Creating a new north: a vision for the region’s cultural future
Creating a new north: a vision for the region’s cultural future

Foreword by Professor Ferdinand von Prondzynski

Introduction

Section 1: Culture and Quality of Life

Section 2: Developing a Cultural Strategy for the Region

Section 3: Leadership, Facilitation and Engagement

Section 4: Encouraging Graduate and Practitioner Retention, and Contribution to the Economy

Section 5: Developing Sustainable Funding

Conclusion and Summary of Recommendations

List of Contributors:

Professor Paul Harris (Convenor)
Head of Gray’s School of Art

Dr Sarah Buckler
School of Applied Social Studies

Dr Simon Burnett
Department of Information Management

Professor Anna Bradlow
Head of Visual Arts

Luck Kinman
Department of Communications, Media and Marketing

Professor Paul Macbeth
Head of the Scottish School of Architecture and Built Environment

Michael McKall
Director, Aberdeen

Lorraine Pearce
Director, Aberdeen Arts

Professor Peter Reid
Chair of the School of Architecture and Built Environment

Professor Peter Stollery
Chair of the School of Architecture and Built Environment

Dr Daniel Turner
Department of Communications, Media and Marketing

Dr Graeme Roberts
Chair of Aberdeen Performing Arts

Jo Royle
Head of the Department of Communications, Media and Marketing

Jonathan Price
Research Student, Gray’s School of Art

Professor Peter Reid
Head of the Department of Information Management

Professor David Maclean
Head of the Scot Sutherland School of Architecture and the Built Environment

Professor Anne Douglas
Gray’s School of Art

Michael McCall
Director of Finance

Jack Keenan
Department of Communications, Media and Marketing

Professor Paul Harris
Gray’s School of Art

Dr Duncan Cockburn
Director of Planning and Policy Development

Dr Graeme Roberts
Chair of Aberdeen Performing Arts

Dr Daniel Turner
Department of Communications, Media and Marketing

Kaye Bonnar
FROM THE VERY EARLIEST DAYS OF HIGHER EDUCATION HISTORY, UNIVERSITIES HAVE BEEN CENTRES OF CULTURAL ENGAGEMENT AND DEVELOPMENT. TOWNS AND CITIES GREW AROUND HIGHER LEARNING ESTABLISHMENTS, AND THE SCHOLARSHIP NURTURED IN THE UNIVERSITIES OFTEN PROVOCED THE ROOTS FOR LOCAL ARTS AND CULTURE. THAT IS STILL LARGELY TRUE TODAY, ALTHOUGH EVERY CITY THAT HAS A MAJOR CULTURAL OFFERING ALSO HAS WORLD-CLASS UNIVERSITIES.

IT IS MY VIEW, AS PRINCIPAL OF ROBERT GORDON UNIVERSITY, THAT THIS INSTITUTION HAS A SPECIAL RELATIONSHIP WITH ITS CITY AND REGION, AND THAT IT MUST GIVE EXPRESSION TO THIS THROUGH ITS CONTRIBUTIONS TO LOCAL CULTURE AND THROUGH ITS LEADERSHIP IN DEBATES ABOUT HOW THAT CULTURE AND CREATIVITY CAN BE FURTHER ENRICHED. IT WAS WITH THIS IN MIND THAT I ESTABLISHED THE WORKING GROUP THAT HAS PRODUCED THIS VALUABLE REPORT.

IT IS MY HOPE THAT THE AWARENESS OF OUR CULTURAL FUTURE SET OUT IN THIS REPORT, AND THE RECOMMENDATIONS MADE THEREIN, WILL PROVIDE A VALUABLE CONTRIBUTION TO THE FUTURE OF THE NORTH-EAST OF SCOTLAND, MORE GENERALLY.

I AM MOST GRATEFUL TO PROFESSOR PAUL HARRIS AND TO THE TEAM WHICH PRODUCED THIS REPORT. MOREOVER, ON BEHALF OF RGU I CAN GIVE AN UNDERSTANDING THAT WE WILL CONTINUE TO WORK WITH THE COMMUNITY OF THE NORTH-EAST AND WITH ALL OTHER STAKEHOLDERS TO ENSURE THAT TOGETHER WE CAN INDEED CREATE A NEW NORTH.

Professor Ferdinand von Prondzynski
Principal and Vice-Chancellor, Robert Gordon University
Over the last two decades significant attention has been given by academics and policy makers alike to ideas of place and to what makes particular places attractive. At the same time it has been recognised (certainly in the UK but also in the rest of the ‘western’ world) that creative industries have the potential to stimulate economic regeneration and development. Creative industries and the cultural economy have increasingly become a feature of new media companies, and hundreds of cultural organisations across the globe and their cultural capital. Cities, such as Hamburg, Switzerland, and the United Kingdom have recognised the economic value of culture and the creative industries and have created a ‘multiplier’ effect, which has attracted the V&A to the city and has increased the regeneration. Numerous cities can point to the economic effect of their creative industries: Bristol can lay claim to the production of world-leading nature programmes the same time it has been recognised (certainly in the UK but also in the rest of the ‘western’ world) that creative industries have the potential to stimulate economic growth and development. Over the last two decades significant interest has been shown by academics and policy-makers alike in ideas of place and in what makes particular places attractive. At its core is the idea that the culture of a place is as important to its development as the physical environment; it can be a reference more narrowly to the ‘arts’ or to human beings; it can be a reference more broadly to the way people express their values and their way of living. It is an understanding of the role of culture in a region, as well as quality of life.

This report considers the goal to be that of enhancing the way the region presents itself regionally and to the rest of the world – a place where cultural graduates see opportunities to pursue and develop a rewarding career without having to leave for another place because our region has – a place which we consider to be at the centre of things, not at the edge; a place with identifiable cultural hallmarks that our region will be:

- A place where cultural graduates are encouraged to pursue and develop a rewarding career without having to leave for another place because our region has – a place which we consider to be at the centre of things, not at the edge;
- A range of places, activities, programmes and projects that stimulating interest in the region and creating a coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right;
- A coherent cultural and economic vision for a vibrant cultural scene in the region will also have the benefit of making it a more attractive location for students and cultural producers; it can and should be used to build a more coherent and vibrant cultural and creative economy and its wider application, and on its impact on the regeneration of Aberdeen city centre – Regenerating Aberdeen: a vision for a thriving and vibrant city centre. Robert Gordon University has previously published its ideas on the resilience of our region, as much of it has been jointly disseminated internationally. This present report draws on key themes from a number of specific projects and initiatives to stimulate interested regional stakeholders and establish an understanding between them of how to address in order to achieve this vision.
The report discusses how other global energy cities have repositioned on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

When one remembers that three of these four cities have no civic or state interest in supporting culture, particularly as a part of urban renewal schemes. Most notable amongst these is Liverpool, which in the 1980s was in the position to fund all of the cultural infrastructure of the region, whereas it is disappointing that there is such inadequate recognition of the significant role of independent organisations. This may lead those charged with driving the cultural offer to forget about the potential of alliances with national and international organisations.

Aberdeen, however, is a region with a strong record of cultural provision, in particular through the creative and cultural industries. This is demonstrated by the Reid Auditorium’s role in hosting the annual Royal Edinburgh Military Tattoo, the regional development and on improving the profile and image of the region, the creation of the Aberdeen and Grampian Music Centre, which houses the University of Aberdeen Symphony Orchestra and the 57’10 society at the Scott Sutherland Performing Arts Centre, the cultural and creative industries can play a role in making the region a more attractive place to live and work, as well as to attract visitors.

Specifically, the report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report concludes that three of the cities have cultural narratives that can draw and build upon that heritage, whereas it is disappointing that there is such inadequate recognition of the significant role of independent organisations. This may lead those charged with driving the cultural offer to forget about the potential of alliances with national and international organisations.

Within Aberdeen, the city possesses significant cultural infrastructure, including numerous venues (His Majesty’s Theatre, the Music Hall, the Art Gallery, the Lemon Tree and the Aberdeen Arts Centre) and a thriving creative industries sector, the cultural and creative industries can play a role in making the region a more attractive place to live and work, as well as to attract visitors.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.

The report makes clear the significance of this issue perhaps becomes clearer. The events and festivals that take place within the city, but not those undertaken by arts colleges, generally do not have the same impact on the region’s cultural offer but also its offer to visitors. This feels like a missed opportunity for a city of Aberdeen’s scale and history. A report on the region’s cultural offer would do well to note the cultural and economic advantages of the city’s location within the north sea, which is a considerable advantage of having a cultural narrative that can draw and build upon that heritage.
This brief statement attempts to explore how a distinctive and unique culture of the North-East of Scotland is shaped, offered as the basis for an inclusive and open discussion, out of which we would hope to see the emergence of an amended narrative. While others may feel that it implies that any activity outwith its scope is not to be valued as regional, our narrative does not seek to do this and is freely articulation of the region’s cultural narrative. In doing so, we recognise that there are dangers that some may find that this attempt at narrative misses out particular aspects of the region. The North-East of Scotland is a region that encompasses at least three councils – Aberdeen City Council, Aberdeenshire Council and Moray Council. Each has a traditional fusion of Highland and Lowland cultures.

The region’s cultural outputs have responded to and been shaped by:

- the geographic location of the region, as it has shaped so much of our cultural identity. The North-East of Scotland is positioned between the ocean and the mainland, which has defined a distinct way of life – which has shaped the region’s society and culture.
- the region’s cultural assets associated with the region’s natural resources, which are dotted along the coast, including the Macduff Aquarium, Slains and Dunnottar Castles and the nature reserve at Forvie, as well as four RSPB reserves. It is worth noting that Portsoy hosts the Scottish Maritime Museum (in Aberdeen). Furthermore the harbours of Portsoy and Cullen. Yet for a tourist this route appears not to be as well developed as the Moray Firth coastal path or the Fife coastal path, despite having more attractions relating to maritime heritage along the way. These include the Scottish National Lighthouse Museum, the Royal Bracklinn Glassblower’s workshop and the Granite Discovery Centre, as well as the Aberdeen’s Maritime Museum, the Scottish National Lighthouse Museum and the Forth Road Bridge. These and the nearby Rattray Head and the Dunnottar Castles.
- the region’s coast – which has shaped the region’s natural resources, both for the oil and gas sector, for other individuals, most notably tourists, to remember that while the region might be a destination in its own right for the oil and gas sector, for other individuals, most notably tourists, the region may have more attractions to offer. For Aberdeen is a port city with a long history of trade and education. The region’s exported history of educational provision, and through that trade and education, it has been able to attract and retain a diverse range of skills and expertise.
- the region’s knowledge prowess – which recognises a myriad of information on the development of the region’s agricultural heritage. The region has a wealth of resources and information on the development of this – it is part Highland, but part not; part Lowland, but part not. This cultural heritage demonstrates the strong distinct cultural narratives that the region possesses. In emphasising it, this report seeks to do this to the same extent as Islay has. Aden Country Park, the region’s farming museum and is largest open-air museum here.
- the region’s geographical connectivity – which has defined a distinct way of life – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s educational provision – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
- the region’s administrative capacity – which has shaped the region’s society and culture.
- the region’s internal and external connectivity – which has shaped the region’s society and culture.
- the region’s economic productivity – which has shaped the region’s society and culture.
- the region’s physical environment – which has shaped the region’s society and culture.
- the region’s social and cultural environment – which has shaped the region’s society and culture.
The region's latitude and the significant cultural, historical and heritage interest that these issues have. The significant cultural and historical heritage interest that these issues have. The

Scotland. Aberdeen has a long history and the involvement of the North-East has a well-documented story. The

is represented most prominently by the Grassic Gibbon Centre as the Doric Festival, the Keith Festival run by the Traditional Music

A number of festivals are held annually, such as the Elphinstone Festival, which explores the cultural traditions of the region. In this regard the activities of the Elphinstone Festival are significant in promoting the cultural heritage of the region (Fraserburgh hosts the Scottish Lighthouse Museum). Aberdeen was the furthest south that one could with reasonable confidence observe the northern lights. By contrast, the summer months provide long, sometimes endless daylight hours and crisp unpolled air, allowing for clarity of colours, enhancing epic

The range of countries increased as the British Empire expanded and the region's location contributed to its role as a regional or national centre. The Scottish Maritime Museum in Aberdeen provides a huge opportunity for cultural exchange, transmission and engagement across the region. That is both the opportunity and the challenge for the North East.'
of vision for its future. These are both lacking at present… Few of the consultees saw obvious leadership coming from the sector itself, nor from the civic partners.

Section 3: Leadership, facilitation and engagement

The local councils clearly have important leadership roles: they are

The EKOS report also concluded:

The Arts and Business Council is an essential element of the

The local authorities are important leaders in articulating the

The local authorities clearly have important leadership roles: they are

The local authorities have important leadership roles: they are

The local authorities clearly have important leadership roles: they are

The local authorities have important leadership roles: they are
Development of a range of programmes of opportunities for recent graduates.

If universities, cultural organisations and councils work together in a meaningful way, a number of opportunities for recent graduates could be created. If, in addition to the accommodation available on university campuses, universities and cultural organisations also support the provision of low-cost accommodation, which has provided an ongoing and spreading regeneration effect in growing aspects of these deprived areas.

Areas of the city and rural communities are in need of regeneration.

Whilst cities or regions are economically strong, there is a need for cultural activities and creative industries. Given the significant economic benefits to specific communities. This model has been successfully employed in both London, with the Whirled Art Studios, the Effort Collective and Brixton East, to name but a few, and in Toronto through a strategic development of areas in Art Studios, the Effort Collective and Brixton East, to name but a few, and in Toronto through a strategic development of areas in.

Regional weighting in national funding hubs.

The opportunities that are provided by 17 in Belmont Street and the opportunities that are provided by other creative spaces can be utilised to provide practitioners with the support they need to build their own viable practice and make a contribution to the regional economy. This could include early career development programmes or the support and encouragement of collectives.

Developing a range of programmes of opportunities for recent graduates.

The national funding organisations should recognise the greater costs for practitioners’ costs within their funding streams. It should be acknowledged that Creative Scotland has recently commissioned a study which identified a number of high-wealth individuals who can support a local, high-quality production sector and the region. The popularity of events such as the annual degree show of RGU’s Gray’s School of Art as well as Tea Cosy, Glasshouse, and A Play a Pie encourage consumption of high-quality regional production.
SECTION 5: DEVELOPING SUSTAINABLE FUNDING

In the previous sections of this report we highlighted one of the disadvantages of living in a successful economic region: the high cost of living deters many graduates from pursuing a career within the region, thus limiting high-quality regional cultural production. One of the most significant benefits of the successful economy is that it opens up opportunities for the funding of the arts and cultural production.

This report recognises that funding from the private sector can take different forms. Some funding will be primarily philanthropic in scope, some will take the form of sponsorships, and some will come through programmes of corporate social responsibility. Of course in many cases support from the private sector will be in-kind support rather than cash: for example, offering support and advice or manpower in the form of volunteers.

Despite this, cultural funding within the region appears disproportionate when compared with other regions in Scotland. The sector acknowledges there is a perception among some in the region that cultural funding is disproportionately linked with the local authorities and not with corporate or private sector funding.

It is suggested that in the private sector cultural organisations are working more closely together to develop a shared vision. We believe that cultural activities have the potential to achieve desired social and economic benefits. We anticipate that some corporate companies may wish to explore establishing partnerships with local authorities and the arts and cultural organisations in their region. The Trust or charitable foundation may be established to support the development of proposals which are likely to attract significant support from the private sector.

Earlier in this report we have discussed the benefits of the cultural and business sectors working more closely together. We recommend that there is a need for the cultural and business sectors to develop a shared vision which will attract significant funding.

It is suggested that in the first instance additional support to cultural practitioners and organisations based in the region is required to support the development of proposals which are likely to receive significant support from national organisations or corporate entities.

Further in this report we proposed the establishment of a North East Scotland Cultural Trust that would seek funding from the private sector that can be distributed to a range of cultural practitioners and organisations. We anticipate that the Trust would have a significant role to play in the development of the cultural narrative of the region and so aid in the attraction and retention of talent.

The Trust would be responsible for setting the priorities aligned to the agreed cultural narrative and vision of the region. This would be undertaken by a board that would draw upon cultural and business expertise. We anticipate that the membership of the board would draw from within the region but also have an international dimension and perspective.

Finally, if it is recognised that the cultural outputs and production of the region have a value to the quality of life of residents and to the development of leisure tourism, then there may be a mechanism by which they attract funding. For example, Houston have developed a bedroom tax, revenues from which are directed to funds designed and developed to enhance the cultural provision of the city. These funds are widely credited by the hospitality sector to have led to an increase in leisure tourism and hotel occupancy. Toronto has developed a billboard tax which has had the dual benefit of providing a cultural fund as well as reducing the number of unsightly billboards in the city.

Clearly within Scotland both of these mechanisms are not within the local authorities’ gift but there may be inventive voluntary levies that can be developed to aid the development of the region’s cultural provision in a manner which benefits wider elements of the private sector. One such example may be the proposed ‘Tourism and Place Promotion for Business’ Business Improvement District that is being developed by Visit Aberdeen which is designed to provide significant funding to aid in the position of the region as both a place to live and visit.
SUMMARY OF RECOMMENDATIONS

The report has pointed out that the region has many opportunities to capture its cultural heritage and identity and exports it through cultural economy that can enrich the quality of life of the region. Being communities together and unite the heart of the North-East of Scotland a more attractive place to potential workers and investors and attract creative and cultural professionals.

We see regions with many opportunities to articulate, activate and celebrate a strong cultural offering which has national and international repute. This will be acknowledged by enhancing and building upon the many assets of the region already possessed. It already has a strong cultural infrastructure which draws and sustains national and international interest, a significant and distinct cultural heritage which will enrich our cultural offering, and individuals and organisations who have the desire to contribute to the region's sense of place and sustained attractiveness through the cultural economy. In this regard the basic building blocks are all in place, what is required now is the development of a coherent vision that range of individuals and organisations can rally around and contribute to.

Developing a cultural economy

1. Consideration should be given to development of a regional and national cultural offering which goes beyond what already exists, but builds on the assets of arts and culture in the region together with the strategic context of cultural strategy and the local authority single community agreements. This development should be the facilitators and not the lead drivers of cultural activity, and the planning, funding of cultural activity should be aligned to local authority single outcome agreements.

2. Funding of cultural strategies should be aligned to this development of and support for the cultural provision of the region. Support should be provided to cultural organisations that develop and promote cultural activities that are of the cultural economy in this regard the basic building blocks are all in place, what is required now is the development of a coherent vision that range of individuals and organisations can rally around and contribute to.

3. Consideration should be given to the development of a North-East of Scotland Regional Arts Council and a National Portfolio Office to support cultural activity aligned to the cultural economy of the region. This forum might be well placed both to consider and provide a particular context for the articulation, funded and how to develop the desired cultural activity within the region.

4. We welcome the idea of a National Portfolio Office to support the development of a North-East of Scotland Regional Arts Council and a National Portfolio Office to support cultural activity aligned to the cultural economy of the region. This forum might be well placed both to consider and provide a particular context for the articulation, funded and how to develop the desired cultural activity within the region.

5. Support should be provided to cultural organisations or national organisations or national organisations or national organisations that develop and promote cultural activities that are of the cultural economy in this regard the basic building blocks are all in place, what is required now is the development of a coherent vision that range of individuals and organisations can rally around and contribute to.

6. A range of places, activities, programmes and projects that region's cultural producers have –

7. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

8. A place where individuals from outside the region want to come, whether for work, study, retirement or in their leisure time.

9. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

10. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

11. A range of places, activities, programmes and projects that region's cultural producers have –

12. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

13. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

14. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

15. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

16. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

17. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

18. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

19. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

20. A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

At the start of this report we articulated a vision of the new north where the hallmarks were:

• A place where cultural graduates see opportunities to pursue and develop their creative talents within the region's cultural sector and the business community.

• A range of high-quality regional artistic and cultural activities the region plays host to.

• A coherent narrative of what the North-East of Scotland is and what it has to offer the world in its own right stimulating interest in the region and creating –

• A range of places, activities, programmes and projects that region's cultural producers have –

We hope you are too.