was on the other side of the bed. I closed my eyes for 10 seconds then opened them and the figure was gone. I closed my eyes for another 10 seconds and it was there again. So I just tried to get to sleep.

For analysis purposes, references to places to eat and activities at home have been set aside, with the exception of 'ice cream' (due to its consistency; all instances have been grouped).

Attraction	Number of pupils who included it in their adventure
Ice Cream	10
Burghead Broch / Beach	8
Lossie Beach	4
Hopeman Park	3
Spey Bay Dolphin Centre	3
Burghead Woods	2
Findhorn Beach	2
Huntly Castle	2
Playbarn / Go Karts	2
St Aethan's Well	2
Burghead Community Garden	1
Burghead Well	1
Macduff Aquarium	1
Milbuies Country Park	1
Swimming in River Findhorn	1
Walk along Spey	1
Walk from Forres to Findhorn	1

The outputs of this small exercise show that:

- There is scope to make heritage site more exciting and engaging for young people.
- Young people in Burghead have an appreciate play and adventure in outdoor spaces.
- There are a number of natural sites noted that intersect with some of the character narratives, this offers an interpretation opportunity to widen knowledge and enhance the experience of these places.

Imagine you have a friend coming to visit who has never been to Moray before.
Where would you take them on an adventure for a day?

Burghead Harbour to see the boats

St Aethan's Well for a walk

Bothy to get Hot Chocolate

Burghead Woods to play

Back Shore to get wet

Stew n' Dregs in Hoppman

Hoppman Park to play

Pickish Sort to see down

Elgin American Candy Store to get sweets

MAP OUT A MORAY ADVENTURE

Imagine you have a friend coming to visit who has never been to Moray before.
Where would you take them on an adventure for a day?

Imagine you have a friend coming to visit who has never been to Moray before.
Where would you take them on an adventure for a day?

Spey bay - to see dolphins

Fochabers ice-cream

Huntly - castle

Aberlour - pub / park / walk

Burghead - Bothy

Findhorn - swimming in river

Elgin - mias

Burghead - Bothy

MAP OUT A MORAY ADVENTURE

Imagine you have a friend coming to visit who has never been to Moray before.
Where would you take them on an adventure for a day?

Imagine you have a friend coming to visit who has never been to Moray before.
Where would you take them on an adventure for a day?

Stall at Burghead drive to Lossiemouth for ice cream

Lossiemouth to Spey bay for dolphins

Spey bay to Huntly for castle

Huntly to Elgin Long fire for castle

Elgin to Forres for walk

Forres to Findhorn

back then drive home to play x-box

cole Murray

BURNING OF THE CLAVIE

On the 11th of January 2019, Des and Neil of ICA attended the Burning of the Clavie, meeting many enthusiastic brochers ahead of it commencing and during the procession. The Burning of the Clavie is a fire festival, descending from Pictish tradition which takes place in Burghead on the 11th January each year to greet the New Year (the date of the New Year in the Julian Calendar. A "flaming Clavie" (a barrel full of staves) is carried round the town by a group known as the 'Clavie Crew' followed by a large crowd. It is then taken up onto Doorie Hill (ramparts of an ancient Pictish fort) where it is allowed to burn out and grow into a bonfire.

Natives to Burghead (known as brochers) are either presented with or salvage pieces of the 'clavie' (charred pieces of wood) and are said to bring good luck for the year ahead.

The Clavie is a new year tradition where there is compassion for the wellbeing of the community they live in... the Crew will ensure that their neighbouring Brochers will get a piece of the Clavie that will bring them good fortune for the year ahead. The Crew itself is responsibility passed from father to son, and a number of mothers and spouses help marshall the crowds to keep everyone safe.

Drawing large crowds, including people travelling from across the country especially, is a fantastic (yet understated) example of an ancient (Pictish) tradition still being enjoyed today.



"I've got two boys, and their twins (22 year old), and they are actually Clavie Crew members, Daniel & Roderick. And by god am I proud to have my boys doing that. First time that Daniel carried it, when he was 12, he actually carried it at the spot where his father used to carry it. That was actually a bit emotional in a way... you're getting me to go here! So yes I am a very proud mother of my sons tonight."

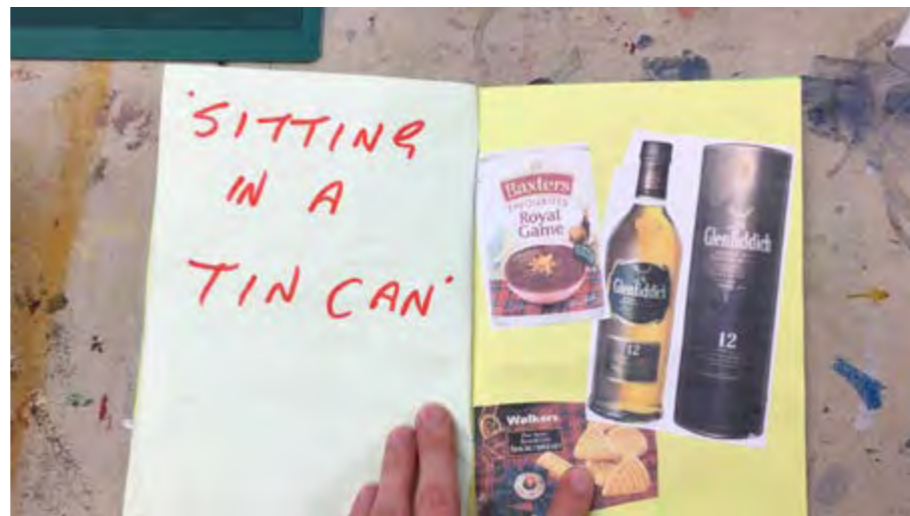
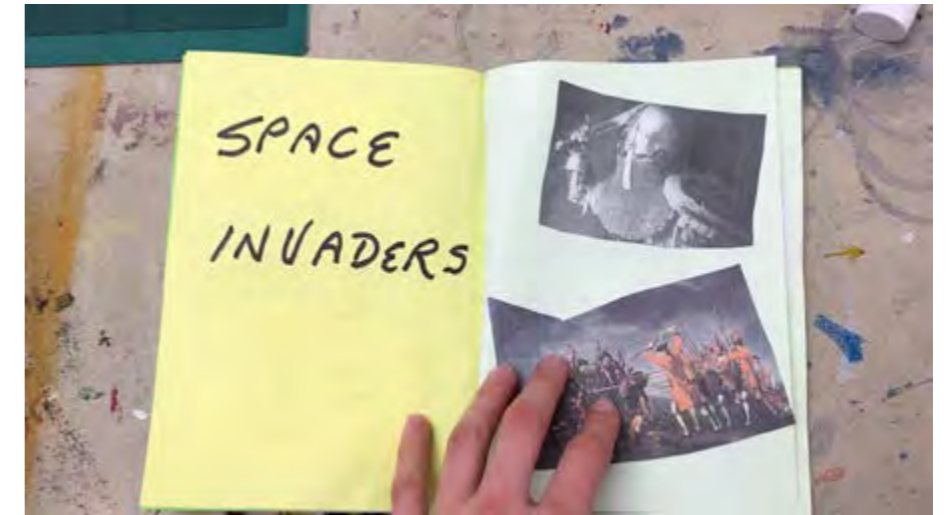
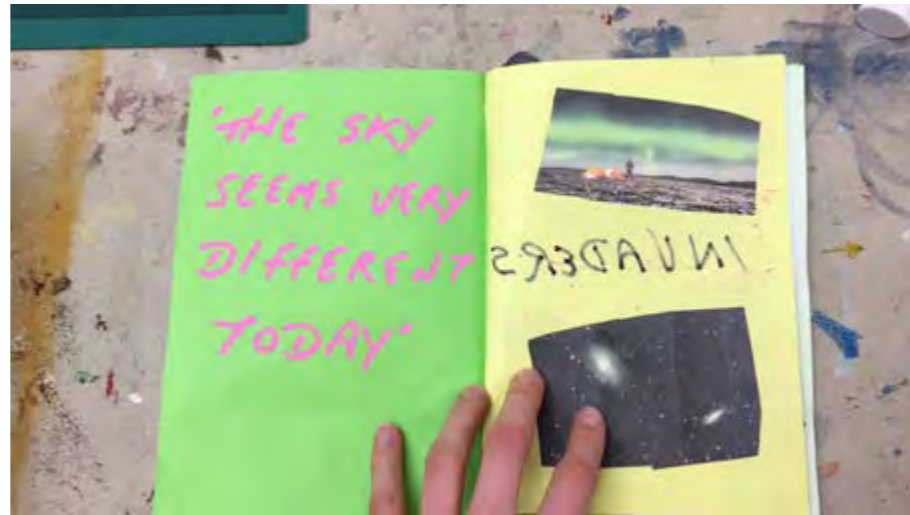
ZINE MAKING

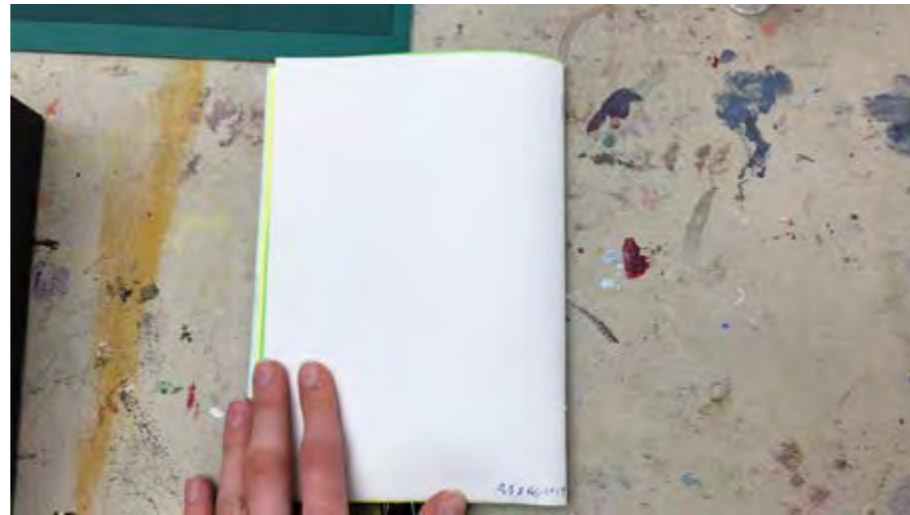
Zine (pronounced zeen) is short for magazine or fanzine and is used to describe a small-circulation self-made publications. They have a long history dating back to the late 19th century but grew in popularity in the 1970s in conjunction with the punk subculture and the increasing prevalence of photocopiers which gave a quick, easy and affordable method of production.

The aim of the workshop was to make Zines that explore some of the stories and places that the project has discovered so far.



Two dedicated workshops were held at Moray Art Centre (Findhorn) and in conjunction with Findhorn Bay Arts at The Tolbooth (Forres). The workshops provided a background on zines and a short demonstration on some simple methods to make publications. Thereafter participants (on a solo or collaborative basis) made a zine that either explored some of the character stories collected by the project or their own perspective on 'stories from the shadows' or ways to help people 'Discover Moray's Great Places'. The workshops were well received (all sixteen places available were pre-registered, on-the-day cancellations meant 10 people attended in total), with a variety of different outputs, that show the potential of sharing stories of Moray in different ways.

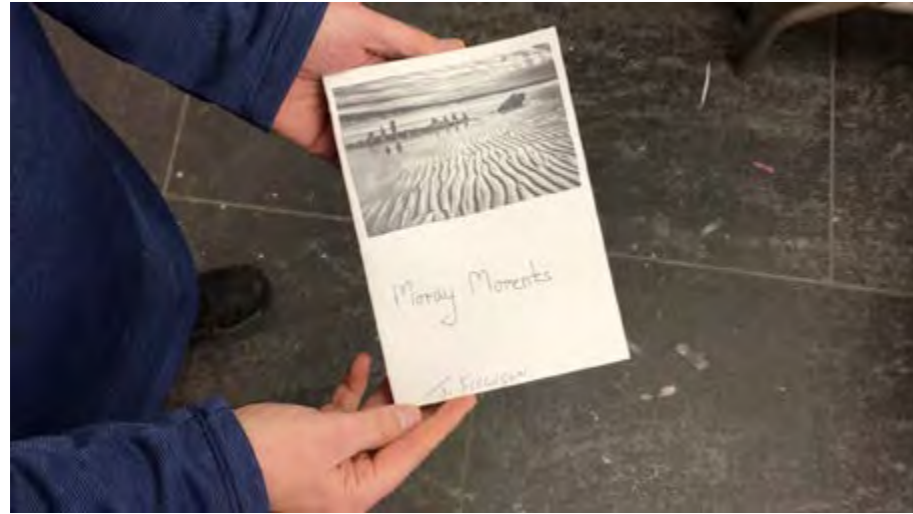




Zine on Elgin Museum

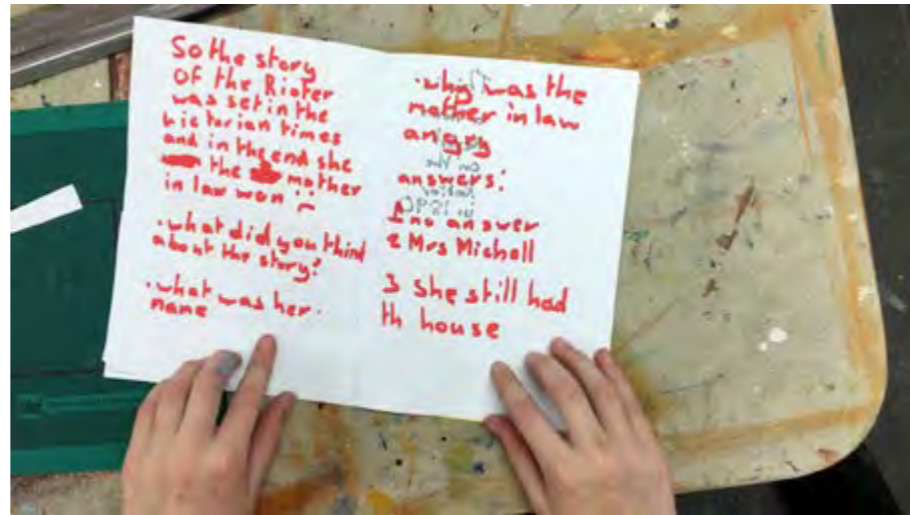
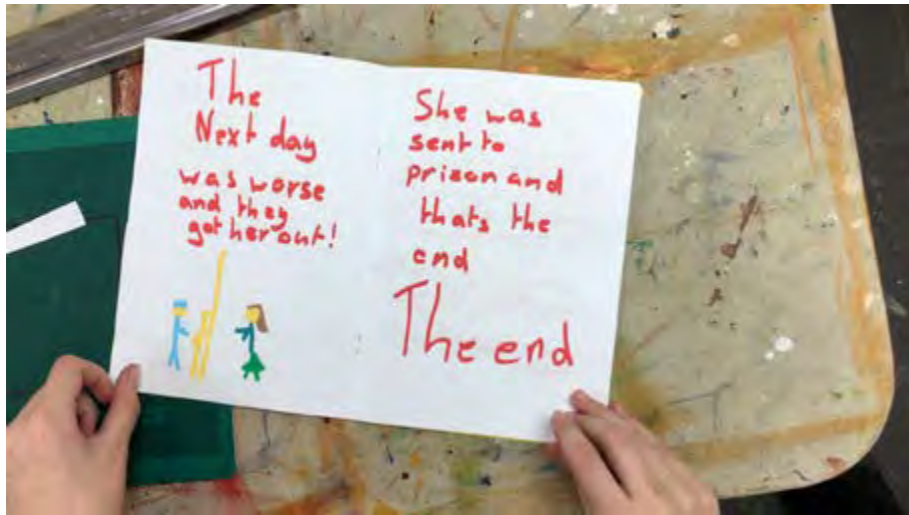


Moray photography zine



'The Rioter' zine





One-page pictish symbol zine

The River Party zine



ONLINE ENGAGEMENT

It is important to stress, that the outcome of Audience Development and Interpretation Plans would be very different had it not been for the different online engagement activities that were undertaken. It allowed people to take time to explore what was being collected about Moray, and contribute their own knowledge, collections or interest. The Facebook page achieved an average post 'reach' of 591, with a cumulative 'reach' of all posts at 15,953, and a total of 1,029 'clicks' or 'actions'.* These snapshots show some of the input members of the public made to the project online.

What people have thought of Cullen is summed up in the line describing it as "a peer fool fisher teen"—a saying which manifestly did not originate within the bounds of that Royal burgh. The Rev. Walter Gregor, who quotes the above rhymes in his "Folk-Lore of the North-East of Scotland," gives some curious information about the superstitions of the fisher folk along the coast. Certain surnames, particularly Ross, and in a minor degree Coul, ought not to be mentioned, as it is unlucky to do so. When anyone bearing such surname has to be referred to resort is had to circumlocution, the unnamed person being referred to as the man that lives in such and such a place or that does so and so. Certain words, such as swine, salmon, dog, must be avoided when in a boat for the same reason. Churches, too, must not be alluded to by name; but since such allusions are often useful as

Above newspaper clipping provided by Stan Slater

Scott Rome was built on seven hills dufftown stands on seven stills

David Kingston Beach, one of only four of it's geological make up in Britain. Also the site of the Battle of Kingston Beach in 1849.

Kristy recommends Moray's Great Places. This is a great idea and full of amazing stories and insight of our local area, we are quite new but I love to hear about Elgin's (and surrounding areas) hidden history. It is great to discover how steeped in history it is.

Jala What about Jeanie (Jenny) Cameron she was a hero in the Jacobite risings she was noted for her beauty charm and manners. Her biography may be a compilation of three different people — Jeanie Cameron, who raised troops for the Jacobites, Jenny Cameron, mistress of Charles Stuart, and Jenny Cameron, a milliner from Edinburgh. There was significant feminist support for the Stuart cause, with women providing money, hospitality and acting as spies. She is also one of my ancestors.

Tom Moray's Great Places St. Andrews, Lhanbryde & Urquhart Church...



Chris Walker Tim Negus sent us these great wildlife shots (taken by Richard Somers-Cocks) that demonstrate how Findhorn is today a peaceful wildlife and water sports heaven. We have been there and agree. The heritage centre is a must-see too.

Elizabeth The Wolf also spent time at Drumlin Castle in Glenlivet. Drumlin Castle, a 14th century tower house, commands a prominent, strategic position at the top of a natural embankment. It overlooks the confluence of the Rivers Livet and Avon, near the village of Glenlivet. Only two walls of this imposing Castle have survived, which was thought to have been built for Alexander Stewart, son of King Robert II, better known as the Wolf of Badenoch.

Lars Hi Elizabeth, Thank you for this! We didn't know this story or that the Wolf had a link with Drumlin Castle. Do you have any more information about the castle? What you could pass us to? Or indeed any other stories about the Wolf and his connection to different landmarks in the area? Many thanks

Mary Moray's Great Places One of my favourite views in Moray. Taken from the top of a viaduct on the old railway line walk from Cullen to Portknockie.



Kristy Spynie Palace is a beautiful place we take visitors to, it also has some history on the wall, very interesting

Lars Hi Kristy, Thanks for your comment. Could you elaborate a bit on how the Wolf is linked to Spynie Palace? Any stories you could pass on would be much appreciated. Many thanks

Kristy There is a plaque at Spynie Palace about the Wolf and his burning of Elgin Cathedral. It also is thought that he was told not to attack the palace as this was a place of rest for the bishops of Moray, but have also heard that he possibly did try to take the palace? Some things we may never really ever know but still a beautiful little hidden gem to explore.

Beverley The stunning routes through the Altyre Estate just outside Forres and the thought provoking names of tiny little places such as Half Davoch. Not sure if you class it as famous but Randolph's Leap is wonderful

Moray's Great Places Hi Beverley, Half Davoch is a wonderful name. We've read that a 'Davoch' is an ancient Scottish land measurement of Pictish origins. Can you think any other great place names in Moray?

Beverley Maggie Knockater!

Moray's Great Places Another great one! Many thanks. Do you by any chance know the origin of the name?

Beverley Moray's Great Places I had to look! The Place names of Elgin from 1905 says one thing (<https://archive.org/details/cu31924028089021/page/n65>...) and The Road to Maggie Knockater by Robert Smith says another!

Maggi Knockater, anciently *Magh-cnoc-an-oitir*, from the Gaelic *Magh*, a plain; *Cnoc*, a hill; and *Oitir*, a ridge. The combination is most descriptive of the place—the plain of the hilly land.

The most intriguing explanation came from a retired schoolmaster, who said he had seen the seventeenth-century session records of Boharm and had found several references to a Maggie Macknockater. This Maggie appeared from time to time before the session for offences such as 'unseemly conduct, bawling on the Lord's day and so on'.

The schoolmaster concluded that she had lived in or about the place that bore her name. This was at the junction of the roads leading to Glenrinnes and Glenlivet and would probably have been a resting place for drovers with their cattle and for smugglers passing from the glens with their whisky in casks slung over their ponies.

'If this supposition is correct,' wrote the schoolmaster, 'these worthies would speak of one of the houses (which presumably Maggie occupied as a shebeen) as Maggie Knockater's. Shebeens of this kind were common all over the north at the beginning of the century, generally situated near commons and at cross-roads, and near cattle market stances, and they were often familiarly known by the names of the good ladies who kept them.'

So there it is — there really was a Maggie who once lived in that peaceful, god-forsaken place called Maggi Knockater. I think, sometime, I will wander down to the Glenrinnes crossroads to see if there is still a shebeen there, where I can raise a glass to the woman who first kindled my interest in place names.

Ben While there are many stories of the illicit distillers to be found in Speyside, I will send you an old Speyside tale that indicates that the trade was undertaken at a time when ancient lore and superstition shaped the underlying beliefs of the people in Speyside.

* 'Reach' describes the number of people who saw Facebook posts in their timeline. 'Clicks' and 'actions' refer to likes on posts received, number of comments written or clicks on photos, videos or links included in posts.

LOCAL ENTERPRISE ENGAGEMENT

Throughout the development of the project, the team has engaged a range of businesses and enterprises on an individual basis with aspects of the project. The main focus was with high street or hospitality businesses, and the format varied; 1-to-1 meetings, email correspondence or participating in some of the community activity processes or audience testing undertaken by ICA. This flexible approach was taken to ensure that we could engage with businesses in ways that fits around differing schedules and geographic spread across Moray.

Pressures facing businesses in Moray are not dissimilar to those elsewhere in Scotland; all who we spoke to were supportive of efforts that could generate more footfall in Moray generally with the potential to provide more business opportunities for them. There was a recognition that the work of Moray Speyside Tourism in recent years has been beneficial, but there was still potential for growth. The variety in type of character stories being proposed, as well as geography allows for easier connections between what one specific business and the wider story narrative. For example, Johnstones of Elgin was able to provide records of financing shipbuilding at Kingston and Garmouth (to aid trade of goods they produced) which sustained the Timmer Floating industry.

The implementation of the Audience Development and Interpretation plans should provide an increase in visitors at sites across Moray (whether they originate locally, regionally, nationally or beyond), which in turn provides business opportunities. There is also an opportunity to take the Moray's 'Stories from the Shadows' narrative beyond the initial recommendations (e.g. creating bespoke events or experiences based on character stories). Therefore, ongoing engagement with businesses and enterprises should continue in the next phase of work.



The photographs above represent just some of the enterprises who engaged with the consultancy team

POP-UPS

Small pop-up events were held at the Whisky Museum in Dufftown, the Community & Residential Centre in Cullen and Findhorn Bay Arts high street shop in Forres attracting over 30 attendees in total. At these sessions, the stories of the main character narratives were shared with attendees, to increase awareness of the characters, and draw out additional details or stories that build up a wider narrative of them. A number of different ways were used to record stories:

- Verbally: making use of an audio recorder.
- Print-making: tools, materials and guidance were provided for people to create small lino carvings representing aspects of the main character stories, which were then used to make prints to take home.
- Scanning scanning archive material brought along.
- Within the 'Buke of Moray'.



Copper Dogs at Dufftown Whisky Museum. The example on the left would have been hung down one's leg, the 'bottom' of this example is made a of a copper penny (similar in size to a 2p today) to save on material required to make it. The example modelled on the right is known as a 'breastie' and as shown was worn around the chest.



Lino-carving (and printing) station



Lino-print of pictish symbol



Lino-print of whisky bottle. George Wildgoose was a grocer, wine and spirit-dealer in Dufftown. Local distilleries provided whisky which could then be 'personally branded' and sold.

WE'D BEEN COMING TO FINDHORN FOR YEARS BEFORE WE DISCOVERED CALIFER VIEWPOINT ON THE WAY TO ELGIN. YOU DRIVE UP THE HILLSIDE AND THINK YOU MUST HAVE GONE THE WRONG WAY BUT STICK WITH IT AND IT'S SIGNPOSTED. THE VIEW FROM THERE IS STUNNING. FINDHORN BAY IN ALL ITS GLORY, BURGHEAD, AND THE CARBORNS, YOU CAN SEE FOR MILES. AN ENGRAVED PLAQUE TELLS YOU WHAT ALL THE MOUNTAINS ARE IN FRONT OF YOU. JUST A PLACE AND STUNNING PLACE. GO ON A CLEAR DAY TO GET THE BEST VIEW.



The 'Buke of Moray' was available for people to read through or add their own story



Lino-print representing the links between Dufftown and Mortlach in Canada

Findhorn Beach
Standing Stones
Shows at the Universal Hall.
Findhorn River - Randolph's
Leap.
- The Lighthouse



In the Winter in Findhorn Bay
sometimes the slabs of ice brought
down by the rivers end up
at the tides edge

In times past the ice slabs
were collected in Jan/Feb
time with the help of locals
and horses & carts.

The ice was stored in the icehouse
for packing the salmon caught in
season.

In Summer I like to walk
the dog in Culbin Forest. From
Wellhead car park you can walk
through the forest to the
"gut." This is at the coast.

V. peaceful serene place.

Poles stick out of the salt marsh.
The poles were to stop German gliders landing



Lino-print of Boring Mill Cottage



Lino-print representation of a 'timber raft'

The green lady ghost at the
Newton hotel - used to make
all the kids feint walking by



Watch the 'sunsets' and grade them 1-10!

Spend an afternoon in a sand hole with a book and/or people watch...

Go wander the shiplies discover wee gardens:

CARDOR CASTLE
PICKING PEACHES

SANDEND
SURFING

PRE 1964 BY
KIND PERMISSION OF
THE COUNTESS



GAORDAN CASTLE

- victoria plans gram
- the archives



Lino-print of a whisky still

"In the central square of Dufftown is a 19th Century clocktower. At one time the gaugers (excisemen) kept an office on the square itself. Years later (after the gaugers had gone), the clock stopped working and someone went up to fix it. When they went up inside the tower they discovered an illicit still, whisky was being made within earshot and (almost) full visibility of the gaugers!"

We love the Findhorn Heritage Centre and Icehouse.

Everyone who comes to the Icehouse says "Wow"! People have no idea 'til they see it, how big and amazing it is and how good all the displays are.





Lino-print of a the scene at Cullen's Seatown Riot

DISTILLERY WORKING CONDITIONS - PAST
AND PRESENT

There was a time in days gone by,
As some o' ye'll remember,
Fan a' the stills closed doon each year,
Frae 'boot April tae September.

Some boys war kept on for the moss,
But they war very few,
Near a' the rest jist got their books,
An' signed on at the B'roo.

Some anes they oudnae dae withoot,
The coopers ... ane or two,
They war kept tae check the casks,
An' save the "mountain dew".

Aye, things hiv fairly changed since then
Thank goodness! bless ma soul!
They a' get wark the hale year roon',
An' nae langer need the dole.

Aye, things hiv fairly changed since then
In lots o' different ways,
A worker than jist had tae scrape,
An' buy his workin' class.

He noo gets jackets, dungarees,
Hats, gloves an' buits as well,
An' then there's a' the safety rules,
So that he'll nae hurt hissel'.

Boys at a distance get a hurl,
In the aul' days they'd tae bike,
An' them that oudnae raise the win',
They simply had tae hike.

A worker noo gets a' he needs,
There's vouchers for his lunch,
An' a' on tap o' that he gets,
A bottle aince a month!

Ye'd think that noo he's gey weel aff,
An' oudnae look for mair,
But seen if things gang on like this,
He'll get an easy-chair!

Some boys watch dials, press a switch,
An' sometimes turn a knob,
Aul' hauns, retired, were born o'er seen,
For noo it's jist the job!

The ither wark can noo be deen,
A' mair or less wi' ease,
Changed days, I wight, it eesed tae be,
AW swite and alba-grease!

Sax tae sax, that was the shift,
Men vrocht wi' a' their might,
In winter-time some day-shift boys,
Hardly iver saw daylight.

Throwin' the mash tun, rowin' in coal,
For four/five coors an' mair,
Whilst ithers chawed at luggin' bags,
O' barley up the stair.

Aye, that was wark, I'll guarantee,
That job it wasnae fun,
Gin they had humphed the last anes up,
Each bag weyd near a ton!

Nae luxuries, nae motor cars,
Nae wireless or T.V.,
'Twas jist a bare existence,
On a wage o' twa pounds, three!

Aye, times war hard, they slaved awa',
Wi' little compensation,
Except the daily dram or twa,
By way o' consolation.

Of coorse, these war the official drams,
A' dished-oot by the brewer,
But...there war extras tae be got,
O' that naething was surer!

The boys got up tae a' the tricks,
An' though it was gey risky,
They seen discovered weys an' means,
O' gettin' at the whisky!

Some chaps war canny, ither anes,
Jist didnae care a hoot,
But, even they war cautious,
Fan the gauger was about!

An' aye in case a search was made,
Or someone blew the gaff,
They'd fill a bottle on the sly,
Then plank it 'mangst the draff.

The night-shift had a better chance,
Fan the bosses war asleep,
An' aye, in case they war disturbed,
Their mates a watch wad keep.

Some o' them had anither ploy,
For they tell me this was so,
Fan the real stuff wasnae tae be got,
They'd fa' oot on the joe.

The warshoose boys war jist as cute,
Fan the gauger wasnae lookin',
They'd dip a plumper in a cask,
An' draw't oot full an' drookin'.

'Twas jist too bad if they war copt,
They got it in the neck,
They'd nae tribunals in these days,
It simply meant the seek!

Poem brought along to Dufftown event regaling the working conditions of whisky production

THE ADVENTURES OF A PIG.

EXCITING SCENES IN CULLEN.

A few days ago the whole parish of Cullen was thrown into a state of violent commotion, and every housewife from Tochieneal to Farskane was brought to her door. The occasion was a douce, innocent-looking pig which an attendant was coaxing on with what blandishments he was possessed of along the highway from the farm of Broom to the Cullen Station, on its way to Elgin. The pig was evidently bent on breaking the record for slowness, and occasionally varied the monotony of its weary journey by lying down in the ditch and kicking up its heels. A hurley was suggested, and this set the pig to its feet again. The journey, however, went on fairly well, that is for a pig, till Tochieneal Station was approached. Here the forester's horse and cart were standing, when, at the sight of the black pig—for it was some 25 stones in weight—the horse, which is some twelve years old, and one that had never started off in its life before, set off at a furious rate along the road. Fortunately the driver was in the cart and had a hold of the reins, but nothing could restrain the animal. First the backdoor flew open, then spades and jackets and sundries got scattered along the road. Some parties met the runaway, and it was at last induced to turn, but was still in a wild state of excitement. For two days it continued nervously excited, and refused all food, and the veterinary surgeon is still attending it. The pig meanwhile held on its quiet course with no further incident till it reached the top of Seafield Street. Here it met another horse and cart of Lady Seafield's. The cart had a heavy load of coals for the brickwork. This horse, too, was an exceptionally quiet one, but at the sight or smell of the pig it immediately turned right about and scampered at full gallop down Seafield Street. The horse pursued its mad career, scattering the entire load of coals along the way. Meanwhile the pig was slowly wending its way down Seafield Street, and at last the threatened hurley had to be called in. The procession had only advanced a few paces when the pig deliberately stepped out of the hurley, and would only proceed in its own style of locomotion. In the course of the evening it managed to reach the station.

Entertaining 1896 press clipping from Cullen's history, courtesy of Stan Slater

Hostile crowd 'attacked' police'

seemed to come back from Constable McGregor and start fighting in the Square.

Mr Baird said the accused Smith was "flying around kicking everybody he could see."

"He seemed to have a look at them first and then took a flying kick at them."

Mr Baird thought Smith had been watching too many Kung Fu films, as he was kicking very high.

Another policeman, Constable Gordon McNeill, was having great difficulty beside a chemist's shop. He was fending off a crowd and had a group of handcuffed prisoners with him.

The crowd seemed to be trying to get the prisoners away from the policeman and Mr Baird recalled that at one time he saw the accused Smith "taking a sort of header" at Constable McNeill.

"THE WORST"

Asked his impressions of the scenes in The Square, Mr Baird replied: "The worst I have ever seen in my life. I have never seen anything like this before — it was beyond description."

Constable McGregor (33), stationed at Cullen, said that before the trouble erupted the dance-hall manager, Mr James Gray, asked if the police would go "and have a look at things" inside the dance-hall. Constable McGregor said he went with Constable McNeill.

YOUNG constables drew their batons to defend themselves from a hostile crowd of young people who surrounded them near a Cullen dance hall, the High Court at Aberdeen heard yesterday.

And a special constable told the mobbing and rioting trial that youngsters tried to rescue their friends who had been arrested after violence erupted in Cullen's Square.

The "special", Mr George Alexander Baird (39), 3 Culduthel Road, Inverness, formerly of 26 The Square, Cullen, said there seemed to be more than the usual amount of noise coming from the dance hall late on the evening of October 18.

His wife told him that policemen seemed to be having difficulty in the street, so he went outside and saw two policemen, surrounded

by a crowd, up against a chemist's shop. Mr Baird said quite a crowd were milling about and other people were pouring out of the dance hall.

He started across the Square to see if the police needed help and was momentarily stopped by traffic. "I thought the police were waving their hands about when I was at the house but, when I got up the road, I realised they were fending off the crowd with batons."

HANDCUFFS

Mr Baird said he went to Constable John McGregor to see if he needed help and the constable accepted his offer.

Constable McGregor had a prisoner with him, Alexander Munro, and was trying to put handcuffs on him. The crowd seemed to be attacking Constable McGregor

and the policeman was having great difficulty with the crowd and with his prisoner. "There were people trying to get Munro away and they appeared to be attacking the policeman at the same time," Mr Baird said.

Mr Baird said he intervened and tried to get the crowd away from the constable and the prisoner. "I got him room to carry out the arrest. I got him room, anyway," he said.

Mr Baird said he thought accused, Green, and another of the accused, Cowie, were there at the time.

He tried to get Green and he thought, Cowie. He had hold of them both, but they were both dragged away. "I just would not like to say who did it."

There were 20 to 30 people round him. Just about that time fighting started all over the Square and the crowd

There were two groups of youths at the dance, one from Buckie and the other from the Banff and Portsoy areas.

There seemed to be an atmosphere of aggression, more from the Buckie side, although there was no direct hostility.

After the constables had returned to the police station, they heard the sound of screaming and shouting from the direction of the Square.

Constable McGregor said he locked up the youth he had in custody and then phoned Buckie for assistance "because of the size of the outburst."

Constable McGregor said there were a number of fights going on in the Square involving about 60 people and a further 40 people were milling around on the dance-hall steps.

The constable said his attention was drawn to one youth, Alexander Munro, and, when he tried to apprehend him, he ran off. He chased the youth and Munro turned as though to fight. Constable McKenzie said he used his baton on Munro's legs and took a knife from Munro's pocket.

Later, he saw Cowie jump on a youth's back. The youth fell to the ground and the rest of a group gathered round and started kicking the youth Cowie had attacked, he said.

Constable McGregor said he intervened, then Cowie turned and kicked him on the leg. "Cowie was just fighting mad," he said.

Constable McGregor said he

took hold of Cowie, but the crowd pulled them apart. Constable McGregor said that other members of the group were punching him on more than one occasion and the accused Lawtie tried to kick him.

Sgt. John Bruce (40), Cullen, was off duty the night of the incident but soon became involved. He lives next door to the police office and to the court that, after officers left to return to the Square, he heard scuffling and shouts of distress coming from the cell.

Sgt. Bruce, accompanied by special police constable Bernard Janetta, went to the cell and opened the service hatch. Sgt. Bruce said he saw Alexander Munro cowering in a corner. Snow and Cowie were kicking and punching him.

"We opened the cell door and SPC Janetta got hold of Munro and I pushed the two others back."

Sgt. Bruce described the injuries received by Munro as "quite severe" and a doctor was called to examine him.

Angus George Lawtie (18), Mains of Buckie, Buckie, was the first accused to give evidence on his behalf yesterday—day four of the trial.

Lawtie told his defence counsel that he had 10 whiskies and three pints of beer in a Buckie hotel before he and Cowie took a taxi to the dance in Cullen.

Lawtie, who admitted that the drink had affected him, denied seeing an incident at the dance or anything unusual taking place.

He said that after visiting the toilet he had returned to the hall, where he fell asleep. On leaving the hall, he said, he saw a lot of people standing on the hall steps and others running about the Square.

After speaking to two girls on the steps for about five minutes, Lawtie said he then crossed the road between the memorial and the chemist's shop.

KICKING

"A boy came across to me and said, 'Are you from Buckie?' I said 'Yes' and he hit me."

"When he hit me I staggered back a bit and someone else pulled me by the hair. They were kicking me and then the police came with their batons."

"The police hit me with their batons on the legs and shoulders."

Lawtie, who was unable to identify the youths who had assaulted him, said a girl took him back to the dance-hall.

He denied trying to kick one of the police officers.

Cross-examined by Advocate-Depute Mr J. F. Wherrey, Lawtie said he did not see a group of youths from Banff and Portsoy in the dance hall.

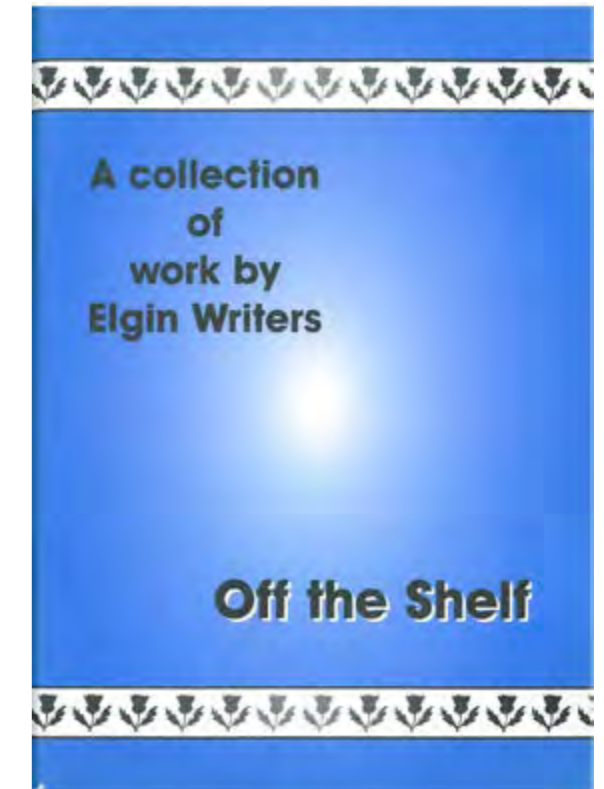
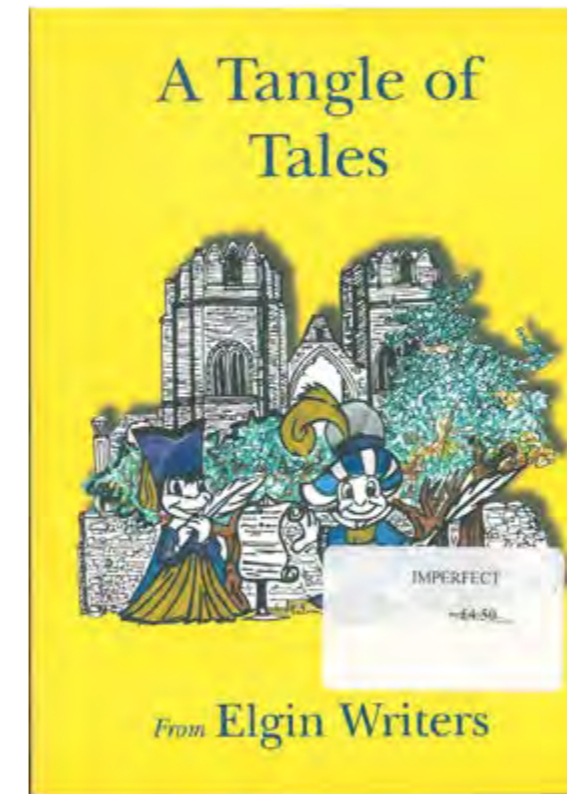
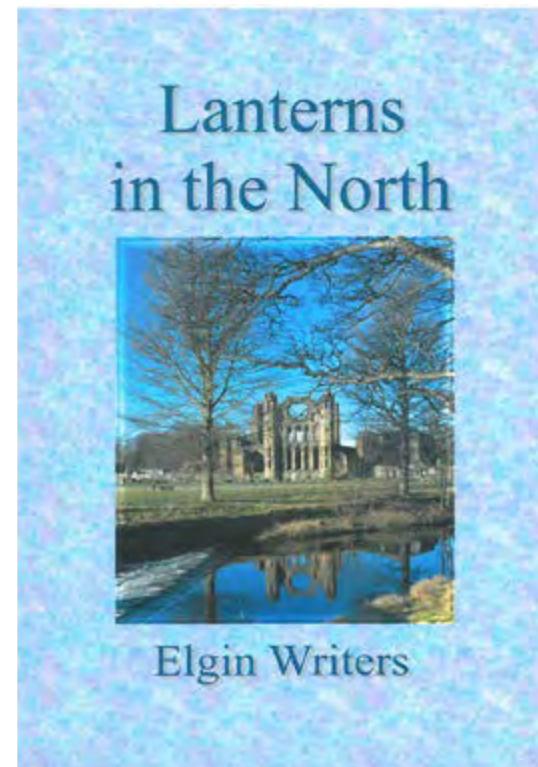
He said he did not run about with the "Buckie boot-boys", but admitted he had heard of them. Lawtie further denied scuffling and kicking the Banff-Portsoy youths as they left the hall.

The trial before Lord Stott continues today.

Press clipping of a different nature of 'riot' in Cullen that took place in 1975, courtesy of Stan Slater

Members of the Elgin Writers group attended the Forres Pop-Up event and provided examples of writing from books they have published (opposite) containing writing by members of their group (some who are now sadly deceased) relating to the main character narratives being developed.

A number of examples are included on the following pages for reference purposes, copyright is retained by the respective writers who can be contacted via the Elgin Writers group.



A Grampian Winter - Early 1800s

by Hetty Milne

There was an air of excitement in the house as the girls scurried about getting ready for the picnic.

Last night the messenger had arrived to announce the timing of the Annual Float, when the men of Rothiemurcus and Glenmore were joined by the many workers from all over the Scottish Highlands to continue with the work started last autumn. The hard winter frosts were lifting at last and the waters of the river Spey were beginning to rise as the ice melted in the high corries of the Grampian Mountains.

Throughout the previous autumn the vast Caledonian Forest had rung to the sounds of the axe and saw. Working methodically and in harmony with each other, the fellers felled, trimmers trimmed and peelers peeled, while voices shouted 'Timber' as each tree came crashing down. Each denuded bole was then dragged to the nearest clearing by rough little ponies.

The smaller streams all had their clearings and the trees were piled high as they waited for the next stage of their journey. The local saw-millers had spent the winter months cutting the trees into more manageable lengths. The outside bark was then trimmed from the trees, these 'backs' being used to build outhouses and sheds or as fuel for their homes. The deals were then piled beside the burns until it was time for them to be shipped, or rafted, to the ship-building yards at Kingston and Garmouth at the mouth of the River Spey where it entered the Moray Firth.

Upstream from these gathering places were man-made dams, built to hold back the waters until the time was right. Now it was time for this annual spectacle.

"Are you ready, girls?" Miss Grant called her charges together. "Remember now, no rushing around and getting caught up with the local children."

The girls dropped their eyes demurely until Miss Grant had taken her place beside the driver on the horse drawn carriage. The whispering and giggling grew louder as they jostled each other on the long narrow seats.

"Oh, look," yelled Helen as a lone piper stepped out from among the trees which circled Loch an Eilan.

He waved his arm in salute then blew into the chanter. Slowly the bag under his left arm started to swell and the drones of the pipes began to squeal and skirl until the piper picked out the tunes with his fingers, Tulloch's Reel to start with then on with a March tune. He stepped out in front of the carriage and marched along the road, the girls clapping and cheering him on while Miss Grant waved her hand sedately and smiled to either side as the crowds gathered for this special day.

Spring was definitely in the air. Much earlier in the day the charge hands at each dam had opened up the sluice gates and the water had begun its journey towards the River Spey. The river began to swell in a spate, much higher than a normal spring spate, and the crowds of lumber men began to topple the piled logs into the water. Pushing and prodding from the banks of the streams, the younger men and boys looked very athletic as they leapt over the squared deals and freed the ones that were jammed together.

In preparation for the big day, the younger men had armed themselves with the hooked staves needed to help keep the trees on the move. The hooks were fitted on to the more pliable ends of young birch saplings which had first been stripped of all growth.

A few days earlier, when the men at Ballindalloch saw the first signs of the water rising, they hurried upriver to prepare the rafts needed to transport the ready made deals to the shipyards at the mouth of the river Spey.

There was great excitement the whole length of the river and all its tributaries, as the lumber men arrived to take part in this, the most important day of the year.

When Helen and her friends got off the carriage they hurried along the banks of the Nethy and looked for a vantage point where

they could all get a better view of the antics of the younger men. Down at the water's edge a young lad balanced on one leg as the log beneath his feet rocked with the motion of the water. A cheer rose from the crowd as Sarah from the school leapt lightly on to the same log. Flushed with success, Sarah about turned and leapt once more into the air. This time, however, she misjudged the space and fell into the water, knocking her head on the edge of another log.

With no thought of the consequences, young Donald McPhail dived into the water and caught hold of her arm and pulled her towards the river bank. Willing hands helped pull them out of the water. Sarah was unconscious and was carried into a nearby cottage where she was rubbed dry and wrapped in warmed blankets.

Helen and Jean stayed with their friend and watched anxiously as the saw-miller spooned some raw whisky into Sarah's mouth. Most of the potent liquid dribbled from the side but a small amount had the desired effect.

Coughing and spluttering Sarah opened her eyes and tried to sit up. Helen put an arm under her friend's shoulders and eased her into a sitting position.

Jean puffed up the pillows and they laid Sarah back down and tucked the blankets round her. A local girl was sent back to the house for some dry clothes.

Once Sarah had settled down to sleep, Helen and Jean went outside to reassure the others that she was fine then they hurried back to the river bank.

A cheer rose from the crowd when they heard the news of Sarah's recovery. Donald had been looked after in another cottage where he had been given a change of clothing.

As was the custom each morning, every man started the day with a dram of whisky, measured into a horn cup from a cask which one of the younger lads carried strapped across his back.

It was warm work and the winter sun shone through the mist and drew the frost to the surface of the cold earth. By mid day all work stopped for a twenty minute break and, while the workers ate their scant pieces of bread and cheese, the girls gathered round the

carriage and drank lemonade. They looked on this first day of the Annual Float as a chance to get outside, a time to get away from their books and needlework, and to mix with other young people. They soon grew cold just standing around.

The lumber men began to stamp their damp feet on the frozen earth and beat their arms across their chests to bring back the circulation, their fingers and toes throbbing with the pain. The young man with the whisky cask measured out the drams until all had been given their share.

Helen and Jean went back to the cottage to check up on Sarah. They knocked on the door and pushed it open. Sarah stirred and pulled the blanket from her face.

"Where am I," she croaked. The girls rushed over and gave her a hug.

"Here are some dry clothes," said Jean. "Hurry up and get them on. We're missing all the excitement."

Helen laughed, relieved to see Sarah smiling.

"Of course, you were the excitement. You gave us all such a fright when you jumped off the log and fell into the water. It was lucky for you that Donnie was able to pull you to the side."

There was a knock at the door and Miss Grant entered the room.

"Well, I hope you have learned your lesson, Miss Sarah," she said sternly, but the girls heard the relief in her voice.

The afternoon wore on with peals of laughter and fun. The first tree trunks had now reached the Spey and the first rafts had been loaded with the deals and were on their way down to Spey Bay. The water from the Feshie, the Dulnain and the Nethy burns had swelled the Spey to the depths required for such an exercise.

It was beginning to get dark before the news filtered through the glen that Allan Grant had not been seen since early morning. His widowed mother had helped him wrap up in his plaid and he set off in the wind and snow to open the sluice gates uptiver from his home. He had walked through many miles of bracken and whin, then over the moors to reach the dam at Loch Ennich where he opened the gates and sat down to eat his well deserved meal. It

wasn't until someone noticed that he hadn't appeared for his afternoon dram that a search party was sent out to look for him. He was discovered sitting at his post nearly ten miles from home. He had done his duty and then sat down to rest. The cold had been too much for him and he froze to death where he sat.

There was a buzz of conversation when the news had first come through, followed by a distinct hush as the men gradually stopped work. It was now threatening to snow and the short winter day grew dark.

The news of Allan's death wrapped them in sadness and they had no heart to carry on with their work. They headed for the shelter of the bothy which had been prepared for them.

A stone fireplace had been built in the centre of the room and the women from the cottages had set the fire going and surrounded it with pots of broth.

The weary men were given their last tot of whisky for the day and were left to help themselves to the food.

When they had eaten and cleared the pots and pans out of the way, they wrapped themselves in their plaids and lay with their feet to the fire, the whisky helping them into a dreamless sleep.

The young girls from the Nethybridge Female School were bundled back into the carriage and taken home for their supper in the comfort of a cosy house. The morning's escapade was forgotten as they talked with sorrow about the untimely death of Allan Grant. For many of the girls this was their first taste of death.

In future years it became the custom for two men to take that long walk into the mountains to open up the sluice gates on the tributaries which fed the River Spey on its way to the Moray Firth.

An Old Country Kirk

by
Sheila Palmer

High, on a mound, stands a medieval kirk
And below the burial ground where wildlife lurk.

Beech, oak, rowan and holly too
Guard the graves the seasons through.
Here strange symbols, worn faint, may also be found
On the ancient stones where moss and lichen abound.

A Pictish arch, so some would claim, stands
Covered in ivy and, as though through a frame,
Can be seen the manse down in the dell
And, close by, more ancient stones surround a well.

Deep in the undergrowth scuttle beasts of every kind,
Nervous lest thrushes and blackbirds them should find,
While on high, hawks and buzzards glide
From whose gimlets few can hide.

As nature's work wends the seasons through
Still stands the kirk guarding each new hue.

The Lanthorn Burns by Margaret Woodward

In Mediaeval Scotland the nights were dark and the countryside denuded of trees. Scottish folk were remiss at replanting what they cut for fuel (and for outstanding carvings almost entirely destroyed by Protestants three centuries later.) Given these conditions, the brightly lamp-lit Elgin Cathedral could be seen from across the Moray Firth, earning it the name 'the Lanthorn of the North'.

Bishop Alexander Bur, in a letter to Pope Urban V, said: *My church was... the glory of the kingdom, the joy of strangers and guests, the object of praise and exaltation in other kingdoms because of the numbers of those serving it... not to mention its high bell towers, its venerable furnishings and uncountable jewels.* He meant the stained glass windows. Take a pinch of salt, since he was after money, but Elgin Cathedral was recognised as one of the finest Gothic churches in Scotland, possibly in Europe. To maintain it, Bishop Bur needed plenty cash. Trouble followed when he stopped paying what amounted to protection money to the King's younger brother, Alexander Stewart, Earl of Buchan, whom we now call the Wolf of Badenoch,

Many myths surround the burning of the cathedral on 17th June 1390. Too often the event is not set in its historical context, especially against the Peasants' Revolt in England eight years earlier. The root causes for that rebellion lay in the Great Peste which began in 1348/9 and killed half the population. For both Crown and Church it also meant the halving of those able to pay taxes and tithes. Scarcity of labour led to sharp wage rises and steep taxation, driving English workers to rebel, hoping to loosen the feudal restrictions binding them; above all they wanted to destroy the Rent Rolls. Although few folk were fully literate then, most people involved in trade in any way, the taxable band of society, were able to recognise their own written name in a document. It was the burning of taxation lists with their names on them, usually held in 'safe' stone buildings, which led to the destruction of so many properties, churches or town halls, even John of Gaunt's Savoy Palace.

Social conditions in Scotland were very similar. In Moray it was exacerbated by a unique 13th century re-allocation of land by Alexander II. Desperate to prevent the return of a Northern challenge to the throne, the king kicked out local landowners, chopping their properties into jigsaw pieces to parcel out to differing church denominations, interweaving these with land given to incoming Flemings and Northern Frenchmen; he wanted no two neighbours to have enough in common to consider an alliance against him. It provided a field day for mediaeval lawyers involved in boundary disputes and tax and tithe conflicts. By 1390 Kirk and State were at each other's throats, each grappling for money it thought the other should not have – and in Moray both their representatives, the Bishop and Buchan, were fiery characters used to being top dog. Only the powerful Earl of Fyfe, the monarch's second son, could control his brother Buchan's ambition. Infuriated by Buchan's expensive rampaging, Bishop Bur excommunicated him, using the pretext that the Earl had shamed his wife (from whom the Earl held the title which was really hers) by raising an illegitimate family with another woman.

Then in April 1390 the king died. With several earls attending a diplomatic tourney at the court of Richard II of England and a royal son barred from entering any church, Robert II's body was to lie unburied until August. Eventually, after persuading Buchan to recant, Fyfe was able to have the excommunication lifted so that all the family could attend the interring of the old king. Only then was his weak heir, John, crowned as Robert III. In the intervening four months, Buchan grabbed every advantage to strengthen his military position in the north.

One incident may be significant. In May 1390 a fire was recorded at Pluscarden Priory. Usually attributed to the Wolf's caterans, this is unlikely but some charters were destroyed, probably by accident. Perhaps this put the idea of burning significant documents into somebody's head. Within weeks, the first storehouse to be attacked was the Dominican Friary in Inverness, a known repository for the region's secular documents, followed by a trail of fires eastwards to

Elgin. In every case external documents were destroyed. – But the rich Cistercian Abbey of Kinloss, which had a fine library but was not generally used for storing papers unconnected to its own business, was left untouched. Another curiosity is that there is no mention of any of the local nobility or senior landlords making any effort to stop the devastation. Were they secretly supportive of Buchan's drive against the hated Bishop? Future tales were to blame the fire-setting on 'highland caterans'. Buchan's militia did include many mercenary highlanders, but there has to be some suspicion that local people were involved as well, keen to limit their own financial outgoings by destroying relevant taxation documents.

There is no doubt that Alexander Stewart, Earl of Buchan, was a dangerous rogue and probably deserved his excommunication, for more than one reason at that. There are indications that he was excommunicated more than once. But there was another devastating fire at Elgin Cathedral in 1402, just twelve years later, caused by the Lord of the Isles, this time for overt political reasons. The criminals this time really were 'wicket heland men'. Subsequent propaganda probably conflated the two events giving rise to our familiar modern myths. For sure, on both occasions every hill and hamlet on both sides of the Moray Firth must have witnessed the blaze as the bonnie Lanthorn of the North burned.

With the Reformation came desecration by the Earl of Moray, James Stewart, the illegitimate half brother of Mary Queen of Scots, who became Regent when she escaped to England in 1567. The lead was stripped off the cathedral roof to be sold to a buyer in Holland. When the ship transporting it sank not long after leaving Aberdeen harbour, Bishop Bur's God had the last word after all. Later some repairs were done and Timothy Pont, the map-maker for James VI, draws a fine triple-towered building still with spires. Nevertheless in spite of recorded services being held within it over the centuries, Protestant as well as Catholic, the great building proved too expensive to maintain and slowly crumbled into the ruin we know today.

THE NAMELESS BUSH

It was the fourteenth century and the lands of Moray were at the mercy of the King's Lieutenant of the North, Alexander Stewart, known also as the infamous 'Wolf of Badenoch'. Wherever he went he was accompanied by a fierce looking dwarf who would do anything his master wanted, even kill anyone who dared to displease him.

Lady Mary Leslie stood by the upstairs window of Rothies Castle and gazed towards the distant towers of Arndilly House. She was used to going out each morning to meet up with the Laird's son, Malcolm, but a feud between their fathers made it impossible to be open about their secret meetings. Word reached the ears of the Laird of Arndilly but he had plans for his son to be entered into the church and in time to represent the family as Bishop at the prestigious Cathedral at Elgin. When he heard of the clandestine meetings he immediately arranged for Malcolm to be sent to Europe in the hope that he might forget the Lady Mary.

Mary was left without word from Malcolm and she was puzzled to know what had happened to him. She couldn't ask her father to find out for her so she kept to her room and grew more and more withdrawn.

One day there was a discreet knock at the door and her old nanny entered the room.

'Oh, my poor dear, what's the matter? Are you all right?' Nanny crossed the room and put her arms around the young girl's shoulder. Mary struggled to control herself as the nausea of morning sickness swept over her again. She could no longer hide her condition from the older woman.

She begged the nanny to keep her secret, and so she did until late one night there was a lot of whispering, and scuttling of feet running through the cold passages and down the stone stairs to the kitchen.

The Earl lay in his bed in his own apartments and didn't hear a thing. Loyal to her young mistress, the nanny forbade any tittle-tattle in the kitchens and the staff were eager to keep it quiet when, in the early hours of the morning, the Lady Mary gave birth to a little boy destined not to live for very long.

Still she kept to her room, keeping watch over the fretting baby in his cradle. It took the nanny all her time to look after them both and not once did Mary let her father in to see his grandson. Nanny pleaded with

her but she was determined that he would not see the likeness of young Arndilly. So the next few weeks wore on while the baby became weaker and Mary pined for her lost love.

On a still, cold night when the frost lay thick on the grass and the freezing fog hung over the valley of the Spey, the little child fell silent. Mary sat on the nursing chair and rocked the baby gently until, at last, the sweet little face grew cold and the breathing stopped. Gently, the mother laid her baby in the crib and wept silently.

It was some weeks before she came out of her room and began the slow process of recovery. The spring sunshine enticed her outside the castle walls and she began her daily strolls, each day going a little further until she found herself walking along the river path. This was where she and Malcolm had first met and she wondered where he might be now. Was there any chance that she might see him again? Would he want to see her?

As time went on, her cheeks began to bloom again. She felt better than she'd done for a long time. Her father was pleased to see her more like her usual self and encouraged her back to sit with him at the dinner table.

Towards the end of the year again, the King's Lieutenant invited himself and his followers to Rothies Castle. He had heard of the beautiful Lady of Rothies and wanted to see her for himself. His reluctant host, the Earl of Rothies, tried to make him welcome and a great feast was prepared. They had spent the previous two days out in the forest of Sourden hunting the stags and there was much to do, cleaning of grouse and pheasants and making the many sweetmeats expected by such a gathering.

Glad to have Mary by his side once more, the Earl laid aside his differences with the Laird of Arndilly and invited him to share in the feasting. Mary was glad to hear that he was coming and hoped for some news of Malcolm.

At last the Laird was announced and, to Mary's delight, he was accompanied by his son newly returned from Europe. She could hardly keep herself from running to his side and wondered if her secret had been broadcast to the whole of Speyside. Would Malcolm have heard of his infant son who had died after only a few short weeks?

Throughout the meal, Mary could not help noticing the cruel look in the eyes of the King's representative as he tried to touch her

hand at the least opportunity. He tried to impress her by talking incessantly about his exploits.

'You should have seen how the sparks flew from each building in Forres setting the next alight,' he boasted. 'But the best of all was the cathedral at Elgin. With flames leaping through the windows the whole town was lit up.'

Many other evil events were blamed on the 'Wolf of Badenoch' when he swooped down over the Moray plains from his stronghold at Lochindorb on the Dava Moor.

While he tried to hold everyone's attention with his wild stories, the Wolf's bodyguard stood motionless at his back. He wasn't very tall, with very short legs and the most evil looking face Mary had ever seen. She was more afraid of him than she was of his boasting master. She felt conscious of the dwarf's stare each time she filled up his master's cup as, one by one, the men fell into a drunken stupor.

When the meal was over and the local gentry had gone home and while the rough guests were asleep under the effects of drink, Mary and Malcolm went walking up by the Doonie Burn. They sat down on the grass of the croquet lawn and held each other close. They saw nothing of the evil looking dwarf who had followed their every move. He knew how much his master wanted the woman for himself, he'd do anything to please him, even kill whoever came between him and his preferred lady.

While the couple lay and whispered together, he crept up to them and plunged his dagger into the back of the young suitor. Mary was shocked with grief and threw herself across the body of her lover just as the dwarf raised his dagger once more to finish the job. He hadn't meant to kill them both so, panic stricken, he took to his heels and was never seen again.

The young couple were found locked together in their last embrace as their life blood flowed on to the grass beside them. Soon after the tragic deaths of Mary Leslie of Rothies and Malcolm Grant of Arndilly, a mysterious bush appeared, marking the spot where the double murder had been committed. For many years the legend told that this wonderful bush flowered each year on the anniversary of their death. No one was ever able to put a name to this plant and it was just called the Nameless Bush.

Just a few yards away lay a local Healing Well where pilgrims came from as far away as the Hebridean Islands to drink the restorative waters and to hang their discarded bandages on the Nameless Bush.

United in their sorrow, the Earl and the Laird lived out their lives in the vale where the waters of the Doonie ran into the mighty River Spey.

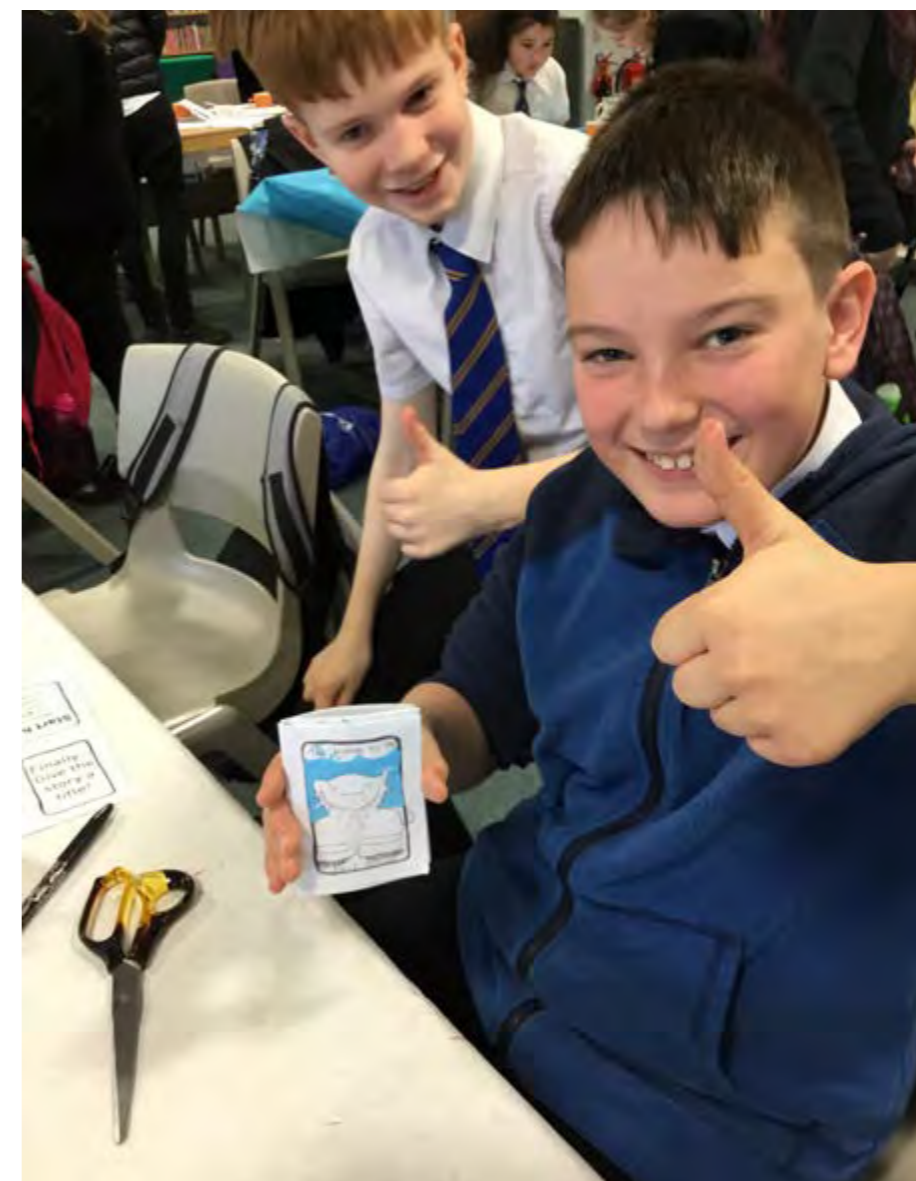
Five hundred years later, the native children of Rothies still visited the 'Lady's Well'. There they were encouraged to put a silver coin in the water and make a wish, before enjoying a May Day picnic while their elders played a game on the ancient croquet lawn.

by Hetty Milne

BLETHER WI' THE BAIRNS

Lossiemouth High School organised a dedicated 'Blether wi' the Bairns' session, where members of the public are invited into the school to share stories with pupils over a 'fly cup' (Doric phrase for a cup of tea). It took place on Monday the 4th of February within the school library and had 31 attendees from the school and community. To record the stories they were being told, students were given worksheets to write and illustrate on—pupils were also encouraged to record stories of Moray that they knew. At the end of the session, students were shown how to fold and cut the worksheets to form a mini eight-page zine from the one sheet of A4 paper.

Some examples of the one-page-zines created have been reformatted into linear storyboards on the following pages.





The story begins... When Hitler declared war to France & Russia. In this war volunteering was a thing so all of the working men volunteered to go to war



They saw that the British has been pushed off the western front to Dunkirk. They saw that Lossie beach was so similar to the beach they would invade on D-Day so they done their plans at Lossie for D-Day

After the final runs the British was successful and pushed the Germans back to their territory



Who told the story?
Who recorded it? Samuel Eades
What date was it recorded? 4/2/19...

A brief history of LOSSIEMOUTH



Airfield at Lossie was a training airfield so you could learn to fly. Over 450 men had training to fly the Spitfire. They went on to bomb Germany.
People would find themselves to be encouraged to help build an airplane.

Let's do a drive from Lossie to London.
Lanes were restricted, you had a ration for which you'd use to get your sweets.
It was quite hard very much the same each day.



Who told the story? Daniel Stewart
Who recorded it? Me
What date was it recorded? 2000

Spynie Palace
by & Corys

The story begins... In Spynie where the bishops lived, there was a fire caused by the Wolf of Badenoch



He was angry because the Bishop excommunicated from the Catholic Church



Scotland becomes a Protestant country and the Wolf of Badenoch burns down Elgin.

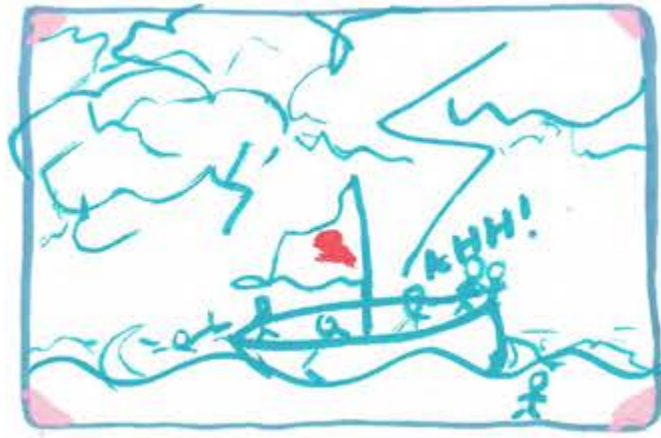


Who told the story?
Who recorded it?
What date was it recorded?

Example storyboards of mini-zines created at Lossiemouth High School Blether wi' the Bairns session.

It happened
on Christmas
Day
in the
1800s

The story begins...
When all the fisher-men
and able-bodied males
died at sea,
when a sudden storm
arrived.



Ban-Dan
DA!
The Scotfield
Disaster

Who told the story?
Lily Hampton
Who recorded it?
Lily Hampton
What date was it
recorded?
4/2/19



The story begins... ~~to history~~ ^{to history} ~~we~~ ^{we} ~~learned~~ ^{learned} ~~about~~ ^{about} ~~the~~ ^{the} ~~years.~~ ^{years.}
Duffus Castle was
became known the
years.

Duffus
Castle
is a place
to visit
but it's
pretty much
all gone.

Duffus Castle is a place where
some people go egg rolling.
Duffus Castle was built in 12th
century and it was made out
of wood. In the 15th century
it was rebuilt into brick/stone.

Who told the story?
Aiden
Who recorded it?
Aiden
What date was it
recorded?
4.2.19

WOLF
OF
BADENOCH

The story begins...
It all started at Lochindorb castle,
the infamous Alexander Stewart
AKA the wolf of badenoch was
known as a terror upon the
Lands of Moray.

His father, King Robert II of
Scotland, granted Alexander
the title of being Lord of
Badenoch in 1371.

the wolf of
badenoch set the town of
forres on fire

Who told the story?
Lauren Caldwell
Who recorded it?
Lauren Caldwell
What date was it
recorded?
4 of February
2019

Example storyboards of mini-zines created at Lossiemouth High School
Blether wi' the Bairns session.

BUCKIE BLETHERS

An active Doric writing and spoken word group; based in Buckie the groups aim is to promote local Doric dialects and to encourage its use, keeping it alive for future generations. Over a number of years they have published a number of books and other media, and are currently developing a comprehensive Doric dictionary. The limited timescale of the project limited the scope to commission the telling of character stories in Doric.

However, by way of example, a number of audio and video recordings of existing poems and stories were made to show the potential of storytelling in Doric. The group would welcome the opportunity, if time allows, to develop ways of telling Moray's story through different Doric dialects that make 'the Moray Tongue'.



Fishing

Afore gan tae sea he wid pit on his wisset drawers and his wincy sark as weel as his knitted gancey. Aa his claes were kept in ower a big widden kist. The wifies follayt the fishin fleet to gut the heering that the boats caught. Tae keep the coorse saat oot o ony sare bits the gutting quines, as they were ca'ad. tied strips o auld cloots roond their fingers. The fisher wives wyvit aa their mans warm claes, on fower weers held in place be a wisket, which wis strappet roond their waists. At the guttin quines wore iylskin peenes an quites, which gid rich doon tae their feet.

Return to Buckie, Helen Sandison

*Hame, hame, hame by the sea
Buckie isthe place fir me
I went tae London as a bride
Took the city in ma stride
Moved tae Fife - Dunfermline toon
Took wi' me my muckle spoon
Shifted sine tae outside Glesga
A' richt there, bit the gangs wid fleg ye
Bit times tolls on an' noo we're lucky
Wi' a wee bit hoosie at shore o' BUckie
Hame, hame, hame by the sea
Buckie sure is the place for me.*

The Moray Tongue, Henrietta Milne

*I dinna speak in Doric, I canna write it doon
Im jist a Lossie quine, my mans an Elgin loon
Oor tongue is like nae ither, some wurds are aa wir ain
A kirn o Scots and English heard on the Moray Plain*

*Sometimes it can be difficult
Tae make us understood
We hae tae slow wir tongues a bit
So's we'er nae thocht as rude*

*If we go roond the coast a bit oor wurds get broader still
As the local dialect taks ower oor tongue at will
And if we go up country in tae the shire o Banff
It taks us aa wir time tae understaud their wurds of chaff*

There's Billy Kay in Ayrshire

*Ellie in Dundee
Sheena writing Doric and
Peter Buchan tee*

*We're aa Jock Thomsons bairns I've heart that said afore
But underneath oor plaidies oor hearts beat true and sure
For Scotland is oor country and nae metter fae fit pairt
We'll wright it as we speak it straight oot fae the hert*

Peace in the Countryside, Evelyn Lawtie

It was a bonny simmer's nicht an' I hid the urge tae git oot intae the countryside, so awa I went on ma bike. Seen I cam ontae a quaet country track up the side o' a wid. I stoppit aside a pathie gan intae the wid. I stood an' lookit aroon, an' I got a great feelin' o' peace as I lookit an' listened.

I heard the hauntin' coo. cooin o' a doce, the chitterin' o' the swalls as they swoopit aboot, an' the lovely chant o' the yellowhammers. Syne there came the warnin' call o' a blackie tae its young an' its mate as it sensed by presence, then the sweet trill o' the larks as they went sorain' intae the blue sky abeen the trees.

I marvelled at the beauty o' the trees; the tall stately firs, the solid aul' beech trees dressed in their pale green leaves, the graceful silver birks wi' their silvery trunks an' sma'er dark green leaves - tae me the birks are the bonniest treest in the wids. Then there's the holly trees wi' their dark green polished, spiked leaves.

The vibrant yella o' the breem bushes an' their strong scent waftin' through the air. Alongside o' them the whin bushes were covered in their sweet coconut scented blooms. On the fleer o' the wid, growin' in among the trees, were the bonny pale-blue bluebells, an' some delicate violets peeped oot fae ahin a clump o' grass. The wee white floo'er that's ca'd the Star o' Bethlehem wis shelterin' under a bush. Then I sa' a bricht patch o' buttercups - min' fan we were bairns an' we eesed tae hud a buttercup aneth wir chins tae see if we likit butter? Aye! Happy days!

Each bird, floo'er, tree an' bush are a' different bit are a' perfectly formed. Aye! God's handwork nivver ceases tae amaze me. I felt richt privileged tae be there inn that wid wi' a' that beauty roon aboot me. Wi' a contented sign I got ontae my bike an' heided awa' on doon through Drybrig, past the Auld Smiddy far we watched the big Clydesdale horses gettin' shod, past the wee shoppie far we got oot cake o' coo's candy on a Seterday, an on ben the road past Hilton Cottages far I wish brocht up. A lot o' happy memories came tae my mind. I pedadlled on past Hilton fairm an' doon the brae into Buckie an' hame again. I'm affie gled I hiv a bike!



Photograph of Craigmin Brig supplied by Evelyn Lawtie

Mare Mater, Caroline Fowler

*Calm and so peaceful, ~ wi' the sea, ah'm connectin'.
Glistenin, sparklin, shinin ~ like a mirror reflecting.
Serene and tranquil ~ the silence stills my soul,
Pensively embracing the solace ~ it helps tae console.*

*Quietly, flowin in fae the ocean, caressin the land,
Like sweet music, in harmony wi' the sun kissed sand.
A ripple, soft movement ~ gradually ~ a wee bittie more,
The splashin' o' waves, gently lappin' the shore.*

*Fit's this, yer dancin? N' gettin' louder tee,
Look at a' the white horsies, gallopin' towards me!
Yer changin', turnin' angry; choppy, swirlin' aboot,
Somethin' troublesomes stirrin' yer soul a maun doot.*

*Fit gars ye tae rage so? Ah'm gittin' richt feert!
Yer fast swellin' up, wild, fierce-some, I kin hear'tt.
Yer crashin', lashin', batterin', towerin' high ower th' waa,
Spittin' oot yer foul sea foam, scariest thing I 'ivver saa.*

*Sae ferocious, merciless, savage and wild,
Fit 'Mither' cwid show hersel' like this, tae a child?
I canna believe fit ah'm seein' wi' ma een,
Wrath, gaithered wi' stormy black skies up abeen.*

*Fit a turbulent, tempestuos, truly awesome sicht,
There'll be mony hairtfelt prayers bein' said through th' nicht.
Please calm doon, **soothe** that storm fae the shore,
Please calm doon, calm and peaceful, like afore.*

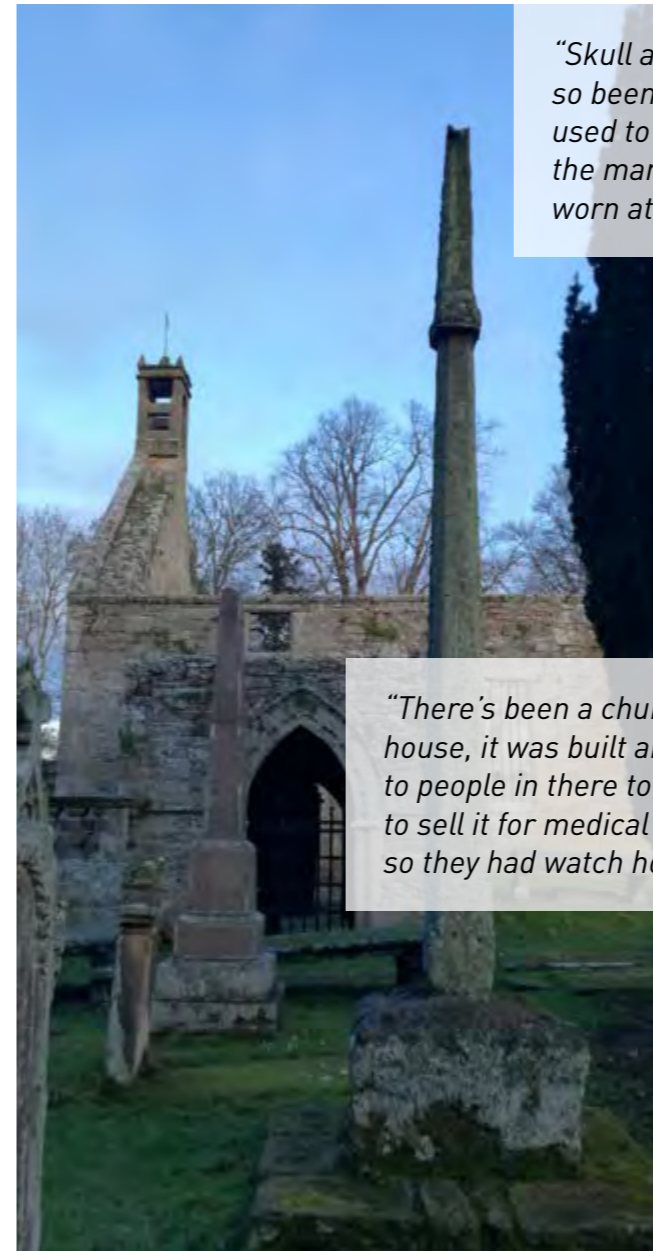
Mare Mater (pronounced Marie Mayter) is the town motto of Buckie, and translates as 'oor mither the sea'.

RUN SPEYSIDE

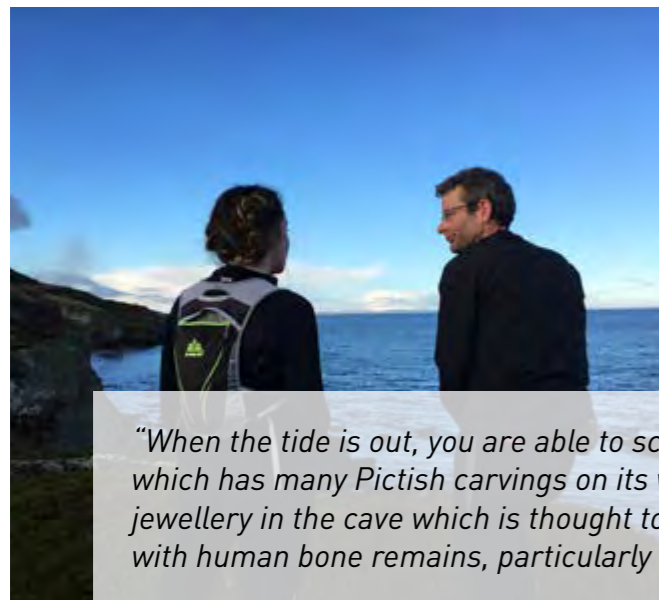
A new enterprise providing guided running tours around Moray. They are interested in offering new routes based on the character stories and trails that are being developed, where they can impart a story of Moray over the course of a run. To explore the potential of this, David of RunSpeyside led a run on an existing route encompassing Duffus Castle, St Peter's Kirk (Duffus village), grounds neighbouring Gordonstoun and RAF Lossiemouth and part of the Moray Coast Trail (when tides allow this route can include a visit to the Sculptor's Cave). Along the way, David shared some stories of the places and landscapes that were being passed. While they accept their enterprise is a niche offering (as opposed to a mass appeal), they would be interested in learning more about the stories of the characters and places associated with them, to develop new running routes.



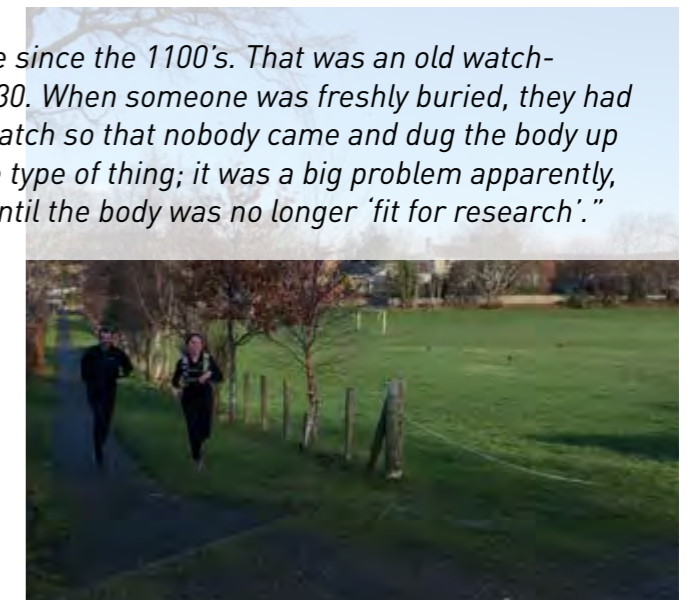
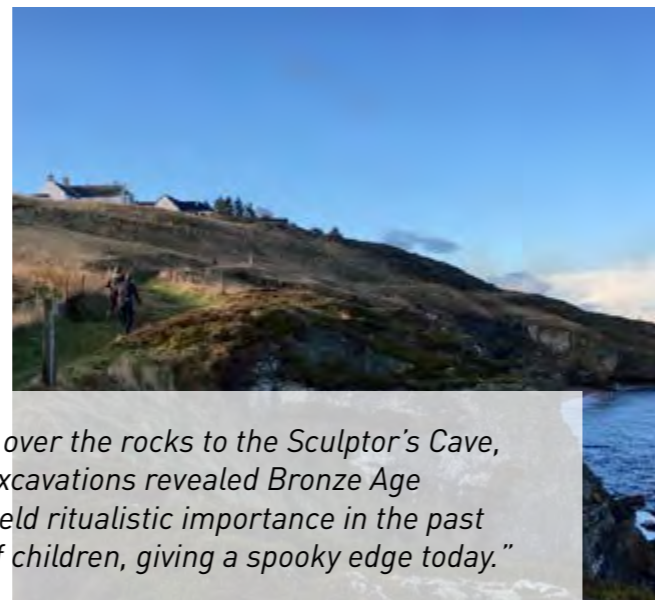
"Originally it was a timber Castle, and later on they built it in stone, but as this is an artificial mound it doesn't have the foundations to support the weight so half of the castle slipped a way, leaving this precarious-looking outcrop today."



"Skull and cross bones, that means its from the 1600s/1700s, so been buried a long time... that's an old Mercat Cross; there used to be a village here, Old Duffus so this would have been the market place around then in the 1300s, its obviously a bit worn at the top now."



"When the tide is out, you are able to scramble over the rocks to the Sculptor's Cave, which has many Pictish carvings on its walls. Excavations revealed Bronze Age jewellery in the cave which is thought to have held ritualistic importance in the past with human bone remains, particularly those of children, giving a spooky edge today."



"There's been a church here since the 1100's. That was an old watch-house, it was built about 1830. When someone was freshly buried, they had to people in there to keep watch so that nobody came and dug the body up to sell it for medical science type of thing; it was a big problem apparently, so they had watch houses until the body was no longer 'fit for research'."

AUDIENCE TESTING

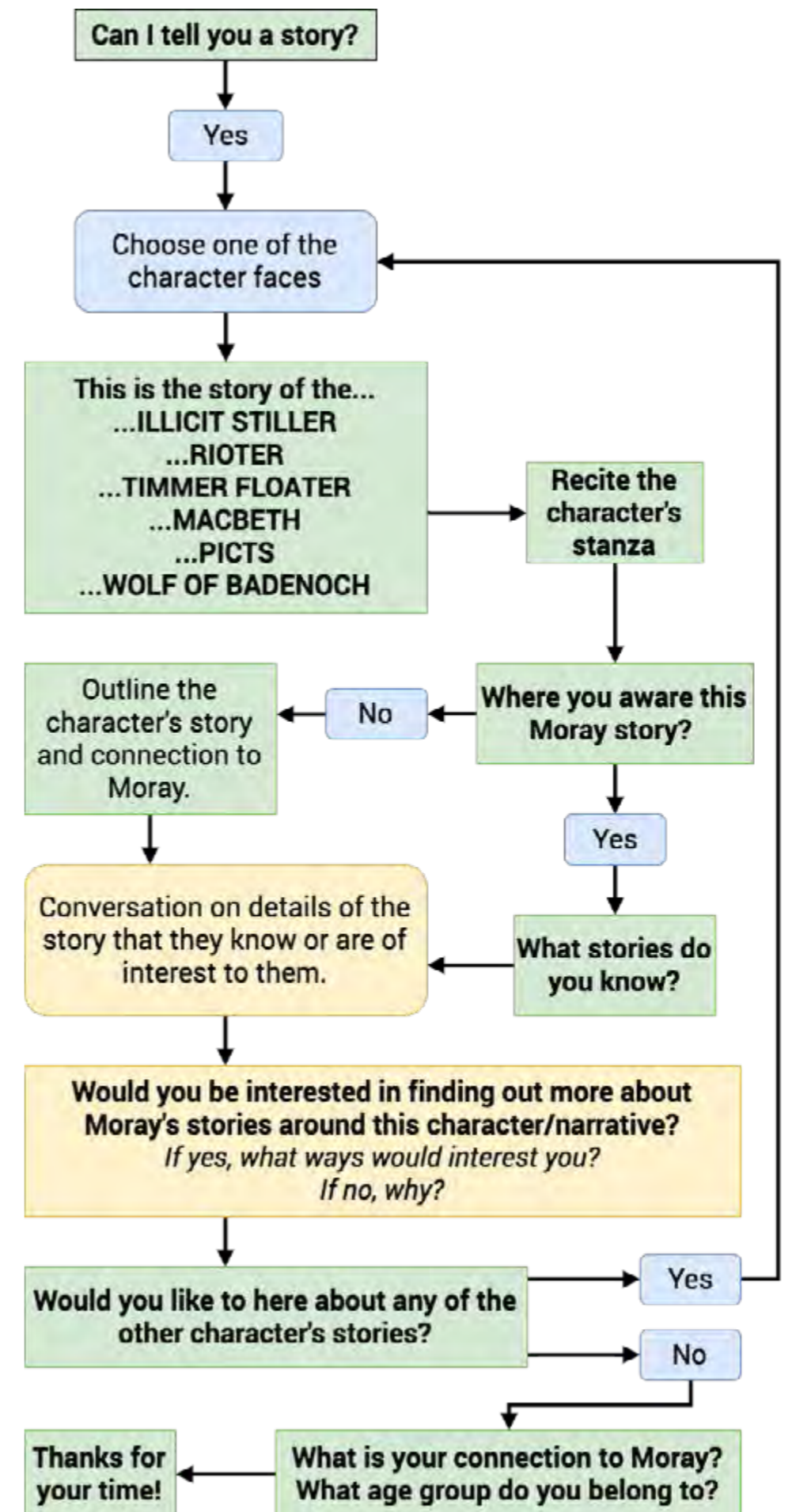
To provide hard evidence backing for the co-created framework, an audience testing engagement exercise was devised. This audience testing took place with residents and visitors alike in a public setting, and involves the telling of the main character stories, followed up by questions on their knowledge and interest in them.

Methodology

The methodology for the Audience Testing was chosen so that it could flexibly fit with different circumstances, demographics and size of people that were engaging with the task. The flowchart opposite shows the exemplary structure of the engagement that is being employed. Green items represent questions or actions by the project team, blue items represent responses from the group or person engaging with the audience testing and yellow items represent two way conversation.

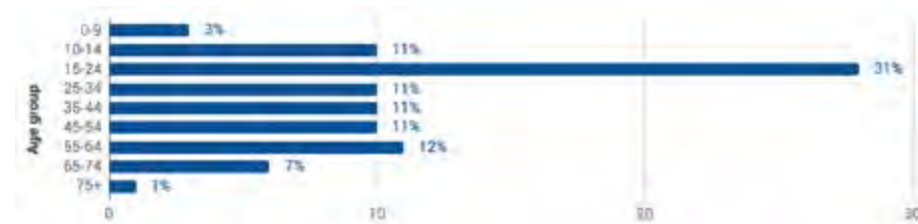


Audience testing 'A-board' featuring character profiles on one side, and stanzas on the reverse.



Results

Audience testing took place in Moray over several days in March 2019. This saw Daisy and Neil from icecream architecture touring different places across Moray and engaging with people at key public locations (e.g. on-street, libraries, high-street businesses) or at points with a lot of footfall (e.g. school finishing time, lunchtime at Moray College UHI). Around 150 different reactions to the character narratives were gathered.

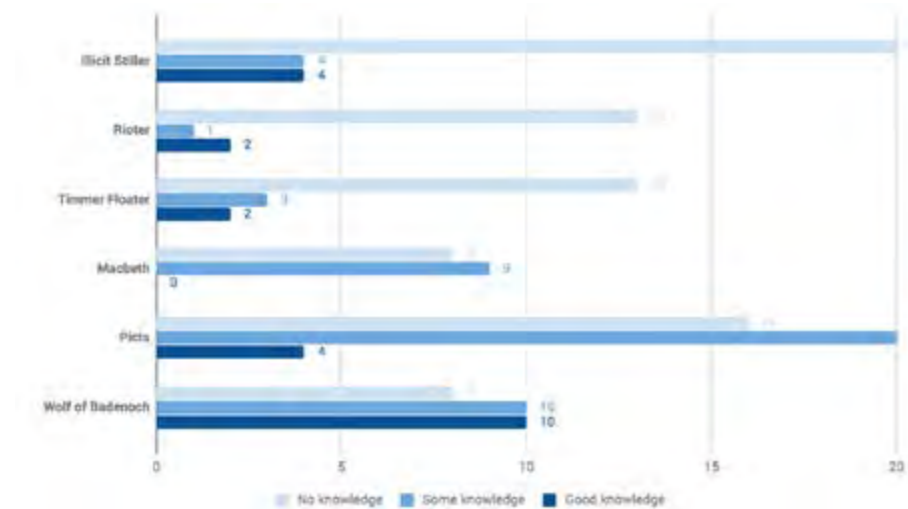


Summary of people engaged across different age groups

Of the people engaged, 12% were visiting Moray and 88% currently lived in Moray; 66% of all people who engaged with the audience testing task grew up (or were growing up) in Moray. Generally, people responded positively to the stories being told, and the ambition of 'Discover Moray's Great Places' to increase awareness and interest in them.

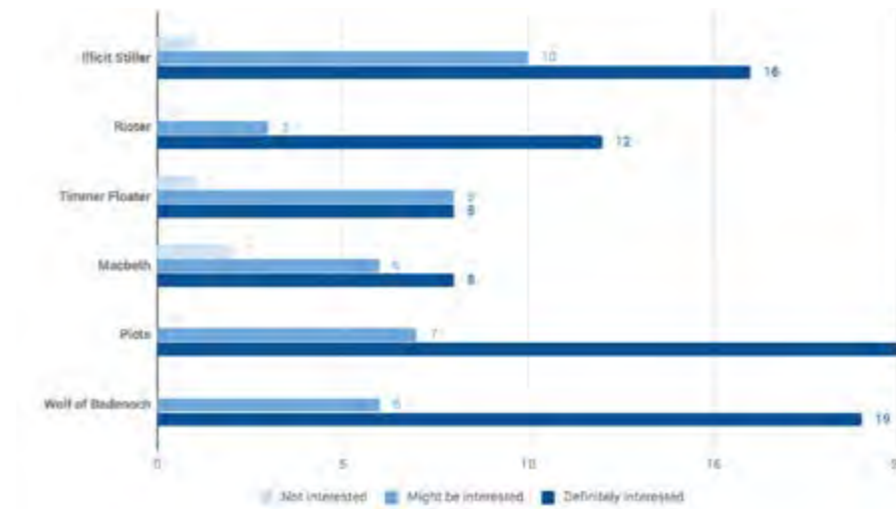
The first reaction recorded was the extent of knowledge people participating in the task had of the stories of Moray that relate to the character narrative in question. For clarity this has been categorised into three groupings:

- No knowledge of the story, or not aware it had a Moray connection.
- Knew some details about the story.
- Had a good knowledge and able to recall facts or places relating to the story.



Extent of knowledge of story across different characters

The results, below left, show that across all six narratives there is scope to increase awareness of stories relating to each character. The story of the 'Wolf of Badenoch' stands out as one that is well known in comparison with the other characters, but even for this most people had no, or only some, knowledge of the story.



Extent of interest in exploration of narrative across different characters

In the round, as shown above, people expressed interest in exploring the stories within the character narrative further. These answers were usually linked to a suggested method that would interest or suit them personally. Looking at the responses collectively a number of different learning points can be elicited.

- Generally the audience testing encountered three types of people:
 1. A minority who specified they either weren't interested or lacked the time to explore heritage stories.
 2. Those simply interested in broadening their knowledge of local heritage.
 3. People looking to interact or experience the stories in a number of different ways.
- For those in the third category noted above, the curation and documentation of trails that can be followed is an essential component that cuts across different ways of exploring Moray's 'Stories from the Shadows'. The key reason given for this was connecting with a physical location or landscape that can bring the stories to life creating strong links of stories to places in Moray where they can be reimagined.
- Any trails that are developed should, as much as possible, build on existing routes, facilities or activities in Moray. For

example, including dog-friendly elements of walks linking with existing daily walking activities that people undertake.

- The quality and finish of a printed guide book should reflect the uniqueness of the stories contained within, so it feels like a 'special' thing to have, hold and use.
- An online web companion, documenting the stories and different ways to experience them is an essential component to draw attention to them.
- A consistent piece of feedback from those in the 15-24 age group was that the documentation of trails and stories (and in turn the promotion of them) should convey places that "you will really want to go to"; this can be achieved through the use of striking photography and/or video within documentation.
- Site interventions were recognised as being a key part in bringing the stories to life within the landscape they originate, creating a finer experience of places.
- Interpretation at key sites should be concise with references of where to find out more information, so one doesn't get an information overload.
- No matter the media used, outputs should actively engage local people, which in-turn appeal to visitors. Therefore a further element of audience testing or co-production with local residents and businesses should be included in the development of proposals within the Interpretation Plan.
- A significant number of people who noted that they were 'maybe' interested in exploring stories more (as opposed to those definitely interested), stated they needed a good reason to engage and this could be achieved by some of the premium combination experiences noted in the interpretation plan. Additional suggestions of enhanced experiences suggested during Audience Testing conversations are detailed below.
- Delivery must go further than producing different types of interpretative media; to ensure local residents (of all ages) are aware and have the opportunity active marketing should be included. Based on the experience in developing the Audience Development and Interpretation plans any marketing activities should focus on:
 - Occasional promoted Facebook posts (not oversaturating timelines with repetitive content)

- Roving on-street engagement (similar to Audience Testing methodology, but with flyers or other media to refer people to sources of information)
- Activity based stalls at well-attended public events (akin to some of the 'Buke of Moray' stands).

Through delivery of the Audience Development and Interpretation Plans, a framework of Moray's 'Stories from the Shadows' is created. During the Audience Testing exercises people suggested a number of different activities (beyond those already outlined) that would engage people with the proposed character narratives.

- Engaging people (especially children) through special events, storytelling or re-enactments of stories at historic sites relevant to the character.
- Making use of the Doric language in the telling of stories.
- Books specially created for infants and young children would help instill knowledge of stories from an early age.
- Novels or books that have an engaging narrative would appeal to many who are not interested in online information or following trails 'on-the-ground'. This could include drawing attention to existing publications such as *The Blood and The Barley* by Angela MacRae Shanks (based around Illicit Stilling) or *On the Trail of the Real Macbeth, King of Alba*, by Cameron Taylor and Alistair Murray.
- Making connections with RAF Lossiemouth and Kinloss Barracks so that information on how to 'Discover Moray's Great Places' is distributed to military personnel and their families particularly when starting a posting in Moray for the first time, but also including existing personnel.
- Finding ways to include the teaching of stories or projects exploring them within school education at all ages.
- Exhibitions in museums specifically designed with an audience of older children and teenagers in mind.
- A simple trail app that can be used by all ages, providing rewards for visiting places or linking with 'geocaching' or other similar games that link digital with the physical world.
- Regular newspaper column in local press highlighting Moray's 'Stories from the Shadows'.

- Exploring the stories through film or television, preferences divided between factual documentary-style or dramatised series.

Through the Audience Testing a number of learning points, specific to each character narrative were gleaned.

Illicit Stiller:

- Moray Walking Festival has featured smuggling routes in the past, these routes could be made more accessible for unguided walking.
- Draw attention to the Virtual Reality illicit stilling experience at Tomintoul Discovery Centre.
- Highlight opportunities to see or wear 'copper dogs' (or other paraphernalia) used to secrete whisky (e.g. Dufftown Whisky and Heritage Centre).
- Many appreciated that this was a new 'angle' on whisky making not often told during a typical distillery tour experience.

Timmer Floater:

- While a large undertaking, bringing this story to life by staging a re-enactment of a large raft being guided down the Spey, would draw in people's attention in itself but could also be filmed to spark interest in the long-term.

Rioter:

- Establish these stories in the places where they happened.

Macbeth:

- Creating strong links of this story to places in Moray that you could go and see to reimagine it.

Picts:

- Explain what can be seen and where.
- Bring attention to academic work available on the subject.

Wolf of Badenoch:

- Of those who knew of 'the Wolf', Elgin Cathedral was commonly known as target of his fire-raising, expanding knowledge on the other sites also targeted and the reason for doing so.

Sample of General Feedback

"Enjoys the storyteller's walks led by Ben Hinnie of Aberlour, more things like that"

"Need to tell stories in Dorics. Start in schools, pique interest early—there is an excellent Scots dictionary in Tomintoul Library."

"Whole of the North East is so rich in heritage and could do with something like this."

"Have lived in and away from Moray throughout life, really interested in history and stories. Digital web / app preferred media to find out more."

"Make it really visual, interesting to look at. Augmented reality type stuff would be engaging - QR codes, Pokemon Go type interactivity."

"Might be keen on trails, but maybe more online stuff, interactive."

"Likes having maps and trails to follow. For kids, animating sites and having opportunities to make stuff physical and bring it to life is great. Knew Wolf / Pict / classic characters, not really the 'common people', but would be v interested to see more of these promoted. Interpretation at sites is useful - as a local you read it many times and a little more sinks in each read."

"Walking routes, trails that could incorporate dog walks / be dog friendly."

"Good to draw people around the area, so trails. Related things to do in the towns as well."

"Interpretation while out on walks with dog is always nice, backed up with stuff on one and visuals!!"

"Aware of CCC project, projection in square as way of bringing history to life. Visit museums as way of finding out more about characters and stories, then would look online if interested, maybe follow a paper based map/trail."

"Needs to be engaging. Make it look like a place you really want to go to. Visual online or in literature, info when you are there. If there is a way to make augmented reality a native thing so it's easy to load up when there."

"Trails where you can see stuff. Document the trails visually."

“Trails and information documented in books. On site interpretation not so important if you’ve already been guided what to look at.”

“No strong interest in seeking out info but would read on site material if it were available.”

“Get this information into welcome packs for Kinloss Barracks and RAF Lossiemouth.”

“Books with a story narrative would be of interest rather than factual stuff on basic history.”

“Good quality documentary films.”

“Online and interpretation is good, and a prerequisite. But it has to go beyond you have to bring it to life; public events, on street, actively engage people and tell them a story. Develop creative outputs related to the stories, writing, songs, theatre etc.”
“Interpretation experience is so important to engaging people in heritage, storytelling and emotional connection key to this.”

“Interpretation boards need to be done well to be useful and interesting, not too much text. Experiential activity with destination as backdrop rather than focus is where tourism is going and Moray is perfectly suited for this. Dolphin Centre is a key location to interact with these stories.”

“Would maybe be interested in more but only if it was physical and easy to engage with”

“Experiential stuff needed to really engage local audience - workshops with storytelling and artefact interpretation, themed nights and events exploring different elements of stories (food, dress etc). Personally would read info too.”

“Trails between sites to walk/cycle would be best, places to visit with information on ground.”

“Super interested in history and castles, could spend hours on google researching and reading, finding out about how things were done and built. Finds books soothing and immersive, favourite way to discover stories.”

“Trails, not much of a reader. Nice to walk and wander and come across things that you can find out a little about.”

“Trails to wander and find out about things would be good.”

“Plaques and interpretation needed to help people discover sites.”

“Storytelling preferred mode of delivery - short and sweet synopsis just as story was told here. Probably at location or event rather than in the street. Interpretation at sites also good, with trails linking them, walking or driving.”

“App to make trails into adventures for kids, provide digital layer that interacts with physical environment, like geocaching. Having trails with specific sites that you can follow or choose from is good - having choice helps kids be interested.”

“Would like to know more but not super motivated to go out and follow trails.”

“I’m a lazy person, so it’d have to be pretty interesting to get my attention. Some sort of event that you can take part in would be good.”

“Kids book would be a good resource.”

“Make it violent or shiny for young people.”

Sample of feedback relating to specific characters

Illicit Still:

“Knew about whisky making but not the illicitness, more than happy with a dram though!!”

“Information online, something experiential that tells the story of it beyond the distillery trail.”

“My mum wrote a book about it! Last year Moray Walking Festival did walks of smuggling routes that was interesting, making that more accessible for people would be good and drawing attention to VR experience at Tomintoul.”

“Interested to know, not so fussed on seeing it in person. I know people who would though.”

“Nice mischievous stories.”

Rioter:

“I really enjoy learning stories about places.”

“It’s important to pass these stories on to the next generation.”

“Needs to be connected to a space. Need to see something.”

“Would be good to see where these things happened. Wee plaque where it was.”

“From Cullen and hadn’t known anything but would definitely visit local sites if info was available.”

“Integrate into the public realm or landscape so it becomes part of the experience of a place.”

Timmer Floater:

“Did know about it, but not from the poem! Something experiential that brought the story to life.”

“If you could recreate a raft and take it down the Spey, that would certainly create a spectacle that’d draw crowds! Film it too so it continues into the future.”

“Link it with days outdoors.”

Macbeth:

“Knew Macbeth play but didn’t know the Moray connection.”

Pict:

“Drawn to ‘demonic’ image of Pict, most interesting looking. Films and events would be good ways to find out about stuff, not so much reading.”

“Was at Burghead Broch but interpretation was light.”

“From Burghead, saturated with Picts from Primary on, but still interested in new info. ‘For honor’ PS4 video game features interpretation of pictish characters and Burghead, not entirely accurate but pretty cool.”

“Knew quite a few bits and pieces, but not about the Fort in Burghead or spread across Moray.”

Wolf of Badenoch:

“Didn’t know all the places he burnt down.”

“Need to remember the correct pronunciation is like bay-den-och.”

“Family are very possibly related to Wolf, so would like to know more of the story.”

FINDHORN BAY FESTIVAL

26 SEPT - 1 OCT 2018

MUSIC
THEATRE
DANCE
VISUAL ART
TOURS
TALKS
FAMILY EVENTS



EVALUATION & MARKETING REPORT

February 2019

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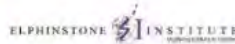
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Message from the Findhorn Bay Festival Director

Following the successes of the Findhorn Bay Festival in 2014 and 2016, Findhorn Bay Arts presented the 3rd biennial Festival in September 2018 with a quality programme of events that showcased local, national and international artists in the stunning surroundings of the Findhorn Bay area in Moray.

Since the Festival first took flight four years ago, we are proud to have received multiple awards and national renown for both the Festival and the year round work we do which brings creativity, people and place together.

Drawing upon the legacy of our Creative Place Award from 2015 we continue to recognise and celebrate local talent, encourage creative learning and promote creative collaborations between artists, businesses and organisations within the community – and when you bring these things together, truly remarkable things can indeed happen.



In working with a wide range of individuals and organisations, the Findhorn Bay Festival brought together the cultural and creative community and worked alongside the tourism sector, local businesses, accommodation providers and the third sector to achieve common goals highlighted in *We Make Moray*, the new Cultural Strategy for Moray as well as the Scottish Government's strategy that aims for a culturally cosmopolitan Scotland; a country capable of attracting and retaining gifted people, where creative community is supported and contribution to the economy is maximised.



The Festival also embraced Scotland's Year of Young People 2018 which provided a fantastic route for us to develop relationships, bring together new partners and offer unique creative learning opportunities whilst celebrating and showcasing the talents of our young people – the contributions of which that made the Festival so inclusive and so special for so many.

All of these things and more made the 3rd Findhorn Bay Festival an outstanding success. This success is just one highlight of our work which encapsulates more than just an event, it is the culminating of a year-round creative programme that contribute so greatly to our local culture and livelihoods.

Testament to this came in December 2018 as Findhorn Bay Arts received the prestigious 20th Anniversary SURF Award for Best Practice in Community Regeneration. Delivered in partnership with the Scottish Government, the award highlights, celebrates and shares our achievements in: delivering high quality regional arts activities that showcase local artists; improving pride of place; supporting the local economy; providing opportunities for young people; and attracting visitors to Forres and the surrounding areas.

Awards like this recognise and acknowledge the contribution that arts and creativity makes to galvanise and regenerate a community. This recognition is vital in helping us to continue to do what we do and to deliver positive and lasting impacts across Moray and following another successful Festival year, we feel strongly and strategically placed to do just that for many years to come.

On behalf of the Findhorn Bay Arts team and Board of Directors, I send a heartfelt thank you to the many artists, volunteers, community groups and organisations, businesses and hospitality sector who contributed support in so many ways to make the Findhorn Bay Festival 2018 a spectacular event, without you it would not have been possible.

The next Findhorn Bay Festival is planned to return, pending funding, the last long weekend of September 2020, Wednesday 23 to Monday 28 - I look forward to welcoming you back then.

Kresanna Aigner
Director
Findhorn Bay Arts

FINDHORN BAY ARTS



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Executive Summary

The Findhorn Bay Festival 2018 brought together a wide range of working partnerships that delivered many benefits and opportunities for the local area.

The Festival created:

- An exciting and interesting programme of high quality events and projects attracting engagement with a wide variety of audiences and participants
- A programme of arts and culture relevant and accessible to the local area
- The opportunity for local artists to develop skills and networks
- Connections between programmed events with local artists, communities and spaces
- A unique showcase for all artists with collaboration, performance and community engagement activities
- Lasting links and networks between programmed artists and companies

The Festival achieved:

- 16,927 attendances
- Engagement with 2,426 young people
- The contribution from 62 local and 51 visiting artists/groups
- The support of 335 volunteers
- Participation from 868 local people
- 139 items of printed media coverage
- A marketing campaign reach of 9.2 million impressions
- £869,120 in local economic benefit

Working partnerships included a range of businesses, the local hospitality sector, community groups, cultural organisations, third sector groups, heritage organisations, venues, schools, local artists and volunteers working together to host an unforgettable Festival; these are the people who are the very backbone of the event.

One small community succeeded in showcasing the scenic locations of the Forres region, arts and culture to an international audience, truly strengthening the status of the area as a Creative Place and providing a dynamic and engaged foundation on which local creativity can flourish from all year round.

Introduction

Findhorn Bay Arts is a not for profit company that aims to produce creative events and experiences across different art forms that engage with Moray audiences and attract visitors to the region.

The aim of the organisation is realised by staging high quality arts and cultural events that bring together outstanding artists from across Scotland and beyond, and up-and-coming artists from the Moray community. These events are designed to: be accessible and participatory; foster a greater awareness and interest in the arts amongst non-traditional audiences; attract visitors to the area, and; provide a platform and networking opportunities for local artists to develop from.

Our events and projects are organised in conjunction with regional and national stakeholders and deliver many social and economic benefits to the local community. In developing our programmes, we take inspiration from strategies and consultations including: *We Make Moray* Cultural Strategy, Moray Economic Strategy, Moray Speyside Tourism, the National Youth Arts Strategy *Time to Shine*, Forres Area Community Trust, and the priorities of Creative Scotland, Event Scotland, and Highlands & Islands Enterprise.

The Festival and associated projects are the result of two years of planning, engagement, workshops and educational opportunities reaching many hundreds of local people and drawing in an array of partners, supporters and contributors. To continue to sustain and grow this level of input and to inform the development of our programmes, the culmination of the Festival brings about a time for reflection, feedback and evaluation.

This report presents the outcomes of the 3rd Findhorn Bay Festival evaluation and marketing review and draws on the feedback received from survey questionnaires, in house monitoring, direct feedback, and through marketing analysis.

The evaluation results returned from four perspectives - audiences, businesses, volunteers, and participants - supports the appraisal of the objectives set for the event and provides a context to inform the experience had by each of these stakeholder groups which enables Findhorn Bay Arts to develop, improve and grow the Festival over the coming years.

Festival Overview

Findhorn Bay Arts presented the 3rd biennial Findhorn Bay Festival from Wednesday 26 September to Monday 1 October with a spectacular six-day celebration of arts and culture that took place in unexpected spaces and scenic locations around the Bay of Findhorn in Moray.

The ethos of the Festival was to stage a programme of high-quality arts and culture events and activities. In doing so, the Festival offered something for all and brought together visiting artists from across Scotland and beyond who performed alongside local artists based in Moray and the North East. The Festival engaged residents, visitors and tourists alike through a diverse artistic programme and participation opportunities.

“A varied and exciting programme for all ages to be part of” – Audience Member. Forres, Moray.

Audiences were entertained with a unique and vibrant mix of theatre and performance, exhibitions and live music, fine-art and photography, talks, tours, vintage bus experiences, family events and lots of free activities, including the community event Culture Day Forres which turned Forres into a street carnival on Saturday 29 September.



Photo Credit: Paul Campbell. Todd Various at Culture Day Forres - Tolbooth Street, Forres



In Scotland's Year of Young People 2018, the Festival embraced and celebrated the energy, enthusiasm and talents of young people. Many took to the stage to perform whilst others worked in the background learning new skills and ensuring everything ran smoothly.

New to the Festival was a focus on *Making More of Moray* through the celebration of good local food, with the fertile Moray landscape providing a plentiful larder to sample from. Visitors enjoyed locally sourced organic bites in a Pop-Up Project Café, visited growers in their gardens, shopped the mini-market on Culture Day Forres or join a multi-cultural food and music event to tantalise the taste buds.

Findhorn Bay Arts produced a world premiere production of *The Buke of the Howlat* brining to life the 15th Century Older Scot's tale of wealth, power and creativity with an award-winning team of actor-musicians, a choir and community cast of talented local young people.

*“Stimulating, creative and heart felt with a real community spirit and great music” –
Audience Member. Edinburgh, Scotland.*

Leading up to the Festival, during and throughout October 2018, an educational and workshops programme delivered creative learning activities for children, young people and their families including creative making, learning Scot's language and storytelling.

In all, the Festival played host to 125 events from dawn till dusk across 30 unique local venues and stunning outdoor settings.

32 concerts and performances sold out including Duncan Chisholm: The Gathering, the Karine Polwart Trio, Northern Flyway, The Langan Band, Glitter & Sparkle Festival Ball, Catherine Wheels' Martha, Frozen Charlotte and Stadium Rock's NESTS, Vintage Bus Tours and several of The Buke of the Howlat shows.

Appendix 1 details all of the 2018 Findhorn Bay Festival activity. Appendix 2 shows a complete list of contributing artists, performers and groups. A copy of the full Festival programme can be viewed online or downloaded from

<http://findhornbayfestival.com/plan-your-visit/festival-programme/>

Objectives

The Findhorn Bay Festival 2018 was presented with the aim of achieving the following objectives based on key performance indicators:

1. An attendance of 14,185 across ticketed and free events, including audiences, staff, volunteers, participants and performers and a breakdown of attendances from:

- 68% Regional
- 22% National
- 5% Rest of UK
- 5% International

2. Participation from 650 members of the public, local artists, businesses, heritage organisations and community groups throughout the six-day Festival

3. To provide a platform to showcase the creative talents of 50 local artists/groups and to enable collaborative working and performances

4. To engage with 2,000 young people by providing opportunities to attend workshops and performances that add to the learning curriculum

5. To work collaboratively with 50 funders, businesses, community and programme partners to deliver the Festival

6. To recruit 150 volunteers through our own networks and partner networks to support the Festival and offer experience in customer care and front of house stewarding

7. To produce a high-quality Festival that promotes art, culture and the local area

8. To raise the profile of the Findhorn Bay Festival, Findhorn Bay Arts and Moray's local arts and cultural sector over a five-month campaign period by gaining:

- 8,500 unique website visitors to www.findhornbayfestival.com
- 4,000 social media followers via Facebook, Twitter and Instagram
- 100 items of printed media coverage equating to £20,000 in advertising value equivalency
- A marketing campaign reach of 6 million impressions

9. To contribute an estimated £779,275 to the local economy through the following spend:

- £500,000 from visitor and accommodation spend
- £279,275 from the allocation and local spend of project budgets

Achievements

The Findhorn Bay Festival 2018 achieved the following:

1. An estimated attendance of 16,927 across ticketed and free events, including audiences, staff, volunteers, participants and performers and a breakdown of attendances from:

- 59% Regional
- 36% National
- 3% Rest of UK
- 2% International

2. Participation from 868 members of the public, local artists, businesses, heritage organisations and community groups throughout the six-day Festival

3. Provided a platform to showcase the creative talents of 62 local artists/groups and enabled numerous collaborative performances and projects to be successfully delivered

4. Engaged with 2,426 young people by providing opportunities to attend workshops and performances that added to the learning curriculum

5. Worked collaboratively with 83 funders, businesses, community and programme partners to deliver the Festival

6. Recruited 335 volunteers to support the Festival and offer experience in customer care and front of house stewarding

7. Produced a high-quality Festival that promotes art, culture and the local area

8. Raised the profile of the Findhorn Bay Festival, Findhorn Bay Arts and Moray's local arts and cultural sector over a five-month campaign period by gaining:

- 9,471 unique website visitors to www.findhornbayfestival.com
- 4,957 social media followers via Facebook, Twitter and Instagram
- 139 items of printed media coverage equating to £23,973.64 in advertising value equivalency
- A campaign reach of 9.2 million impressions

9. Contributed an estimated £869,120 to the local economy through the following spend:

- £589,845 from visitor and accommodation spend
- £279,275 from the allocation and local spend of project budgets

Measurement

A variety of methods was used to measure and evaluate the achievements of the Festival based on information gathered from stakeholder groups as follows:

- **Audience Numbers & Origin.** Measured using:
 - Box Office records of ticketed events
 - Headcounts at free events and at street performances on Culture Day Forres
 - Culture Day Forres participants reporting audience numbers on feedback surveys
 - Postcode analysis from ticket sales, survey responses and front of house collection
- **Participant Numbers.** Measured using:
 - In house record keeping
 - Box Office records of ticketed events
 - Reported numbers from School staff
- **Volunteer Numbers.** Measured using:
 - In house record keeping
 - Data collection from partner organisations
- **Audience Feedback.** 221 survey returns obtained via:
 - Face to Face Feedback. Surveys were carried out by Findhorn Bay Arts staff and volunteers at various events throughout the Festival
 - Online Feedback. An online survey link was circulated after the event on social media and by email to ticket holders
 - In addition to the survey returns, written feedback was received in comment books from some events and by direct letter and email to Findhorn Bay Arts staff
- **Business & Accommodation Provider Feedback.** 46 survey returns obtained via:
 - Face to Face Feedback. Findhorn Bay Arts staff visited local businesses after the event and carried out surveys with business owners or managers
 - Online Feedback. An online survey link was circulated to accommodation providers after the event
- **Volunteer Feedback.** 12 survey returns obtained via:
 - Online Feedback. An online survey link was circulated after the event via email to all volunteers recruited by Findhorn Bay Arts
- **Participant Feedback.** 11 survey returns obtained via:
 - Online Feedback. An online survey link was circulated after the event via email to all participants
 - Direct Feedback. In addition to the survey returns, written feedback was received by direct letter and email to Findhorn Bay Arts staff

Evaluation of Objectives & Marketing Analysis

A strategic marketing plan for the Findhorn Bay Festival was implemented to help achieve the event objectives. Festival promotion via a variety of routes and local engagement was integral to spread the word about the Festival and attract audiences, participants, performers and volunteers. The analysis of marketing activity, ticket sales data, event attendance, and results obtained from feedback surveys was used to evaluate each Festival objective and provide an analysis of the marketing activity undertaken.

Objective 1: Audience Numbers & Origin

Objective	Achievement
14,185 attendances	Estimated 16,927 attendances
- 68% Regional	- 59% Regional
- 22% National	- 36% National
- 5% Rest of UK	- 3% Rest of UK
- 5% International	- 2% International

Outcomes:

- The Festival achieved the highest attendance figure for the event to date
- The Festival was successful in attracting a greater number of attendances than was outlined in the event objective demonstrating a successful marketing and programme strategy
- The Festival attracted visitors regionally, nationally, from UK wide and internationally
- The breakdown of where visitors came from illustrates a much greater than expected national attendance, skewing the percentage attendances from other areas
- The increase in national attendance is a welcome positive outcome of the 2018 Festival, showing that the awareness and interest of the Festival is spreading out with Moray and capturing the attention of those from across Scotland, helping to support domestic tourist growth

It is estimated that the Findhorn Bay Festival attracted a total attendance of 16,927 across ticketed shows, free events and from Culture Day Forres audiences. This attendance figure reflects the total attendance of audiences, staff, volunteers, participants and performers across all events throughout the six days; it does not refer to unique visitors. The attendance figure is made up of the following:

TOTAL ATTENDANCE	16,927
Audiences	15,299
Staff	49
Volunteers	335
Participants	868
Performers	376

The audience figure of 15,299 was made up of attendances at the following events:

AUDIENCE ATTENDANCE	15,299
Ticket Sales	4,522
Culture Day Forres	3,500
Picnic in the Park	600
Live Music Sessions	700
Pop Up Project Café	540
A Mile in My Shoes	437
Visual Art Exhibitions	4,700
Street Theatre	300

The estimated 16,927 attendances at the Festival demonstrates that the event was successful in achieving, and surpassing, the target attendance figure of 14,185 and in doing so attracted the highest Festival attendance figure to date. This achievement is testament to the strategic programming of the event which included:

- A variety of free exhibits and events such as Culture Day Forres
- Accessible ticket prices with Year of Young People, family ticket options, concessions and support worker prices
- Programming to suit families, children and adults alike offering something for all

“Brilliant professional performers interspersed with great, high quality free events. There really was something for everyone” – Audience Member. Nairn, Highlands.

“A good range of events, including things which were free to enter. I would not have gone to some things that I enjoyed had there been a charge” – Audience Member. Forres, Moray.

“Children’s activities were great” – Audience Member. Alves, Moray.



The high audience attendance can also be attributed to the successful targeted Festival marketing plan which used a combination of traditional print adverts and editorial, social media, and the planned placement of print copy posters, leaflets and Festival programmes throughout Scotland, in particular along the A96 corridor.

To assess where audiences travelled from to attend the Festival, postcode analysis was carried out with information from the following sources; box office records from ticketed event and reporting from evaluation survey results.

From the postcodes gathered, the origin of visitors to the Festival was found to be:

- **59% Regional** – Moray
- **36% National** – rest of Scotland including Glasgow, Edinburgh, Stirling, Perth, Orkney, Aberdeen, Arbroath
- **3% Rest of UK** – including Wales, London, Dublin, Bristol, Gloucestershire
- **2% International** – Iceland, Australia, Germany, Ecuador, Canada, USA

This finding shows that the Festival attracted visitors regionally, nationally, from UK wide and internationally with the proportion of visitors, 59%, attracted from the regional area. The location of visitor origin shows a very strong local attendance with a higher than expected national attendance.

The differing breakdown of achieved visitor attendance in comparison to the objective figures can be attributed to the stronger than expected national attendance skewing the percentages obtained.

The stronger than anticipated growth in the national attendance demonstrates an increased awareness of the Festival across Scotland, a positive indicator for future development in this area. This is an encouraging finding and a possible indicator of future return attendance which would help in supporting the future sustainability of the event in years to come.

“Wonderful place, wonderful events, wonderful people” – Audience Member. Bristol, Southwest England.

“The Festival was super well organised with a great choice of artists and events, buzzing with energy” – Audience Member. Findhorn, Moray.

“Wonderful production and very good organisation – rich and inspiring” – Audience Member. Dublin, Ireland.

Marketing Analysis

To analyse how visitors heard about the Findhorn Bay Festival and to evaluate the effectiveness of the marketing methods used, the audience survey asked the following question:

How did you find out about the 2018 Findhorn Bay Festival?

From analysing the audience survey results, it is evident that all of the marketing methods used to advertise the Festival received a positive response as haven been the source for learning about the event.

The results show most visitors, 23%, said they heard about the Findhorn Bay Festival through *word of mouth*. This finding demonstrates a successful print, online and distribution marketing campaign that caught the attention and imagination of the public and was a topic of conversation that led to attendance. This finding highlights the importance of generating talking points surrounding the Findhorn Bay Festival programme of events.



Figure 1: How visitors heard about the 2018 Findhorn Bay Festival

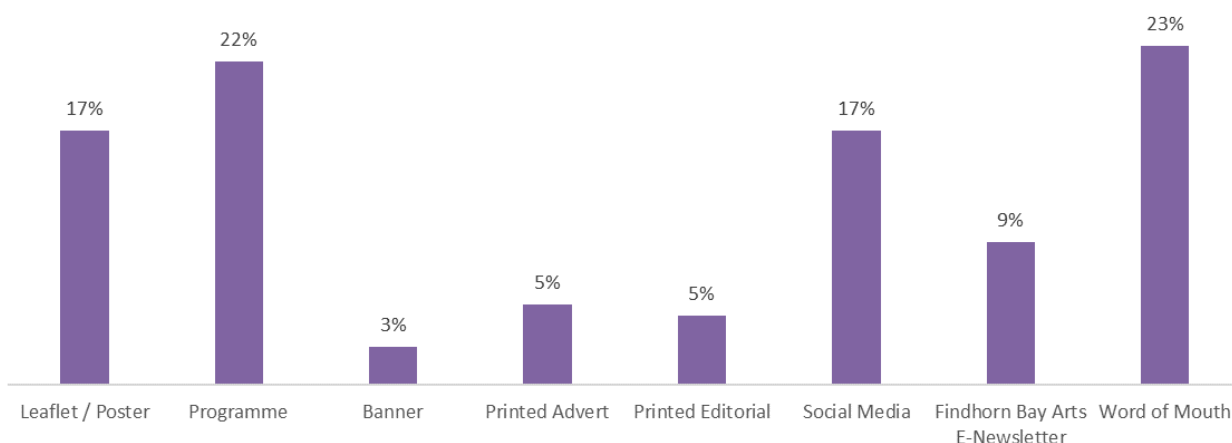


Figure 1 shows the breakdown of responses gathered pertaining to how visitors heard about the 2018 Findhorn Bay Festival. Other notable marketing sources that caught the attention of and attracted audiences to the Festival included: the Findhorn Bay Festival programmes; seeing a leaflet or poster; and, through social media posts.

Direct marketing via promotional and printed material was highly noted as a way of hearing about the Festival – leaflets, programmes, posters and banners gained a combined response of 42%. This finding suitably reflects the emphasis that was placed on the production and strategic distribution of printed material along the A96 corridor and in other key locations across Scotland.

The Findhorn Bay Festival demonstrates a strong local and national attendance, achieved through a successful marketing and media plan capturing the attention and drawing in interest. The event also demonstrates an ability to attract audiences from further afield across the UK and the rest of the world, though this is to a lesser extent than is desired.

A key area for audience development includes the extension of the marketing and media plan to expand into new regions of the UK and overseas and to generate national and international links to help increase audiences attending the Festival from these areas.

Objective 2: Participation

Objective: 650 participants

Achievement: 868 participants

Outcome: The Findhorn Bay Festival was successful in attracting a greater number of participants than was outlined in the event objective with 868 individuals taking part from local artists, creative and local business, heritage organisations and community groups

The participation figure of 868 was made up of individuals in the following areas:

TOTAL PARTICIPATION	868
Swarm Sculptures	12
Landscape Mixed Media Workshop	20
Language Workshops	133
Willy Wonders Splendid Hotel	50
Writer & Illustrator Talk	110
A Mile in My Shoes	20
Pop-Up: The Project Café	6
The John Byrne Awards Touring Exhibition	50
Culture Day Forres	146
Picnic in the Park	6
The Buke of the Howlat	315

The 2018 Findhorn Bay Festival was successful in achieving a higher than anticipated participation level, reaching and engaging 868 local individuals of all ages. From artists, creative and local businesses, to heritage organisations, community groups and schools, the Festival reached out and included as wide a range of local people as possible, truly making the Festival for all.

“It is often difficult to access local audiences but being part of Culture Day Forres allowed us to connect and promote the different things we do and offer” – Culture Day Forres Participant.

“Being part of The Buke of the Howlat opened me up to the world of professional theatre” – The Buke of the Howlat Community Participant.



The direct engagement with potential local participants was undertaken through extensive contact in person, telephone and email communication by the Findhorn Bay Arts team for several weeks and months leading up to the Festival. This direct approach was successful in engaging and involving 33% more participants than was outlined in the objective for participation.

As part of the Year of Young People 2018, Findhorn Bay Arts focused on a programme of participation for those aged under 25 years. During the 2016 Festival, almost 300 young people participated in the Festival programme, this was substantially increased to 719 at the 2018 Festival.

The young people participation figure of 719 was made up of individuals taking part in the following activities:

TOTAL YOUNG PEOPLE PARTICIPATION	719
Swarm Sculptures	1
Language Workshops	133
Willy Wonders Splendid Hotel	8
Writer & Illustrator Talk	110
A Mile in My Shoes	20
Pop-Up: The Project Café	5
The John Byrne Awards Touring Exhibition	50
Culture Day Forres	85
Picnic in the Park	1
The Buke of the Howlat	306

This notable achievement of participation shows a successful engagement with young people through Findhorn Bay Arts' work with Festival Youth Ambassadors, local schools and colleges, the IGNITE: Moray Youth Arts Hub, and the Cashback 4 Creativity programme *In The Mix*.

Establishing and growing key connections to engage with local young people, as well as, with artists, businesses and community groups to participate is a key development area for the Findhorn Bay Festival with continued growth in participation crucial in order to: maximise access to creative learning opportunities; continue to involve local people in the design and delivery of the Festival; and to, support the promotion and legacy of the event.

Objective 3: Artists & Performance Collaboration

Objective: Showcase 50 local artists/groups and enable collaborative working and performances

Achievement: 62 local artists/groups performed during the Findhorn Bay Festival and numerous collaborative performances and projects were successfully delivered

Outcome: The Festival was successful in attracting and showcasing a greater number of local artists/groups than was outlined in the event objective with approximately 70 contributing to the Festival programme and/or Culture Day Forres. The Festival programme included several events which enabled local artists and groups to perform and present alongside visiting artists

62 local artists/groups performed as part of the Findhorn Bay Festival programme and/or contributed to Culture Day Forres. Of all performing and contributing artists and groups, 51% were local to the Moray area with the remaining visiting from across Scotland and the UK.


The Festival created the opportunity for a variety of performances and projects to be realised that brought visiting and local artists/groups together on the same stage. Programmed collaborative performances included:

- Local DJ Monkey Magic and a multi-media installation by Forres based Sub Asian Sound Kitchen took to the stage alongside Shooglenifty in Forres Town Hall for an evening of multicultural music, food and visual art
- Mr McFall's Chamber performed in the Universal Hall with an opening set from Bukhari Community Choir. The Bukhari choir are an open access Moray based community choir, singing songs exclusively from the Republic of Georgia
- Emerging musician, from Forres, Michiel Turner was part of a triple bill line up of new music also featuring Blue Rose Code and Adam Holmes & the Embers
- Following The Loveboat Big Band performing at the Glitter & Sparkle Ball, local DJ's Monkey Magic and Special K kept a sold out audience on the dancefloor into the early hours with sets of classic sounds
- Moray based DJ Lewis Lowe performed a post-gig set following The Langan Band concert in Findhorn's James Milne Institute

- *The Buke of the Howlat* theatre performance brought together an array of local and visiting artists and team members including:
 - a writer hailing from Moray
 - four professional actor musicians, one Moray based
 - a Movement Director based in Findhorn
 - two young visiting musicians
 - a community cast of local young people from Moray College UHI NC Acting Course, Drumduan Upper School pupils, Varis Circus Group and upcoming parkourists
 - a young set build intern hailing from Forres
 - projections led by a Moray based artists with support from a Forres based young person
- The Saturday morning *Family Cabaret* brought together internationally renowned Let's Circus group onto the stage along side the Mad Hatters of Moray for fun and frolics for families to enjoy
- *Swarm Sculptures* formed and reformed throughout the weekend of the Festival with Lucy Suggate leading Dance North Community participants over several months prior to the performances



- Eden Court Integrated Performance Group brought their performance *Willy Wonders Splendid Hotel* to the Universal Hall in Findhorn. Choreographed by local dance artist Ruby Worth, the group included over 40 people with additional needs

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- The Falconer Museum in Forres hosted the National Library of Scotland and Scots Scribe Dr Michael Dempster alongside an exhibition showcasing the Museum's fine bird collection
 - A group of young people from across Moray were given the opportunity to work with the National Theatre of Scotland and The Empathy Museum to produce *A Mile in My Shoes* as part of the Year of Young People 2018
 - Glasgow based The Project Café created the opportunity for 6 local people, including young people, to be part of the team delivering Pop-Up: The Project Café alongside a programme of performances of new and upcoming young artists
 - Live Music Sessions took part throughout the six-day Festival in local public houses and cafes which enabled local musicians to participate in sessions alongside visiting musicians
 - Moray based illustrator Kate Leiper teamed up with renowned children's writer James Robertson to deliver an interactive school-based talk about the process of creating *The Buke of the Howlat* publication

*“Being involved in this production has definitely given me so many benefits. I’ve met really wonderful people, got to know some people better, worked on a fantastic show, learned more about the intricacy of a production like this, learned about how I deal with certain situations, enjoyed so many things and it also reminded me why I started theatre in the first place, working in a team to bring something that people love together. It was pretty special ” –
Young Intern, The Buke of the Howlat.*

The festival engaged with and gave the opportunity for 62 local artists/groups to perform on a stage with an international audience – many more than was anticipated. The strong support of local artists and the ability of the Festival to programme collaborative performances is a unique selling point that Findhorn Bay Arts will work to expand upon for future events.

Objective 4: Young People Engagement

Objective: to engage with 2,000 young people **Achievement:** engagement with 2,426 young people

Outcome: Attendance at educational workshops and performances, and participation through the Findhorn Bay Festival reached 2,426 local young people. Attendance and participation from pupils from eight Moray schools and Moray College UHI enabled the Festival to exceed the outreach and education engagement objective



Photo Credit: Paul Campbell. Academy Pupils attend Take My Word For It - The Tollbooth, Forres

The outreach and education work of the Findhorn Bay Festival was an extremely important aspect of the Festival programme. Workshops were held with various artists enabling 586 young people from eight schools across Moray the opportunity to take part in creative learning experiences that enhanced the standard curriculum.

Attendance and participation was achieved from activities including:

- Storytelling and Creative Making Workshops were held for families and in three primary schools in the Moray area with 240 young people participating. Those attending experienced the story of *The Buke of the Howlat* with storyteller Douglas Mackay and inspired by story Karen Collins facilitated a willow making workshop. The willow shapes created were then used as part of the set for *The Buke of the Howlat* performance in the grounds of Brodie Castle



- James Robertson and Kate Leiper delivered an interactive school-based talk about the process of creating *The Buke of the Howlat* publication and introducing pupils to the Scots language to over 110 primary aged pupils
- Language Workshops led by the Elphinstone Institute were delivered in two secondary schools and a primary school in Moray with a participant from 133 pupils
- 7 secondary school pupils attended *Take My Word For It*, a discussion on Scotland as a bi-lingual nation
- 30 secondary school pupils from 2 Moray schools attended *The Buke of the Howlat* performance
- 45 young people from Drumduan Upper School and Moray College UHI NC Acting course worked with the Musical and Movement Director to perform in *The Buke of the Howlat* production
- 10 young people gained work experience by working directly with the core creative team from *The Buke of the Howlat* to develop and present the production in roles including lighting, video design, music, scheduling, costume and prop design, and choreography
- 11 young people took up a role as a Festival Youth Ambassador, promoting and supporting the event and learning new skills along the way

“Thanks to the team for ensuring we had a wonderful time. The pupils got so much from the experience and are enthused and energised as a consequence. We loved the atmosphere and we really appreciate how Findhorn Bay Arts enabled us to participate ” – Teacher, Local Academy.

In total, 2,426 young people attendances were recorded from the Findhorn Bay Festival from the following:

TOTAL YOUNG PEOPLE ATTENDANCE	2,426
Audience	1,615
Staff	6
Volunteers	20
Participants	719
Performers	66

As part of the Year of Young People, the Festival aimed to develop the breadth of opportunities available to young people as well as the levels of participation and audience attendance. Both aims were successfully achieved with more young people engaged than set out on the event objective and more opportunities made available through *The Buke of the Howlat* production.

“The Festival was a brilliant event. My highlight was playing music to people who enjoyed listening. Being part of the Festival was an enjoyable experience and it provided me with further performance experience. It has proved that volunteering and working in the creative sector is something I enjoy doing” – Young Festival Participant.



Photo Credit: Paul Campbell. Young Participant in *The Buke of the Howlat* - Brodie Castle, Brodie

For the first time, Findhorn Bay Arts engaged a group of Festival Youth Ambassadors. Modelled on the engagement technique used through IGNITE: Moray Youth Arts hub, the Youth Ambassadors group enabled for more in-depth engagement with young people from across Moray.

Also new to the Festival this year was special Year of Young People ticket prices for also those aged under 26 years of age. Incentive ticket prices across 14 events were offered to younger audiences at a substantially reduced rate, opening doors and making the Festival more accessible to younger audiences.

Incorporating these new activities alongside the Festival's outreach and education programme enabled the Festival to reach its greatest ever number of young people – an achievement which will be built on for future events.

Objective 5: Partnerships

Objective: 75 partnerships

Achievement: 90 partnerships contributed to the Festival

Outcome: Findhorn Bay Arts developed and worked with 90 funders, local businesses, community and programme partners to deliver the Festival. 28 new partnerships were developed and established this year enabling for a further reaching marketing campaign through joint promotion and the enhancement of events from in kind contributions and support

Collaboration and partnership working with funders, local businesses, community groups and programme partners is a key aspect to the successful delivery of the Findhorn Bay Festival. Partnerships substantially contribute to the Festival programme of activity, the efficient delivery of the Festival, as well as to marketing activity through joint promotion helping to attract and engage with a wider audience.


This year the Findhorn Bay Festival worked with 90 different partners from the following:

TOTAL OF FESTIVAL PARTNERS	90
Major Funders	5
Support for Making More of Moray	1
Trusts & Foundations	3
Business Sponsors	7
Programme & Community Partners	20
Festival Venues & Locations	29
Food & Accommodation Providers	12
In Kind Support of <i>The Buke of the Howlat</i>	13

The Festival received contributions of materials to support the production of events, local food items enhanced activities, joint partnerships were involved in the delivery of several of events, and in-kind meals supported visiting artists.

It is a core aim of Findhorn Bay Arts to enhance the artistic reputation of Moray through the delivery of local events and projects and by creating and supporting partnerships with others. Key business, arts, cultural, heritage, community and programme partnerships that happened during the Festival included:

- **Tornagrain by Moray Estates** sponsored the Festival for a second time and supported *The Buke of the Howlat* production. Lord and Lady Moray also opened the doors to Darnaway Castle and Estate, which is usually closed to the public, to host *Darnaway at Dawn* and welcome the *Ballad Bus Tour*

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- **Benromach** was an event sponsor for the third time. Red Door Gin, launched by family owned Benromach Distillery earlier in 2018 was also integrated into the *Glitter & Sparkle Festival Ball*
 - **West Beach Caravan Park** was a new event sponsor. Their partnership included accommodation for visiting journalists as well as providing a newly refurbished venue to host the *North Sea Fishing* exhibition. Through their contribution, the Festival was also able to secure match funding from the Culture & Business Fund Scotland
 - **Robertson & AJ Engineering** were both new Festival sponsors and each supplied in kind materials used to support the event infrastructure and *The Buke of the Howlat* production
 - **The Phoenix Shop and Café** sponsored the Festival for the first time and alongside The Findhorn Foundation supported *Picnic in the Park*
 - **The Findhorn Foundation** provided in kind meals for Festival artists and co-presented *Picnic in the Park*
 - **Tesco Forres** supported the promotion of the Festival in store by allowing for the placement of outdoor advertising and programmes at checkouts. The store hosted outdoor theatre and enabled The Travelling Gallery to be stationed in the store car park
 - **The Mosset Tavern & Red Lion** both hosted and contributed finance towards live music sessions and provided complimentary meals for artists
 - **Cardamon Spice** partnered with the Festival to cater for the *Shooglenifty Multi-Cultural Music & Food* event. The restaurant also provided in-kind meals for artists
 - **Dance North Scotland** engaged community participants with Lucy Suggate to produce *Swarm Sculptures*
 - **The Project Café** Glasgow worked with six local people to deliver Pop-Up: The Project Café across the Festival
 - **The National Trust for Scotland Brodie Castle** hosted and promoted *The Buke of the Howlat*
 - **Saltire Society** supported a design intern to work on *The Buke of the Howlat*
 - **National Theatre of Scotland** provided in-kind support and production advise for *The Buke of the Howlat* show and alongside The Empathy Museum curated *A Mile in My Shoes* with young people living in Moray



Of the 90 partners engaged by Findhorn Bay Arts to produce the Festival, 62 were from continued supporters and 28 were newly established in 2018 showing sustained partnership support as well as continued partnership growth.

Collaborative partnership working enabled for a further reaching marketing campaign through partner social media channels, newsletters and staff network distribution as well as supporting venue use, and the in-kind contribution of materials, volunteer time, meals and some accommodation.

The partner support received for the Findhorn Bay Festival far surpassed the anticipated level of partnership that was outlined in the event objective. Findhorn Bay Arts will use this strong track record to further sustain and develop partnership working for future Festivals with the intention of progressing towards sponsors supporting signature events.

A full listing of Festival partners is provided in Appendix 3.

Objective 6: Volunteers

Objective: 150 volunteers

Achievement: 335 volunteers

Outcome: The Festival was successful in attracting a greater number of volunteers than was outlined in the event objective with approximately 275 individuals taking part from local artists, creative and local business, heritage organisations and community groups

TOTAL VOLUNTEERS

335

Through Partner Organisations, Venues and Events	139
Through Findhorn Bay Arts Volunteer Recruitment	50
Through Culture Day Forres Participants	146

Volunteers are integral to the smooth running of the Findhorn Bay Festival carrying out key roles including stewarding, customer care, front of house and box office support. Findhorn Bay Arts directly approached and engaged with groups to recruit and encourage voluntary participation which resulted in 50 individuals giving their time to help throughout the six-day event.

Partnership working resulted in a further 139 volunteers providing support via partner organisations and events, including from Brodie Castle NTS, Universal Hall, Falconer Museum and The Findhorn Foundation.

Artists and community groups that participated in Culture Day Forres reported an exceptional number of 146 volunteers who supported activities.

It is estimated that each volunteer gave at least 4 hours-time amounting to in excess of 1,340 volunteer hours being contributed over the six-day Festival. Based on the national minimum wage rate of £7.83 per hour, the volunteer time cost equivalent amounts to at least £10,492.20.

The keen uptake of volunteers both directly and via participating organisations and artists is testament to the unique opportunities and experiences that the Festival and Culture Day Forres can provide for volunteers. Indeed, 83% of volunteers reported that they had learnt new skills from volunteering with the Festival and that the experience had helped them to meet new people, access local arts and culture, and to feel part of a team. As a result, 92% said they felt inspired to volunteer again with the Festival or another organisation.

As the Findhorn Bay Festival grows and develops, so too does the depth of experience and contacts which enables the event to attract so many willing and able volunteers. Successful volunteer recruitment will continue to be a crucial aspect of future work and Findhorn Bay Arts endeavours to invest in the volunteer potential and to become part of the Forres Area Volunteer Marketplace to better share local volunteer resources.



“I enjoyed the variety of events and the range of interesting opportunities the Festival provided” – Festival Volunteer

“The volunteer staff went out of their way to be helpful. There was a general ‘can do’ atmosphere around the whole event” – Audience Member, Edinburgh

“The festival was an amazing volunteer experience. It was great fun getting to know the local area, the people, helping with the varied programme and the lovely artists, and also being part of a great team” – Festival Volunteer

Objective 7: Quality & Promotion

Objective: to produce a high-quality Festival that promotes the arts, culture and the local area

Achievement:

- Positive feedback comments received relating to the quality of performances and events
- 91% of audiences said the Festival met or exceeded expectations
- 82% of visitors from out with the area said the Festival was the primary reason for visiting Moray
- 91% of visitors from out with the area said they felt inspired to visit Moray again after attending the Festival
- 100% of local businesses and 86% of local accommodation providers felt the Festival helped raise awareness of the local area, visitor attractions and business offerings

Outcomes: The Findhorn Bay Festival successfully produced a high-quality Festival that promoted the arts, culture and local area. This is demonstrated by the very positive visitor feedback received which included direct reference to the 'quality' of the programme, performances which met or exceeded audience expectations, and favorable comments pertaining to the local area. The Festival was successful in attracting visitors to the area and as a result of having visited, a high number of visiting audiences felt inspired to visit Moray again in the future. All of the local businesses and the majority of accommodation providers surveyed felt that the Festival raised awareness of the local area, visitor attractions and the local business offering

To assess the quality of the Festival and the extent of promotion for the arts, culture and the local area, a variety of indicators and answers were analysed from the feedback survey results.

Quality

The assessment of 'quality' was carried out using a combination of subjective and objective factors. In recognising that personal opinion and experience play a key role in the judgment of 'quality', questions were asked in the feedback surveys that elicited a qualitative response that the assessment of 'quality' could be drawn from. The survey asked:

What did you enjoy most about the Festival?

Responses included 40 accounts which used the word 'quality', all of which commented on the positive quality of the events, programme and value for money. Audience member responses included:



Photo Credit: Paul Campbell. Blue Rose Code on Stage - Town Hall, Forres

Conversely, the constructive feedback about the Festival experience was also used as a 'quality' indicator. The survey asked:

Is there anything that could have improved your festival experience?

Of the 221 responses received to this question, 55% responded with the answer 'no', 'nothing' or similar remarks. There were no remarks made about 'poor quality' or other such comments about the quality of the Festival or artists, indicating that a high-quality Festival was achieved.

By asking this question, valuable feedback is also received that Findhorn Bay Arts will take on board to improve future events. For example, signposting directions to accessible entrances, providing event end times where possible, and improving upon sound clarity in some venues.

The measurement of expectation was also used as a positive indicator of the visitor experience which could be attributed to the 'quality' of the event. The feedback surveys asked the following question:

How did the Festival compare with your expectations?

91% indicated that the Festival met or exceeded their expectations, indicating that the event was to a satisfactory quality standard.

Promotion

Hosting the Festival to promote local arts, culture and the tourist offering available throughout the year is an important event objective. Numerous comments from audiences pertained to the heightened profile of the area and the growing artistic offering in their feedback, including:

“Puts Forres and Findhorn on the map as a major event in Scotland's cultural calendar ” – Audience Member. Edinburgh, Scotland

“The Festival is making Moray thrive ” – Audience Member. Keith, Moray

“This is a major event in the Forres calendar. The organisers are to be thanked and complimented for their vision and efforts to make the festival and Forres a must visit destination ” – Audience Member. Highlands & Islands, Scotland.

“The festival definitely adds value to living life in Scotland ” – Audience Member. Findhorn, Moray

“Findhorn Bay Festival, by growing capacity, and building relationships on the ground, and by generating a concentrated buzz of energy, offers a tremendous platform for growing the audiences of all the artists it programmes ” – Karine Polwart

“You are doing an amazing job in bringing so many beautiful different experiences to our area, keep it going, please ” – Audience Member. Forres, Moray

To further assess the ability of the Festival to facilitate promotion, the local business feedback survey asked:

Do you feel the Festival helped to raise awareness of the local area, visitor attractions, and businesses / shop offerings?

And the accommodation provider feedback survey asked:

Do you feel the Festival helped to raise awareness of the local area and tourist offering?



The surveys returned showed that 100% of local businesses and 86% of accommodation providers felt the Festival had raised awareness for the area. The combination of positive audience feedback as well as local business and accommodation providers all citing the benefits the Festival brings in terms of promotion clarifies that the event objective was successfully met.

“Events locally do, without a doubt, increase the awareness of the area as a place to visit” – Accommodation Provider. Forres, Moray.

“The Festival brought crowds to the area” – Local Business Owner. Forres, Moray.

“Anything that brings visitors into Moray is indirectly benefiting the tourism industries” – Accommodation Provider. Forres, Moray.

“Good for town, community and businesses” – Local Business Owner. Forres, Moray.

Through the analysis of qualitative feedback, it can be deduced that the Findhorn Bay Festival successfully produced a high-quality Festival that prompted the arts, culture and local area. Indeed, the Festival attracted visitors to the area and as a result of having visited, a high number felt inspired to visit Moray again, creating a potential long-term positive impact for return visitors to the area in future.

Findhorn Bay Arts will continue to strive in producing and bringing to the area high-quality arts and culture events for locals and visitors alike to enjoy.

Objective 8: Profile Awareness

Objective:

- 8,500 unique website visitors to www.findhornbayfestival.com
- 4,000 social media followers via Facebook, Twitter and Instagram
- 100 items of printed media coverage equating to £20,000 in advertising value equivalency
- A marketing campaign reach of 6 million impressions

Achievement:

- 9,471 unique website visitors to www.findhornbayfestival.com
- 4,957 social media followers via Facebook, Twitter and Instagram
- 139 items of printed media coverage equating to £23,973.64 in advertising value equivalency
- An estimated marketing campaign reach of 9.2 million impressions

Outcome: The media reach and engagement surrounding the Findhorn Bay Festival surpassed expectations in all areas. With regional and national exposure, the profile of the Festival, Findhorn Bay Arts and Moray's local arts and cultural sector was raised through a marketing campaign with an estimated 9.2 million impressions

Website

The Findhorn Bay Festival website was updated and launched on Thursday 14 June 2018, accessible at www.findhornbayfestival.com. Google Analytics show that the website received 9,471 unique visitors during the four-month campaign period generating 46,104 page views across the site.

In the same period, Google Analytics showed the breakdown of the main routes visitors took to access the website as:

WHERE WEBSITE TRAFFIC CAME FROM

Organic search via a search engine	38%
Direct URL search and click on links in emails/documents	29%
Social media	17%
Referrals from links in other websites	16%

This data shows that most used route to finding the Findhorn Bay Festival website was via organic search from unpaid search engine results. Search terms used to find the Festival website included: Findhorn Bay Festival, Findhorn Bay Festival 2018, Findhorn Bay Arts Festival 2018, and Findhorn Festival.

The high percentage of organic search results is consistent with *word of mouth* advertising resulting in the spread of people searching for the Festival haven seen or heard about it via various routes. Similarly, traffic from direct URL search and email and document clicks can be attributed to the Findhorn Bay Festival website address being printed on 15,000 programmes, 20,000 leaflets and 1,000 coasters as well as from direct email campaigns circulated containing the website address.

Of the social media traffic received, 83% was received via Facebook, 16% via Twitter and 1% from Instagram.

The Festival marketing activity plan includes an effort for the event to be listed and included in information on other websites across the web. This year, a small amount of finance was also invested in paying for online advertising to test the success of this route for future options in reaching new and wider audiences.

The top 5 website referral links used were:

1. whatsonhighlands.com (paid for inclusion)
2. finhornbayarts.com
3. invernessairport.co.uk (paid for inclusion)
4. karinepowart.com
5. scotlandbigpicture.com

Notably, the two sites which used paid for inclusion both appear in the top three referral list, indicating a successful trail of paid for online advertising. The Findhorn Bay Arts website was a popular referral route, indicating a public knowledge of the organisation that hosts the Festival and as in 2016, programmed artists' website again drew in audiences to the Festival website. Notably, event listing referrals were not highly ranked from this campaign period.

The target objective of 8,500 unique website visitors to www.findhornbayfestival.com was achieved and surpassed, reaching 9,471 unique visitors. This signifies a strong and varied marketing awareness campaign, effective use of paid for online advertising, targeted direct marketing and the engaging use of social media that directed people to visit and explore the Festival website.

Social Media

Social media played an integral role in promoting the Festival with Facebook, Twitter and Instagram being used to connect with potential visitors, artists, stakeholders and partners with the aim of capturing the imagination, increasing ticket sales and encouraging attendances.



Photo Credit: Paul Campbell - Secret Studio Tour - Jonathan Wheeler Studio, Findhorn

Following the launch of the Festival programme, a promotional video was released online as well as photographs and a series of planned posts targeting different groups of people and areas of interest. During the Festival updates were regularly posted, and post Festival thank you messages and photographs were also shared on social media channels.

Over the four-month campaign period, social media follower numbers increased as follows:

TOTAL	4,111	4,957	17%
Twitter	1,482	1,627	9%
Facebook	2,247	2,678	16%
Instagram	382	652	41%
	June 2018	October 2018	% Increase

During the same period, posts on social media about the Festival reached 290k people – this was achieved mainly through organic reach with seven Facebook promoted posts being used. The most successful post was the main Festival promotional video released in June 2018 which reached 21k people.

The target objective of achieving 4,000 social media followers across Findhorn Bay Arts’ social media channels was achieved and surpassed during the Findhorn Bay Festival campaign period. For future social media growth, the Festival will aim to capitalise upon growing Instagram followers as well as investigating the use of new channels such as Snap Chat.



Print Media and Online News

In the months leading up to the Festival an emphasis was placed upon building key media relationships and to grow connections with new media outlets. Relationships were developed to access new editorial opportunities, to broker advertising with an editorial commitment and to encourage press attendance to review events.

Seven official press releases were circulated to regional and national channels as follows:

1. February – Festival Dates Launch
2. June – Findhorn Bay Festival Programme Launch
3. July – Volunteer with Findhorn Bay Festival
4. August – Making More of Moray
5. August – Language, Culture and Identity
6. September – The Buke of the Howlat
7. September – Stage is Set for a Spectacular Showcase

Adverts and editorial were secured in publications such as Flybe inflight magazine, The List Festival Guide, Inverness City Advisor and Spotlight Magazines and highlight features and reviews were printed in The Herald, The National and The Scotsman. Substantial coverage was also received from local publications including 7 Day Magazine, Press & Journal, The Forres Gazette, Northern Scot and online news channel Forres Local. Event listings were also published across a variety of print and online channels.

In total, 139 items of media coverage were generated about the Findhorn Bay Festival from January to October 2018 surpassing the target objective of 100 items.

The advertising value equivalency (AVE) from printed newspaper coverage was calculated to establish the monetary worth of each article. Using the advertising industry standard equation below, the monetary worth of Festival press coverage totalled £23,973.64, marginally above the target figure.

Advertising Value Equivalent Equation:

$$\text{Length of column (cm)} \times \text{single column cm rate (SCC)} \times \text{no of columns} = \text{advertising cost}$$

It should be noted that the AVE figure does not take into account the increased credibility of editorial over advertising, the tone of the coverage, the positioning of the coverage, or web-based coverage.



With coverage published via a broad mix of local, regional and national outlets and across varying mediums from online to newspapers, magazines and brochures, the print media and online news marketing campaign was extremely successful, despite decreasing marketing budgets and decreasing circulation of traditional print media. Both the number of items and AVE figures achieved were greater than set out in the event objective and this can be attributed to two main factors:

- An earlier Festival launch date allowing for more lead in time and opportunities to release more new stories
- The successful engagement with journalists to review the Festival resulting in increased coverage in national newspapers

For future events, Findhorn Bay Arts will endeavour to sustain and develop this level of national press coverage whilst exploring possibilities for international and television coverage to reach a broader audience.

Appendix 4 details the full list of media coverage achieved.

Marketing Campaign Reach

From the media, advertising and social media coverage gained for the Findhorn Bay Festival is estimated that at least 9.2 million impressions were made upon audiences, achieved via the following:

MARKETING CAMPAIGN REACH	9.2 MILLION
Media – printed press, online news and radio	7,520,836
Paid Advertising – printed, online and outdoors	1,429,275
Social Media – Facebook, Twitter & Instagram	289,716

A full breakdown of media and advertising coverage and associated estimated reach can be viewed in Appendix 5.

With such vast regional and national exposure, the profile of the Festival, Findhorn Bay Arts and Moray’s local arts and cultural sector was undoubtedly raised through the marketing campaign period.

Appendix 6 contains some examples of editorial and adverts published during the Findhorn Bay Festival 2018 campaign period.

Objective 9: Economic Benefit

Objective: £779,275 local economic benefit

- £500,000 visitor spend
- £279,275 project spend

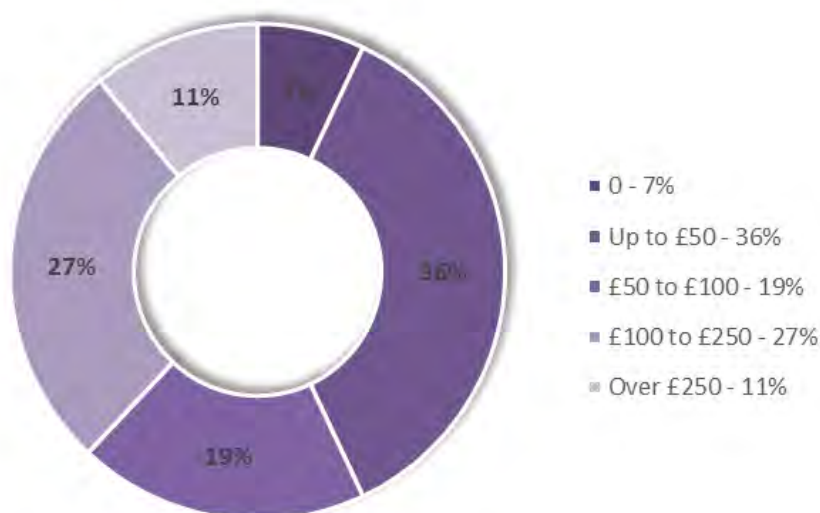
Achievement: £869,120 local economic benefit

- £589,845 visitor spend
- £279,275 project spend

Outcome: The Findhorn Bay Festival was successful in generating an estimated local economic benefit of £869,120 exceeding the event objective and can be attributed to the higher than anticipated visitor spend

The Findhorn Bay Festival is part of a network of local economic development taking place within the Forres area. Events which bring an economic boost, such as the Festival, help enable the community to continually develop a strong and sustainable local economy. The economic impact value of the 2018 Findhorn Bay Festival was calculated using the reported visitor and accommodation spend from survey analysis and also includes the amount of funding that was spent locally to stage the Festival.

Figure 3: Breakdown Percentages of Reported Visitor Spend



From the information returned in the visitor evaluation surveys, the reported local spend on food and drink, travel, gifts etc. varied from £0 to over £1,000. Figure 2 shows the percentage breakdown of reported spend. From the figures obtained, the average person spend was calculated to be £109.05.

Of those that reported staying in paid for accommodation to attend the Festival, the average cost per person per night was calculated to be £71.21 – this included a range of accommodation from a night’s stay for £14 camping at Findhorn Bay Holiday Park to over £150 a night for a deluxe hotel room.

Using these figures along with the inclusion of the project spend, the total economic contribution of the Findhorn Bay Festival to the local economy is estimated to be £869,120, greatly exceeding the event objective. This figure was achieved by the following:

LOCAL ECONOMIC BENEFIT **£869,120**

Visitor Spend

£109.05 reported average spend per person	
£109.05 (rounded) x 4,231 people	£461,383
£71.21 reported average spend per night per person	
£71.21 x 1,804 nights stayed	£128,462

Project Spend

Festival	£157,963
The Buke of the Howlat	£101,312
Educational Programme	£20,000

To help corroborate that the visitor spend was spent in local business, a survey of local shops was also conducted. During the six-day Festival 70% of business respondents reported an increase in footfall and 53% reported increased sales. The average sales increase reported was between 10-30% with several businesses citing that sales were up by 50% on Saturday 29 September when Culture Day Forres was held.

Using event impact indicators of average spend from the Great Britain Tourism Survey 2011, it is estimated that the Findhorn Bay Festival contributed £1million to the Scottish economy. Using an industry standard metric, the calculation also takes into consideration the cost of flights, transit, fees and spend of the average international traveller which would not have been captured from the Findhorn Bay Arts in-house reporting and calculation.

The Findhorn Bay Festival was successful in generating an estimated local economic benefit of £869,120, exceeding the event objective. This higher than anticipated value can be attributed to a greater visitor spend than predicted – a positive indicator that the Festival can bring additional income into the Moray area, which can be developed upon into successive events.

Appendix 7 lists a breakdown of the Findhorn Bay Festival cash budget.

Summary, Conclusion & Next Steps

The Findhorn Bay Festival was successful in achieving and surpassing all expectations as set out in the event objectives and evidenced through this extensive evaluation.

Key success indicators included:

- An attendance of 16,927 across ticketed and free events
- Wide engagement and inclusion of local participation with in excess of 868 artists, business, heritage organisations and community groups contributing to the Festival
- Showcasing 62 local artists/groups and provided a platform for artistic collaboration between local and visiting artists
- The engagement with 2,426 young people
- Working collaboratively with 83 funders, businesses, community and programme partners to deliver the event
- The recruitment and support of 335 volunteers
- Feedback from audiences indicating the Festival was of high quality
- A satisfied audience, with 91% reporting that the Festival met or exceeded expectations
- 139 items of printed media coverage equating to £23,973.64 in advertising value equivalency
- An estimated campaign reach of 9.2 million impressions via media coverage, advertising and social media increasing awareness of the Festival and area
- Contributed an estimated £869,120 to the local economy

Through creative events and activities, Findhorn Bay Arts has demonstrated the resounding positive economic and social benefits brought to the area through the Festival. This success was not achieved in isolation, it was only made possible by working with a range of partners; from individual artists and small local shop owners through to nationally renowned organisations, businesses and artists.

As these successes are celebrated, Findhorn Bay Arts enter the coming years facing substantial cuts to budgets, locally, nationally and from EU funding coming to an end. This presents a pressing challenge for the organisation to broaden partnerships with sponsors and funders in order to sustain the Festival and year-round programme of creative learning activities – and the first step to doing so is through applying for Charitable status.

With the support of the local community, a dedicated Board of Directors and experienced team, the Findhorn Bay Festival will return, pending funding, the last long weekend of September 2020, Wednesday 23 to Monday 28.

Appendices

Appendix 1: Findhorn Bay Festival 2018 Programme Synopsis

The Festival opened with a stunning sold out concert from one of the most accomplished and authentic interpreters of traditional Highland fiddle music, Duncan Chisholm, with his extended line up the gathering. Once again, the Festival opening concert was held in the historic St Laurence Church in Forres suitably lit and poised as a stunning and unique venue.



Photo Credit: Paul Campbell. Duncan Chisholm: The Gathering - St Laurence Church, Forres

“Superb atmospheric location and beautiful music from Duncan Chisholm, a stunning performance in a perfect setting” – Audience Member. Gorthleck, Highlands.

Music featured prominently in the programme. Recently crowned BBC Radio 2’s Folk Singer of the Year’, Karine Polwart played her only Scottish date with music from her forthcoming album *Laws of Motion* in Forres, alongside her brother Steven Polwart and the Fair Isle multi-instrumentalist Inge Thomson. Fuelled by a visceral punk spirit, The Langan Band had Festival crowds dancing by the sea in Findhorn. Newly crowned winners of the Scottish Awards for New Music, Mr McFall’s Chamber were joined by the local Bukhari Community Choir for an early Saturday evening concert taking place in the stunning Universal Hall.

A triple bill of new music featured Blue Rose Code (The Skinny 2017 Scottish Album of the Year), one of the brightest rising stars on the UK roots music scene Adam Holmes & the Embers, and local emerging musician Michiel Turner for a night of supreme musical talent in Forres Town Hall. Michiel returned to the Festival as a featured artists haven been welcomed as the first ever young musician in residence at the 2016 Festival.

From bittersweet memories to rude and raunchy, poet and playwright Liz Lochhead (Scots Makar until 2016) brought her beguiling mix of poetry, monologues and music complemented by the gentle and soulful saxophone of Steve Kettley in *Some things Old, Some things New*. Festival goers were treating to a double-dose of the rip-roaring, chain smoking nae-messin' heroine as Alan Bissett delivered a double bill of the Fringe First award-winning *The Moira Monologues & More Moira Monologues*.

“Friendly, spontaneous, high quality event with a good mix of performance and art” – Audience Member. Broughty Ferry, Dundee.

Returning to the Festival line up, Scottish Opera were back on the road with *Opera Highlights* delivering an evening of short operatic treasures in Forres Town Hall. Moray based dancer and choreographer, Karl Jay-Lewin, presented *Extremely Pedestrian Chorales* where the prosaic and commonplace experience of the pedestrian was explored through movement as an act of beauty, meaning and gentle comedy.

Themes of migration, language and modern identity were explored throughout the Festival programme. Audiences could take a guided walk spotting the birds of Findhorn Bay with A9 Birds; meet the Scots Scriever at the Falconer Museum's *Birds & Wirds* exhibition; join in on a discussion on Scotland as a bi-lingual nation; or visit the *Waves O' Flight* open exhibition on the edge of the Findhorn Bay Nature Reserve. Throughout the Festival weekend, *Swarm Sculptures* formed and reformed with Lucy Suggate and dancers from Dance North's (previously Bodysurf Scotland) community dance programme and *Northern Flyway* by Inge Thomson & Jenny Sturgeon created a musical journey exploring the connection between people and birds against a lush evocative skyscape of stunning visual imagery.

At the heart of the 3rd Festival, Findhorn Bay Arts presented the world-premiere promenade theatrical adaption of *The Buke of the Howlat*, a 15th century epic Older Scots poem - Written by Morna Young, Directed by Ben Harrison and supported by the Year of Young People 2018 Event Fund. A team of actor-musicians, a choir and a community cast featuring talented local young people, worked with an award-winning creative team to re-tell this very old and very local story of wealth, power, identity and creativity. Set at dusk, you will follow the outdoor musical adventure around the shrubbery in the grounds of the historic Brodie Castle.



Photo Credit: Paul Campbell. The Buke of the Howlat - Brodie Castle, Brodie

The Festival offered a feast of visual art. Award-winning Scottish documentary photographer, Jeremy Sutton-Hibbert (Time, National Geographic) presented *North Sea Fishing*, a series of striking black and white images shot aboard the seine net fishing boats in the North Sea at The Old Station in Hopeman. The John Byrne Touring Exhibition showcased visual arts, film, music and photography created by young people from across the North East of Scotland at Moray College UHI and The Travelling Gallery brought contemporary art on a bus to Forres. Local artist Kenneth Le Riche's entwined observation and imagination with an exhibition at Orchard Road Studios and exploring her diagnosis with multiple sclerosis, Hannah Laycock's work *Perceiving Identity* was aptly exhibited in Leancoil Hospital, Forres.

In partnership with Cryptic, Heather Lander presented *Breaking Reverie* in a darkened space to illustrate ideas of magic, natural phenomena and virtual landscapes to an intimate audience. The Moray Art Centre hosted *Northlands* by renowned contemporary landscape artist Kirstie Cohen, whilst out on the Moray Coast at Hopeman, Tom Watt installed an outdoor viewing structure for walkers to take a moment to rest at and enjoy the views from.

"A great festival, combining music, dance and art, we are lucky to live in Moray" – Audience Member. Forres, Moray.

In a throwback to the Festival in 2016, Wild Media Foundation's outdoor installation *2020Vision* returned for the public to enjoy in the stunning surroundings of Grant Park in Forres. Peter Cairns of Wild Media Foundation supplemented this exhibition with a talk posing an intriguing question, *what should Scotland look like?*



Festival audiences got out and about on a series of sold out Vintage Bus Tours. The Elphinstone Institute led a *Ballad Bus Tour* around the Forres area. Secret art studios and gardens opened doors and gates to welcome visitors to explore and experience news works and produce, and a unique visit hosted by Lord and Lady Moray saw Darnaway Castle and grounds open to the public at dawn.

For children and families, Catherine Wheels Theatre Company brought the award-winning and touching tale of *Martha* to Findhorn, which has been delighting young audiences for over twenty years.

A *Family Cabaret* of pure imagination amazed and delighted both young and old with international performers Steve Cousins aka The Balloonatic, Cowboy Duke Loopin' galloping into town and hula-hooping queen Toni Smith joined by local act the Mad Hatters of Moray. *NESTS* by Frozen Charlotte and Stadium Rock featured a young leading actor from Moray in a beautiful authentic performance exploring the dynamic between adult and child.



Photo Credit: Paul Campbell. The Mad Hatter's of Moray in Family Cabaret - Forres Town Hall, Forres

Culture Day Forres returned for a fifth year with a fun, free, family day out, jam-packed with exciting exhibitions and performances and lots of have-a-go activities. The day saw the streets, parks, shops and public buildings of Forres come alive with a carnivalesque explosion of art, music, film and dance, talks and tours and more.

“A wonderful mix of music, food, education and community events engaging all ages” – Audience Member. Findhorn, Moray.

A Mile in My Shoes with the National Theatre of Scotland and The Empathy Museum launched during the Festival in Forres on Culture Day and continued to exhibit in Elgin. Housed in a giant shoebox, the exhibit held a diverse collection of shoes and audio stories from local young people which explored our shared experiences where members of the public were invited to wear a pair of shoes and listen to someone else's story.

Culture Day came to a fabulous close as Forres Town Hall was once again transformed on the Saturday night into a Glitter & Sparkle Festival ball with music from The Loveboat Big Band, international cabaret entertainment and sets from local DJs to round the night off.

“The Glitter & Sparkle Ball turned an underused venue into a magical community event” – Audience Member. Forres, Moray.

Sprinkled throughout the Festival, audiences of all ages could enjoy free Street Theatre from the internationally acclaimed Let's Circus troop or drop in and participate in Live Music Sessions which were held daily in public houses and cafes in Forres and Findhorn.

New to the Festival line up this year was a focus on *Making More of Moray* through the celebration of quality local food, with the fertile Moray landscape providing a plentiful larder to sample from. Audiences could try locally sourced organic bites in a Pop-Up Project Café, visit growers in their gardens on vintage bus tours, shop at the mini-market of local organic produce on Culture Day Forres or join a tantalising multi-cultural music and food event with headline act Shooglenifty bringing infectious dance grooves spiced up with recent influences from Rajasthan.

“The festival was amazing, and the closing of Tollbooth Street really made a nice difference. The street art, food and atmosphere were great” – Audience Member. Forres, Moray.

Leading up to and during the Festival, a Workshops and Education programme offered a series of unique opportunities for people to participate and learn from. Schools groups and families enjoyed Storytelling & Creative Making sessions, hearing the story of *The Buke of the Howlat* and making willow wings used in the set of the production whilst author James Robertson and illustrator Kate Leiper ran a workshop for primary children to learn about the story and the making of the book. The Wildlife of Findhorn Bay was explored with RSPB Scotland and Kirstie Cohen led a Landscape Mixed Media workshop in Moray Art Centre. The Elphinstone Institute delivered Scots/Doric language sessions in Forres for the general public and in schools across Moray, and Jason Singh was programmed to deliver a session on Beatboxing, Sound and Composition.

Appendix 2: Findhorn Bay Festival 2018 Artists

Local Festival Artists

Alex Gardasson
Bukhari Community Choir
Dance North Community Dance Participants
Dance North Scotland
DJ Monkey Magic
Eden Court CREATIVE Integrated Performance Group
Frozen Charlotte
Garry Collins
Hannah Laycock
Jonathan Wheeler
Karl Jay-Lewin
Kate Leiper

Kenneth Le Riche
Mad Hatters of Moray
MC3 Studio Artists
Michiel Turner
Naturally Useful
Orchard Road Studio Artists
Ruairaidh Milne
Sporran Nation
Sub Asian Sound Kitchen
Tom Watt
Waves O' Flight Community Artists

Visiting Festival Artists

A9 Birds
Adam Homes & the Embers
Alan Bissett
Andy Clark
Angela Hardie
Annie Grace
Blue Rose Code
Catherine Wheels Theatre Company
Charlie Grey
David Francis
Duncan Chisholm: The Gathering
Elphinstone Institute
Empathy Museum
Frieda Morrison
Heather Lander
Inge Thomson
James Robertson
Jason Singh
Jenny Sturgeon
Jeremy Sutton-Hibbert
Jim Tough
Joseph Peach

Karine Polwart Trio
Kirstie Cohen
Liz Lochhead
Lucy Suggate
Mr McFall's Chamber
National Theatre of Scotland
Rosemary Ward
Scottish Opera
Shooglenifty
Steve Cousins
Steve Kettley
The Jenny Sturgeon Trio
The John Byrne Award
The Langan Band
The Loveboat Big Band
The Project Café
Todd Various
Tom McKeane
Toni Smith
Travelling Gallery
Wild Media Foundation



Culture Day Forres Participant Artists, Businesses & Groups

2020 Vision Wild Media Foundation
Andrea Turner
Apple t-Art House
Baby Bop
BirdHouse Collective
Bodies of Water
Boom Zone with Carol Scorer
Brodie Castle & Playful Garden
Café Medine
Cherry Alligator
Christinne Hartman
Dan Puplett
Dr Michael Dempster
Dr Shak
Drumduan School
Duncan Wilson
Elemental Community Arts
Forres Community Orchard and Green Spaces
Forres Community Woodlands Trust
Forres Library
Forres Royal Scottish Country Dance Society
Fritha Land
Gilda Westermann
Guarana Street Band
Heather Lander
Henny's Happy Pantry
Highland Print Studio
In The Mix
Incredible Edible Forres
Iona Leigh
Jonny & Jennifer Harris
Kinloss Abbey Trust
Kristoff's Restaurant
Medicine Show Radio Moose Mobile
Moniack Mhor
Moray Supports Refugees
Moray Wellbeing Hub
National Library of Scotland
National Theatre of Scotland
Orchard Road Studios
Orla Broderick
Prissy Presents
Project Café
Roseisle Gardens
Seeds of Hope
St John's Church Flower Festival
Swarm Sculptures
The Cheese House
The Empathy Museum
The Glasgow School of Art, Highlands & Islands
The Melting Pot Collective
The Unfiltered Beverage Co.
Too Many Kooks
Vegan Outreach Scotland
Vivien Hendry
Xpo North
Yenna & Neil



Appendix 3: Festival Partnerships

The Findhorn Bay Festival 2018 was made possible with generous support from the following:

Major Funders

Creative Scotland, Lottery Funded
Year of Young People 2018
EventScotland

Highlands & Islands Enterprise
Heritage Lottery Fund

Support for the Making More of Moray Project

Moray LEADER

Trusts & Foundations

Berryburn Community Fund
The Budge Foundation

Saltire Society

Business Sponsors

Tornagrain by Moray Estates
West Beach Caravan Park
Culture & Business Fund Scotland
Robertson Construction

Benromach
The Phoenix Shop & Café
AJ Engineering

Programme & Community Partners

National Trust for Scotland
National Theatre of Scotland
Dance North Scotland
Falconer Museum
National Library of Scotland
The Project Café
Moray College, UHI
Moray Art Centre
Findhorn Foundation
Elphinstone Institute

The Touring Network
TRACS
Scots Language Centre
The Gaelic Book Council
Discover Moray's Great Places
The Moray Council
Moray Speyside Tourism
39 Royal Engineers Regiment
Forres Area Community Trust
Music +

Local Festival Venues & Locations

Brodie Castle, NTS
Cullerne Gardens
Darnaway Castle
Eagle Bar
Falconer Museum
Forres Town Hall
James Milne Institute
Kinloss Church Hall & Annex
Leancoil Hospital
Logie Steading

Red Lion
Roseisle Gardens
St Laurence Church
St Leonard's Church
Tenny Weeny Farm
Tesco, Forres
The Old Station, Hopeman
The Park Ecovillage
The Phoenix Café
The Tolbooth

Moray Art Centre
Moray College UHI
Mosset Tavern
Newbold House Walled Garden
Orchard Road Studios

Transition Town Forres
Universal Hall
Victoria Hotel
Wester Lawrenceton Farm

Food & Accommodation Providers for Festival Artists/Partner Events

Blervie House
Cardamon Spice
Findhorn Bay Holiday Park
Findhorn Foundation
Mosset Tavern
Newbold Trust
The Bakehouse

The Bakehouse
The Carisbrooke Hotel
Red Lion
Tullochwood Lodges
Varis Apartments
Victoria Hotel

The Buke of the Howlat – Donations of Locally Grown Fruit

Logie Steading Art Gallery
Newbold Trust

Wester Hardmuir Fruit Farm
Wester Lawrenceton Farm

The Buke of the Howlat – Donations of Materials, Equipment & Resources

39 Royal Engineer Regiment
AJ Engineering
Forres Highland Games
Hellygog
Keith Builders Merchants

Logie Timber Yard
Moray Estates
Moray Wastebusters
Robertson Construction
Sam Chinney & Clare Fennel

The Buke of the Howlat – Special Support

Ben Clinch
Festival Volunteers
Frieda Morrison
Graham Reid
James Robertson

Jim Royan
Kate Lieper
Lord and Lady Moray
Nicola Royan
Staff and Volunteers at Brodie Castle NTS

The Buke of the Howlat – Funding & Sponsorship

Year of Young People, 2018
Creative Scotland, Lottery Funded
Saltire Society
The Budge Foundation
Tornagrain by Moray Estates

West Beach Caravan Park
Culture & business Fund Scotland
Robertson Construction
AJ Engineering

The Buke of the Howlat – Partners & Contributors

National Trust for Scotland
National Theatre of Scotland
National Library of Scotland

Moray College UHI
Scots Language Centre
Discover Moray's Great Places

Appendix 4: Media Coverage

Publication	Location	Type	Coverage	Date
TMSA Events Calendar 2018	Scotland	Brochure	Event listing	January 2018
The List Guide to Scotland's Festivals 2018	Scotland	Brochure	Event Listing and Feature	January 2018
Senscot	Scotland	E-newsletter	Event Listing	February 2018
EventScotland	Scotland	Online News	Article Announcing Festival 2018 Dates and Funding	03/02/2018
Northern Scot	Moray	Newspaper	Article Announcing Festival 2018 Dates and Funding	09/03/2018
Forres Gazette	Forres Area	Newspaper	Article Announcing Festival 2018 Dates and Funding	14/03/2018
Senscot	Scotland	E-newsletter	Article Announcing Festival 2018 Dates and Funding	14/03/2018
Forres Focus	Forres Area	Magazine	Article Announcing Festival 2018 Dates	May 2018
What's On Highlands	Highlands & Moray	Website	Featured Landing Page Festival Advert	May 2018
Lossie Local	Lossiemouth	Magazine	Article Announcing Festival 2018 Dates	June 2018
Inverness City Advertiser	Highlands	Magazine	Festival Advert	June 2018
Scottish Provincial Press Publication	Highlands & Moray	Newspaper	Event Listing	June 2018
What's On Highlands	Highlands & Moray	Online News	Article Announcing Festival Programme	12/06/2018
The Press & Journal	Moray	Newspaper	Article Announcing Festival Programme	15/06/2018
EventScotland	Scotland	Online News	Article Announcing Festival Programme	15/06/2018
Forres Gazette	Forres	Newspaper	Article Announcing Festival Programme	20/06/2018
Nairn Book & Arts Festival Programme	Highlands & Moray	Brochure	Festival Advert	21/06/2018
Northern Scot	Moray	Newspaper	Article Announcing Festival Programme	22/06/2018
7 Days	Highlands & Moray	Newspaper	Article Announcing Festival Programme	22/06/2018
Forres Gazette	Forres	Newspaper	Event Listing	27/06/2018
The Press & Journal	Moray	Newspaper	Article Announcing Festival Programme	28/06/2018
Northern Scot	Moray	Newspaper	Event Listing	29/06/2018
Northern Scot	Moray	Newspaper	The Buke of the Howlat Article	29/06/2018
Inverness Courier	Inverness	Newspaper	Festival Advert	29/06/2018
Northern Scot	Moray	Newspaper	Festival Advert	29/06/2018
Inverness City Advertiser	Highlands	Magazine	Festival Advert	July 2018



Forres Highland Games Programme	Forres	Brochure	Festival Advert	July 2018
Forres Gazette	Forres	Newspaper	Festival Preview Feature	04/07/2018
Forres Gazette	Forres	Newspaper	The Buke of the Howlat Article	04/07/2018
The Touring Network	Scotland	E-newsletter	The Gathering at Findhorn Bay Festival	04/07/2018
Forres Gazette	Forres	Newspaper	Festival Advert	11/07/2018
Senscot	Scotland	E-newsletter	Article Announcing Festival Programme	11/07/2018
Inverness Courier	Inverness	Newspaper	Festival Advert	13/07/2018
Northern Scot	Moray	Newspaper	Festival Advert	13/07/2018
Forres Gazette	Forres	Newspaper	Festival Advert	25/07/2018
Inverness City Advertiser	Highlands	Magazine	Festival Advert	August 2018
Universal Hall Good Gig Guide	Highlands & Moray	Brochure	Festival Advert and 4 Event Listings	August 2018
Belladrum Festival Publication	Belladrum Festival Audience	Newspaper	Full Page Festival Advert and Double Page Spread of Event Listings	02/08/2018
Inside Moray	Moray	Online News	Festival Volunteer Article	02/08/2018
Forres Gazette	Forres	Newspaper	Festival Volunteer Article	08/08/2018
Forres Gazette	Forres	Newspaper	Festival Advert	08/08/2018
Inverness Courier	Inverness	Newspaper	Festival Advert	10/08/2018
Northern Scot	Moray	Newspaper	Festival Advert	10/08/2018
Forres Gazette	Forres	Newspaper	Opera Highlights Article	15/08/2018
What's On Highlands	Highlands & Moray	Online News	Making More of Moray Article	15/08/2018
EventScotland	Scotland	Online News	Making More of Moray Article	17/08/2019
7 Days	Highlands & Moray	Newspaper	Festival Advert	17/08/2018
Forres Gazette	Forres	Newspaper	Opera Highlights Article	22/08/2018
Forres Gazette	Forres	Newspaper	Festival Advert	22/08/2018
Inverness Courier	Inverness	Newspaper	Festival Advert	24/08/2018
Northern Scot	Moray	Newspaper	Festival Advert	24/08/2018
The Press & Journal	Moray	Newspaper	Making More of Moray Article	25/08/2018
Forres Gazette	Forres	Newspaper	Opera Highlights Article	29/08/2018
Forres Gazette	Forres	Newspaper	Scots Language Article	29/08/2018
Young Scot	Scotland	Online News	Young Scot Ticket Prices Article	31/08/2018
FlyBe Flight Times	UK & Europe	Magazine	Festival Article and Advert	September 2018
Inverness City Advertiser	Highlands	Magazine	Festival Article, Adverts and Event Listings	September 2018



Spotlight	Forres & District	Magazine	Festival Article, Advert and Event Listings	September 2018
Spotlight	Strathspey & District	Magazine	Festival Article, Advert and Event Listings	September 2018
Spotlight	Turriff, Huntly & District	Magazine	Festival Article, Advert and Event Listings	September 2018
Spotlight	Inverness & District	Magazine	Festival Article, Advert and Event Listings	September 2018
Spotlight	Nairn & District	Magazine	Festival Article, Advert and Event Listings	September 2018
Spotlight	Buckie, Keith & District	Magazine	Festival Article, Advert and Event Listings	September 2018
Spotlight	Elgin, Lossie & District	Magazine	Festival Article, Advert and Event Listings	September 2018
The List	Scotland	Magazine	Festival Advert	September 2018
What's On Highlands	Highlands & Moray	Online News	Making More of Moray Article	September 2018
Senscot	Scotland	E-newsletter	The Buke of the Howlat Event Listing	September 2018
7 Days	Highlands & Moray	Newspaper	Festival Advert	September 2018
The National	Scotland	Newspaper	Festival Programme Feature	01/09/2018
The Press & Journal	Moray	Newspaper	Making More of Moray Article	04/09/2018
Forres Gazette	Forres	Newspaper	Festival Advert	05/09/2018
The Herald	Scotland	Newspaper	The Buke of the Howlat Arts News	06/09/2018
Northern Scot	Moray	Newspaper	Opera Highlights Article	07/09/2018
Inverness Courier	Inverness	Newspaper	Festival Advert	07/09/2018
Northern Scot	Moray	Newspaper	Festival Advert	07/09/2018
The Telegraph	UK	Newspaper	Travel Review and Mention of Festival	
What's On Highlands	Highlands	Online News	Full Festival Programme Special	09/09/2018
The Telegraph	UK	Newspaper	Travel Review and Mention of Festival	
VisitScotland	Scotland	Online News	Month Nine Event Round Up	11/09/2018
The Press & Journal	Moray	Newspaper	The Buke of the Howlat Article	11/09/2018
Forres Gazette	Forres	Newspaper	Making More of Moray Article	12/09/2018
Forres Gazette	Forres	Newspaper	Creative Making Workshops Feature	12/09/2018
Forres Gazette	Forres	Newspaper	Festival & Culture Day Forres Advert	19/09/2018
Forres Gazette	Forres	Newspaper	The Buke of the Howlat Article	19/09/2018
7 Days	Highlands & Moray	Newspaper	The Buke of the Howlat Full Page Feature	21/09/2018
7 Days	Highlands & Moray	Newspaper	Blue Rose Code Event Listing	21/09/2018



7 Days	Highlands & Moray	Newspaper	Willie Wonders Show Preview	21/09/2018
Northern Scot	Moray	Newspaper	The Buke of the Howlat Article	21/09/2018
The Metro	UK	Newspaper	Event Listing	21/09/2018
Northern Scot	Moray	Newspaper	Event Listing	21/09/2018
The Scotsman Magazine	Scotland	Newspaper	Event Listing	22/09/2018
The National	Scotland	Newspaper	Event Listing	22/09/2018
The Herald Magazine	Scotland	Newspaper	Event Listing	22/09/2019
Scottish Life	Scotland	Newspaper	The Buke of the Howlat Preview	23/09/2018
Scottish Life	Scotland	Newspaper	Festival Preview	23/09/2018
What's On Highlands	Highlands	Online News	Full Festival Programme Special	24/09/2018
The Herald	Scotland	Newspaper	Face-to-Face with Kresanna Aigner	24/09/2018
The National	Scotland	Newspaper	The Buke of the Howlat Article	25/09/2018
The Herald	Scotland	Newspaper	The Buke of the Howlat Article	25/09/2018
EventScotland	Scotland	Online News	Festival Preview	26/09/2018
Forres Gazette	Forres	Newspaper	Hannah Laycock Exhibition Article	26/09/2018
Forres Gazette	Forres	Newspaper	Waves O' Flight Article	26/09/2018
Forres Gazette	Forres	Newspaper	Opera Highlights Article	26/09/2018
Forres Gazette	Forres	Newspaper	Event Listing	26/09/2018
The Press & Journal	Moray	Newspaper	Hannah Laycock Exhibition Article	26/09/2018
The Press & Journal	Moray	Newspaper	Front Page Picture and Article	27/09/2018
The Herald	Scotland	Newspaper	Event Listing	27/09/2018
The Press & Journal	Moray	Newspaper	Front Page Feature and The Buke of the Howlat Article	27/09/2018
Forres Local	Forres	Online Review	Duncan Chisholm Show Review	27/09/2018
Forres Local	Forres	Online Review	The Buke of the Howlat Show Review	28/09/2018
7 Days	Highlands & Moray	Newspaper	Northern Flyway Show Preview	28/09/2018
7 Days	Highlands & Moray	Newspaper	A Mile in My Shoes Exhibition Preview	28/09/2018
7 Days	Highlands & Moray	Newspaper	Martha Event Listing	28/09/2018
The Press & Journal	Moray	Newspaper	The John Byrne Awards Exhibition Event Listing	28/09/2018
Northern Scot	Moray	Newspaper	Festival Article	28/09/2018
The Press & Journal	Moray	Newspaper	Culture Day Forres Event Listing	29/09/2018
Forres Local	Forres	Online Review	Secret studio Tour Review	30/09/2018



Inverness City Advertiser	Highlands	Magazine	Event Listings	October 2019
Spotlight	Forres & District	Magazine	Event Listings	October 2019
Spotlight	Nairn & District	Magazine	Event Listings	October 2019
The Press & Journal	Moray	Newspaper	A Mile in My Shoes Article	01/10/2018
The Scotsman	Scotland	Newspaper	Festival Review	01/10/2018
The Herald	Scotland	Newspaper	Festival Review	01/10/2018
The Press & Journal	Moray	Newspaper	Front Page Picture and Festival Highlights Article	01/10/2018
Forres Gazette	Forres	Newspaper	Front Page Picture and Article	03/10/2018
Forres Gazette	Forres	Newspaper	Featured Picture	03/10/2018
The Press & Journal	Moray	Newspaper	Festival Attendance Article	05/10/2018
Senscot	Scotland	E-newsletter	Festival Success Mention	10/10/2018
Forres Gazette	Forres	Newspaper	Front Page Banner and Festival Photo Spread	10/10/2018
Northern Scot	Moray	Newspaper	Festival Success Article	12/10/2018
Forres Gazette	Forres	Newspaper	Festival Thank You Advert	17/10/2018

Appendix 5: Media & Advertising Reach

Media Coverage Achieved

Name	Location	Type	Copies / Reach	Number	Total Reach
TMSA Events Calendar	Scotland	Brochure	5,000 copies	1	5,000
The List Guide to Scotland's Festivals 2018	Scotland	Brochure & E-newsletter	130,000 reach	1	130,000
Senscot	Scotland	E-newsletter	1,000 reach	5	5,000
EventScotland	Scotland	Online, E-newsletter and Social Media	10,000 reach	5	50,000
Northern Scot	Moray	Newspaper	25,105 reach	9	225,945.
Forres Gazette	Forres	Newspaper	5,259	21	110,439
Forres Focus	Forres	Magazine	4,000 copies	1	4,000
Lossie Local	Lossiemouth	Magazine	5,000 copies	1	5,000
Scottish Provincial Press Publication	Highlands & Moray	Newspaper	83,035 reach	1	83,035
What's On Highlands	Highlands & Moray	Online News	5,000 reach	5	25,000
The Press & Journal	Moray	Newspaper	8,834 copies	13	114,842
7 Days	Highlands & Moray	Newspaper	83,035 reach	7	581,245
The Touring Network	Scotland	E-newsletter	1,500 reach	1	1,500
Inside Moray	Moray	Online News	1,000 reach	1	1,000
Young Scot	Scotland	Online News	18,000 reach	1	18,000
The National	Scotland	Newspaper	7,000 copies	3	21,000
The Herald	Scotland	Newspaper	100,000 reach	6	600,000
The Telegraph	UK	Newspaper	281,025 reach	2	562,050
The Metro	UK	Newspaper	1,900,000 reach	1	1,900,000
The Scotsman	Scotland	Newspaper	19,440 copies	2	38,880
VisitScotland	Scotland	Online News	1,400,000 reach	1	1,400,000
Scottish Life	Scotland	Newspaper	10,000 reach	2	20,000
Forres Local	Forres	Online News	2,200 reach	3	6,600
Inverness City Advertiser	Highlands	Magazine	79,800 copies	1	79,800
Spotlight	Forres & District	Magazine	16,150 reach	1	16,150
Spotlight	Nairn & District	Magazine	12,350 reach	1	12,350
BBC Radio Scotland	Scotland	Radio	750,000 reach	2	1,500,000
Scots Radio	North of Scotland	Podcast	2,000 reach	2	4,000
				Total	7,520,836

Paid Advertising

Publication	Location	Type	Coverage	Copies/Readership	Number	Total Reach
Inverness City Advertiser	Highlands	Magazine	Advert A5 Half Page	79,800 copies	3	239,400
Nairn Book & Arts Festival Programme	Highlands & Moray	Brochure	Advert A5 Quarter Page	10,000 copies	1	10,000
Inverness Courier	Inverness	Newspaper	Advert Quarter Page	22,837 reach	5	114,185
Northern Scot	Moray	Newspaper	Advert Quarter Page	25,105 reach	5	125,525
Forres Gazette	Forres	Newspaper	Advert Quarter Page	5,259 reach	5	26,295
Universal Hall Good Gig Guide	Moray	Brochure	Advert	4,000 copies	1	4,000
7 Days	Highlands & Moray	Newspaper	Advert Quarter Page	83,035 reach	2	166,070
FlyBe Flight Times	UK & Europe	Magazine	Advert A4 Quarter Page	100,000 reach	1	100,000
Forres Highland Games Programme	Forres	Brochure	Adverts A5 Half Page	1,000 copies	1	1,000
Belladrum Festival Publication	Belladrum Audience	Newspaper	Advert 3 Full Pages	18,500 reach	1	18,500
Belladrum Festival Big Screen	Belladrum Audience	Advertising Screen	Advert Full Screen	18,500 reach	1	18,500
Spotlight	Forres & District	Magazine	Advertorial A5 Half Page	16,150 reach	1	16,150
Spotlight	Strathspey & District	Magazine	Advertorial A5 Half Page	22,800 reach	1	22,800
Spotlight	Turriff, Huntly & District	Magazine	Advertorial A5 Half Page	21,850 reach	1	21,850
Spotlight	Inverness & District	Magazine	Advertorial A5 Half Page	23,750 reach	1	23,750
Spotlight	Nairn & District	Magazine	Advertorial A5 Half Page	12,350 reach	1	12,350
Spotlight	Buckie, Keith & District	Magazine	Advertorial A5 Half Page	25,650 reach	1	25,650
Spotlight	Elgin, Lossie & District	Magazine	Advertorial A5 Half Page	38,850 reach	1	38,850
Inverness Airport	Highlands & Moray	Website	Banner Advert	2,400 reach	1	2,400
Inverness Airport	Inverness Airport	Inverness Airport	A1 Frame Advert	12,000 reach	1	12,000
Tesco Forres	Forres	Tesco Forres	A1 Frame Advert	3,000 reach	92	276,000
What's On Highlands	Highlands & Moray	Website	Landing Page Advert	5,000 reach	3	15,000
Forres Focus	Forres	Magazine	Advertorial A5 Full Page	4,000 copies	1	4,000
Lossie Local	Lossiemouth	Magazine	Advertorial A5 Full Page	5,000 copies	1	5,000
The List	Scotland	Magazine	Advert A4 Quarter Page	130,000 reach	1	130,000
					TOTAL	1,429,275

Appendix 6: Sample Editorial and Adverts

THE PRESS AND JOURNAL
Friday, June 15, 2018

Line-up for Moray arts extravaganza revealed

Culture: Findhorn Bay Festival to include production of 15th Century poem

BY DAVID MACKAY

A world premiere stage production of a 15th Century Scots poem will be one of the main attractions at a Moray arts extravaganza.

A theatrical version of *The Buke of the Howlat*, which was written in the late 1440s by Richard Holland, who was chaplain to the Earl of Moray, will be staged among the shrubbery at Brodie Castle for the Findhorn Bay Festival.

The biennial six-day event featuring theatre,

"We've got a line-up of award-winning artists"

music, dance and exhibitions will begin in September and will take place in unusual and scenic locations across the region.

Yesterday, organisers launched the programme for the extravaganza, which attracted about 7,500 visitors when it was last held two years ago.

Tourism bosses believe the event has now become a "cornerstone" of the region's cultural offering.

Festival director Kresanna Aigner said: "We've got a line-up of award-winning, renowned artists from across Scotland and local artists from Moray too. The programme aims to offer something for all tastes and ages



BAY WATCH: Festival director Kresanna Aigner, back right, with some of the people who will be taking part. Photograph by Jason Hedges

in locations around the stunning Findhorn Bay and Moray coastline."

The Buke of the Howlat, which tells the story of a young owl who asks a peacock for help to become beautiful, has attracted fresh attention since it was released as a book two years ago.

Award-winning fiddle

musician Duncan Chisholm will open the festival on September 26 with a concert at St Laurence Church in Forres.

Folk singer Karine Polwart will perform her only Scottish date during the event with other musical attractions including Scottish Opera.

Guided walks will be

run along the coastline to spot some of the region's feathered residents.

Meanwhile, Culture Day in Forres will return for the fifth year with exhibitions and performances across the town.

A new addition to the line-up is a focus on Making More of Moray – which will celebrate local

produce with pop-up cafes due to be serve delicacies.

Paul Bush, Visit Scotland's director of events, said: "Findhorn Bay Festival is a fantastic celebration of Scotland's arts and culture and regional heritage, it has been great to see this event continue to develop and grow."

Laurie Piper, oper manager of Moray Sp Tourism, said: "The f has established itse cornerstone of the re cultural calendar."

The festival runs September 26 to Oct

The programme be viewed online at www.findhornbayfest.com

The Press & Journal. Friday 15 June 2018 – Findhorn Bay Festival Programme Launch



The National. Saturday 1 September – Festival Programme Feature



The National. Saturday 1 September – Festival Programme Feature



INVERNESS

Festival for everyone

The eagerly-anticipated Findhorn Bay Festival will return for a third year from 26th September to 1st October, opening with a concert from one of Scotland's most accomplished interpreters of traditional Highland fiddle music, multi-award-winning Duncan Chisholm.

Music features prominently throughout the six-day celebration. Karine Polwart will play her only Scottish date, with music from her forthcoming album, while The Langan Band is set to get the festival crowd dancing by the sea in Findhorn. Mr McFall's Chamber ensemble will be joined by the local Bukhari Community Choir, and a triple bill will feature Blue Rose Code, Adam Holmes & the Embers and local emerging musician, Michiel Turner for a night of supreme musical talent.

At the heart of the festival, Findhorn Bay Arts

presents the world-premiere promenade theatrical adaption of the 15th-century epic Older Scots poem *The Buke of the Howlat* as part of the Year of Young People 2018. You can enjoy the show at dusk in a musical adventure around the shrubbery in the grounds of Brodie Castle.

Culture Day Forres on 29th September is a free, fun, family day out, with exciting exhibitions and performances and lots of have-a-go activities.

www.findhornbayfestival.com



FINDHORN BAY FESTIVAL

26 SEPT - 1 OCT 2018

MUSIC
THEATRE
DANCE
VISUAL ART
TOURS
TALKS
FAMILY EVENTS



Find out more at
www.findhornbayfestival.com

Presented by
FINDHORN BAY ARTS

Supported by
Year of Young People
2018

LOTTERY FUNDED

Scotland
The Perfect Stage

HTE
Highland Theatre Enterprise

Flight Times Flybe Magazine. September 2018 – Festival Article and Advert

FINDHORN BAY FESTIVAL

26 SEPT - 1 OCT 2018

MUSIC
THEATRE
DANCE
VISUAL ART
TOURS
TALKS
FAMILY EVENTS

A spectacular six-day celebration of arts and culture, taking place at the heart of Moray showcasing artists of national and international renown.

www.findhornbayfestival.com

Presented by
FINDHORN BAY ARTS



SUPPORTED BY
year of young people
2018



Scotland
The Perfect State



The eagerly anticipated Findhorn Bay Festival will return for a 3rd year this September. The Festival will open with a concert from one of Scotland's most accomplished and authentic interpreters of traditional Highland fiddle music, multi award-winning **Duncan Chisholm** with extended line up, **The Gathering**.

Music features prominently throughout the six-day celebration. **Karine Polwart** will play her only Scottish date with music from her forthcoming album in Forres. Fueled by a visceral punk spirit, **The Langan Band** is set to get the Festival crowd dancing by the sea in Findhorn. Mr **McFall's Chamber** will be joined by the local **Bukhari Community Choir** and a triple bill will feature **Blue Rose Code**, **Adam Holmes & the Embers** and local emerging musician, **Michiel Turner** for a night of supreme musical talent.

Poet and playwright **Liz Lochhead** brings her beguiling mix of poetry, monologues and music in *Some things Old, Some things New*. Rip-roaring, chain smoking nae-messin' **Alan Bissett** puts on a double bill with *The Moira Monologues & More Moira Monologues*. **Scottish Opera** is back on the road and stopping off for the Festival with *Opera Highlights* in Forres Town Hall.

Themes of migration, language and modern identity are explored throughout the Festival. You can take a guided walk spotting birds on

Findhorn Bay with **A9 Birds**; meet the **Scots Screever** at the Falconer Museum; discuss Scotland as a bi-lingual nation; or visit the **Waves O' Flight** open exhibition on the edge of the Findhorn Bay Nature Reserve. Throughout the Festival weekend, you can see **Swarm Sculptures** forming and reforming with **Lucy Suggate** and community dancers, and **Northern Flyway** by **Inge Thomson & Jenny Sturgeon** will take you on a musical journey exploring the connection between people and birds with stunning visual imagery.

At the heart of the Festival, **Findhorn Bay Arts** presents the world-premiere promenade theatrical adaption of the 15th century epic **Older Scots poem The Buke of the Howlat**. Written by **Morna Young** and Directed by **Ben Harrison**, you can enjoy the show at dusk in a musical adventure around the shrubbery in the grounds of Brodie Castle NTS.

The Festival offers a feast of visual art. Award-winning Scottish photographer **Jeremy Sutton-Hibbert** will present a series of striking images in **North Sea Fishing**. **The John Byrne Touring Exhibition** will showcase work by young people from across the North East of Scotland and the **Travelling Gallery** brings contemporary art to Forres. Local artist **Kenneth Le Riche's** work explores observation and imagination whilst **Hannah Laycock's** work

Perceiving Identity looks at her diagnosis with multiple sclerosis.

For children and families, **Catherine Wheels Theatre Company** bring the touching tale of *Martha*, a **Family Cabaret** of pure imagination is set to amaze and delight and *NESTS* by **Frozen Charlotte** and **Stadium Rock** bring an authentic performance exploring the dynamic between adult and child.

Culture Day Forres returns for a fifth year on Saturday 29 September - a FUN, FREE family day out, jam-packed with exciting exhibitions and performances and lots of have-a-go activities. The day will see the streets, parks, shops and public buildings of Forres come alive with a carnivalesque explosion of art, music, film and dance and more.

New to the Festival this year is a focus on *Making More of Moray* through the celebration of local food. You can try organic bites in a **Pop-Up: The Project Café**, visit growers in their gardens on **Vintage Bus Tours**, shop at the **Mini-Market** of local produce on Culture Day or join a tantalising multi-cultural music and food event with headline act **Shooglenifty**.

With all this and more, it truly is a Festival with something for all!

Spotlight. September 2018 – Festival Advertorial

SEVEN DAYS

SEPTEMBER 21-27, 2018

ENTERTAINMENT • FILM • OUTDOORS • TRAVEL • FOOD & DRINK • PROPERTY

September 21-27, 2018

SEVEN DAYS • WHAT'S ON

3



FESTIVAL'S OWL SHOW TAKES OFF TO FOREST

By Margaret Chrystall

YOU need to go back to 2014 to find the first flutterings of love from producer Kresanna Aigner for the idea to turn 15th century poem *The Buke of the Howlat* into a theatre show.

Kresanna, director of the Findhorn Bay Arts Festival, describes how the idea for the show - centrepiece of this year's event - got her attention.

"It came hot off the back of our inaugural festival in 2014 when we produced a festival and large-scale performance *Macbeth The Remix* with 300 people from the local community.

"It was literally the week after the festival - we were still basking in the energy of it - when I was invited to go to Darnaway Castle where the Scottish Text Society was re-releasing the original version of *The Buke of the Howlat*."

The poem was written about 1450 on the Darnaway estate in Moray by Richard Holland who worked for the Earl of Moray. It tells of a young owl or howlat who thinks he is ugly and asks the leader of all the birds to make him handsome, but first all the birds must be called to approve. And there's a lesson for the young owl ...

"I was absolutely taken by the poem, not just for its content and what it represents, but also its significance in Scottish literature," said Kresanna.

"It's considered one of the earliest published books in Scotland. I know it's not the first, but the National Library thinks it might be the second.

"So it is a really significant piece of our history.

"And for it to have been written here with everything in its time, but also to have the essence of the story feeling so relevant still now today, I just immediately knew this would be the next

thing that we would produce!"

One of the first people Kresanna approached in 2016 was award-winning Moray playwright Morna Young who writes in Doric and has created the stage adaptation. And many of the show's team come from the area - including movement director Ruby Worth, music director Queen McArthur from Forres, projection designer Graeme Roger, and performer Garry Collins who will appear as Emperor, Bard and Lark.

Kresanna said: "I think for us a starting point is always looking at what our creative talent is here first - and then also bringing in people who have expertise which maybe doesn't exist or isn't available at the time we are putting it together in the area."

Many community groups are involved in bringing the story to life too.

Kresanna said: "The four actor-musicians tell the tale and there is a community choir - 29 young people from Drumduan Upper School. We have students from the NC acting course at Moray College UHI. We have individual community volunteers in an age range from 16 to 81! And there are the Varis Circus performers plus some parkourists."

Along with main sponsor Creative Scotland, the Year of Young People is also helping to fund the production - which Kresanna believes has the potential to be performed elsewhere in the future.

"When we heard this was going to be the Year of Young People we thought 'My goodness, it's absolutely perfect!'"

"The story looks at identity and culture - and youth. It's about the young owl struggling with his identity.

"And it touches on the history and politics of the time, and through that identity and language. It's all explored through this modern - but really 15th century - story!"

Angela Hardie will play the young owl - or howlat - hero of the 15th century poem that has inspired the Findhorn Bay Arts' production to be performed in Brodie Castle woods from Thursday, September 27 to Monday, October 1. Pictures: Graham Jones

7 Days. Friday 21 September 218 - The Buke of the Howlat Feature



■ Shamanic saw a horned creature projected on to the back wall of the Old Ould.



■ Swarm Sculptures saw bonding in a group hug.



■ Thomas Dausgaard had a crisp approach to Meydn.

The Herald

Monday October 1, 2018

REVIEWS

Findhorn Bay Festival The Buke Of The Howlat

Brodie Castle, Moray

Keith Bruce

CROSSING the Mossat Burn to my rendezvous point to travel to the

grounds of Brodie Castle for the Findhorn Festival's flagship theatre piece this week, I spent a moment watching a very large heron on its home patch. Come the show itself, the heron was played by the oldest member of the cast, an 82-year-old dead ringer for Ivor Cutler. The cockerel was a young strutting Jagger of a rooster, and the swan was clearly channelling Bjork in that much-remarked frock.

The community performers in Morna Young's adaptation of Robert Holland's early Scottish text were an essential part of Ben Harrison's production, which was a brave response to a challenging brief from festival director and producer Kresanna Aigner. The script gives the four professional actors – Annie Grace, Angela Hardie, Andy Clark and Garry Collins – a tough brief as both the players in the story (with Hardie the highly ambiguous owl of the title) and the narrators as blackbird, thrush, nightingale and lark respectively. There are a lot of fowl for the audience to keep track of as they promenade through the grounds of Brodie Castle.

That Young keeps faith with much of the content and political intent of Holland's text, and supplies a deal of its historical context as well, via the four feathered friends, is undeniable, but it does not make for a pacey show. With Queen MacArthur's music score often quite downbeat, if evocative, and the non-professional cast, accomplished tumblers, jugglers and choristers among them, making their entrances from far off in the wooded glade, the story does not exactly leap along to combat its complexity.

So the fact The Buke Of The Howlat

does not lose its audience can be counted an achievement of which the performers, amateur and especially professional, can be proud. It is still a grand adventure with enough of a story to sweep its viewers and listeners along, even if they are glad they are not asked too many hard questions at the end.

Festival accommodation courtesy of The Touring Network (Highlands & Highlands).

A Mile In My Shoes/ Swarm Sculptures/ Extremely Pedestrian Chorales

The streets of Forres
and Kinloss Church

Keith Bruce

SATURDAY was choreography day at the Findhorn Bay Festival and the first steps in mine were taken by me, baseball boots swapped for Holly Gray's gothy black leather heeled numbers.

Fifteen-year-old Holly had left her footwear, along with a recording of her thoughts about her young life, in a container that is the headquarters of the first chapter in the National Theatre of Scotland's Futureproof project. Empathy Museum has brought its work, A Mile In My Shoes, inspired by a text credited to Harper Lee, Elvis Presley and Barack Obama, to Scotland, and collaborated with local young people.

Participants leave the "shoe shop" for a stroll around their home town, listening on headphones to a

recording (Holly's words were captured by Bernadette Swan) that occupies roughly a quarter of an hour. I learned of her family and ambitions, and heard her sing Leonard Cohen's Hallelujah rather beautifully, as the audience at Belladrum had last year. She also spoke movingly about her first epileptic seizure and how she has learned to cope with her condition. It was the simplest and most perfect of one-to-one dramatic experiences.

A few streets away, choreographer Lucy Suggate's Swarm Sculptures, made with Dance North, saw a cluster of performers roam through the craft and food stalls of the festival's Saturday randomly choosing locations to bond to one another in a group hug. The point at which they huddled next to a basket of pre-loved soft toys was a moment to treasure.

In Kinloss and Findhorn's Parish Church a little later, Karl Jay-Lewin's latest choreography, entitled Extremely Pedestrian Chorales, was an elaborately annotated step-dance for a quartet taking the soprano, alto, tenor and bass lines of 36 of Bach's Chorales as their instructions, the progression of the notes translated into forward, backward and otherwise motion.

With hand percussion, kazoos, some laptop recordings and a few wigs thrown into the mix, Jay-Lewin, Neil Callaghan, Claire Goddard and Janine Fletcher delivered a clever, funny, and thought-provoking 45 minutes.

Even for those of us with two left feet, this year's Findhorn Bay Festival has thrown all divisions between genres into the blender.

The Herald. Monday 1 October – Festival Review



The Forres Gazette. Wednesday 10 October – Festival Photo Feature

Appendix 7: Summary of Event Cash Budget

Expenditure

Artistic and Programme

Artistic Programme & Development	£29,300
Festival Shuttle Bus & Tours	£1,040

Production

Core Festival Team	£49,520
Event, Crew, Security & Box Office Staff	£11,868
Equipment & Venue Hire	£15,713
Travel, Accommodation & Food	£8,278
Volunteer Expenses	£600

Overheads

Office, Box Office & Admin	£5,759
Insurance and Licenses	£3,022

Marketing & Audience Development

Design, Print & Website	£16,523
Film & Photography	£2,155
Advertising, Distribution & Media Consultant	£8,425
CRM Strategy & System	£5,760

Total	£157,963
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Income

Major Funders, Trusts & Foundations	£105,757
Sponsorship	£12,500
Sales Commissions, Merchandise, Advertising & Food	£5,242
Ticket Sales	£30,364
In Kind	£4,100

Total	£157,963
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Educational Activity for Community, Schools and Families £20,000
Supported by Moray's Great Places through the Heritage Lottery Fund.

A spectacular six-day celebration of arts and culture, taking place at the heart of Moray showcasing artists of national and international renown.

www.findhornbayfestival.com

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FINDHORN BAY ARTS



DISCOVER MORAY'S GREAT PLACES

ACTIVITIES REPORT

Curated & Produced by Findhorn Bay Arts on behalf of the Discover Moray's Great Places Project



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Heritage and Culture Symposium

Friday 15 November 2019, 10am to 4pm

Alexander Graham Bell Centre, Moray College UHI, Elgin, Moray

Event Overview

Discover Moray's Great Places is a partnership project led by Moray Council on behalf of the Moray Economic Partnership. The project aims to explore how Moray's rich heritage can be further enhanced through working closely with the arts, cultural and heritage sector to maximise the engagement of the community, in particular younger people, and attract new audiences, participants and visitors. It aims to increase community cohesion and ownership of heritage assets and identify appropriate steps to address inequality by engaging new audiences and highlighting opportunities to further enhance heritage through a range of different media.

This symposium will inspire conversation and create connections between artists, people passionate about heritage and those working in the heritage sector in Moray. We will find out about the Discover Moray's Great Places project, hear from artists who have delivered outstanding heritage and arts projects, and explore opportunities for creativity to enhance Moray's rich cultural heritage. Attendance is open to all individuals and groups who are interested in finding out how creativity can be used to enhance our local heritage stories.

Presenting Artists

Mary Bourne RSA MRBS – Visual Artist

Mary Bourne is a visual artist based in the North East of Scotland. A major theme in her work is our environment and how we relate to it, both physically and subjectively.

Trained at Edinburgh College of Art, her professional experience has included numerous public commissions including interpretative artworks at Bennachie in Aberdeenshire, Mallerstang in East Cumbria and Mugdock Country Park, Milngavie. She has worked with high profile architects like Page/Park and Malcolm Fraser, as well with Planning Aid Scotland, Scottish Natural Heritage, The Scottish Historic Buildings Trust and Historic Environment Scotland.

Mary talked about her experiences of making art for the built environment. In doing this she has collaborated with clients, local people and other artists and design professionals to help realise public spaces that reflect and engage with their cultural and historical context.

Bob Pegg – Storyteller, Musician and Author

Bob Pegg is a storyteller, musician and author. He has worked all over Britain and into Europe, in community venues, schools, museums, folk clubs and concert venues. For the past three decades

Bob has lived in the Highlands, spending 16 years as a part-time arts worker for Ross & Cromarty Council, devising and promoting schools and community initiatives like the Junior Folk Orchestra and the Merry Dancers Storytelling Project, as well as writing songs and music for community dramas Macbeth and Storm. Recent books include Highland Folk Tales and Argyll Folk Tales, both published by The History Press. Solo shows have been inspired by the Arctic explorer John Rae, the last wolves in Scotland, and Homer's Odyssey.

Bob has worked closely with Kilmartin House Museum in Argyll, situated at the hub of a prehistoric ritual landscape, encompassing rock art, standing stones, and bronze age burials, as well as Dunadd hill fort, the power centre of the Gaelic kingdom of Dal Riata.

Bob presented about how, through a programme of community engagement he has devised events which incorporated music, storytelling, and visual art, grounded in the history and landscape of the glen and drawing on the talents of the local communities.



Introductory Session at the Heritage and Culture Symposium

Duncan Wilson – Visual Artist

Duncan Wilson has extensive experience both as a visual artist and workshop leader in communities in the central belt of Scotland and now in the Highlands and Moray. Specialising in youth work and socially engaged art practice, he has worked for organisations including Rig Arts, The Beacon Arts Centre, Renfrewshire Council and most recently Findhorn Bay Arts. Working across drawing, printmaking and photography, Duncan continues to develop and show his own work. Often simple in appearance and imbued with humour, his work draws from the absurdities of everyday life.

Duncan presented on the work *Distant Voices* which he made in collaboration with The Beacon Arts Centre and Inverclyde Heritage Centre for Galoshans Festival 2017. Duncan described the process from initial idea through to the creation of the piece. He then shared his move from the central belt to Moray, being awarded the Moray Artist Bursary and the beginning of a research relationship between himself, Jim McPherson and researchers from UHI. He shared the experience of this project and how the focus shifted from an inquiry into which 'class' went to war, to questioning what it means to be brave, Conscientious Objectors, and what lies beneath a car park in Aberdeen.

Mark Zygadlo – Fine Art, Woodcarving, Cabinet Making, Boat Building and Restoration

Mark graduated in Fine Art at Winchester School of Art in 1975, and worked as an artist in Manchester and London till 1980 when he moved to Dumfries and Galloway to start chair making. This developed into cabinet making and restoration, woodcarving, boat building/restoration.

The publication of *Lying Down with Dogs*, 2001, led to Mark gaining an MPhil by research at Glasgow University, Slavonic Studies department in 2005 and various research, writing and journalism projects supported by woodwork/restoration and carving. His work as a public artist started with collaborations with other artists in 2009. His main foci of current works are: rivers as a platform for and an element of kinetic and public artwork, the social significance of rivers, and the role of public artwork in environmental awareness.

Mark traced the development of his interest in water-based public artworks and explored through them the potential for the role of the rivers in both urban and rural spaces, to re-animate and re-narrativise.



Round Singing with Bob Pegg



Presentation form Robert Singer

Robert Singer – Chef/Baker and Environmental Artist

Robert initially trained as a chef/baker before studying at the Environmental Art Department at Glasgow School of Art. Robert's work focuses on food/art and he is committed to returning artisanal values and heritage crafts to town centres.

Robert is a long-term campaigner of making bread, metaphorically and actually, as a means of supporting socially engaged arts. His presentation focused on the values of artisanal working; in particular BREAD, which could be a means of changing our town centres by 'using our loaves'. He is currently working with Deveron Projects to find ways of supporting creativity in the local community by establishing a sustainable Heritage Bakery.

Simon Sharkey – Theatre Director and Writer

Simon was one of the founding directors of The National theatre of Scotland (NTS). Over 15 years with NTS Simon pioneered a programme of participatory and community arts. Since leaving in 2018 he has formed a new company to continue his work nationally and internationally. His work has taken him across the world but his real love is Scotland.

He wrote and directed Project Macbeth in Elgin culminating in a production of Shakespeare's play in Elgin Cathedral. He created *To Begin.....* a nine month residency around Findhorn Bay which culminated in a production with the same title. He was the Scottish director for *Pages of the Sea*, the 1418Now Danny Boyle commission which culminated in the sand portraits in Burghead. He presented on a range of projects that he has created around heritage, including *Granite* in Aberdeen and *Shift* in North Lanarkshire.

Dr Tom McKean – Folklorist Specialising in Creativity; Song, Craftwork, Custom and Belief

Dr Tom McKean is the Director and Lecturer in Ethnology and Folklore of The Elphinstone Institute, University of Aberdeen, which was founded in 1995 to research and promote the culture of the North-East and North of Scotland.

Tom is particularly interested in the relationship of traditional practices to the individual, and in how communities can use tradition to adapt to new circumstances. He is President of the Kommission für Volksdichtung and on the Executive Board of the Société Internationale d'Ethnologie et de Folklore. As part of the James Madison Carpenter Project team, he has been working with cylinder and disc recordings of North-East singers made between 1929 and 1935, leading towards publication of a critical edition of the collection which he presented about in the context of people and place. His postgraduate teaching includes Custom and Belief, Scots and Gaelic Song, along with Fieldwork and Archiving methodology.

Symposium Schedule

10am: Registration (tea and coffee served)

10.30am: Welcome and introduction to the Discover Moray's Great Places Project by Jim Royan

11am – 12.30pm: Artists presentations

12.30pm – 1.15pm: Networking lunch

1.15pm – 2.30pm: Artists presentations

2.30pm – 3.30pm: Breakout workshops – facilitated by presenting artists

3.30pm: Jim Royan and Kresanna Aigner bring to a close

3.30pm – 4pm: Attendees invited to stay and find out more about the work and the aspirations of the Discover Moray's Great Places Project and the We Make Moray Place Partnership.

Attendance

95 people signed up in advance of the event. Some of these people did not show whilst others showed up on the day. Numbers fluctuated throughout the day, during the morning session a head count of 88 was reached.

Of those that attended, there were representatives from: Moray Council, Tomintoul & Glenlivet Development Trust, Findhorn Bay Arts, Friends of the Falconer Museum, tsiMoray, Highlands & Islands Enterprise, Lossiemouth High School, Creative Scotland, Discover Moray's Great Places, Findhorn Village Heritage Centre, Findhorn Dunes Trust, Kinloss Abbey Trust, Dance North Scotland, Moray College UHI Fine Art Department, Cabrach Trust, Forres Area Community Trust, Forres in Bloom, Glasgow School of Art, as well as art students, professional artists in visual art, singing, and dancing from across Moray and self-employed Heritage representatives.



Afternoon Group Workshop Sessions

Summary of Evaluation

What Worked Well?	What Didn't Work So Well?	Do you have any ideas and suggestions you would like to share, themes or topic for possible future events?
<ul style="list-style-type: none"> - Speakers - Inspiring and varied speakers who are doing work - Meeting new people - Very inspiring - The venue was fine - As a speaker I was made to feel very welcome - I enjoyed and was inspired by mark Zygadio when he told us how he had generated enthusiasm for public participation in events in Dumfries by organising the race and building a tide-powered organ - Venue - Interesting talks - I really enjoyed the day you had organised at Moray College. It was a great day and very inspiring and interesting - The energy and creativity of the speakers - People were friendly - I loved meeting and hearing from the other presenting artists - Information - Group chant and brainstorm - Good mix of people - I thought the contribution from Mark Zygadlo impressive and inspiring- some of the other artists were a good deal less so - Relaxed but enthusiastic atmosphere - Coffee was good - Having the opportunity to listen to others creative ideas in the round table setting was fab 	<ul style="list-style-type: none"> - Funding information/ or how to tackle this? - Quiet areas for discussion - Initial speaker failed to explain his role - Nothing - More ideas about how to raise cash and make applications - Information aimed at people new to project and funding process - Artists were not relevant to moray - Lacked potential real ideas or visions for moray - Most of the lecturers were showing slides and spoke to the screen with their backs to the audience as a result one could hear nothing - Nothing - Not relevant to Moray - Nothing 	<ul style="list-style-type: none"> - Something aimed at students preparing for the market, networking advice etc - Children's Arts Festival/workshops - The growth of makersheds with CNC cutting machines, 3D printers and virtual reality experiences to build construct and create new ways of thinking/being through personal art and home design - Not really, I felt the day was really well organised, had a lovely relaxed feeling to it and I had a great time - How to resolve the problem of too many tourists. Viz Edinburgh and Venice - If you are looking for other subjects to tackle, the biggest one for the future is how to control excessive numbers of tourists- as evidenced at present in Edinburgh and Venice. It is not just the inconvenience caused to residents which eventually cause them move out but the diminution of the importance of what the tourists have come to see through over exposure- and indeed the likely damage caused. Every organisation whose primary aim is to increase tourism should be thinking about the problems this is likely to cause

Creative Workshops

Artist Walk & Talk

Artist: Mark Zygodlo

Heritage Partner: Findhorn, Nairn & Lossie Fisheries Trust

Character Explored: Timmer Floater and Sub Themes

Number of Participants: 15, all aged 16+

Workshop Overview

Led by Mark Zygodlo, the workshop considered the role of 'timber floaters', their work on the water, sense of comradeship, and the dangers of the job. Contextualised through a river side walk along the Findhorn River, a sense of history and awe towards the water was evoked amongst the group whilst themes of imagery, working life, and community connection through water was explored into our modern day.

The physical landscape and communities in which our rivers run through were considered as well as the environmental health of our waters and species such as salmon. Mark visioned the river and waters in a way to reanimate its heritage and reintegrate it with a post-modern culture in which a river's significance is sometimes entirely lost, or worse; demonised. Discussion arose about what a public artwork or event could do to inform the contemporary perception of a waterway, what form this might take and what its effect might be.

Feedback

"I had never walked the river banks while considering the themes and its heritage in this way – fascinating"

"Our river banks are full of such rich history and this has inspired my own creative ideas"

"This was a new and novel way for me to look at the river. I have many new creative ideas and deeper appreciation for this river now and how it serves us"

"With artistic vision, we could really bring the heritage of our rivers to life to show people them in a completely different way"



Participants on the Artist Walk & Talk



Pictish Stone Workshop

Artist: Mary Bourne

Heritage Partner: Elgin Museum

Character Explored: The Picts

Number of Participants: 11, all aged 16+

Workshop Overview

Sculptor Mary Bourne facilitated a day long workshop at Elgin Museum where participants learned more about art and process of Pictish carved stones through a hands-on workshop. Participants learned about Pictish stones in Moray and some of the symbols used and what they might mean. They learnt how these symbols might have been carved before designed their own Pictish inspired slate plaque.

Feedback

"Loved all of it"

"Really fun and informative"

"Great tutor, thoroughly enjoyed it"

100% of participant responses cited that they had learnt something new and felt more interested in Moray's heritage because of attending



Participants at the Pictish Stone Workshop and Finished Carved Plaques

Street Art

Artist: Duncan Wilson

Heritage Partner: Burghead Visitor Centre

Character Explored: The Picts

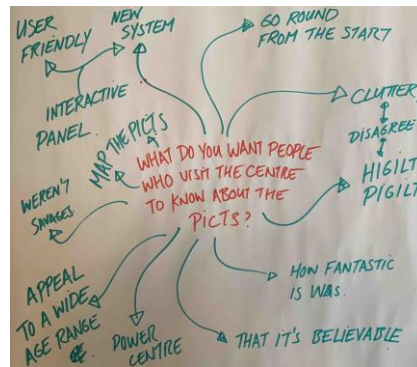
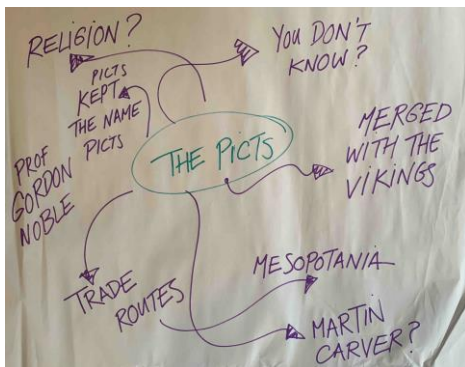
Number of Participants: 5, all aged 16+

Workshop Overview

This workshop explored ways in which the internal and external walls of the Burghead Visitor Centre could be transformed and brought to life with imagery associated with the village's Pictish past using street art or light.

Duncan explored two questions with the group, 'What do you most love about Pictish Culture?' and 'What would you like visitors to know about Pictish Culture?' as well as examples of other similar work that had been done in collaboration between heritage organisations and artists for inspiration. Possible options including an exterior painting of a Pictish Bull as well as large scale projects working with architects and exhibition designers were also discussed.

The day was completed with a hands-on lettering exercise where the group used a Pictish inspired alphabet to write a word describing what they thought of the day which gave an essence of the style of art that could be created in the centre.



Brainstorming Ideas from the Pictish Street Art Workshop

Participant Feedback

"Found it very interesting. Duncan a really good facilitator. Lots to think about"

"It gave us some good ideas"

"I found it every bit as enlightening as it was thoughtful and interesting"

"Great ideas and examples of what we can do"

"It made me think about the layout and purpose of the centre. Well organised"

Artist Feedback

What I felt the group took from the day was that they are all really keen to make some changes to the visitors centre, however, that does not mean getting rid of existing objects, but perhaps just redesigning the space to enable some of the beautiful artefacts they have to really shine. I felt that they also realised that their ideas were entirely feasible if they worked with the right people and were able to secure funding. The group have a real passion for this culture and even though they were all excited about different things on the day, I felt that there is a common desire to 'modernise' the space and to really tell the story of Picts. The session them aware of what is immediately possible and what could be a longer-term project. I also think they are recognising this as the beginning of a relationships with other organisations and artists in the area.



Participants Creating Pictish Inspired Lettering

Drama Workshop

Artist: Simon Sharkey

Partner: Cullen Drama Group

Character Explored: Rioter and Sub Themes

Number of participants: 5, all aged 16+

Workshop Overview

Theatre maker Simon Sharkey facilitated a bespoke drama workshop with the Cullen Drama Group. The session started by exploring characters of the past from Cullen who demonstrated a fiercely loyal and supportive relationship with one another such as the Rioter and women who supported their fishermen husbands. Through learning some basics in writing skills, storytelling and performance, the group developed their own short improvisations bringing themes and traditions from Cullen's past to life.

Feedback

"A great workshop session. Fascinating to find out about the folk of Cullen"

"Hopefully we can use some of the characters and stories we created in our regular group"

"It was lots of fun"

Digital Animation Workshops

Artists: Graeme Roger and Dave Martin

Partner: Out of the Darkness Theatre Company

Characters Explored: All 6 of Discover Moray's Great Places characters

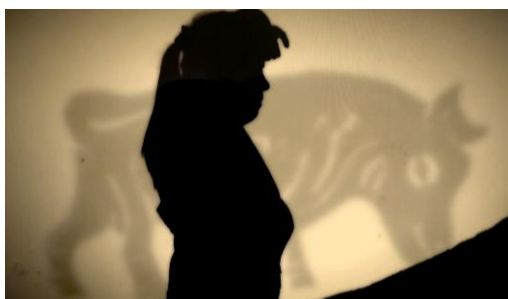
Number of Participants: 37, all aged <25

Workshop Overview

Over a series of five weeks, 6 digital animation short films were developed each telling the story of Discover Moray's Great Places Characters; The Wolf of Badenoch, Timmer Floater, Rioters, The Picts, The Real Macbeth and The Illicit Stiller. The project worked with the Out of the Darkness Theatre Company and included participants from the Performance, Media, Technical, Multi Arts and Ensemble groups.

Intensive filming sessions were run over five days using shadow puppetry, props, stop motion techniques and performance. Scripts were created using published information about each character and narration recordings were made in a sound studio. Two music workshop sessions

created atmospheric sound tracks with a focus on percussion and rhythm to accompany each animation. A further two sessions were used as editing days with the participant group having a chance to prepare their own versions of the films and experimenting with sound effects.



Stills from The Picts and The Real Macbeth Animations

Public Screening

The 6 final animation films were screened on Findhorn Bay Arts' social media channels every night at 6pm from Monday 20 April to Saturday 25 April. At time of writing, 3 animations had been released and had attracted 1,761 views. It is anticipated that the films will attract an organic viewing of 5,000 watches through this means of distribution.

Links to animations on Findhorn Bay Arts' Vimeo Channel:

[The Wolf of Badenoch](#)

[Timmer Floater](#)

[Rioter](#)

[The Picts](#)

[The Real Macbeth](#)

[The Illicit Stiller](#)

Public Feedback

"Brilliant"

"Love the presentation of this fascinating story"

"Very interesting and an ingenious method of transportation (Timmer Floater)- a well crafted wee film"

"I don't know how you make these but they've got a great edge to them. Love the style!"

"Brilliant – entertaining and informative"

Participant Feedback

"I really enjoyed doing the voice overs for this because I have done voice over before and I really, really enjoyed doing it. Thank you"

"It was a good experience to work on this project and there was lots of different things to do. I think people will really enjoy it when they get to see it"

"It was great doing all the lights and images and well also did music and filming. It was brilliant"

"I really love doing Art at ODTC and it was great to be able to put some of my art work into this film. I'm very proud"

"I really enjoyed acting in this film. Everybody was great to work with and I'd do it again"

"I think these films will be really great and can't wait to see them. We've all put lots of effort into them and we had a good laugh too"

Artist Feedback

Group member 'K' who often observes sessions but struggles to get involved was hooked into some of the fantasy elements of the stories. They frequently engaged in conversations about mythical beasts and was excited by the subject area. They would write down ideas for songs and brought in pictures to show me inspired by the stories and what was happening.

Group member 'A' got involved in every aspect of the project from setting up equipment to performing. To my surprise they also got really involved in editing and proved to have natural rhythm on percussion and their drumming featured heavily in the films.

Group member 'L' wanted to perform as much as possible, which we hadn't seen from this young person before. They also got really into film editing and gained a great understanding of the creative process.

Tales and Tunes

Artist: Grace Banks

Heritage Partner: WDC Scottish Dolphin Centre

Characters Explored: Timmer Floater, Rioter and The Picts

Number of attendees: 5, aged 3+ (6 others also pre booked but did not attend)

Workshop Overview

Grace Banks gathered information from a local historian about skate netting and from the WDC Centre and weaved heritage facts into an afternoon of interactive stories and songs inspired by

Moray's heritage characters. Participants could hear all about the 'Fishers of the Spey' including the story of *Solomon Salmon's Risky Journey* and *How Oscar Osprey & Gertrude Goosander tricked Sim the Seal*.

Partner Feedback

Despite Grace being amazing, unfortunately we had very little uptake. We had 6 people pre-book, but they did not arrive. A family of 5 did attend and said they enjoyed it very much. Saturdays in our low season, coupled with bad weather, meant the timing was not quite right for a larger audience.



Grace Banks' Tales and Tunes Session at the WDC Scottish Dolphin Centre

Cancelled Activities

Due to the COVID-19 outbreak and social distancing measures being put in place across the UK in mid March, the remaining activities that were due to take place as part of our activity programme were cancelled. These activities were;

- Shortbread Artwork session with Robert Singer at The Cabrach Trust
- Tales and Tunes with Grace Banks at The Cabrach Trust
- Craft Making with Marion Normand at Tomintoul & Glenlivet Discovery Centre
- Storytelling with Margot Henderson at Tomintoul & Glenlivet Discovery Centre

THIS REPORT WAS PREPARED BY FINDHORN BAY ARTS

Findhorn Bay Arts is a registered charity and has been established with a vision that Moray is a place of creative opportunity for artists, audiences and participants. Our over-arching aim is to:

- Produce, support, grow, encourage and develop high quality arts and cultural events that attract local and visiting audiences resulting in cultural, social and economic benefits for Moray and the surrounding area
- Grow audiences of all ages through long-term engagement with creative experiences
- Encourage participation in arts, cultural and heritage activities, removing barriers to awareness and access
- Support artists in developing, interpreting and presenting artworks that engage with, and respond to a wide variety of themes and the area
- Provide cultural, social and economic benefit for the Findhorn Bay area and beyond

The projects and activities we deliver vary in theme and scale, and include events set in unexpected spaces and scenic locations, celebrating our beautiful rural and coastal environments. We work with highly experienced artists and creative activity providers to deliver throughout the year creative learning programmes, activities and events.

FINDHORN BAY ARTS

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Findhorn Bay Arts Ltd is a charity and a company registered in Scotland with charity no. SC049867 and company no. SC413997



Moray's Great Places

A RESPONSE

Lynda Buchan
Rachel Jutková
Morag Smith

MORAY SCHOOL OF ART

Moray's Great Places: A Response

Lynda Buchan, Rachel Jutková and Morag Smith

Introduced by Mary Bourne RSA

Published by Moray Council & Moray School of Art, 2020.



<https://www.moraysgreatplaces.com>

Moray Council

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<https://www.moray.uhi.ac.uk/studying-at-mc/college-facilities/moray-school-of-art/>

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PREFACE

Last year, Moray School of Art was provided with the opportunity to work in partnership with the Discover Moray's Great Places project. With the aim of creating and sharing new work in response to local stories and narrative, this became an avenue for students and alumni to contribute to regional cultural production.

The artists – Lynda Buchan, Morag Smith and Rachel Jutková – embraced this prospect with professionalism and admirable artistic intention. Guided with the expertise and experience of locally-based practitioner, Mary Bourne, the team was able to research and interrogate their subject with reference and support.

Unable to conclude the project with an opening and touring of their group exhibition, Lynda, Morag and Rachel have employed

adaptability and creativity in sharing their work with the community in alternative ways, this catalogue being one such avenue.

The visuals provide only a snapshot of the time and labour invested into the development and making of each piece. Yet, when seen together, they capture the quality and ambitions of this body of work inspired by our environment, landscape and heritage.

It's been a joy working with Lynda, Morag and Rachel in this context – they have done us proud as practitioners associated with Moray School of Art – and with Mary, who has been a critical and encouraging mentor throughout. It has been a truly valuable endeavour for everyone involved; we have learned together as a team whilst exploring innovative ways for us as a University to work alongside external agencies.

Stacey Toner

Curriculum Team Lead,

Moray School of Art



INTRODUCTION

I was delighted to be asked to be involved with this imaginative project as a mentor to the artists. Working to a client's brief is quite different from the self-directed artwork that they had previously undertaken. For the artist, it is necessary to maintain the personal vision that gives one's work its character and integrity, while at the same time fulfilling the desired outcomes of the client – here the wish was to engage more people more fully with the history and geography of Moray.

The resulting artworks have turned out to be a poetic alchemy born of the artists' own experiences and emotional responses to the historical facts and geographical character of the stories and settings they investigated. In Morag Smith's project about illicit distilling in the Cabrach, time and distance, weather and

terrain play a vital role, while Rachel Jutková, in her work about the timber floaters on the Spey, has extrapolated outwards from the specifics of this river transport system to a more universal musing on the way technology distances us from nature. Lynda Buchan's work carries a strong emotional charge; she investigated the rioters along the Moray coast, women who stood up to authority to safeguard their children and communities. This is a subject with which Lynda, herself from a North East fishing community, felt a deep connection.

The results are a stunning series of works that cast surprising new glints of light on the stories and places they deal with. I commend both Moray's Great Places and Moray College UHI for their faith in the unique power of the arts to engage and move.

Mary Bourne RSA

September 2020

Lynda Buchan, from the series *under the aegis of love*, Cotton twill and thread, 2020.

LYNDA BUCHAN

Lynda's story begins within a fishing port that nestles among the white sand and rocky coastline of Buchan. Exploring her native surroundings among a culture rich in traditions and way of life encompassed by the sea, her work is inspired by her love of stories and experience of place.



Lynda Buchan, *beneath surface layer, and line*, Cotton ribbon and thread, 2020.

MORAG SMITH

Morag is a contemporary artist living in Nairn working around notions of place. She graduated from Moray School of Art UHI in 2018 and has been the recipient of the Highland Fine Arts and Decorative Society Prize (2016) and an award from The Adriana Sjan Bijman Artist Support Fund (2020).



Morag Smith, *The Cabrach*, Digital Film (screen capture), digital prints, hand-painted wallpaper.



RACHEL JUTKOVÁ

Rachel Jutková is a final year Fine Art BA (Hons) student from Slovakia. She spent her first and second years at Shetland College, which allowed her to explore her interest in Scottish landscape and sea. Her practice is driven by an often experimental and intuitive approach. Mixed-media and organic materials are key elements that shape everything she creates.

Rachel Jutková, *The Story of Many Rivers* (Video screen capture, detail) from mixed media installation – video projection, acrylic paint, washed wood, cashmere and wool on canvas, 2020.

LYNDA BUCHAN

Statement

under the aegis of love
Cotton twill and thread, 2020.

beneath surface layer, and line
Cotton ribbon and thread, 2020.

held fast - buoys and 'steens'
Jute yarn and Moray coast stones, 2020.

Being brought up as a fisher quine and having 'salt in the blood', it was natural for me to be drawn to the narrative of the rioters. I grew up surrounded by great women with extraordinary abilities who aided the fishing community by helping each other in times of need. The rioters were mostly women from the fishing communities dotted along the Moray coastline who fought to protect and care for their children and community when they were facing eviction or starvation during the nineteenth century.

We have an intimate relationship with cloth; our first encounter is at birth as we are swaddled and cradled in our mother's arms. In death, we are shrouded and cocooned and bound like a chrysalis preparing for the next journey. The power of cloth holds memory of our time and connects us with memories of other times and places.

The apron acts as a shielding garment, it protects us and comforts us. The word *comfort* means to fortify, give us strength. I remember when granny put her *pinnie* on it was like putting on her armour; she meant business. Dressed in their aprons with stones hidden in pocket and basket, the rioters stood united against authority and injustice.

Needlework is a trace of human hand, an emotive tool worked with love on ribbons of cloth. Soaked in our history are banners of hope, tender mendings, and bindings of faith. The continuous red thread carries the essence of a heartbeat, keeping the story alive.

Opposite page:

Lynda Buchan, *under the aegis of love*, Cotton twill and thread, 2020.





Lynda Buchan, *beneath surface layer, and line*, Cotton ribbon and thread, 2020.



Lynda Buchan, *held fast - buoys and 'steens'*, Jute yarn and Moray coast stones, 2020.

MORAG SMITH

Statement

The Cabrach
Digital Film, Digital Prints, Hand-painted
Wallpaper, 2020.

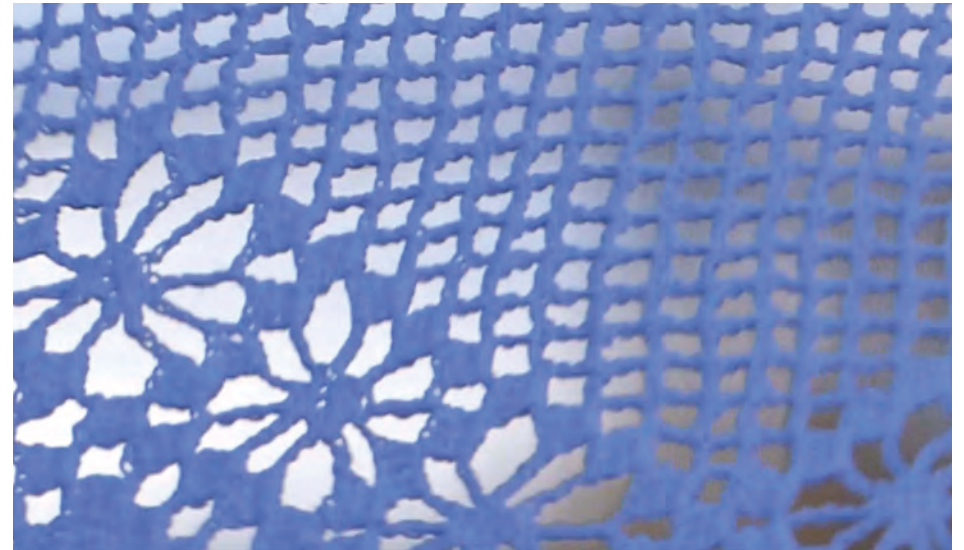
Researching the story of the illicit stiller, I became interested in the role of women and the importance of the geographical area of The Cabrach in illicit whisky distilling, which has been largely overlooked. In particular, I was intrigued by the placing of linen on stooks of peat, which rippled out across the community to warn of the approach of the excise men. This forgotten history provoked my curiosity and led to the idea of re-telling this story.

The piece consists of three separate but linked elements – a film, digital prints and wallpaper. These elements combine to tell the story of illicit distilling within The Cabrach, a remote and forgotten area which once produced some of the most sought-after whisky in Scotland. It has been said that every household, including the laird's, was involved in one form or another in the illegal distilling of whisky. Games of cat and mouse were played with the excise men through warning signals travelling across the land to give notice of their approach.

The legalisation of whisky production in 1823 led to three distilleries being established in The Cabrach, none of which ultimately thrived. It also brought about the emigration of 80 families who, without illicit distilling, could no longer support themselves, and along with the after-effects of the First World War has led to the depopulated Cabrach of today.



Morag Smith, *The Cabrach*, Digital Film (screen capture), digital prints, hand-painted wallpaper.



Above Left:
Morag Smith, *The Cabrach*, Hand-painted wallpaper (detail), 2020.

Above:
Morag Smith, *The Cabrach*, Digital Film (screen capture), digital prints, hand-painted wallpaper.

RACHEL JUTKOVÁ

Statement

The Story of Many Rivers
Video projection, acrylic paint, washed wood,
cashmere and wool on canvas, 2020.

For Discover Moray's Great Places, I've been exploring the story of timmer floaters and their connection with the River Spey. I was fascinated by the historical use of the river and made several trips to document the environment and essence of the River Spey. The story led me to different parts of the once busy river used for floating timber from the forests of Rothiemurchus to the Garmouth estuary, now calm and abandoned, but flowing at the same pace.

As timmer floaters used the river for transporting sleepers to build railways in England, this journey stopped once the railways were built. The Spey has been abandoned and transporting has continued through railways. This paradox made me think about the twist that follows after we, mankind, introduce technical progress. What seems to be an improvement can actually lead us backwards and cause what used to matter most, nature, to become isolated and insignificant. My installation reflects this story through a video projection and mixed-media painting. Every material used tells a story and unveils the character of the river.

I have used bits of wool to resemble garments of timmer floaters scattered in the deep fast-flowing river. Bits of washed wood were collected at different spots on the River Spey's banks and are now attached to the canvas with cashmere yarn from Johnstons of Elgin. An approximately two-minute video is projected over the surface of the painting. Shot at various significant locations alongside the river, this captures the dark flowing water: water that was once used, then left, but never forgotten.



Rachel Jutková, *The Story of Many Rivers* (Installation view). Video projection, acrylic paint, washed wood, cashmere and wool on canvas, 2020.



Rachel Jutková, *The Story of Many Rivers* (detail views). Video projection, acrylic paint, washed wood, cashmere and wool on canvas, 2020.

Rachel Jutková, *The Story of Many Rivers* (Video screen capture, detail). Video projection, acrylic paint, washed wood, cashmere and wool on canvas, 2020.

Acknowledgements

Lynda Buchan would like to thank Stan Slater from Cullen and the staff of the Highland Folk Museum, Newtonmore, for supporting her research and development. **Morag Smith** would like to thank Peter Bye-Jensen of The Cabrach Trust for introducing the Cabrach and for freely sharing his knowledge of the area and whisky-making. Also, Andy Fairgrieve of Glenfiddich Distillery – for sharing his knowledge of the role of women in the history of whisky distilling. **Stacey Toner** would like to thank Kirsty Conti and Reni Millburn from Moray Council for supporting Moray School of Art to engage with this project and Kresanna Aigner from Findhorn Bay Arts for contributing to the selection process. Finally, thank you to M:ADE for housing digital content related to the project, as a source of reference for the future: www.morayartsdevelopmentengagement.org/gallery.



www.moraysgreatplaces.com



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MORAY SCHOOL OF ART

The Walking Theatre Company

Innovative Theatre Anywhere



'Morays Great Places'

Heritage Training Feedback and Evaluation April 2020



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Stories from the Shadows, is the focus of a 'character' based interpretation that seeks to connect significant Landmarks and Heritage sites in the Moray area.

As a resource for connecting with and offering training opportunities in the local area, we, (The Walking Theatre Company) were provided with extremely evocative project imagery and a list of 6 Characters as our source inspiration. These characters in summary are;

Two historical Figures, Macbeth & The Wolf Of Badenoch'.

One representative of a lost 'race', 'the Picts'.

Three historical work/social based characters, the 'Stiller', the 'Timmer Floater' and the 'Rioter'.

This imagery and supporting material, provided a with a wide range of narratives and the opportunity to explore performance delivery styles during the Heritage Tour Guide Training, as well as shaping the focus for the performance/skills development of the attendees and most importantly, this information was the basis of the 'Scripts' and training resource pack that we created for the Delegates to use as their springboards to start work from.

'Stories from the Shadows' inspired the group to create their own story and to explore their own voice:

- The 'Monk of Elgin' (Ghost Character)
- 'The Wolf's Island' (Story-telling)
- The 'Illicit Stillers Wife' (Acted Character)
- 'The Pictish Foot' (Story-telling)
- 'The Stillers Hideaway' (Story-telling)
- 'John and Son' (First-person Story-telling)

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Project Brief

Our role was to develop a learning experience, deliver a training pack and scripts that local individuals could explore, based around theatre and performance skills. The aim being to develop performance based tour guiding and performance experiences to encourage business start ups, to align with the 'Morays Great Places' ambition and to enable further work opportunities in Heritage and Tourism sectors of the Moray area.

The Value of Using Theatre Techniques in Heritage Training

The purpose of exploring Heritage, Culture and Tourism, through the Creative Sector, specifically theatre and performance, is that it is proven that a creative experience, which is people based, actively connects audiences to place, by promoting an emotional and intellectual response, which in turn, enhances the individual's reaction and sense of connection.

The 'Murray Great Places Project' by offering this theatre based Tour Guide Training, will have the effect of creating wider connections and opportunity, both with those who are in the Tourism and Tour guide industry, and also with the wider community, either as a 'consumer' or as a 'provider'. There is, through this training a clear objective, to encourage people, to expand their businesses, or to start up a new business venture, offering a connected audience experience, using theatre, storytelling, and presenting skills.

Impact of Adding Theatre Skills to an Experience.

For the visitor, the experience becomes well rounded, highly engaging and interesting, it has the effect of bringing a place to life. Audiences connect by engaging their imagination, and through subliminal motivation which applies to every single one of us, we/they imagine ourselves as being part of the story, placing ourselves in that place at that time, by connecting with whichever detail of the story that really resonates with our own life experience.

Presenting a place, in connection to real or character based people, creates a space for an audience member, to feel and imagine, how that place once was, and how it would be, if, they lived at that time. The Guide can adapt the experience to suit the age range/market, to enhance this connection to make it relevant to each specific group/age range. The effect of a 'creative interaction', as opposed to an 'informing talk', maximises audience engagement, it develops focus and enhances the sense of self in a place, and above all the experience becomes immersive and entertaining.

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For the Tour Guide.

Developing material based on Character delivery, is highly personal. Each guide will naturally select characters that resonate with them and this is an important part of the process, as in creating character, it means that the guides work becomes highly personal, and therefore the telling/guiding is truly authentic as the Guide presents their story with an underlying genuine interest and passion, with a 'truth'. This 'truth', is the basis for creative expression and always reflects in the delivery. Guides will appear well grounded, connected, and confident in what they are saying, which in turn draws the audience in and makes for a great experience.

Using theatre skills as a basis to develop a Start Up or add to an existing business, offers new routes to market and the skill sets to open up to a wider audience. This is especially relevant now as we are seeing an expanding market demand in all sectors for 'experience based activity'. (pre and foreseeably post COVID19)

For the Venue

By having visitors experience a Site through a 'real' and/or 'truthful' eyes, visitors connect, the venues story becomes vivid and alive and so turns into so much more than 'just another place' to visit. Taking audiences back in time, adding colour and detail to known historical records, bringing the lives and actions of everyday people to life, creates a lasting impression. In retelling the ups and downs of everyday folk, or by taking a well known figure and treating them as a celebrity and sharing a bit of 'gossip', audiences engage and participate in a way they are familiar with and understand. They connect to the landscape through the story, the more real the tale is, especially with parallels to 21st Century lives, the more the audience will take away.

Character guiding brings history to people, it makes the past interesting, visceral and thought provoking, if a venue is explored through character and story, a greater resonance ties visitor and the place together, with the simple outcome that a higher proportion of people will return as they value their experience, and a higher proportion of people will tell other people to visit.



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Our Process and Its Outcomes:

The first stages of the project, were initially quite challenging for us as there were 2 main tasks.

- a) To reach individuals who might be interested or want to take part in the training and to plant the seed that this was an opportunity to consider a new business direction.
- b) To create a training pack without a clear idea of who might attend as skills and interests could differ wildly.

Our starting point for both tasks was to commission the 6 short scripts, as ours is a creative process and like the Training programme for our Guides, we started with Character and Place, the research included detail on locations identified in the Moray Great Places Project and this material fed into the business development part of the training. Once the scripts were complete, we compiled the training manual which had the capacity to take encompass a variation of skills. We created a 'Call Out' poster, which was submitted through as many local networks and community groups we could identify, including Social Enterprise platforms and Social media.

Challenges

We had 20 enquires with a final group of 7 who committed to and attended the weeks training.

The main challenges for everyone who applied were:
Timescale and Location

- a) For those that didn't sign up, they could not attend the training as they had work commitments. We offered evening workshops, however there was no take up. A number of enquiries could not attend as February/March was a busy time getting ready for 'the season'
- c) The training was in Elgin, it was notable, that only 1 of our attendees was from the town.

Conclusion

Should additional training be offered in the future it would be beneficial, at the end of the season, possibly over 2 weekends, to allow business start-up's, time to train and then they could use the winter months process how they might be ready for business when the season starts the following year.

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**Discover Moray's Great Places
Heritage Tour Guide Training
with a difference!**

**Do you love heritage?
Do you enjoy meeting people?
Do you like to travel?**

**This FREE training opportunity is for you!
Bespoke, performance, presenter training
in the art of working as
Historical Character guides,
Actor-Vators and Storytellers',
with practical guidance on starting your
own Tour Guiding business.**

Training in Elgin

Led by The Walking Theatre Company

09th-12th March 2020

Flexible sessions

For more info and to apply, contact
alana@thewalkingtheatrecompany.com
or call 01369 510 898



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Training and Outcomes:

We began our training week with a small and very focused group of individuals who represented the following:

- a) 2 Community Heritage organisations: Glenlivet and Tomontoul
- b) Their own business. One running an accommodation and activity centre and the other a 'Guided Experience' business.
- c) 2 Freelance tour guides, both working for large coach companies and who were interested in setting up their own tour bespoke guide Company.
- d) A enthusiastic volunteer history walker.

Our first session was to introduce the Project and its aims and then to gather more information about each attendee, both in terms of their experience, their interests, their business/work environment, and ultimately to get a clear picture what they wanted to get out of the training. From this work we were able to adapt the weeks programme to really suit the group.

The group was enthusiastic about the project 'Morays Great Places' as a whole, only 1 member of the group had previously encountered the project, the two business owners who were members of BIDS projects, wanted information as to how both initiatives connected. The response to the branding of 'Voices From the Shadows' was really good. Overall the opportunity to take up the training was reflective of a keen desire to expand into new markets and reach a new audience. For the volunteer walker, he was considering becoming a guide, but uncertain as to if he wanted his own business.

This led to a very active exploration of networking and using each others, skill sets and interests, just as a Director would cast a play, we worked on how businesses could use other guides, to create a more interesting offering through Guiding.

Ideas

Character led guiding around a heritage site, character led activities.

e.g. The Stiller's wife, hiding her husbands location from the taxmen.

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Character led food experiences.

e.g. A beer tour with the Monks who lost their home/s thanks to the Wolf of Badenochs activities.

A Cake Tour with one of the '*toons wee wifies*'

Seasonal Experiences.

e.g. Macbeth story telling at Halloween

Activity Experiences

e.g. Running tours where a Character was met at a site along the way.

Interactive Walks

e.g. Where audiences became characters in the story being told.

The next stage of training was to move into movement, voice, character, and scripts as a starting point for 'performance' which allowed the group to experience the principles of 'acting' in a relaxed space and also to absorb where they might take a performance into their own working environment.

It became clear very quickly that not everyone was going to take on a role. As always there are aspects of working theatre practice that are daunting and very left field, for those who have no insight into the work of an actor. The important thing was to not push or isolate, we wanted to create a gentle, safe kind space for individuals to try out ideas and give it a go. We all decided that 'what went on in 'The Egg Shed, stayed in the Egg Shed' (the venue). This joke, was very reflective of the group and the genuine fun and interest they brought, especially after day one of experiencing 'weird actor stuff'.

Each progressive day we explored more practical performance techniques and developed character and each attendee, quickly settled into the type of tour guide delivery that they were comfortable with and really connected with. By the time we reached our 'performance' day there was a real sense of connection with their environment with their audience and best of all, with their characters. Each attendee set out their own walk route and chose their performance spaces. Then the shows began.

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Creating a unique and personal experience using different types of tour delivery:

- Factual Guiding
- Story-Telling Third Person
- Story-Telling First Person.
- Character Performance
 - in 'real historical time'
 - as if a 'Shadow' of the past.

Response to the Training

At the start of the training the group were curious, they had mixed experience two had amateur theatre backgrounds, two had arts therapy backgrounds, and two no theatre knowledge at all.

There was a great enthusiasm for sharing ideas, however, standing up, and moving was at first, clearly quite scary. Using bodywork techniques, they began to explore themselves as a conduit for the story, we played with stance, voice, language and working in pairs. Once we had completed the first exercises and broke for tea, there was a palpable sense of relief, and achievement in the room, and in coming back together we explored how the techniques worked and what they felt and thought.

These are their responses at the start of week:

Embarrassed,
nervous,
conscious of being looked at,
pressure,
excited,
giggly,
scared
squeaky voice,
breathy,

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arm waving,
hoping from one leg to another
Shy
Stiff neck (holding tension)

These are their responses at the end of week:

Confident,
able to breath,
excited,
calm,
enthusiastic,
Controlled
focused,
determined,
Braver
interested.
More physically relaxed and present.
Making comfortable eye contact.
Clearer thoughts
Enjoying experience
Friendly
Happy.

New Learning:

The big step change that the group expressed was becoming consciously aware of their own, physicality and expression, this awareness allowed them to set aside their own 'internal voice/ego' and to deliver a character based piece to an audience, which essentially took the 'third person' story into a 'first person' experience. This thought process, and understanding of what they were creating, had significant impact on everyone's emotional and physical performance presence. Voices became centered and audible, eyes were alive and eye contact made, smiles and involved facial expression built a warmth and rapport with the audience. They learnt how wonderful it felt, to really put yourself into a performance space and to connect properly with an audience, to see peoples faces reflect the story you are telling and to hear the excited buzz of chat as their group walked and talked along their tour.

They fully explored the different types of Guiding and all them moved away from the 'Factual' (telling) Guiding format, to a performance based format. Using the scripts as source material, each attendee chose a character that interested them and one with which they felt a resonance.

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We also explored the use of landscape and the impact that place has upon us, in performance each attendee developed that learning and used Elgins town landscape, to create their own performance spaces. This was very exciting for the audience group who feedback after performances

What they said:

Unusual space.

I have never been there before

I didn't know that was there

It was great walking in the rain, as we all came together.

I really saw you in your wee house (to Stiller's wife using an alleyway)

I didn't know the history was so interesting

I really like hearing how ordinary people talked.

You made me feel special

I laughed.

That was so sad.

That story would really work at Halloween

I want to come on your tour.

We could put our characters together.

I've got an idea.

Conclusion

The Morays Great Places Project, which has enabled the training to take place, has brought together a group of individuals, organisations and businesses that, did not previously know each other. The attendees shared and explored new ideas, which sprung from the theatre process and the scripts, idea's that became, over the week, entirely deliverable by them, within their own business/organisation. It was very interesting to observe them re-evaluating their work spaces, guiding routes and heritage landscape, in the context of their new performance offering.

The group all saw a change in how they presented themselves as guides and how they connected, through the character stories with an audience. They all felt the impact of performing, to an audience and the real opportunity to try out their learning by giving a guided performance.

Over the week we (the trainers) clearly saw everyone's confidence grow, and enthusiasm flourish.

We were especially impressed by the supportive network they were developing, which showed they were thinking not just about their own offering, but also exploring the opportunity to work with other people. To that effect with their permission we shared contact details with the group.

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The training took place the week before the official COVID 19 lockdown. At the time of training, there were strong guidelines about contact and exposure to those that might be infected, which meant we adapt the performance element of a training, to create an environment with which the group were comfortable performing in. i.e. we located ourselves around the town.

Due to COVID-19 lockdown further contact and development has been through Internet, and email. As things have changed significantly for everybody there are no guarantees as to what will be taken forward, however the group are in contact with us and know that, as and when, they are ready to pursue ideas, we will be there via e-mail and phone to enable that, if they want further discussion. We have also updated the training pack to ensure that it is as well rounded as possible and goes beyond the training to offer next steps and business guidance, including the information we were provided with at the start of the project.

We also have put together a film montage to illustrate the week and the group working together and to promote the project.

Finally the trainers really enjoyed meeting and working with the group and on the project and can really see the potential for future development. It also goes without saying that we especially enjoyed our base for the week, the Elgin Youth Café, who like ourselves are a social enterprise and we would highly recommend this venue, as they do great lunches and even better cake.



The Walking Theatre Company

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Group Feedback:

Attached with this file are feedback forms and below copies of e-mails received:

Jenny Gillies - Thu, 9 Apr

Hi Sadie,

Hello and hope all is well with you in Argyll. We both are so lucky to be living in such beautiful parts of the country - ok, the hills are so temptingly close but so far away but that is hardly a hardship compared with either living in central London - or actually being ill!!

I really enjoyed the sessions and do hope that, despite the world (and the tourism industry especially) grinding to a halt, I can hold onto the skills, enthusiasm and energy for tour guiding that I gained during the week.

Take Care

Jenny

13 Mar 2020 Stephen Coomber

Hi Sadie & Colin.

Just a wee note to say a big thank you for the excellent course you provided in Elgin this week.

You were both fab & I really enjoyed it. I learnt a lot, met good folk & made some useful local contacts too.

I have already been onto Kirsty Conti at Moray Council to sing your praises! I wish you continued success.

Thanks again,
Steve Coomber

Victoria Johnstone-Butler Tue, 7 Apr

Dear Sadie

Please find attached completed form.

Thank you for a fantastic few days and I hope when all this virus nightmare is over some beautiful innovative tours can start to happen in Moray.

Many thanks
Victoria

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The Walking Theatre Company

Innovative Theatre Anywhere

Dan & Ellie Sauder - Mon, 23 Mar

Hi Sadie & Colin

We just wanted to thank you again for this brilliant workshop. We both really enjoyed it and took a lot of practical advice and food for thought back home to Nairn. Calum (the Cathedral Monk) is currently banned from hitting the pubs of Elgin, but this will hopefully change in the not too distant future and we really hope we will find a place for him in our offering – the Cake Tour is set already.

At the moment though, just like everybody else, we are trying to cope with the rather challenging situation and we are looking at ways of turning this into an opportunity.

We get our webpage finalised and will put more emphasis on social media and networking once the page is up, so that we can benefit from the momentum this will hopefully create.

There is always a bed and a dram at our place – being Swiss we need a bit of notification though, but don't be shy. A simple hello could lead to a million things...

Thanks very much again, stay safe and CU soon
Dan & Elle



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