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Discovery Moray's Great Places - Interpretation Plan and Action Plan

For

Moray Council

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1 - Project Context and Vision - Coast and Countryside

Discover Moray's Great Places Pilot Heritage and Culture Project

Moray has a rich and diverse heritage and cultural sector. However, whilst individual sites and events are very successful, they are not well connected to create a cohesive narrative and opportunities to maximise community engagement or to help maximise tourism. Building on the success of the recent Heritage Lottery Fund (HLF) supported 'Castle to Cathedral to Cashmere Heritage Experience' (involving 17 organisations and their volunteers) and the Findhorn Bay Arts Creative Place Award & Ignite project (involving over 20 partners and youth services), the 'Discover Moray's Great Places' project has been developed.

The project aims to explore how Moray's rich heritage can be further enhanced through working closely with Moray's Creative Scotland Place Partnership 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.

The project and its activities meets the priorities of the Community Planning Partnership, Moray 2026 – A Plan for the Future and the Moray Economic Partnership, Economic Development Strategy, which both have growing, diverse and sustainable economy as a top priority. One of the main action points is the development of a high profile tourism offer and development of Moray's cultural heritage and arts assets. The activities are also closely aligned to the Moray Cultural Strategy – We Make Moray, with the priority to empower communities to establish sustainable cultural activities.

The planned activities in the Coastal and Country areas of Moray include,

- facilitated community sessions to identify key heritage assets, developing interpretation, action and audience development plans with some copywriting
- delivering demonstration projects or events
- developing and providing awareness sessions with support packages for businesses, such as accommodation providers, taxi drivers, tour operators, distilleries and so on
- training and bespoke business support, for example to provide interactive guided tours
- exploring income generation and developing new business models, which will help to create a sustainable future for these sectors.

The work across communities and sectors will also provide a legacy beyond this project's life span, as it will establish the base for the planned creation of a Moray-wide digital destination platform, which promotes the diverse tourism, heritage & cultural offering. It will also contribute to the ambitions underpinning the developing Growth Deal for Moray, which includes a Cultural Quarter strand.

During our work for the project we discovered that many stories and characters cut across all of Moray geographically, and beyond. As such the 'coast' and 'country' identities are not as helpful as anticipated and we have therefore taken an integrated 'whole of Moray' approach to the report and recommendations, however it is still possible to read the outputs as being 'coast' and 'country', and please see section 7-3-2 to see how that split works.

2 - Why We Want to Interpret Moray's Great Places

2 - 1 Capturing Distinctiveness

We want to explore and interpret the Scottish culture and traditions specific to the coastal and country areas of Moray, from early history through to the modern day. Potential content resources are eclectic and include stories and folklore, songs, music, food and drink, celebrations and events, literature and language.

The ambition is to capture the distinct local character of Moray and share it with new audiences. We also want to identify other interpretative themes that have the potential to link sites and tell a more cohesive and integrated set of stories of Moray's rich heritage for visitors and local residents.

2 - 2 Underpinning Identity

During the planning stage, the team has developed and facilitated interactive and inclusive community consultation to help residents explore and define identity of place and help foster a sense of belonging. The aim is for resident communities to decide what heritage is important to them; help them to choose how to use those heritage assets in new ways and to identify new or under-developed heritage assets, whether tangible and intangible, natural and cultural.

2 - 3 Connectivity to Place and heritage

Community facilitation will identify Moray's distinctive heritage assets that will enable the development of themes and sub themes that can be developed into appealing and engaging interpretation and a definitive vision for Moray's high quality coast and countryside. The aim is to strengthen and share this local identity with more diverse audiences and remove barriers to participation, giving the resident communities an increased sense of belonging and connectivity to place.

3 - Objectives for the Project

The overarching aims and objectives of the project, and benefit outcomes for Moray are,

- to provide greater access to the local heritage
- to create a sense of ownership of and pride in the historical and environmental legacy, particularly by the younger generation

- to create the opportunity to conserve and improve the built, historical, natural, cultural and social environment
- to improve the economic opportunities
- to encourage, foster and create new connections between organisations and individuals with an interest in Moray's heritage
- to develop and enhance the visitor experience
- to embed evaluation into the development and delivery process so that impact and success can be understood, and changes can be made to ensure objectives are achieved.

"The whole of the North East is so rich in heritage, we take things in Moray for granted. Things should absolutely be promoted more" - audience testing respondent

4 - Who Should be Involved in The Process

4 - 1 Key Audiences

In terms of key audiences, there are 3 key target groups to engage,

- young people
- businesses operating in the visitor economy / arts / heritage community
- the broader resident community.

This is the project context within which the interpretation, audience development and action plan for Moray's Great Places sits and informs approaches for visitor engagement. Given there may be future development projects requiring funding support, we have also been mindful of the Heritage Lottery Fund's outcomes for heritage, for people and for communities. They are summarised here as the benefits that HLF investment should bring either as individual points or in combination.

- Heritage will be better managed, in better condition, will be better interpreted and explained, will be identified and recorded
- People will have developed skills, learnt about heritage, people will have changed their attitudes and/or behaviour, people will have had an enjoyable experience, people will have volunteered time
- Communities Environmental impacts will be reduced, more people and a wider range of people will have engaged with heritage, the local area / community will be a better place to live, work or visit, the local economy will be boosted, the organisation will be more resilient.

In 2019 the National Lottery Heritage Fund changed its name and launched a new funding framework - some outcomes are still the same and some new ones have been added. The ones above were in place when the funding was awarded for this project. There are now nine revised and new outcomes as follows:

- A wider range of people will be involved in heritage (this is a mandatory outcome)

“There will be more people engaging with heritage and this audience will be more diverse than before your project. Changes will have come about as a direct result of your project, and particularly your audience development work and community consultation, by collecting and analysing information about the people who engage with your heritage – and those who don't – before, during and after your project.”

- Heritage will be in better condition
- Heritage will be identified and better explained
- People will have developed skills
- People will have learnt about heritage, leading to change in ideas and actions
- People will have greater wellbeing
- The funded organisation will be more resilient
- The local area will be a better place to live, work or visit
- The local economy will be boosted

4 -2 A Collaborative Process

The team has embedded the process of consultation and collaboration within the development phase and the project is well placed to continue this process ensuring that an excellent body of evidence will be available to funders to demonstrate clear progress and benefits. Please see section 9 for details of the community engagement strands completed.

Our collaborative process has been developed in five stages:

Immersion - involving site visits, asset mapping and desk based research for audiences, strategies, comparator projects, and a range of potential narratives

Spark - involving co-creation with communities to collect ideas for content, storyline development exploring a variety of topics and themes and reviewing the outputs to create an online framework

Development - publishing our online framework to seek further co-curation and collaboration from communities, supported by stakeholder advocacy and promotion

Coalescence - Research and content review stage to create a unified voice telling one story with multiple strands, together with the commissioning of professional photography to create a distinctive visual approach

Reporting - including audience testing consultation to evidence support for co-creation; developing draft documents to create a final report and recommendations with supporting appendices

5 - What Shall We Interpret?

"Wherever you go in Moray, you'll see how life and work are shaped by the land"
- Tomintoul and Glenlivet Development Trust

5 - 1 Coast and Countryside

The project focuses on the Coastal (Findhorn to Cullen and inland Laich of Moray) and Country (Speyside) areas of Moray, not excluding surrounding areas where appropriate. Traditional interpretation infrastructure is in place already, however there is a desire to express heritage in new ways, extending reach to diverse audiences and piloting new ways of working to bring the distinct character of the two areas to life, through the arts and other media. As mentioned earlier, whilst the two areas are distinctive, emerging stories cut across the whole of Moray and will help visitors to explore both the coast and countryside.

"We have discovered our love of a quiet and calm life. This is the perfect place to enjoy this life. Lots of lovely people and outdoors to enjoy." - Local resident who moved to Moray from London

5 - 1 - 1 Coast

The Moray coastal stretch includes traditional fishing villages with stunning landscapes from rugged cliffs, geological formations, caves and sheltered coves to harbours and sweeping stretches of sandy beaches alive with wildlife. The relationship between coast and the Laich of Moray (a rich inland agricultural coastal plain) has always been a symbiotic one. The historic importance of the old Province of Moray was derived directly from having access to both sea and good quality land, enabling the historic power base to develop.

Highlights include,

- An Alan Stevenson designed lighthouse at Covesea
- The largest ice house in Scotland at Spey Bay
- The largest Pictish promontory fort in Scotland at Burghead
- The tallest carved slab in Scotland (Sueno's Stone, Forres)
- Remnants of the historic past of the northeast Scotland shipbuilding industry at Garmouth and Kingston
- One of Scotland's finest motte and bailey castles at Duffus
- Spynie Palace, the largest surviving medieval bishops house in Scotland, residence of the Bishops of Moray for over 500 years.
- Culbin Forest
- Many delightful coastal settlements and fishing villages with fine vernacular architecture, quaysides and streetscapes
- Outstanding intangible heritage, including the Burning of the Clavie at Burghead for example

Home to Bottlenose Dolphins, the Moray Firth is a designated Special Area of Conservation (SAC) and the Moray Coast is a Special Protection Area (SPA) with several Sites of Special Scientific Interest (SSSI). The industrial maritime heritage and dynamic natural environment combined with more intangible coastal culture and traditions are of significant social and community value, and of historic, natural and scientific interest.

"On Findhorn Beach you feel like you are miles away but really you are just down the road." - contribution to 'Buke of Moray'

5 - 1 - 2 Country

The River Spey is a Special Area of Conservation and Site of Special Scientific Interest, as is Loch Spynie (also Special Protection Area). It is the fastest flowing river in Scotland as it winds its way through beautiful countryside with rolling hills and wooded glens, feeding the whisky distilleries on its way and supporting the towns built on this traditional industry. The Speyside Way is one of Scotland's four Great Trails, and can be walked, ran or cycled.

"Moray has the most beautiful scenery for running and walking, country roads and coastal routes, even old railway lines." - Contribution to 'Buke of Moray'

There is a long history of textile production in Speyside, with the oldest operating rural wool mill in the country at Knockando (1784, Category A Listed), Johnstons established shortly afterwards in 1797, and the Kilt & Textile Centre in Keith. Thomas Telford designed Craigellachie Bridge (Category A Listed) that spans the River Spey and Britain's most northerly heritage railway runs from Keith to Dufftown. The fortresses at Auchindoun, Balvenie and Drummin were once strongholds designed to control the wild passes into the Laich of Moray.

Quality food and drink production is synonymous with the area, which has the greatest concentration of whisky distilleries of any region, a world away from the early history of illicit whisky stills and smuggling. Strathisla Distillery, part of the world-famous Malt Whisky Trail, is the oldest working distillery in the Highlands.

There is a strong cultural interest in music and celebration. The aim is to focus on the social and community value of the mixed industrial heritage and lively Scottish culture and traditions associated with the high quality rural landscape. The major family clans that shaped development, land use and management across the Moray area are also of importance and interest.

"We were walking at Randolph's Leap one day. We climbed down to view the bubbling waters far below and noticed that on a large rock overlooking the leap there was a large toad about to leap... we were very worried and felt like we should give him a kiss."
- Contribution to the 'Buke of Moray'

Moray also has a rich array of important intangible heritage assets which distinguish the region from the rest of Scotland and which contribute to its own sense of regional and local identity. Prominent aspects of Moray's intangible heritage include,

- Language – dialect is a form of intangible heritage which can contribute significantly to the formation of identities, helping to bring communities together through a shared language and understanding. Communities in Moray have distinct version of a Scot's dialect, known as Doric, in part shared with other communities in the north-east but varying between different settlements and communities.
- The Burning of the Clavie – a fire festival which takes place in Burghead on the 11th January each year to greet the New Year. Unique to Burghead where New Year is celebrated on both the 1st and 11th January, a “flaming Clavie” (a barrel full of staves) is carried round the town 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 roll down the hill.
- Moray's intangible heritage is tied into the literary heritage, not only of Scotland but of the wider UK, through its connections to Shakespeare and Macbeth. As the home of “the real Macbeth” who was Mormaer of Moray and King of Scotland in 1040, and despite many reported inconsistencies between his documented life and the play, visitors are drawn to the region by the connection.
- Notable people of the present and past who have contributed to the advancement of knowledge about nature and the universe. A number of influential figures in Scottish, British and World history who have done so originate from Moray, including,
 - Hugh Falconer, a scientist born in Forres whose work influenced Charles Darwin and who also introduced tea drinking to Victorian Britain, founder of the Falconer Museum, Forres;
 - Eliza Gordon-Cumming, a horticulturalist, palaeontologist and scientific illustrator who collected and studied Devonian fish fossils from the Old Red Sandstone of Morayshire;
 - George Stephen and Donald Alexander Smith, cousins who travelled to Canada and became two of the country's richest men in the late nineteenth century through their involvement in politics, business and the building of Canada's national railways;
 - Ethel Baxter, a businesswoman who for 25 years until the Second World War did much to lay the foundations that underpin the transformation of Baxters Food Group into the international company it later became;
 - John Ogilvie, a catholic priest and sainted martyr who was executed for his religion in 1615 and canonised as a saint in 1976;
 - Margaret Winefride Simpson, a poet, author and early Scottish Nationalist from Buckie, who translated poetry from the Gaelic, French, Spanish, Portuguese, Italian and German into her native Scots;
 - George Gordon, a well-known scientist who recorded the fauna and geology of Moray and went on to found the Elgin Museum in 1843 ; and

- Isabella Gordon, from Keith, who became a Crustacea specialist at the Natural History Museum, after being awarded a postgraduate scholarship at Imperial College and completing a Ph.D in 1926.

Much more content is explored in later sections where we capture inspiration and opportunities from site visits and consultations.

6 - Who are We Interpreting For? Visitor Insights

Please see appendix 4 for the full ADP report from Jura.

6 - 1 Strategic Context

The attached report in the appendices sets out in detail the strategic context for the development of the Moray's Great Places heritage and culture project. We have considered the socio-economic profile and various development strategies for the Moray area in order to position the interpretative framework in the current and future strategic environment, determining current priorities and opportunities to which the Moray's Great Places project can effectively contribute.

Key messages from our strategic review are highlighted below,

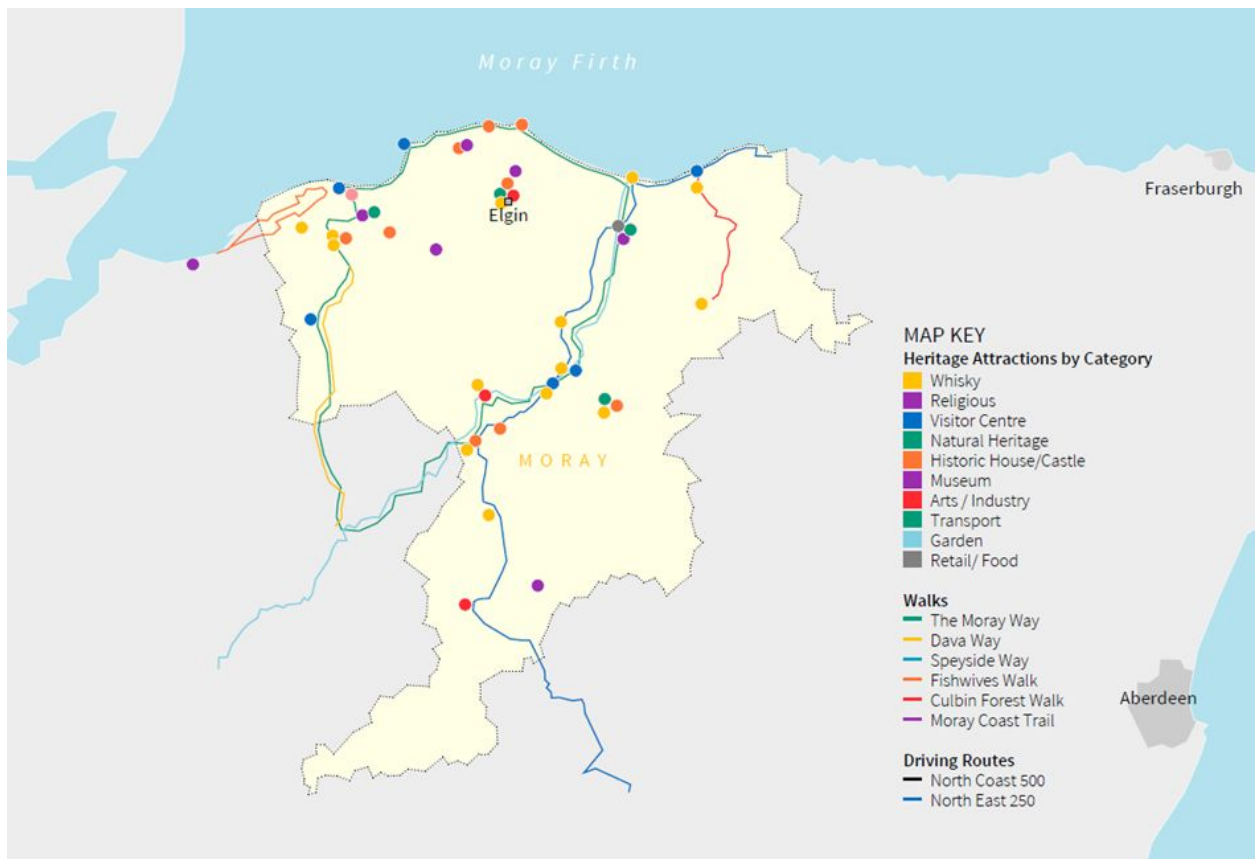
- Moray has a stable economy and low levels of unemployment resulting from a heavy investment in food and drink production as Scotland's largest producer of whisky, and military involvement with a large MOD base at RAF Lossiemouth and army barracks at Kinloss.
- Despite this there are two distinct challenges facing the economic future and sustainability of the area: a marked gender pay-gap and a "missing generation" of young people aged 16-29.
- A number of strategies have been identified to address these issues, with a key focus on creating economic opportunities to keep young people in the area and create a sense of pride in, and ownership of, Moray's history and heritage.
- The tourism sector has responded strongly to the vision presented in the Moray Tourism Strategy, with growth in the staying visit market of 27% from 2011 – 17, and growth in the day visitor market of 29% in the same period. The tourism industry in Moray was worth £129.8 million in 2017.
- Current significant investment at RAF Lossiemouth and in Moray's whisky industry will help to grow the economy over the next few years, increasing the population and providing employment. Projects such as Moray's Great Places could capitalise on this investment by telling the stories of whisky production and the role of the military in the area, improving Moray's heritage offer and creating local pride in the current (and historic) role Moray plays both nationally and internationally.
- Overall, the Moray's Great Places project has a strong strategic fit with the wider objectives of the MCCP and the Moray Growth Deal to increase youth involvement and create economic opportunities through tourism.

"The RAF base is part of the local community, and they are part of us. You don't find that in other bases around the country." - RAF officer based at Lossiemouth

6 - 2 Asset Mapping

As highlighted in Section 5, Moray has a wealth of cultural and natural heritage assets. Our mapping exercise focused on those which are available for the public to visit as recognised attractions. We have identified 70 such assets, categorised as: whisky related, monuments, religious, visitor centre, natural heritage, historic house /castle, museums, arts, industry, transport, garden, retail / food.

The map provides an overview of some of Moray's key heritage sites, walking routes and rivers:



Survey work in relation to the current assets indicated that by far the greatest perceived barrier to overcome to reach more and new audiences was a lack of awareness of the attractions and their

offers (88%). Some suggested a lack of road signs was a particular factor in this. Around a quarter of respondents felt that many audiences did not perceive that the experience they were offering was 'for' or aimed at them, presenting a significant barrier in terms of diversifying audience type.

A similar percentage reported inadequate visitor facilities such as parking, toilets and food/retail outlets, as a significant barrier. Almost a fifth of respondents (19%) stated that increasing competition from other high profile sites in the area and limited partnership working between organisations with an interest in heritage proved problematic when seeking to increase audiences, whilst less than 10% reported high ticket prices, access difficulties getting to sites, access around/within sites, and limited/inconsistent opening hours as potential barriers.

"Making local businesses aware of the stories, narratives and different attractions or activities that are available and involving them in their development is key to breaking down barriers to heritage" - ICA

6 - 3 Market Appraisal

This project is primarily concerned with the authentic voice and heritage of Moray – a defined geographic area for which we assume residents identify and connect with, i.e. residents' sense of identity will be intrinsically linked with Moray as a geographic and personal identified. The boundaries of Moray local authority area today contain large parts of the historic Banffshire county, while a strong identity connection for some communities there is recognition that their community (whether that is Tomintoul or Buckie) has a place in Moray. Therefore, we can define the local market as the Moray local authority area.

The population of Moray is approximately 96,000 (2017). Approximately 57% of the population live in the region's five main towns (Elgin, Forres, Lossiemouth, Buckie and Keith). Elgin is the largest settlement, with a resident population of 23,000, followed by Forres at 12,500 and Lossiemouth at 7,000. National Register of Scotland (NRS) predicts that the population of Moray will increase by 4.4% between 2016 and 2026, from approximately 96,000 to 100,000. Population change across Scotland over the same period is expected to be an increase of 3.2%. Therefore, the population of Moray is expected to grow at a faster rate than Scotland as a whole.

The population of the study area is approximately 28,000, the vast majority of which resides in the Coastal section (83%). The Coastal population is principally spread across ten settlements, with Forres by far the largest (approximately 10,000). The Countryside section of the study area comprises five settlements, Fochabers with the greatest population (approximately 1,700).

For Moray, the day trip market is identified as residents of Aberdeenshire, Aberdeen City and populations along eastern border of the Highland and Islands Council area. Total day trip market for Moray is approximately 528,000. The same boundary is considered to apply to the Moray coast and country area. This is a relatively modest day trip population, as a result of the rural nature of Moray and the surrounding areas.

According to figures produced by Global Tourism Solutions on behalf of Moray Speyside Tourism, in 2017 there were approximately 806,000 overnight tourist trips to Moray, an increase of approximately 50,000 or 7.4% on the previous year. In 2017, 60% of all visits (485,390) were staying visits; this was an increase of 7% on figures reported for 2016. In total, 1.6 million nights – 3.2 on average were spent by staying visitors to Moray. Overall, there was a 27% growth in staying visitor numbers from 2011 -17.

Moray Speyside Tourism's record of web-traffic provides useful insight into the current overseas tourist market. The greatest volume of web traffic comes from the United Kingdom, USA, France and Germany

MST's key promotional themes are,

- Action, Adventure and Outdoor
- History, heritage and culture
- Shopping and Staying
- A Taste of Moray Speyside

- Landscape and Nature

In 2017, just over 320,000-day visits were made to Moray, generating £16.5 million of spending (£51.43 per visitor). Visitor number growth of 29.3% has been achieved from 2011 -17.

Visit Scotland classifies Moray within the Highlands and Islands region. In 2016 there were a total of approximately 2,450,000 overnight tourist trips made to the region. The vast majority of trips to the Highlands and Islands were made by domestic tourists (approximately 1,860,000 million or 76%), mostly by either by residents of Scotland or England (approximately 1,000,000 and 830,000 respectively). Of the 596,000 overseas tourist trips (24%), representation was greatest amongst visitors from the USA (144,000) and Germany (113,000).

The following summarises Visit Scotland / Visit Britain Target Segments,

1. Adventure Seekers / Active Buzz Seekers
2. Curious Travellers / Curious Explorers
3. Engaged Sightseers / Relaxed Sightseers
4. Food loving culturalists
5. Natural Advocates

Primary geographic markets include Netherlands, Germany, France, Scandinavia, North America and Canada. Secondary markets include New Zealand and Australia.

The Highlands and Islands encompasses a vast geographic area. We can observe that Moray achieves a penetration rate of approximately 33%, which is not inconsiderable by any means. If we assume Moray experiences the same split in terms of tourist market composition, approximately 613,000 are domestic tourists and approximately 193,000 are from overseas. The overseas tourist market, notably from the USA and Germany and those who are Curious Travellers / Explorers, Engaged Sightseers and Natural Advocates provide a key target market for Moray's Great Places initiative.

The section below summarises the behaviour, preferences and opinion amongst Highlands and Islands tourists. Information is sourced from Visit Scotland, Tourism in Scotland's Regions 2016 and Visit Scotland, Scotland Visitor Survey 2015 and 2016 - Highlands Summary.

- Majority of trips are made for the purposes of a holiday (85% of domestic and overseas tourist trips respectively)
- Average trip duration of 4.3 nights amongst domestic tourists and 5.2 nights amongst overseas tourists
- Tourists are drawn to visit the Highlands and Islands mostly by the scenery and landscape (87%), followed by it being a place they have always wanted to visit (58%) and due to its history and culture (55%). It is also viewed as a place to get away from it all (37%) and is somewhere previous tourists often choose to visit again (36%).
- A range of activities are typically undertaken by tourists to the region. By far the most common is sightseeing by car/ coach/ on foot (81%). More than half of tourists visit an historic house/ stately home/ castle (65%) and/ or go for a short walk/ stroll (59%). Around half visit a religious building (50%), go for a long walk/ hike/ ramble (48%) and/ or visit a beach (45%).
- Car is by far the most common mode of transport (70%)

- Tourists' overall experience of the Highlands is rated highly (8.7 out of 10) as is the average likelihood of recommending the region as a holiday destination (8.8 out of 10).

In terms of the education market, according to 2017 data, there are a total of approximately 11,900 school pupils in Moray. Approximately 7,000 attend primary school, and approximately 4,900 attend secondary school. There are 53 schools in the region, 45 are primary schools and 8 are secondary schools.

6 - 4 Comparator Analysis

As the Moray's Great Places project focuses on the local, authentic voice of an area being used to support interpretation and engagement, a comparator analysis has been undertaken as a useful way to benchmark other schemes and initiatives within the UK which share and enact a similar focus. In considering their performance we can assess what has worked well and draw lessons to inform the development of the Moray's Great Places project. The initiatives we have explored are relevant to Moray's Great Places by having one or more of the following criteria,

- They focus on area-wide interpretation designed to increase tourism and draw together a number of sites.
- Community engagement featured prominently, especially youth engagement.
- They focused on storytelling as a means of presenting the past.
- They have helped to foster pride in the history of the local area and contributed to identity-building.

Key lessons for Moray to draw out are,

- Area-wide initiatives can be extremely effective in drawing together stories of a significant geographical area and increasing tourism. To be most effective strong themes and branding are needed to create a holistic visitor experience, as with Ireland's Ancient East.
- Engaging with local communities is a challenge for larger initiatives such as Ireland's Ancient East and the Pan-Wales Heritage Interpretation Plan but is achievable (i.e. Giant's Causeway) and should be strived for.
- Those comparators which have involved local communities and young people have demonstrated that involvement in heritage interpretation initiatives can have a profound and meaningful impact on people's lives, helping some to realise that heritage and history is relevant to themselves and others (i.e. Family La Bonche), and is something to take pride in (Discover Beighton).
- Comparators have shown there are a multitude of creative ways to utilise storytelling as a powerful way to engage visitors and locals alike, from photography, exhibitions, signage, websites, workshops and performances (i.e. Harris Tweed exhibition, Moor than Meets the Eye's 'Parishscapes Project' and Family La Bonche).

Details of the case studies are provided in the full report in appendix 4.

6 - 5 Audience Development Strategy

The Audience Development Plan summarises the barriers to engaging with heritage, development objectives, identification of target audiences and headline strategic approaches to developing engagement with a range of audiences. The following provides a summary of this work. Section 11 provides specific actions that can be undertaken to develop the capacity of the sector and facilitate audience development and creation of new audiences.

Audience development objectives can be split into community and tourism priorities,

Community Objectives

- To increase the number of visits to heritage sites by residents of Moray
- To increase the number of visits to heritage sites by young people (16 – 24)
- To improve the visitor experience by effectively recording and presenting the heritage of places and the community, utilising the authentic voice of the community
- To enhance the sense of and connection with place across the community
- To build capacity and capability within the heritage sector, particularly in relation to the staffing, management and development of heritage sites and projects
- Enhance the viability and sustainability of heritage site operators, managers and custodians

Tourism Objectives

- To increase overall number of day trip and staying visitors to Moray
- To encourage visitors to attend more sites of heritage and tourism interest
- To encourage visitors to Moray to spend more time and money at heritage sites and across the area
- To contribute to extending the average duration of staying visitors
- To extend the season by attracting more visitors outwith the main summer season
- To support all businesses to see their role in, and contribution to the presentation and promotion of the heritage offer

At the core of this project is developing a stronger connection to the heritage of Moray within the resident community. In so doing, an enhanced and more authentic experience can be developed that will support tourism and economic development objectives. The audience development approach therefore considers audiences as being 'contributors' and 'participants' in heritage. The Great Places project creates space for the community to contribute to the evolution and development of the story of Moray, whilst also creating and facilitating new ways for people to participate. The audience development strategy presents this distinction and the action plan provides recommendations on how this can be encouraged and facilitated.

Target audiences fall within 5 headline groups:

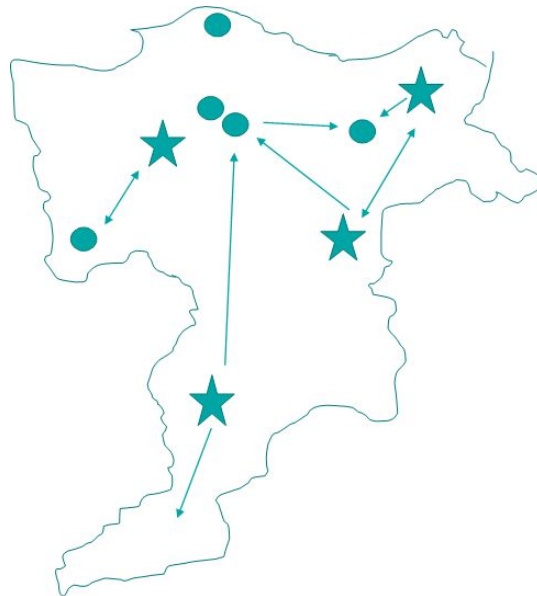
1. Young people
2. Wider community
3. Businesses
4. Site owners and managers
5. Visitors to Moray

A number of sub-segments for each of the headline groups are identified in the audience development plan.

There are two headline development strategies that can be pursued in addition to the delivery of a range of activities and initiatives. These are:

Connecting up Moray's heritage sites and attractions to 'pull' and 'push' engagement

This project is focused on Moray's Great Places, however we must recognise that the boundaries of Moray today are an artificial construct and that many of Moray's stories connect to sites outside the local authority boundary, e.g. Castle Trail, coastal routes, Pictish sites etc. Further, Moray has a small number of relatively high performing sites, and there are further sites outwith the Moray area that attract considerable visitor numbers. By better connecting the offer from Moray to neighbouring localities, the visitor offer can be enhanced (by joining up sites with relevance to each) and by connecting high footfall sites to lower footfall sites, visitors and community members can receive a different / higher quality experience that increases dwell time and associated spend. The following diagram illustrates this approach.



Connecting up and further revealing Moray's heritage stories

It was clear from a review of assets and site visits across much of Moray that there are recurring themes and stories, told in part at multiple locations across the area. This means that visitors typically only access part of a story at any one location and, in many cases, there is little information to direct them to another site to follow the story further. The story of the Wolf of Badenoch for example appears in Elgin, at Logie Steading, Lochindorb, Elgin Cathedral and Pluscarden Abbey. In addition, we heard a number of engaging stories from the community that are currently under, or not presented, to the public at large. By better connecting these stories together across multiple sites, and then connecting sub-stories and themes, really strong, engaging narratives can be developed. The delivery method and activities linked to these stories can be used to target specific audiences.

7 - Interpretation Approach and Messages

7 - 1 Overarching Vision

The overarching vision we are proposing that will inform interpretation and engagement for Discover Moray's Great Places is,

*To inspire enterprise and collaboration that will reveal untold stories,
share our rich heritage and celebrate our local identity*

This vision focuses on the importance of community co-curation and engagement to help drive the initiatives that will support the delivery of both community and economic outcomes; it is a collaborative, creative approach that genuinely involves participants, enabling fluidity of development and evolution of content.

7 - 2 Interpretation Objectives and Learning Outcomes

In setting objectives for interpretation, we have used Generic Learning Outcomes (GLOs), drawn from the Inspiring Learning for All Framework, to set specific and measurable objectives for action. GLOs were developed as part of the 'Inspiring Learning for All' framework,

<https://www.artscouncil.org.uk/advice-and-guidance/inspiring-learning-all-home-page>

under the auspices of the Museums, Libraries and Archives Council (MLA) and is championed by the Arts Council England (ACE), see

<http://www.artscouncil.org.uk/what-we-do/supporting-museums/ilfa/measuring-outcomes/generic-learning-outcomes/>

The framework is intended to help arts and cultural organisations to develop more effective learning opportunities and environments. Although originating in the museums sector, the approach is invaluable for all cultural and natural heritage sites and organisations. Crucially learning is seen as far more than formal education: it encompasses the entire visitor experience, both on and off site.

7 - 2 - 1 Knowledge and Understanding

As a result of new interpretation activity and media visitors will understand that,

- They live in / are visiting an area of exceptional quality and unspoilt beauty
- Moray has a long and rich history, much of which is hidden below ground, in archives and memories, or is untold, awaiting further research and revelation
- They can link fascinating stories and people to places across Moray, creating a journey of discovery and insight

7 - 2 - 2 Skills Development

As a result of new interpretation activity and media, people will gain the following skills,

- Volunteers and guides will be trained in disability awareness, interpersonal, presentation and communication skills to support welcoming and interpretation activity
- Research skills to support a wide range of learning and engagement activity
- Digital skills to support the development of flexible online resources and social media activity

7 - 2 - 3 Positive Attitudes and Values

As a result of new interpretation activity and media, people will benefit from the following attitudes and values,

- A sense of excitement and confidence in visiting attractions and events, and exploring 'off the beaten track' across Moray
- Pride in the tangible and intangible heritage stories unique to Moray, enhancing their sense of identity and belonging
- Will feel valued as volunteers and guides, important to Moray's warm and hospitable welcome and high quality visitor experience
- Positive towards tourism enterprise and development opportunities.

7 - 2 - 4 Enjoyment, Inspiration and Creativity

As a result of new interpretation activity and media, people will benefit from the following aspects,

- Have an enjoyable and sociable visitor or volunteering experience
- Will feel inspired to find out more about different aspects of Moray's heritage and stories

- Will be encouraged to explore across Moray with new insight and appreciation
- Will feel inspired by a sense of what community groups can do and achieve together (inspired to volunteer, see below)

7 - 2 - 5 Activity, Behaviour and Progression

As a result of new interpretation and engagement, people will actively decide to,

- Seek out new places and experiences
- Make return visits (tourist visitors) / regular visits (local residents)
- Learn more / do more – after engagement in activity / with interpretation, for example researching online, purchasing a guidebook, etc
- Take part in volunteer activity – benefitting the tourism economy and helping local attractions and organisations
- Tell others about their positive experience and recommend places to visit (measured on site & online), becoming effective ambassadors for Moray
- Participate in a specific activity / book a future event or activity
Develop new business ideas and tourism offers

7 - 3 Topics and Inspiration for Interpretation

7 - 3 - 1 Moray First Impressions and Ideas to Explore - Consultant Perspective

The following is a bulleted list of the key impressions upon the consultants from their multiple encounters with Moray's landscape and culture,

- A place of drama and beauty, a place of contrast and seasonal interest (year round)
- Mountains (or source) to sea is landscape journey (rivers)
- Visually stunning, Spring – Autumn / Winter
- Nature's rhythm is reflected well in the Moray experience
- Communities with a positive outlook and warm welcome to visitors
- Elemental, sensory, rich impressions, experiential, depth of character and stories 'Slow discovery'
- Importance of travel / movement through the landscape and through time – use this to help visitors explore
- Its isolated splendour – an entire kingdom within a country
- A sense of stronghold, unity, distinctiveness
- A place of power and influence (reflected especially in its early history)
- The essence of Scotland distilled (a microcosm) – ideal for easy exploration
- Importance and dominance of water: the rivers (transport, power source, wildlife, whisky); the sea (fishing / food, transport, trade, invasion); the Laich (lake – agriculture, defence, transport, wildlife)
- Natural elements: water, wood, rock, sand, aurora borealis (texture, colour, movement)

7 - 3 - 2 Interpretive Messages or Key Ideas

Interpretation is most effective if it is focused on a small number of key messages or ideas (no more than five) that visitors will absorb through their experiences and will be memorable.

Good interpretation provokes thought in people, it relates to their own life experiences and reveals meaningful insight ("I didn't realise / never knew that...!").

"I enjoy a dram, and knew about whisky making in Moray, but not the illicit parts of its history!" - Audience testing respondent

It also helps to create social experiences, encouraging conversation and exchange of different perspectives and opinions, hence the importance of provocation and emphasis on enjoyment, especially for leisure learners (i.e. informal learners and explorers, rather than those on formal educational visits with a structured programme of outcomes).

In interpretive planning, messages (our 'big ideas') are described as themes. Themes are arrived at after careful consideration of all aspects of a project and reflect the significance of place and time depth evident in Moray's rich heritage.

Our suggested main theme is *Stories from the Shadows*,

- Identifying high quality character stories that are not currently commonplace through overuse
- Sourcing from and involving the community in discovery, story development and retelling
- Bringing them into the light by developing and refining them
- Sharing them
- Connecting the stories to places in Moray

The supporting themes for Discover Moray's Great Places link authentic characters from history, Moray's superlative landscape and heritage values, aspects of its distinctive identity and the continuity of its heritage traditions.

The characters are intriguing, gritty and drawn from many walks of life and different time periods, and are interwoven into Moray's community ancestry – these people are larger than life and present compelling propositions for uncovering amazing true stories and biographies that exemplify local characteristics and community cohesion in times of adversity,

- Picts of Fortriu
- The Real Macbeth and Gruoch
- The Wolf of Badenoch
- Timmer Floater (Raftsman)
- A Rioter (Radical)
- Illicit Stillier

Six characters have been identified so far, but the concept is extensible to include new characters in the future.

- The stories intersect at physical locations despite being from different time periods. For example the story of the Picts and Macbeth intersects at Sueno's Stone. There are many such intersections.
- The concept is extensible and more can be added. This is an opportunity for the community.
- Existing businesses, organisations, places and individuals can either seek ways to connect into these stories, or work to create new character stories.
- Each story moves the reader or follower through the landscape, from source to sea and from one end of the coast to the other.
- The landscape is the perfect stage for these stories to unfold.
- The character stories are told in ways to provoke and engage with many ages and interests. They all have an edge to them - they're enigmatic, or brave, or fierce, or murderous, or highly inspirational. Quite often all of these things at once.

The following characters can be considered 'coast' stories,

- A Rioter (Radical)

The following characters can be considered 'country' stories,

- Illicit Stiller

The following characters are predominantly one or the other, but contain a blend,

- Picts of Fortriu - mainly coastal
- The Real Macbeth and Gruoch - mainly coastal
- The Wolf of Badenoch - mainly country
- Timmer Floater (Raftsmen) - mainly country

"Needs to be engaging, make it look like a place you really want to go to. Whether that's visually online, in literature or in info when you are there." - Young local resident

Themes and Topics within each character are proposed as follows,

The Picts of Fortriu

- Origins of the Picts
- The Pictish language
- Historical accounts
- Appearance
- Representation through time
- Folklore and Legend
- Structure of the Pictish Kingdom
- Culture and Traditions

- Burghead Fort
 - Burghead Well
 - Symbol stones
 - Events and Festivals (Burning of the Clavie)
 - Recent discoveries (archaeological finds)
-
- Contemporary / other sub characters: Burghead resident, Clavie participant, archeologist, volunteer digger; tattooiist, artist-stone carver, storyteller...

The Real Macbeth

- Meaning of the name Mac bethad
- Who was Mac Bethad?
- Moray in the time of Mac bethad
- Pictish links - Known as 'King of Fortrui'
- Fact vs Fiction
- Historical accounts
- Pilgrimage to Rome
- Gruoch
- Real locations
- Pitgaveny battle site
- Legacy

The Wolf of Badenoch

- Who was the Wolf?
- Significant locations
- Rivalry with the Bishop
- Destruction (Elgin, Forres, Pluscarden)
- Historical accounts
- Contemporary opinion
- Myth and legend

Timmer Floater

- Qualities of the Spey
- Methods and equipment
- Shipbuilding at Kingston and Garmouth
- Construction of railways
- Role of the mills
- Exports
- Historical accounts
- The Floaters Ball
- End of Timmer floating
- The Spey today (industries and recreation)
- Structural timbers - house building, bridge building etc
- River fishing - traditional and today
- Types of trees and woodland (natural heritage and woodland management)

- Contemporary / sub-character: woodland estate manager; sawmill worker; canoeist; fisherman/woman (river user)

Rioters and Radicals

- Wildlife of the Moray Firth
 - Fishing Villages
 - Vernacular architecture and form
 - Historical accounts
 - Riots (Identify a story for each coastal village)
 - Songs and stories
 - Social history and traditions
 - The fishwives
 - Traditional skills - Boat building / net mending and making / crab and lobster pots
 - Superstition
 - Fishing tragedies
 - Remembrance and memorials
 - Events and festivals (The Maggie Faire)
-
- Contemporary / sub-character: fishing fleet / trawler wives and partners; surfer / coasteerer (sea/ coast user); links to coastal settlements and ports / harbours;

Illicit Stillers

- Landscape of the Cabrach
 - Who was involved
 - Distilling methods and process
 - Locations of the stills
 - Whisky making terms
 - Smuggling routes and methods
 - The excisemen
 - Alert routines and signals
 - Historical accounts
 - Stories from the community
 - Myth and Legend
 - End of illicit stilling
 - Legacy
 - Events and festivals
 - Archaeological research
 - Links to farming / farmers (barley) and the rivers and burns
 - Tradition of continuity - to present day major industry
 - Link to the cask makers and repairers
 - Links to the interpretation currently at Tomintoul and Glenlivet Discovery Centre
-
- Contemporary / sub-characters: craft distiller; large Speyside distillery manager; farmer (growing barley)

During our research and discovery, we kept a record of candidate characters. In the future, these characters are amongst those that could be developed.

Mary Symon

Mary Symon was poet and author born in Dufftown in 1863. Her father ran the family's saddler business on Church Street. During her lifetime she gained national acclaim for her WW1 poetry. One of her poems, 'A Whiff O' Hame' was included in a Christmas book sent to the troops in 1916. Throughout her life she was a passionate advocate of the Scots tongue and in particular the Doric dialect. Her father became provost of Dufftown in 1889 and later established Pittyvaich Distillery on the site of the Pittyviach Mills. Pittyviach was Mary's home until her death in 1938. She is buried at the Mortlach Church in Dufftown. In 2015 words from her poems were beamed across some of Scotland's most famous landmarks to commemorate St Andrews Day.

John Shanks (The Drouthy Cobbler)

John Shanks was a shoemaker who lived on Elgin high street. He was appointed as the second custodian of Elgin Cathedral in 1824 and is celebrated today for his efforts towards clearing the mass of rubbish from its grounds. He removed 3,000 barrowloads of rubbish, revealed old footings and guided visitors around the ruins. John Shanks died in 1841. A stone built into the precinct wall of the cathedral bears an epitaph to him.

"For 17 years he was the Keeper and the Shower of this Cathedral, and while not even the Crown was doing anything for its preservation, he with his own hands cleared it of many thousand cubic yards of rubbish, disclosing the bases of its pillars, collecting the carved fragments, and introducing some order and propriety. Whoso reverences the Cathedral will respect the memory of this man."

Witch

There are many tales of women accused of witchcraft being burned throughout Moray. This includes the story of the women who apparently bewitched King Duncan being rolled down Cluny Hill in spiked barrels before being set alight. In Forres there is a stone outside the police station that is said to mark the grave of one of the 'witches'.

18th Century Laird

The 18th Century Lairds were responsible for shaping much of the landscape we see today. They made many changes that radically affected people's way of life. It was an era of improvement and new buildings in stone. Forres in particular prospered during this period of redesign during which lochs were drained and new farming traditions were introduced.

Alexander and Hugh Falconer

The Falconer Museum, Forres – fossils, geology, scientific discovery etc; Hugh was a distinguished geologist, botanist, palaeontologist and paleoanthropologist. In 1834 Falconer was asked by a Commission of Bengal to investigate the feasibility of growing tea commercially in India, where black tea was introduced on his recommendation to be competitive with Chinese tea.

Mystery Woman Jeanie (Jenny) Cameron

“A hero in the Jacobite risings. There was significant female support for the Stuart cause, with women providing money, hospitality and acting as spies.”

Faeries and Folklore

Stories of fairies and mythical beasts connecting to particular locations around Moray,

- The story of the Changeling (potential illicit stiller sub-story)
- The Kelpie of the River Spey (potential timber floater sub-story)
- The Grin Iron Wife (Sea witch of Hopeman) (potential rioter sub-story)

7 - 4 Selection of Interpretive Media

The choice of media through which to tell the character stories is critically important, and must be aligned with the identified target audiences as identified by Jura in section 6.

One of the key objectives of the project is to spread the economic impact further around the region, in other words we will be encouraging the audience to move reasonable distances and stay engaged with the interpretation.

Fixed interventions at the location points are desirable because they both interpret and mark heritage of significance. However, large scale fixed interventions across multiple sites can take a long time to implement due to the complexities of large stakeholder group agreement and authority permissions. Furthermore, fixed interventions alone cannot provide adequate engagement between the sites, as the contact with the audience is lost while travelling between locations.

This implies that the principle form of interpretive media must also be mobile, being held in the hand along the journey.

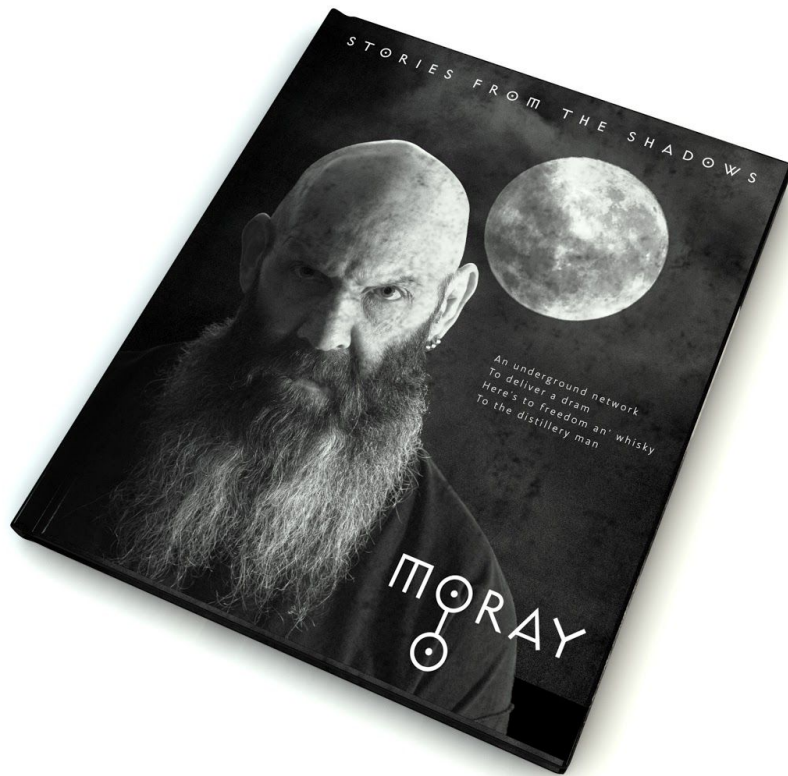
In the ongoing industry conversation about hi-tech vs low-tech interpretation, it is sometimes a binary choice - it must be one way or the other in order to shape the proposition or appeal to a specific segment of the audience. Fortunately that problem doesn't really exist in this project, and it is reasonable to put forward both together, as the extra cost of providing both is relatively low compared to the benefit.

When travelling, some like to take physical media (bound in a book) and others like to take digital media (presented on a mobile device). The reasons why one may choose one given format over

the other are to do with tradition, and adopted behaviour. Although it is not a hard-and-fast rule, some age groups prefer one over the other, and this will provide an opportunity to tailor the content to suit the audience.

“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

7 - 4 - 1 A Printed Book



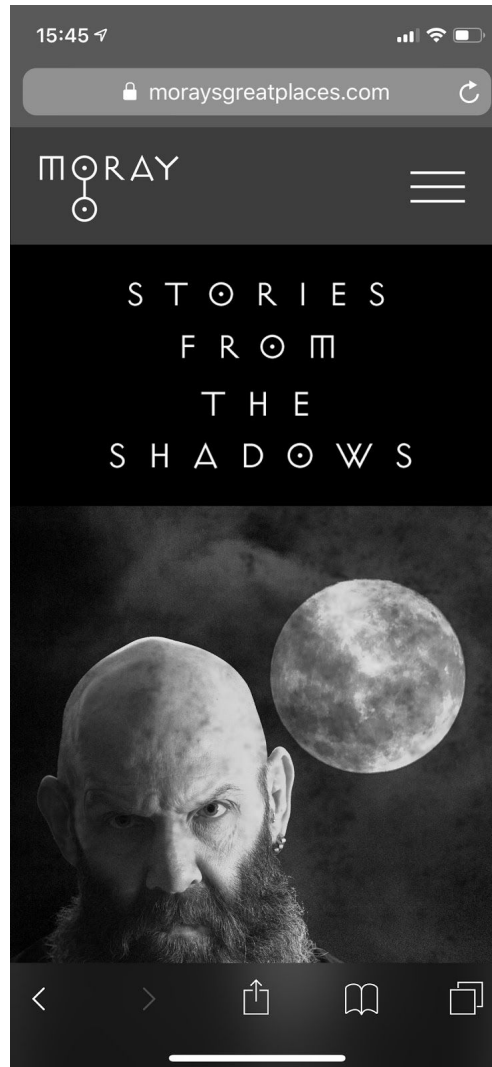
Guidebooks vary widely in quality, and quality can be measured on a number of different axes. We recommend the production of a very high quality (by all metrics) printed book. The book would contain,

- Six or more character stories
- Each character story is linked to around 10 locations in Moray
- Those locations, when linked together through characters, create a day of exploration per character
- Overall and detailed maps for each character
- General information about the history of Moray
- Information about the landscape and wildlife, particularly drawing it in to the character stories. For example linking the carved Dolphin at Inveravon Church to The Scottish Dolphin Centre.
- An illustrated story in the centre pages of the book targeted towards young people.

Quality would be measured on the following axes,

- Character story development
- Imagery
- Mapping quality and accuracy
- Quality of the linked locations
- Activities, games or challenges posed within the book to be at given locations
- Print quality
- Choice - enough characters to choose from to make the choice an enjoyable process
- Artistry of writing
- Engagement during travel i.e. things to read, do, think about, discuss or share when moving from one location to another
- Suitability for all ages and interests
- Suggestions
- Efficiency with people's holiday time
- The function of the book as a high quality keepsake / souvenir.

7 - 4 - 2 A Mobile Web Companion



Almost all of the qualities mentioned above can be translated directly across into a mobile web companion. The common content can be the same, but with extra possibilities afforded only by digital media,

- Location awareness - the ability to trigger content when within a set radius of a location.
- Map location services - a dot on a map showing your current location.
- Multimedia - videos, audio, animations
- The ability to add character stories through web publishing rather than traditional book reprints
- The ability to make changes rapidly or respond to automated information based on seasonality.
- The ability to interact.

Any modern website must be responsive to the differing devices upon which it will be viewed, and this means that the site will work for any type of machine, from desktop through tablet to phone. This therefore adds the following function,

- The ability to be discovered by remote and prospective visitors through organic web searches¹.

7 - 4 - 3 Site Interventions

Like any region, Moray is a collection of hundreds of different businesses, organisations, heritage assets, charities and trusts each with its own visual identity and branding. It is therefore no surprise that during a visit to any (say) 10 locations, the visitor is likely to encounter 10 different visual identities. It is not a realistic prospect to expect each of the hundreds of organisations to align their visual identity with this project.

On the other hand, for the visitor, a sense of continuity of visual identity would be very helpful because it would,

- Help confirm that they have arrived at the correct exact location
- Help confirm that 'this is where the story continues'

Also, for those visitors who are not aware of the Stories from the Shadows interpretive layer, it will provide a useful advertisement for its existence.

The first part of this recommendation is that each 'official' point of interest on the journeys is afforded a small and unobtrusive *place marker* graphic intervention.

"I'm not much of a reader. It's nice to walk and wander and come across things that you can find out a little more about" - audience testing respondent

¹ An organic web search is when a person searches for something vague and without knowledge of existence, and discovers something that is not a paid promotion. For example, searching 'Things to do in Moray', and finding the Moray's Great Places / Stories from the Shadows website in the search results.



A small place marker graphic can be placed in the landscape on a plinth, or added to an existing graphic panel or display.

There are some locations that would benefit massively from a larger interpretation panel, for example the site of the former shipbuilding yards at Kingston.

"Interpretation at sites is useful, and not just for visitors - as a local you'll read it many times, but a little more sinks in after each read!" - audience testing respondent



Proposed larger interpretive panel, in this instance at the former shipbuilding yards at Kingston.

7 - 4 - 4 Premium Combination Experience

As part of the design development stage of the implementation phase going forward, it would be wise to consider how a 'premium' experience could be created if the book and the website were combined, and a budget set aside for the options. For example;

- Booking guided tours. There are some really good tour guides who could adapt their guided tours to fit with the Stories from the Shadows concept, adding a great storytelling / explorative layer over the top. This also adds a contact point with great ambassadors for the region.
- Booking factory or heritage site tours. Similarly, with a little work to the tour script, the current distillery / factory / historic house / heritage asset tours could offer an integrated extension to the offer and extra value added.
- Live music, arts events, exhibitions, food and drink and traditional celebration events could be connected into the storytelling, and enjoyed as an extra layer.
- Augmented Reality 3D models could be sprung from the page of the book or the site interpretation panels. The models can help to describe,
 - Non-extant buildings or missing parts
 - Ships, boats
 - Wildlife
 - Archaeological finds
 - Mechanisms

- Mythologies
- Equipment
- Water levels and land use changes (The Laich of Moray)
- Animated characters
- Photographs, illustrations
- Audio accompaniments

Designing Legends is a commercially available book that offers a AR companion to explore a 3D model of new buildings within the context of their surrounding built environment. <https://uniqueat.com/monaco-ar/>

Modern Polaxis has a trailer video here that shows some of the two dimensional effects achievable. <https://vimeo.com/108436404>

7 - 4 - 5 Hub Interpretation Centre

Aiming really high, the client could consider an interpretive hub. The potential costs of interpretive schemes can be calculated easily using a multiplication of a square metre rate.

The benefits can include,

- Better visibility to visitors - will feature on TripAdvisor rapidly
- Building a network of associations in the visitors' minds
- Offer an immersive experience
- Can become a community facility
- Cross-media approach possible
- Can be a dynamic storytelling place
- Can help visibility of the Stories from the Shadows concept
- Can offer a bad weather option to stay engaged
- Can offer human interaction and advice
- Can help upselling for tours and guide offers
- An obvious place to sell the book
- Offer Wifi to assist foreign visitors with data downloads

The existing museums could develop a 'hub' function, linking in with the project directly and exploring aspects of their collections and stories that support links across themes, topics and places.

Grant Lodge, at the centre of the Cultural Quarter, should be given serious consideration as a location for the hub.

7 - 5 The Communication Process

Effective communication is designed using the following process;

Provoke
Relate
Reveal.

We use two rules in conjunction with this, specifically,

Always strive for message unity
Always address the whole.

The provocation comes from the characters and their visual manifestation. The characters are related to the audience because they once stood in the landscape that the visitor is either stood in, or plans to stand in. We then reveal the story.

Considering how dispersed across Moray the interpretive materials will be, it is very important that the interpretation is unified. As we discuss more in section 8, this means creating a clear visual identity, a consistently strong voice across all characters, and consistently strong storytelling.

We address the whole by always bringing the stories back to Moray's tangible and intangible heritage.

7 - 6 Accessibility and Foreign Languages

The interpretive media proposed can be summarised into the following categories,

Handheld printed media
Installation printed media
Web media
Multimedia

All of the above are well established forms of interpretive media - the radical aspects of the approach come from the storytelling concept rather than the media being used. This means that there are very well established, proven methods and approaches to ensuring that the media are accessible and can be enjoyed in multiple languages if necessary.

A cost-benefit decision needs to be made as to whether the printed media is provided or available in English language alone, dual language (English and Gaelic), or supplemented with foreign languages. A cost effective approach might be to provide foreign languages through the Mobile Web Companion, with the user selection their preferred choice just once upon initiation.

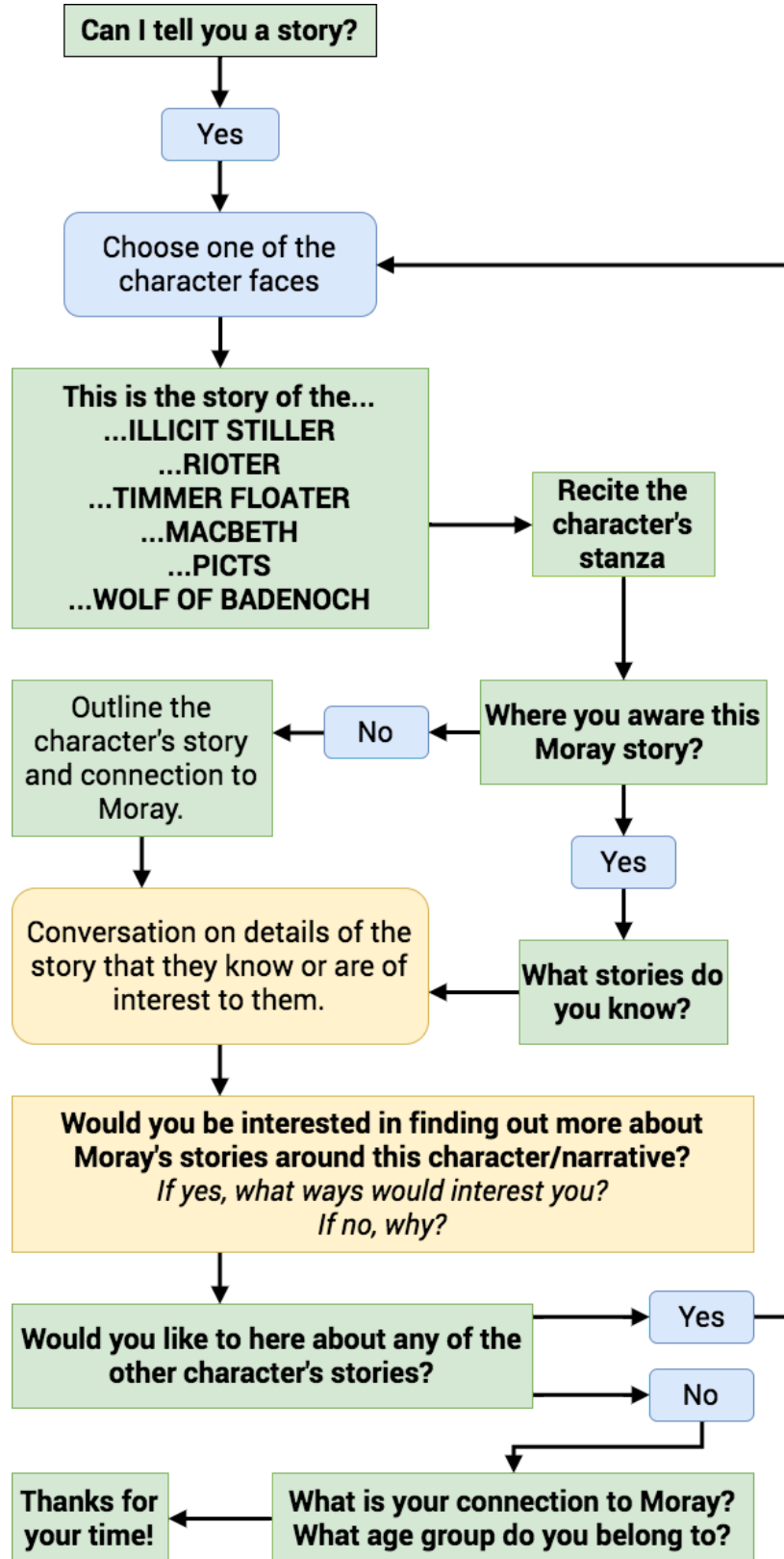
7 - 7 Tests and Findings

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.

7 - 7 - 1 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 below 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.



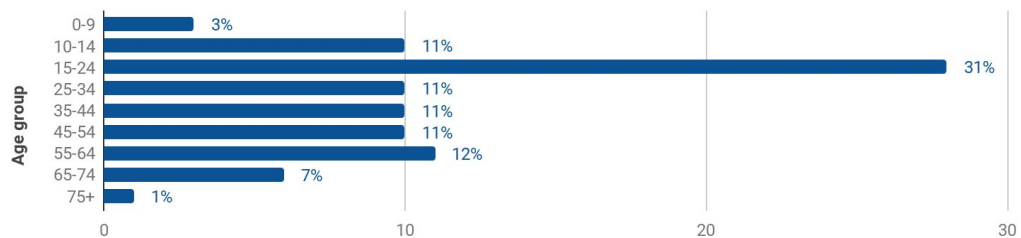
Flowchart outlining the methodology for audience testing.



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

7 - 7 - 2 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

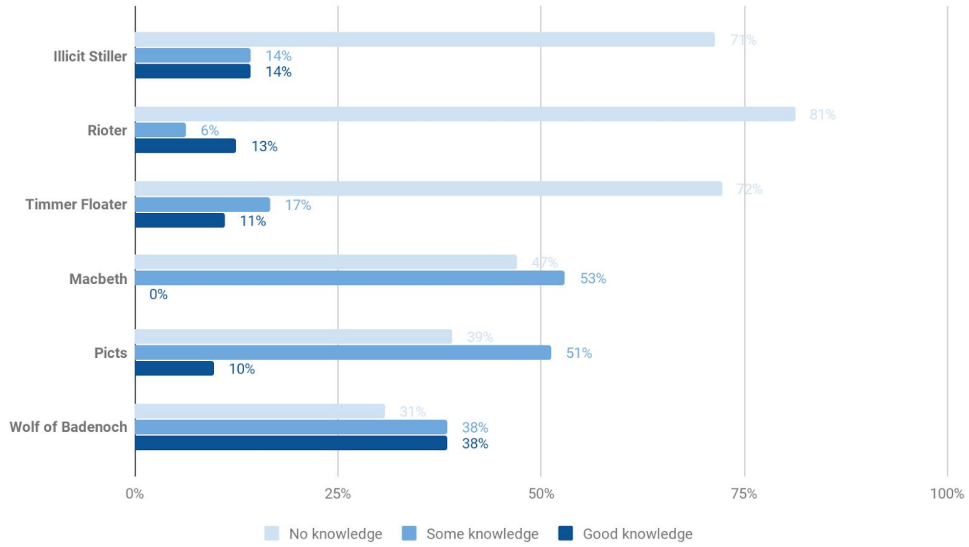
Of the people engaged, 12% were visiting Moray and 88% currently lived in Moray; 66% of all people who engaged with the audience testing task grew up (or were growing up) in Moray. Generally, people responded positively to, the stories being told, and the ambition of 'Discover Moray's Great Places' to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

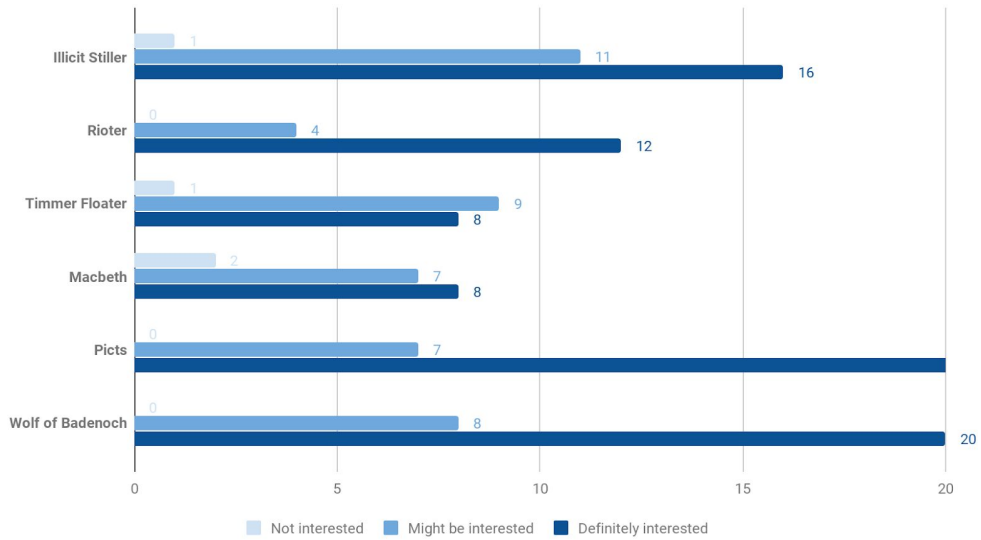
What level of knowledge did you have of these Moray stories?



Extent of knowledge of story across different characters

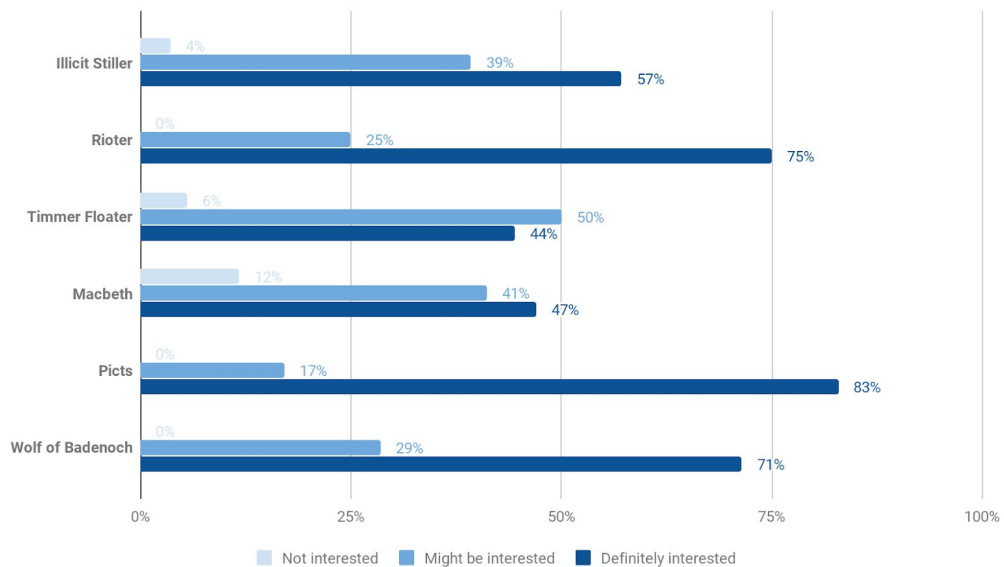
The results, above, show that across all six narratives there is scope to increase awareness of stories relating to each character. The story of the 'Wolf of Badenoch' stands out as one that is well known in comparison with the other characters, but even for this most people had no, or only some, knowledge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

To what extent would you be interested in exploring these narratives further?



Extent of interest in exploration of narrative across different characters

To what extent would you be interested in exploring these narratives further?



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, engagement with the Buckie Blethers (and individual members of the public), demonstrated a keen interest in supporting and developing this aspect specifically through an active community group writing and speaking in the Doric language
- 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*, 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.
- Exploring the stories through film or television, preferences divided between factual documentary-style or dramatised series.
- Regular newspaper column in local press highlighting Moray's 'Stories from the Shadows'.

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

Illicit Still:

- 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.

8 - Interpretation Implementation, Evaluation and Maintenance

This section lays forward a proposed implementation roadmap for interpretation. It does not replace the action plan, but forms a part of it.

Please note that Bright White will be providing all outputs of this contract (artwork, website, scripting and others) as a toolkit for project / community use.

Where a tender or contract is suggested below, it will be important to consider the most suitable procurement and project governance arrangements. It will be possible to combine some or all of the contracts below, and this may be economically advantageous.

8 - 1 Develop a Visual Identity

For the purposes of this interpretation plan contract, Bright White developed a visual identity. The project going forward deserves a full visual identity development stage,

8 - 1 - 1 Logotype



The brief to Bright White's in-house graphic designer was to create a typographic identity that is simple, strong and neutral, that could be seen and would work alongside any of the dozens of individual company or organisational identities visible in Moray today.

The designer's response included a monotone type based on an established typeface, adapted to suit. The 'o' is expanded to start to describe the most basic version of the Pictish double disc, as found in many of the carvings,



Stone at Brodie, Canmore 15529 © Crown Copyright: Historical Environment Scotland

8 - 1 - 2 Character Representation Style

Bright White developed a photo style to represent the characters. Influenced by the desire to be able to find a practical way of bringing the community into the creative process (now and in the future when new characters are developed), we defined this style,

- High resolution photography to capture facial detail
- Lighting from one side only to fit with the 'emerging from the shadows' concept
- Real costume used where possible, plain black or Photoshop used where not
- Real props used where possible, Photoshop used where not
- Desaturated - made black and white, which really helps when Photoshopping costume or props into place
- A 'grime' layer used over the top to help mask the compositing of different images.
- Real photo of Moray landscape used in the background. This was a concept introduced and influenced by the ICA activities.

The result is a strong style that can be reproduced by members of the creative community in Moray, because,

- It uses Moray-based volunteer models found through Facebook (who signed a release form)
- It can be photographed anywhere where light can be controlled and a plain background found
- Lighting is reproducible with a simple household lamp
- Photoshop skills are easy to find
- Bright White will supply the origination files as layers so that future characters can be compiled easily using the toolkit.



The Cullen Rioters (Jude and daughter, residents of Cullen) after processing

8 - 1 - 3 Scriptwriting

The six character synopses can be found in appendix 2.

The style created by Bright White's scriptwriter Lara Munden (Battle of Bannockburn, Engine Shed) uses the following structure,

- An *Ekarv* poem. This is a style of writing that was created by the Swede Margarita Ekarv, and adapted by Lara. It is half prose and half poetry. Each character has an *Ekarv* poem, designed to be read in just a few seconds on an advert, flyer or social media package. It should be intriguing, descriptive, alluring and include vernacular to add authenticity and character..
- The synopses are roughly 600 words, and written in active language.
- Care must be taken to frame statements as supportable fact, hypothesis, tradition or folklore. Authenticity and academic robustness is critical.
- The contents always root the character to Moray.
- Further scripts will need to be developed for the points of interest on each character's trail.

Seen as a set of six, it will be possible for a Moray scriptwriter to pick up the style and extend the stories or number of characters. Moray is not short of excellent creatives.

8 - 1 - 4 Research

Part of the brief for this consultancy was to work with the communities of Moray to find new stories and bring them out of the shadows. Our experience with that process can be summarised very briefly as follows,

- With the Timmer Floater, Rioters and Illicit Stiller, the stories came very plentifully from the community. In fact the response was fantastic. The community is a great source for these more recent everyday folk characters.
- Picts, Macbeth and the Wolf of Badenoch, not so much. Although there was response to each, the characters are so historic that the only safe conclusion is that professional academic historians are the correct source of research.

It goes without saying that the research from the community should be verified by professional historians, suggesting an overall hybrid approach where the community get to tell their story, and it is seen alongside traditionally-developed historical stories.

Consider the similarities between this and an international arts festival where the work of international artists is purposely placed alongside local artists.

However, care should be taken to ensure that the community-resourced stories are not sterilised out of existence through the verification process; the terms of engagement with professional historians need to include the clear directive that they are being appointed to support and assist the community to tell their story.

We are not advocating a 'top down' approach, rather one where authentic voices and stories (including variations and alternatives) are explored. Cultural and natural heritage assets are constantly being researched and better understood, with new theories and narratives emerging regularly. This sense of discovery is an exciting, dynamic part of the iterative story - making and storytelling development process. It is a great and appealing part of the 'untold stories' approach, enabling collaboration and exchange.

8 - 1 - 5 Story Identity

Each of the six current stories has passed the criteria for inclusion because,

- They are all edgy and gritty
- They are genuinely sub-surface and not already overworked
- They represent a balance of gender
- They tell an important part of the Moray story
- They are relatable but have alien aspects
- Ideally unique to Moray, but at least unusual in a national context
- There are clear locations within Moray that can be meaningfully connected to the story.

8 - 2 Develop Content for the Book and Web

The implementation stage should be managed by a professional team, but the spirit of community involvement should be maintained.

The development must include engaging the services of historians specifically for the Picts, Macbeth and the Wolf of Badenoch. We suggest the following;

Macbeth - Fiona Watson

Wolf of Badenoch - Stephen Boardman, Professor of Medieval Scottish History, University of Edinburgh.

Picts - Gordon Noble, Head of Archaeology, University of Aberdeen

The professional content development team should consist of,

- Scriptwriter
- Graphic designer
- Illustrator
- Artworker
- Project manager
- Web designer
- Translation services (depending upon client wishes)

8 - 3 Design and Build for Interpretive Panels and Markers

A professional team should be appointed to manage the development, construction and installation of the graphic interpretation panels and markers. Careful management will be needed to secure permissions for installation, as there will be a wide spread of different land ownership challenges, and probably local authority or government agency consents required. This is not an easy task, it is fiddly and time consuming.

8 - 4 Design and Build for Interpretive Exhibitions

Should the client wish to opt for a hub exhibition or interpretation space, then a suitable specialist interpretive design and build contractor needs to be identified and contracted. Indicative costs per square metre for this service are included in the costs section of this document.

8 - 5 Web Development

The client will need to engage the services of an experienced web development team to present the developed content in an exciting and engaging way online.

8 - 6 Evaluation

We recommend that a budget is set aside for evaluation of the interpretation, measuring a number of different factors. Some of the means of evaluation are traditional, such as surveys and interviews, but there are many new ways of collecting qualitative and quantitative evaluation data using digital automatically, and these should be considered as part of the web development contract.

It is essential that evaluation (both qualitative and quantitative) is embedded within the development and delivery process to ensure a clear and effective understanding of demonstrable investment benefits, and to make changes where outcomes are less successful than anticipated.

8 - 7 Maintenance

We have suggested an annual maintenance (ongoing) cost that is presented as a percentage of the overall capital expenditure budget. This could cover,

- Software and web updates
- Interpretive panel cleaning and repairs
- Extra content / updates for the book

It is assumed that the reprint of books will be covered by the revenue from the first run.

9 - 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. These activities are outlined below, and examples of the outputs created are documented in Appendix 3.

9 - 1 The '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) and Pop-Up sessions (see below), capturing 142 individual entries.

The stories 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.

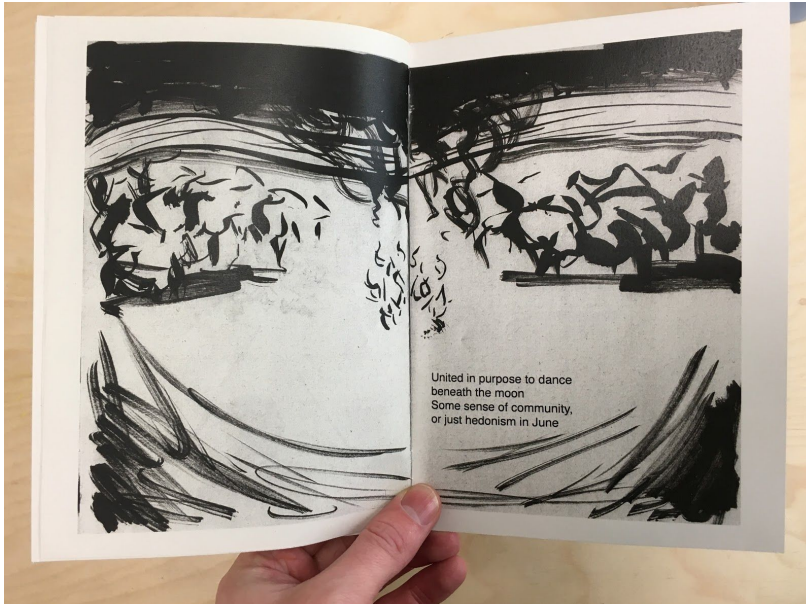


Contributing to the 'buke' at Gordon Castle Walled Garden

9 - 2 Zine-Making Workshops

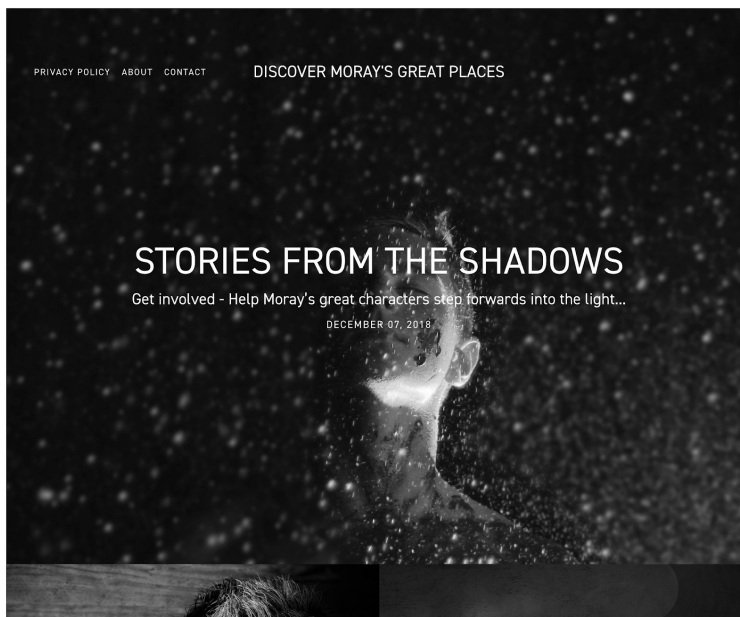
Zine (pronounced zeen) is short for magazine or fanzine and is used to describe a small-circulation self-made publications. They have a long history dating back to the late 19th century but grew in popularity in the 1970s in conjunction with the punk subculture and the increasing prevalence of photocopiers 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 (both were fully subscribed), with a variety of different outputs, that show the potential of sharing stories of Moray in different ways.



Spread of 'The River Party' zine made by Steve Carroll, Kirstie Wallace and Davey Blackie

9 - 3 Online Engagement



Landing page of project website.

Online activity was a key tool used throughout; through a project website² and a Facebook page³. The use of both had a number of key engagement successes, that in turn contributed to the overall framework created,

² <https://www.moraysgreatplaces.com>

³ <http://facebook.com/moraysgreatplaces>

- Encouraging people to get in contact with the consultancy team to provide stories or leads to follow up, either through public comments, email or telephone correspondence,
 - The story of the Cullen Seatown riot that formed the beginning of the 'Rioter' narrative from Stan Slater, along with many other stories from newspaper archives relating to Cullen—including superstitions in saying aloud the surnames of 'Ross' or 'Coul'.
 - Interesting personal stories of 'Timmer Floater' work and 'illicit stilling from local historian Ben Hinnie.
 - Drumin Castle and Spynie Palace connections with the 'Wolf of Badenoch'.
 - Discovery of the 'Battle of Kingston beach' story (via David Mackay) which became part of the 'Rioter' narrative.
 - Details of stained glass examples by Douglas Strachan (1875-1950) in churches across Moray.
 - Unearthing of the meaning of placenames (e.g. Davoch or Maggieknockater).
- Drawing out volunteers to take part (as models or photographers) in the Character Photoshoot that provided new exemplar imagery for each of the character narratives.
- Encouraging completion of an online survey capturing individual experiences of heritage.
- Attracting over a hundred people to public events and workshops listed on Facebook, including those with no previous knowledge of the project.
- 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'.⁴

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.

9 - 4 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.

⁴ '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.

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.



Blether wi' the Bairns in library of Lossiemouth High School

9 - 7 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'.

9 - 8 RunSpeyside

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 Duff 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.

9-9 Summary

The consultation process demonstrated the numerous opportunities for active engagement and co-creation. Appendix 2 explores this aspect further and demonstrates the way that links can be provided between people, topics, places and events, both historic and contemporary, drawing on

tangible and intangible heritage. Dialect and music, creative writing and other artistic activity all have the potential to interweave and link the topics and character stories providing a creative thread and energy that is distinctive to Moray. This creates a real 'sense and spirit of place' for both residents and for visitors to the area. The re-imagining of stories in an authentic setting offers new opportunities for creative expression by different audience groups and for new or additional activity linked to events and festivals. As already evidenced, there are ways in which enterprises and businesses can create niche and distinctive offers and add value to their services and products by taking a strong story-telling approach that is inspired by history, folklore and tradition, providing memorable experiences and emotional engagement.

10 - Indicative Costs for Interpretation and Evaluation

Task		Suggested form of procurement	Anticipated Budget Requirement (£)
Develop visual identity		Creative pitch tender	5k to 10k
Content development			
	Historian x 3	Direct appointment	5k each
	Copywriting	Credentials tender	15k
	Digital Illustrations (standard)	Credentials tender	5k
	Artworking	Credentials tender	5k
	Graphical story artwork	Credentials tender	10k
	Photography	Credentials tender	£5k
Book-specific			
	Printing	Tender	£2 per unit based on 10k units
Web specific			
	Web development based on above content	Credentials tender	15k - 30k
	Extra web content	Creative pitch tender	5k - 15k
Interpretation Panels			
	Large, all-in price design, build, install	Credentials tender	2.5k per panel
	Small markers, all-in price design, build, install	Credentials tender	1.25k per panel
	Sticker markers, all-in price design, build, install	Credentials tender	0.5k per sticker
Maintenance			
	Web		10% of CapEx p.a.

Hub Interpretation Centre	Assumes functioning architectural shell. Contact BW for details of assumptions.	Credentials tender or creative pitch tender.	£2.5k / sq m (follows HLF advice)
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In terms of a budget for consultation and evaluation, we suggest a minimum of between 1% and 2% of the total capital project costs be set aside for consultation activity. However, it is notable that new NHLF recommendations are for an allocation between 5% and 10%. This can be discussed further. We are aware that many projects omit any evaluation budget and then struggle to deliver the vital evidence and impact insight required by stakeholders and funders. Embedding the collection of feedback into every aspect of project activity really helps from the outset, including staff and volunteers, as well as the support of external consultants if applicable.

There is the potential to combine or link the website with We Make Moray Place Partnership website. WMM have just appointed Muckle Media for 12 months to improve media / communications and promote place partnership. Heritage is an integral part of the cultural experience in Moray.

11 - Recommendations and Action Plan

Prioritised List of Actions and Activities

This section sets out a prioritised list of actions that should be implemented to contribute to the development of audiences across Moray and to secure maximum impact from the planned interpretive approach and headline characters. Greater detail is provided in the accompanying report in the appendices.

Short-Term Actions: Next Six Months

- Creation of a new Capacity Building and Mentoring role to support the implementation of the interpretive framework and the wider development of the heritage sector
- Engagement with the wider sector to identify how the widest possible range and diversity of sites and organisations can connect to the headline characters developed as part of this process. This would be a facilitated exercise and led by the appointed design team for the development and implementation of the interpretive framework.
- Moray's Great Places Website or similar online presence should be developed as a central information point, promoting the heritage of the area, headline characters and their linkages to other sites and locations, and interpretive outputs, including the book, leaflets, apps etc
- Develop and implement a social media strategy to connect to the heritage and wider resident community, whilst also promoting the sector and experiences to visitors to Moray. This strategy should support the wider roll out of the headline characters, whilst also promoting the wider offer of the heritage sector in Moray. The sector will receive training in social media engagement to increase the impact of posts and online engagement.

- Recruitment, training and providing support to volunteer Community Champions for Moray, thematically or locality based to encourage and stimulate activity in the community. This could include teachers; community members; Forces Families and so on
- Young Heritage Guides would be recruited and trained to deliver guided tour experiences at sites of specific interest to them and their community. This would link to a wider programme of volunteering and capacity building. Recruitment, training and development of volunteers could be a key element of the sector training programme. Develop an approach to information sharing and joint programme development against an agreed framework of recording visitor profile information. This would form a key part of a monitoring and evaluation framework for the wider Great Places Project and should be integrated with engagement metrics associated with interpretive media and other initiatives.
- Explore opportunities to apply for Event Scotland theme year funding – 2020 Year of Coasts and Waters, and 2022 Year of Scotland's Stories. The interpretive framework developed for this project connects well to both of these Theme Years and can provide opportunities to further embed or extend the impact of the proposed concept.
- Develop creative, interactive workshop format consultative events aimed at small and medium sized enterprises (SMEs) to help them identify and capitalise on thematic and storyline opportunities, using stories to support product development and activity. This would be led by the design team appointed to deliver the next phase of development work. This should be undertaken out with the main summer and shoulder seasons. Businesses would be supported to pilot new opportunities in the 2020 summer season
- Following on from the workshops noted above with businesses, a toolkit of messages that any business can use would be created. This could be created on a scale, graduated from 3 core messages to many more. This could include a toolkit for businesses with heritage names or brands to maximise the potential of this (Laich of Moray Hotel for example)

Medium – Term Actions: 6 – 18 months

- 'Share a Story' - Online tool to further develop existing and for the community to create new characters to reveal Moray's Great Places. Community groups and organisations will be invited to contribute to enhancing the presentation of a wider range of stories, extending the story of Moray for existing and new audiences. These could be presented thematically and aligned with headline characters or in response to specific themes, e.g. stories and folklore, songs and music, food and drink, celebration and events, literature and language etc.
- Evaluate pilot workshop (as above) and deliver a series of creative workshops for SMEs across Moray [in conjunction with local Chambers of Commerce and other business groups]

- Identify and create connections from Moray's sites to sites outside Moray that share a thematic connection to the headline characters. This could create linkages into the network of Pict sites across Scotland, connections to Macbeth related sites, following the Timmer Floater story south and so on.
- Volunteer development programme to develop the capacity of organisations and groups that work with or are supported by volunteers
- Moray's Great Places Festival – Heritage Festival across communities, with discrete programme developed in collaboration with communities, or further integrate heritage into existing festival programmes such as the Findhorn Bay Arts Festival, Moray Walking Festival, Moray Whisky Festival and so on.
- Mainstream heritage into a wider range of cross curricular themes for education resources – making more of heritage for education outputs. This could include the development of theme specific programmes linked to for example stories and folklore, songs and music, literature and language etc.

Appendix

A1 - SWOT

A2 - BW Creative

A3 - ICA Material

A4 - Jura Consultants ADP

A5 - Charts and Maps (Includes map of Intangible Heritage)