

Creative Dundee

the city's

Cultural Strategy 2009–2014



March 2009

This document is based on a study carried out by Creative Services (Scotland) Ltd during 2008 for a Steering Group established by the Dundee Partnership comprising representatives from Dundee City Council, Scottish Enterprise, Dundee Rep, and the DCA. It was commissioned and co-funded by Dundee City Council and Scottish Enterprise.

The contents and recommendations of this report have been informed by meetings with the Steering Group and independent consultation with representatives of the city's cultural, private, public, and academic sectors.

The strategy has been approved by the Cultural Agencies Network, the Dundee Partnership Co-ordinating Group (in May 2009) and Dundee City Council (1 July 2009).

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Contents

	<i>Page</i>
Summary of Objectives	4
Preface	5
<hr/>	
Background	7
Context	10
Consultation	19
Outcomes	23
Implementation	27
Summary	31
<hr/>	
Appendices	
1. Steering Group members	33
2. Commitments	34
3. Action Plan	35

Creative Dundee

Vision

A city that is proud of, and known for, its creativity, ambition, achievement, fairness and cultural richness.

Mission

To ensure Dundee's cultural ecology is strong, collaborative, and well supported.

Values

To ensure creativity is a contributor to, and key aspect of, the city's affluence and aspirations.

To ensure equality of encouragement and access to cultural opportunities.

Objectives

1. To **Pledge** a range of opportunities to encourage and develop the creative abilities of Dundee's citizens by:
 - Giving all children a creative education
 - Supporting the city's professional and non-professional cultural sector
 - Setting high standards for the city's natural and built environment
 - Investing in the city's cultural heritage
 - Promoting the cultural offer of the city
2. To develop and support effective **Pathways** to enable the citizens of Dundee to make the most of their abilities within the cultural and creative industries by:
 - Creating the conditions for capitalising on talent
 - Developing the right infrastructure for supporting creativity
 - Making the most of the resources through effective co-ordination and collaboration
3. To continually develop an excellent cultural environment in the city and establish and promote Dundee as a **Creative City** by:
 - Enhancing its international presence
 - Contributing to the national cultural identity and offer
 - Cultivating sustainable local ambition

Preface

The 2009–2014 Dundee cultural strategy is unlike its two predecessors. There is a different set of requirements as it is looking to build on a track record of achievement and success born of the previous strategies.

Also, the city itself has changed considerably since the first strategy was published in 1994. It is more confident, more successful, a better place to live and work, and its cultural life and amenities are widely considered as one of its greatest assets.

Dundee's strengths in culture, creative industries, life sciences and bio-research are now viewed in an international context. The city has accomplished a great deal in the last 15 years and it is the right time to articulate a new way forward for its cultural life.

Like most other great cities Dundee still faces social challenges in some of its communities, and like all other ambitious cities it is keen to seek out and maintain social and economic advantage where it can.

These are some of the reasons that have driven the need for this new cultural strategy and will frame its recommendations. Once again, like its predecessors, it will be ambitious by seeking to effect a step-change in cultural provision in the city and the way in which culture is viewed and delivered.

At the strategy's heart is a deep-rooted belief in the value of culture to Dundee's citizens and to the city – the belief that it is indivisible from all other aspects of life and should be reflected as such in the formal civic planning structures.

However, this is not a cultural strategy for the local authority or the city's main arts organisations – it is for all Dundee. It recommends values intended for public and cultural agencies, and others, to adopt, but allows them to develop and prioritise their own cultural activities as they have done so successfully in the past.

This strategy acknowledges that there are three key players in the city's cultural ecology – the public, the cultural sector, and the public sector – each with different expectations and reasons for engaging in cultural activity.

The strategy will ensure that these three are considered holistically by focussing on the areas of common interest to each of them – the values and initiatives. In that way

it will look to develop a truly integrated cultural sector across the city – one that is relevant to its citizens, attractive to its visitors, and a beacon to the creative spirit.

No strategy can expect, or try, to legislate for every eventuality. It should set a benchmark context of values within which all agree to operate and cooperate. However, one common premise is understood at the outset: that investing in and supporting cultural activity will provide a solid foundation for developing the creativity of Dundee's citizens.

Fulfilling this premise needs to be strengthened by collaboration, and the strategy will indicate the benefits of working in partnership, as well as the importance of investment, for successful growth and innovation. To that end the Dundee Partnership embraces cultural planning as a means of influencing and inspiring the policy-maker as well as the participant.

This document provides a framework for Dundee's key cultural providers to create an action plan for the city. The success of the strategy will rely on them and the many others in Dundee's cultural ecology, to implement it with the commitment, enthusiasm and ingenuity that have been a hallmark of the cultural sector in the city.

March 2009

1 Background

1.1 Purpose

- 1.1.1 The clear intention of *Creative Dundee* is to continue the lineage of successful public sector policy for the arts and culture in Dundee. The city's Arts Strategy (1994) and the Cultural Strategy (2001) led to the creation of the DCA and the refurbishment of the McManus Galleries and Dundee Rep, amongst many other significant initiatives in education and community arts.
- 1.1.2 The purpose of *Creative Dundee* is twofold: to be a statement of intent for the cultural and creative life of this remarkable city, and to provide practical recommendations on how this can be achieved.

1.2 Responsibilities

- 1.2.1 The strategy has a basic premise – that investing in and supporting cultural activity will provide a solid foundation for developing the creativity of Dundee's citizens.
- 1.2.2 This strategy considers how the public sector might create the environment that allows for cultural activity to be successfully encouraged and delivered. Sometimes this will be through direct means – either by provision of services or financial assistance. Other times it will be through advocacy and lobbying.
- 1.2.3 The cultural strategy is not aimed solely at the public sector as there are aspects of its broader objectives that will be outwith its responsibility or capability. Some recommendations will be more pertinent to the many people involved professionally and voluntarily in the creative industries and economy – in retail, leisure, vocational and academic studies, and Dundee's communities.
- 1.2.4 The strategy is intended to galvanise and inspire all types of organisation, agency and individuals to adopt, adapt and share it.

1.3 Lineage

- 1.3.1 Dundee has been a creative city for many centuries – *Creative Dundee* intends to provide a framework and a focus to help develop this tradition of innovation, imagination and inspiration in new and exciting ways for the 21st century.
- 1.3.2 The extraordinary range of creative enterprise in the fields of commerce, science and the arts in 19th century Dundee led to the famous branding of the 'three J's' as a means of encapsulating "*three of Dundee's ideas...from a cauldron of creativity that boiled with ingredients from every field of human endeavour and produced sensational results*"¹.
- 1.3.3 Dundee is a city of many cultures. From its earliest days it has experienced waves of immigration from Ireland, the Indian sub-continent, China, Italy and

¹ 'Dundee, A Voyage of Discovery' Mainstream, 1999

most recently Eastern Europe. This has created a rich cultural diversity in the city.

- 1.3.4 The journalist and author, Graham Ogilvie, suggests that an equally accurate mnemonic could have been ‘the three I’s’ – Innovation, Inspiration and Imagination – “...*that have characterised the city’s past 400 years during which it has pioneered a breathtaking number of social, religious and political reforms, technological advances and medical breakthroughs*”².
- 1.3.5 It is fair to argue that the 19th century scenario – a broad range of creative enterprise co-existing and inter-relating – has a contemporary equivalent in Dundee in culture, technology, and life sciences.
- 1.3.6 The external perceptions of modern Dundee as a significant cultural centre have been evident since the focussed, strategic investment of the public sector in the 1990s. The city is often cited within the national cultural sector and media as a beacon of good practice.
- 1.3.7 More recently, in New York in May 2008, Dundee was voted one of the world’s seven most intelligent cities for the second year in a row. While awards and external recognition do not tell the whole story, they are an important indicator of cultural and intellectual health and hopefully serve to reassure the public sector that their ongoing investment and commitment is well placed.

1.4 Objectives

- 1.4.1 Section 4 below sets out social and economic objectives and commitments for culture and creativity in Dundee that will provide a shared, strategic way forward for the public sector, but are also intended to inspire involvement from the private, voluntary and cultural sectors.
- 1.4.2 The objectives are intended to be sufficiently flexible to be able to respond to the evolution of political circumstance, fluctuating resources, and fashion; but philosophically robust enough to retain a clear sense of purpose and direction.
- 1.4.3 Each objective is accompanied by a series of specific associated commitments. These reflect the outcomes of the consultation process, but are also guided by, and contribute to, the broader social and policy imperatives of the Dundee Partnership, as summarised in the Single Outcome Agreement (2008–11), and other relevant policy documents.
- 1.4.4 The commitments are realistic and appropriate, and acknowledge that while many of the elements of encouraging creativity might be outwith the direct scope of the public sector, they can be influenced by it.
- 1.4.5 The *Creative Dundee* commitments are summarised in a realistic Action Plan that outlines: what is to be achieved; what resources are required; and when they are to be achieved.

² Ibid

1.5 This Document

- 1.5.1 This report draws from: the findings of the consultation; sets out the context in which the cultural strategy will operate; and details an Action Plan for the period 2009–2014 which will be reviewed and updated during 2011.
 - 1.5.2 The cultural strategy comprises Objectives and Commitments agreed by the key partners who share in the commitment to implement the strategy.
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2 Context

2.1 History

2.1.1 *“The recent history of investment in the cultural sector in Dundee by the public sector is impressive. It is important for a new cultural strategy to be aware of this and ensures it builds on its achievements, capitalises on the goodwill and interest generated by it, and continues in the same direction of travel.”*

2.1.2 The following extract is taken from research commissioned just prior to this study to assess the value of culture to the city:

“Since the late 1990s the cultural renaissance of Dundee has been firmly associated with the regeneration of the city. Places like the DCA, the Rep, the Space, the quality of work produced by Duncan of Jordanstone, and the close links between the arts and digital media make Dundee a vibrant and culturally exciting city.

Whilst there is no doubt that these developments are playing a part in developing a more confident city — and in attracting national and international attention — it is also true to say that over the past ten years there has been generally good political support for the arts and culture in Dundee.”³

2.1.3 The **Dundee Rep**’s development is indicative of both the development and the potential of the cultural sector in the city. This long-established Dundee institution was transformed firstly by its relocation to a new purpose-built building in the 1980s and by subsequent inspired artistic policies.

2.1.4 The Rep’s commissioning of large-scale Dundee-focussed community plays in the 1980s and 1990s had an enormously beneficial impact on the cultural sector in the city which is still being felt (many consultees cited these plays as the reason they, or colleagues, first became engaged with culture in the city). They also brought the theatre and its work to a large, local audience.

2.1.5 Investment from DCC and SAC enabled both Dundee Rep Ensemble, Scotland’s only permanent acting company, to develop and become a company of national and international standing, and the in-house dance company to become an internationally respected national body, **Scottish Dance Theatre**. Both developments have had a major impact locally and nationally, in terms of artistic quality and the ability to deliver integrated programmes of performance and outreach work.

³Valuing Cultural Capital and Creativity, Noema Research (2008)

- 2.1.6 In recent years Dundee Rep has enhanced the impact on the city at grass-roots level through an innovative education programme while being an excellent standard bearer for the artistic life of the city through a series of stimulating and high-quality productions. The Rep's current development plan, if realised, would have a far-reaching impact on the city's cultural infrastructure and is an exciting and logical consequence of the company's development.
- 2.1.7 For almost 10 years **DCA** has been symbolic of the ambition of the city and of the excellence of its cultural offer, perhaps even more so to those outside Dundee. Since its opening it has gathered awards and accolades for architectural merit and education work as well as for the quality of its programme. While sustaining a consistent programme of cultural cinema and support for artists' production activity, it has maintained its often uncompromising attitude towards ensuring cutting-edge, high-quality contemporary art and culture is embedded in the city.
- 2.1.8 The DCA's international reputation is, according to many consultees, a significant factor in the perception of Dundee as an inventive, creative city with world-class facilities. Its location near both Dundee Rep and the University of Dundee enhances the perception of a West-End 'cultural quarter' with DCA as the anchor tenant.
- 2.1.9 Dundee also enjoys three performance venues that have a large degree of local loyalty and play a significant part in the city's cultural life. The **Caird Hall** complex is host to high profile conferences and exhibitions and manages to combine the attributes of a major venue for classical performance with the accessibility of a local hall. Events as diverse as the musical *Joseph and the Technicolor Dreamcoat*, the BBC Antiques Roadshow and performances by Willie Nelson, The View and the RSNO highlight the broad programming policy.
- 2.1.10 The **Whitehall Theatre** is also held in great affection by a significant part of the Dundee population. In the last 18 months it has doubled its box office and now boasts 65,000 ticket sales in the last year. The newly refurbished **Fat Sam's Live** (and before it The Barracuda) has been a significant venue for new and local bands for over three decades.
- 2.1.11 The decision to develop **The Shore** as a city centre youth/arts/music venue has provided a well-resourced space in the city centre which is used by young people from across the city and is viewed as a safe place to develop creativity.
- 2.1.12 Considerable imagination has been shown by Dundee College over the past 20 years in the investment and development of its performing arts courses. This led to the creation of **The Space**, a wonderful facility for dance and theatre, and has greatly influenced the development plans for a 'cultural campus' at Gardyne Road, due to be built over the next 5 years. This presents a tremendous opportunity to balance the geographical provision of high quality facilities in the city.
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- 2.1.13 The **University of Dundee** has always regarded culture as a vital part of town and gown interaction. The University provides a range of unique resources including the Botanic Garden and significant public collections of art, archives and artefacts. A wide variety of events is held across the University campuses, including exhibitions, concerts, public lectures and opportunities for lifelong learning, as well as the Dundee Literary Festival. **Duncan of Jordanstone** (DoJ) has consolidated and grown its reputation internationally in the last 25 years as a place that encourages innovation, experimentation and excellence in a broad range of art and design. DoJ has encouraged interdisciplinary working for many years, from the early 1980s residency of playwright Tom McGrath and his work with video artists, to the current collaborative work in the life sciences.
- 2.1.14 This latter area of cross-disciplinary working is one which, DoJ feels, could provide a global centre of excellence for the city if it is invested in fully. The cross-over between art & design and life-sciences is becoming more broadly acknowledged as a fertile area for both creative artists and scientists. DoJ believes they are one of only a few institutions in the world that can claim to be pioneers in this field. With the prospect of DoJ relocating from its current site there is an opportunity to capitalise on this potential in the design/location of a new building.
- 2.1.15 Dundee's industrial and nautical heritage has also received important investment in the last 30 years. The **HM Frigate Unicorn** is a long-standing part of the city's waterfront. The oldest British-built ship still afloat has, in the last ten years, seen its location at Victoria dock become the centre of a commercial and residential redevelopment at City Quay.
- 2.1.16 The RSS Discovery used by Scott for his trip to Antarctica has lent its name to Dundee's branding of the city in recent times – City of Discovery – as well as forming the centrepiece of the **Discovery Point** heritage interpretation and five-star visitor attraction. The Dundee Industrial Heritage Trust (DHT) runs the centre – including the ship, museum and conference centre.
- 2.1.17 Dundonians retain a tremendous interest in and affection for the docks and **Waterfront** of the city which provide a spectacular visual gateway to Dundee from the south. Many consultees felt the existing plans to re-develop the waterfront area present an opportunity to integrate the existing heritage attractions and to consider introducing more. This included a suggestion to preserve and develop an architecturally important part of the Seagate, located at the northern boundary of the Waterfront development area.
- 2.1.18 DHT, formed in 1985 to preserve and interpret Dundee's industrial past, developed the award-winning **Verdant Works** to ensure the jute industry's contribution to the city was remembered and celebrated. While it is likely that DHT could play a major role in any future heritage/preservation developments they currently face challenges in maintaining the facilities they do have.
- 2.1.19 In the previous cultural strategy the DCC committed to invest in the re-development of the building now to be known as **The McManus: Dundee's Art Gallery and Museum** to more accurately reflect its function. The £12 million investment will restore Dundee's best loved building back to its former
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Victorian grandeur and make Dundee's rich collections readily accessible to former and new audiences. The Art Gallery and Museum have been a significant presence in the city for 138 years during which time they have inspired, educated and entertained generations of Dundonians through the library, museum, and art gallery.

- 2.1.20 There were several consultees who felt a similar refurbishment of **Camperdown House** is required. There have been several public and private sector plans proposed in the last two decades for this, including the development of the House as a home for Dundee-linked and maritime-based exhibits from a re-distributed national collection. The City Council is committed to addressing this opportunity within the life of this strategy.
- 2.1.21 The city's heritage collection received national Recognition in 2008 for its Fine and Applied Art, and in 2008 the ever-popular **Broughty Castle** added to its attractions a room dedicated to the Orchar collection. The **Mills Observatory**, the UK's only full time public observatory, is exploring the connection between art and science in many creative ways, through partnership with Dundee University and a strong Friends Group.
- 2.1.22 The city's **Library and Information Service** has evolved over the last 25 years to provide an increased range of services to users and become more relevant to an information-based society. A policy focussing on accessibility and relevance of services to the customer has led to a popular and well-used service. The 2007 CIPFA statistics highlight that Dundee had the highest number of library visitors per head of population of any Authority in Scotland, with the city's **Central Library** the busiest in Scotland during 2008.
- 2.1.23 Many important **creative artists** have come from Dundee in the last 30–40 years, with particular interest in music and literature. The city has provided the backbone for a number of popular bands during that time, from the Average White Band, the Associates, Orange Juice and Danny Wilson to the Hazy Janes and The View.
- 2.1.24 From the 1960s onwards jazz trumpeter, Jimmy Deuchar, was world renowned, and both fellow trumpeter John McLevy and drummer Ken Hyder were considered influential innovators by their jazz peers. In the 1990s the group, Lammas, provided a folk-tinged edge to their jazz, as Hyder had done with his ceol-mhor-influenced drumming style.
- 2.1.25 The influence of the Dundonian poet and songwriter, Mary Brooksbank (Jute Mill Song) in early-mid 20th century can still be heard in the recorded work and singing/writing style of contemporary traditional musicians, Sheena Wellington and Jim Reid. It might be argued that she also had some influence on the eclectic song-writing style of Michael Marra, (who was voted the person who best defines Dundee's culture by online consultees to this study), although the roots to his style are widely spread across many musical influences.
- 2.1.26 The city's reputation as a venue for good music has been enhanced in recent times by the emergence of several annual **festivals**, including: "the most successful **BBC Big Weekend** to date"; the traditional music festival Fest 'n' Furious, the Jazz Festival, and the Dundee Guitar Festival.
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- 2.1.27 The extraordinary influence of Dundee **writers** in the world of poetry in the last 25 years can arguably be traced back to the University of Dundee's creative writing fellow in the early 1980s, the poet Douglas Dunn. That period saw the early development of Don Paterson, Bill Herbert, AL Kennedy, Kathleen Jamie and John Burnside – writers who have matured into international stature and consequence. In the mid 1990s Dundonians comprised a fifth of the UK Poetry Society's Young Writers of the Year list. The University's Dundee International Book Prize continues to maintain the city's tradition for encouraging and supporting new writing talent.
- 2.1.28 Ironically, the year before the DCA opened, Dundee lost three of its greatest **visual artists**. McIntosh Patrick, Alberto Morrocco and David McClure were extremely distinguished and highly regarded painters from the city, each employing very different styles and each very influential in the second half of the 20th century. Many very successful contemporary visual artists have trained in the city or continue to work here – Dalziel & Scullion, Will Maclean, David Mach, Calum Colvin, Luke Fowler, Katy Dove to name a few.
- 2.1.29 Perhaps less visible or well-documented during this period is the arts and education work that has taken place in venues across the city. The Dundee Rep adaptation of William Blain's novel, **Witches Blood**, as a community production was a watershed moment. This presented a community outreach programme on a scale not yet seen in the city and combined ambition and scale with a story about the city performed in locations in and around it.
- 2.1.30 The consequence of this production led not only to a distinguished sequence of Dundee-based productions by Dundee Rep, but also to the DCC's increasing support for arts and education. This was initially focussed through the Dudhope Arts Centre and became the home for many new groups that grew from a nucleus of members of the Witches Blood community cast and crew. More recently, the Bharatiya Ashram has been responsible for renovating the centre to form the city's first Multi Ethnic Arts Centre – the **Dudhope Centre**.
- 2.1.31 Equally important has been the growth in opportunities for arts education through **schools**. There have been long-standing opportunities for pupils to shine. Ask any Dundonian: "which is more important – a Grammy or the Leng Medal?" These opportunities have become more readily available and coordinated in the last ten years or so.
- 2.1.32 Through the work of its Education Department, DCC has provided a range of cultural opportunities for school pupils to engage in. This has been particularly successfully achieved through Dundee Schools' Music Theatre, and has stimulated considerable interest in the participants and audience. There have been significant performance-based initiatives in several secondary schools which have proved transformational to the individuals involved and also to the schools.
- 2.1.33 More recently in 2007–08 the Scottish Government-funded **Pathfinder** initiative, with additional funding from SAC, enabled a small team managed by the Leisure & Communities Department to co-ordinate a one-year action research project of arts-based activities in schools and communities. This built
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on the outreach work in communities already done by Dundee Rep, DCA and Dundee College. It extended opportunities and engaged artists in working with community groups locally.

- 2.1.34 The **White Space** development in University of Abertay is an incubator of innovation in the creative industries. In its relatively short existence it has played host to a variety of local and national clients, from the BBC and Creative Scotland to independent production companies – as well as providing a creative environment in which students can experiment and learn. It provides a rare opportunity to help stimulate and feed the creative industries in the city and beyond.
- 2.1.35 One wall in White Space charts the family tree of the **Games** industry in Dundee, an area in which the city has been punching well above its weight since the late 1980s. Companies such as Real Time Worlds, Denki and Rockstar North are the most visible of a number of significant companies that have been formed or established themselves in Dundee.
- 2.1.36 The University of Abertay's **Hannah Maclure Centre** works with contemporary and interdisciplinary cultural producers and artists from the UK and abroad, as well as supporting teaching activity and developing opportunities with staff and students. The centre delivers around five major exhibitions each year, combined with other research projects, talks, events, seminars and a film programme.
- 2.1.37 The digital media sector is a key part of the local economy. Digital media businesses in particular have become associated with the economic renaissance of Dundee – with a distinctive cluster of businesses. **Interactive Tayside** has been developed as a brand to help build a digital media community, encourage collaboration between businesses and academia, develop new commercial opportunities and promote the skills and talents of the area's digital media practitioners. There are now more than 350 companies with a combined turnover of £185m per annum. The numbers employed in the sector over the same timescale has increased from 1400 to 3400. The importance of the sector for the cultural landscape in Dundee is reflected in the number of creative people employed in the sector who are consumers of cultural activity as well as contributors to cultural activity. The cultural landscape is also a key feature of making Dundee an attractive location for the attraction of talent within a global marketplace.
- 2.1.38 The City Council has 67 parks and woodland spaces, and there is also a Botanic Garden run by the University of Dundee. These provide a tremendous amenity for Dundonians and visitors. **Green Spaces** were viewed as a very important part of Dundee's character, culture, and civic feel and should be both protected and utilised to a greater extent. These spaces are often a legacy of successful periods in Dundee's industrial past when they were gifted by civic benefactors. An example is Baxter Park, which has undergone an extensive redevelopment between 2004 and 2008. Remarkably for a city facing economic challenges, Dundee achieved a Silver Award in Britain in Bloom 2007, and has regularly featured in the Scotland in Bloom Roll of Honour.
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2.2 Policy

2.2.1 The themes and values that emerged from the consultation complement the Dundee Partnership's vision of Dundee as "...a vibrant and attractive city with an excellent quality of life where people choose to live, learn, work and visit".

2.2.2 The cultural strategy will ensure that through the Single Outcome Agreement (SOA)⁴ four key areas are addressed:

- Employment opportunities ("*Develop our city to attract jobs...*": National Outcomes 1 & 2)
- Skills and qualifications at school ("*Make sure more of our young people succeed at school*": NOs 4 & 5)
- Escaping poverty ("*...help more people out of poverty*": NO 7)
- Health and fitness ("*improving the health and fitness of the population*": NO 6)

2.2.3 There is a challenge for new policy-based initiatives and strategies that is posited by the SOA:

*"The Single Outcome Agreement presents a real challenge to community planning partners to ensure that agreed local priority outcomes are contained within their corporate plans. Similarly, it will be essential that a collective commitment is given to the joint resourcing of delivery of outcomes which may not fit naturally within the responsibilities of individual partners. This tension will be addressed developing priorities by June 2008 and through the rest of the year."*⁵

2.2.4 Structurally, the Dundee Partnership has a Forum, a Management Group, and a Coordinating Group, which are served by eight Strategic Theme groups. In response to this strategy, a new Theme group has been established in January 2009 that will bring together agencies committed to the promotion of Lifelong Learning and the cultural sector. This group will initially be known as the "Learning and Culture" theme group and will be responsible for developing and implementing specific SOA targets relating to culture and Lifelong Learning.

2.2.5 Nationally, the policy agenda is still evolving. The creation of Creative Scotland has been postponed by at least 18 months. Given the presence of such a significant creative industries sector in the city, Dundee is ideally placed to benefit from a new national organisation that takes a holistic view of the cultural and creative sector. This is presumably why the Transition team of Creative Scotland set up their initial HQ in the White Space during 2008.

⁴Single Outcome Agreement

⁵Ibid. New Governance Arrangements, p7

2.2.6 The **Key Aspects** of 'Policy' which inform the cultural strategy are the shared values which:

- Integrate the *Creative Dundee* Objectives and Commitments into the next SOA
- Develop a series of indicators that are relevant to both the SOA and the cultural sector
- Identify and implement the most effective structure to operate at a city-wide, regional and national level

2.3 Definitions

2.3.1 The consultation process revealed most people have a diverse range of personal interests and background influences they consider as their ‘culture’ – the natural environment, social interaction, and opportunities in leisure and retail featured equally alongside heritage, the arts and screen media.

2.3.2 Most consultees underlined that ‘lifestyle’ is, in their view, a hugely important part of what makes Dundee an attractive place to live and work. In that respect there seemed to be a relatively thin dividing line between people’s definition of their ‘culture’ and their ‘lifestyle’.

2.3.3 There is a common binding thread of ‘creativity’ between the lifestyle and cultural elements and those associated with the creative industries and that *Creative Dundee* should focus on addressing the conditions that enhance this.

2.3.4 The **Key Aspects** of ‘Definitions’ which inform the cultural strategy are the commitment to:

- Focus on encouraging creativity
- Use accessible, standard terminology where possible

and a pledge to:

- Extend opportunities and support engagement of Dundee’s communities
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3 Consultation

3.1 Consultation Process

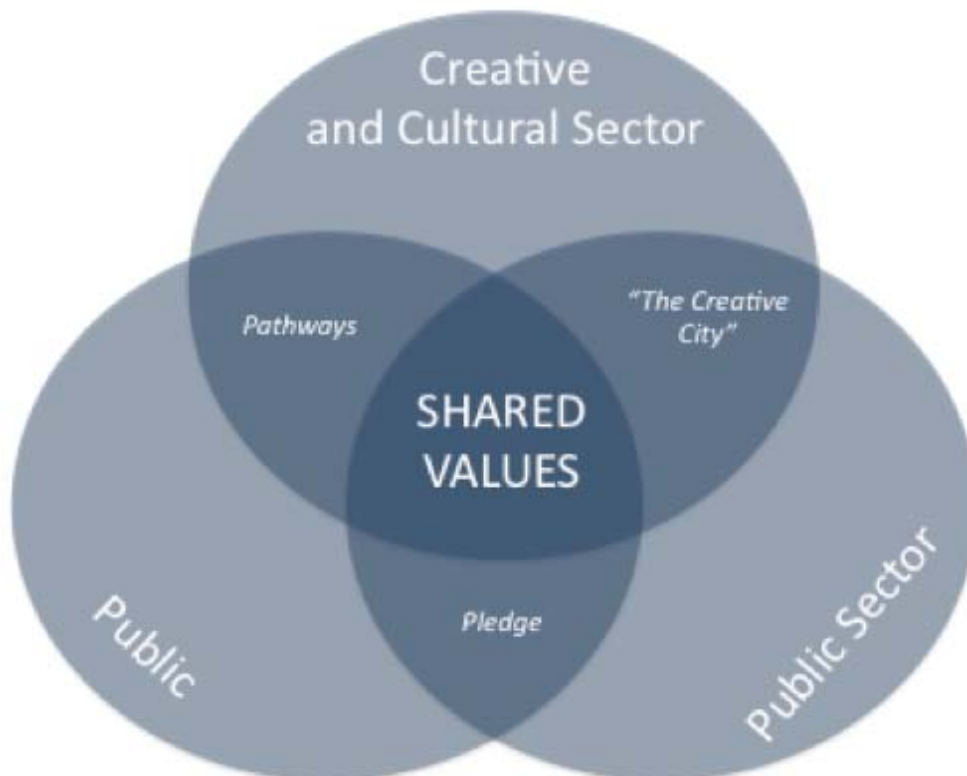
- 3.1.1 The Steering Group commissioned Creative Services (Scotland) to carry out broad based consultation with stakeholders during 2008.
- 3.1.2 One-to-one meetings were held with 32 key individuals from the private, public, cultural and academic sectors. A further 24 people attended four focus group meetings, and the project Steering Group met eight times to consider the responses⁶ and the issues arising from them.
- 3.1.3 An e-questionnaire was distributed to 125 cultural groups and organisations, including Arts and Crafts; Cultural/Ethnic; Dance; Drama; Literary Groups; Local History; Local Radio; Music; Neighbourhood Representative Structures; and Community Councils. There was a 47% response rate (54 respondents) of which 85% completed the whole survey. The Steering Group considered the detailed response from the e-questionnaires.

3.2 Cultural Ecology

- 3.2.1 In order to focus discussions and provide a common starting point consultees were invited to consider and comment on the premise of a 'cultural ecology' in the city. This acknowledged that there is a complex network of interests and reasons why people and organisations engage in and provide cultural opportunities, but simplified it to three main groupings, as illustrated in the diagram below.
- 3.2.2 This starting point shaped the discussions with consultees and invited them to identify the areas of overlap between these groupings to establish a set of shared values that could inform the commitments of *Creative Dundee*, and to identify a primary project or initiative in each overlap/relationship between groupings that would significantly develop provision in the city.

⁶ Information about members of the Steering Group is contained in Appendix 1

Dundee's Cultural Ecology



3.2.3 The groupings have been categorised as:

- *The public* – consumers or participants in creative activity, whose involvement is often predicated on enjoyment or general interest
- *The public sector* – direct providers of services and opportunities; enablers via support mechanisms; and a key force in determining the environment for creativity
- *The creative and cultural sector* – professional and non-professional cultural organisations and creative individuals, also including the private sector

3.2.4 It has been noted that each grouping has a primary impulse for their engagement, and secondary values that inform their relationship with cultural activity. For the **public sector** the primary impulse is often instrumental, i.e. considering the various economic and social benefits there can be from a healthy creative sector. The perceived success of these is more likely to be measured in metric terms – quantifying the extent of impact (e.g. how many; how much; how often).

3.2.5 For the **public** the primary reason for their engagement is likely to be emotional, based on perceived enjoyment or educational benefit, and the quality of experience they feel they are likely to get. Decision-making is more

likely to respond positively or negatively depending on the nature of their exposure to a particular creative experience and the range of opportunities they have access to.

- 3.2.6 The **cultural sector's** primary impulse is usually more intrinsic, based on a belief in the many benefits that an individual or community can accrue from their engagement with cultural activity. Their decision-making is more likely to be influenced by their desire and ability to create and share intellectual, physical and often spiritual experiences in a variety of high quality activities. The private sector is included within the cultural sector because there are a number of small and medium-sized cultural and creative businesses in the city – for example, musicians, studios, production and design companies and retailers.
- 3.2.7 The four 'overlap' areas between these groupings therefore have become the focus of the consultation and subsequent cultural strategy. They were categorised as follows:
- *Shared Values* – essentially, the qualities and aspirations that are common across all three sectors, i.e. commitments to quality, fairness, and opportunity
 - *Pathways* – the areas in which the public and the creative sector engage; how an individual gains an experience of cultural activity and how can they continue to be given opportunities that encourage or stimulate them
 - *Pledge* – what commitment should the public sector make to the public in terms of the level of opportunity that should be available to them, their access to it, and their awareness of it
 - *Creative City* – how do the public and cultural sectors work together to ensure the civic benefits of cultural activity are accrued, and the intrinsic benefits of creativity fully acknowledged and supported

3.3 Key Outcomes

- 3.3.1 Taking Dundee's cultural ecology as its starting point, the consultation process, produced consistent themes from the consultees across all three groupings. The main ones were:
- Acknowledge the role of culture within a broader lifestyle mix and the importance of its contribution towards generating creativity
 - Improve the awareness of the past and present achievements of Dundee and Dundonians and celebrate them
 - Improve the awareness and marketing of Dundee's cultural assets to local people and visitors
 - Acknowledge the impact of cultural activity on personal wellbeing and community confidence/esteem
 - Use cultural activity as a means of improving personal attainment, individual wellbeing, community cohesion, and economic growth
 - Identify, nurture, support, and retain creative talent in Dundee
 - Communicate, advocate, and provide leadership for all of the above more effectively
-

3.3.2 The **Key Aspects** of 'Consultation' which have informed and the cultural strategy are:

Shared Values

- Acknowledge the nature of the city's cultural ecology and the requirements/expectation of each grouping in it
- Focus on fewer, shared strategic initiatives informed by common values – in three areas: Pathways, Pledge and Creative City
- Identify clear leadership for the cultural sector and cultural strategy

Pledge

- Seek to alter positively the proportion of those currently engaged and less engaged in cultural activity through range, type, and location of opportunity
- Improve awareness of Dundee's current and past cultural opportunities and achievement
- Co-ordinate research carried out on audience development

Creative City

- Nurture and support the city's cultural and creative talent
 - Carefully consider and integrate the cultural input to the Waterfront development
-

4 Outcomes

4.1 Key Measures of success

- 4.1.1 The consultation suggested there are many outcomes that arise from investment and involvement in cultural activity. These range from **personal development** to regional **economic impact**.
- 4.1.2 There was a large degree of agreement on the main outcomes. Of these, the most frequently cited as a measure of success was **'Wellbeing'** – simply, a sense that things are better and more enjoyable as a result of involvement in cultural activity.
- 4.1.3 It was generally acknowledged that not all engagement will result in satisfaction, but that most times it is likely to be more enjoyable than not being involved. Therefore, the **level of activity** is also a helpful measure when gauging enjoyment levels.
- 4.1.4 A second important measure is **confidence and esteem**, both for individuals and for the city itself. The Steering Group and consultees were convinced that creative individuals and cultural activity play an immensely important role in improving personal and community confidence.
- 4.1.5 There was a general view that it is important to have an inclusive view and not to measure the cultural value of different **types of cultural activity**, or ascribe preference for one against the other, e.g. it would be redundant to compare the merit of electronic v. live experience, or writing v. reading, or opera v. country music.
- 4.1.6 There was a clear preference amongst consultees to 'give people the tools' and let them decide their own cultural values and priorities, by creating the environment that allows a diversity of opportunities to be experienced and by advocating an interest in them.
- 4.1.7 The Steering Group felt strongly that creativity will generate wealth for Dundee, and cultural activity is an integral driver for creativity. However, while **economic benefit** was viewed as a welcome outcome of the cultural strategy's commitments, it was felt it should not be the starting point for its objectives.
- 4.1.8 A challenge was identified in terms of establishing clear causal links between investment in cultural and creative activity and consequent **economic impact**. It was recognised, particularly in focus group discussions, that although the case for such links have been successfully made in many previous studies at national and regional level, it remains difficult for the public sector (at all levels) to translate this into significant new investment, particularly during periods of economic uncertainty.

4.2 Measuring, Assessing, Evaluating

- 4.2.1 There are few existing quantitative data sources, particularly for issues specific to measurement of creativity or cultural impact and involvement.

- 4.2.2 As existing data collection tends to focus on publicly-funded activity⁷ some, perhaps most, cultural activity can be difficult to gauge quantitatively and can be ‘invisible’, i.e. activity in community halls and centres, performances in private and commercial premises, and (perhaps the least quantifiable of all) the extent of activity in the home.
- 4.2.3 However, to address gaps it is necessary to measure them and this requires some baseline knowledge to allow the impact of the objectives to be assessed over time. Establishing, and maintaining, a relevant and easily gathered set of data is a key requirement for longitudinal assessment and impact measurement, and is an area that may benefit from partners in the academic, public and private sectors combining to develop a bespoke set of lifestyle and cultural metrics for Dundee.
- 4.2.4 The concept of ‘wellbeing’ is difficult to measure in any meaningful way. However, there are social indices, such as the Nova Scotia Genuine Progress Index⁸, that measure living standards, population health, time use, community vitality, education and environmental quality, as opposed to GDP.⁹ This approach can utilise existing benchmarking at city and national levels, although it is also likely to demand the generating of primary data through bespoke research.¹⁰
- 4.2.5 There are also practical ways of measuring changes in confidence and esteem, such as the model offered by cultural theorist Francois Matarasso¹¹ that can be adapted for Dundee and used to inform a broader socio-economic index for the city. The challenge, however, is in identifying direct causal links as many indicators are influenced by a range of factors – few of them solely or primarily by cultural activity.
- 4.2.6 One imaginative proposal arose during the consultation to explore the merits and practicalities of developing an ‘Exchange Rate’ mechanism that considers the wellbeing:economic ratio. This was suggested in part as a means of establishing parity of esteem between the two and also as a pragmatic way of acknowledging and measuring the direct links between, for example, cultural activity and personal wellbeing, and creativity and economic generation – and the type of virtuous circle they can encourage (as illustrated below).

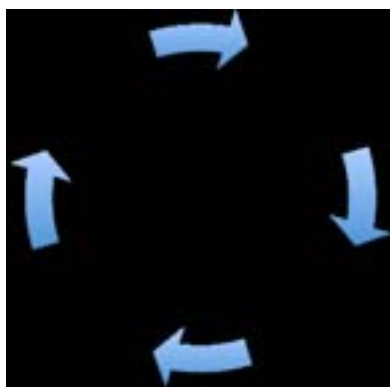
⁷eg local authority spend, enterprise company support, SAC subvention and Lottery grants

⁸<http://www.gpiatlantic.org/>

⁹There is also the Hong Kong Creativity Index – a set of economic and academic benchmarks collated to indicate the overall creativity of that city-region – that may provide an appropriate model. Some background information can be found at <http://ccpr.hku.hk/HKCI-InterimReport.pdf>

¹⁰This is the approach taken by the kingdom of Bhutan in measuring Gross National Happiness – more information can be found at <http://www.pc.gov.bt/gnh.asp>

¹¹‘Towards a Local Cultural Index’, Matarasso, Comedia, 1999



4.3 What we want to achieve

4.3.1 The following **values** were the most frequently and strongly expressed by consultees and have been used to inform the cultural strategy's objectives:

- *Creativity*
The necessary currency and consequence of involvement in cultural activity, and a commodity that can be transferred to influence and benefit many other aspects of daily life – work, education, play.
- *Pride in the city*
To reinforce, and continue to contribute, to Dundonians' and visitors' awareness of the city's tremendous cultural attributes, qualities, and achievements.
- *Quality of Life*
To maintain and enhance the advantage Dundee currently enjoys in providing the opportunities to enjoy high quality environment, education, and employment.
- *Quality of Experience*
To ensure that the quality of cultural experience is as stimulating as it can be, across a range of opportunities and at all scales.
- *Engagement*
To attract, encourage and retain people's involvement in cultural activity in imaginative and relevant ways and locations.
- *Opportunity*
To create opportunities to view and get involved in cultural activity that interests, inspires and excites people, that deepens their experience of culture, and helps fulfil their own creativity. To ensure equality of opportunity.
- *Sustainability*
To achieve the above in ways that can be sustained year-on-year.
- *Collaboration*
To achieve the above in as effective way as possible that encourages creative co-operation, stimulates culturally, and maximises efficiency.

4.3.2 The cultural strategy's objectives and commitments will augment the **guiding principles** of the Dundee Partnership. It must:

- Be value-driven
 - Be evidence-aware
 - Address the root causes of inequality
 - Be outcome focussed and monitor impacts
 - Work in partnership
 - Empower communities
 - Be focussed on the needs of areas, communities and individuals
 - Effectively use mainstream resources
 - Develop the economic aspects of the creative and cultural industries
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- Empower and support creative individuals to a much greater extent

4.3.3 Therefore, the **Key Aspects** of 'Outcomes' to inform and be included in the cultural strategy are:

Shared Values

- To focus on the principle outcomes of wellbeing and confidence
 - To develop a series of relevant measures and indicators – an index
 - To adopt a series of guiding principles for the strategy
 - To adopt a series of eight values as filters to priorities objectives and commitments
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5 Implementation

5.1 Cultural Planning

- 5.1.1 In order to oversee and ensure the implementation of the cultural strategy the Partnership has adopted an approach that integrates planning for culture in to the existing community planning structures. This places the role of culture firmly in the heart of civic Dundee.
- 5.1.2 This type of approach has been described nationally as ‘cultural planning’, although it already exists in Dundee to a certain extent in the approach known as ‘creative learning’. There may be some advantage and clarity in continuing to use this description while building on existing practice in a ‘cultural planning’ approach.
- 5.1.3 The Scottish Government is keen to encourage the development of ‘cultural planning’ at a local level, and this presents an important, and potentially rewarding, context for future developments. However, this is a developing area of policy and there is not, as yet, a standardised view of what ‘cultural planning’ is.
- 5.1.4 Cultural planning is not cultural strategy development; it is a culturally sensitive approach to planning and policy. Local people, artists, creative processes, cross-sectoral, inter-agency partnerships and existing local resources are the key ingredients to a cultural planning approach.
- 5.1.5 The approach is holistic and recognises that creativity and culture can deliver on many aspects of economic growth, regeneration and employment as well as community engagement, empowerment and leadership. It audits existing community resources (people, traditions, festivals, organisations, language, industry, landscape, history, heritage, buildings, natural resources and so on) and builds on them in a creative way, strategically and with long-term vision.
- 5.1.6 There is a growing evidence base of the links between cultural participation and social capital (bonds and networks of trust and reciprocity) in communities, this is a fundamental condition for sustainable cultural and social development. It can evidence itself in various ways, including:
- Civic participation and volunteering rates
 - Improved literacy, writing, numeracy skills
 - Increased skills in the key competencies of problem solving, planning and organising, communication, and working with others
 - Sustainable and innovative economic development

5.2 Leadership

- 5.2.1 We understand the requirement for, and benefit of, clear leadership in the cultural sector. However, given the tripartite nature of the cultural ecology, it is more realistic to look for this to come from several sources which share the common goals contained in this strategy. Leadership will sometimes be

required politically, publicly, and within the cultural sector itself. Not all of these require external visibility nor, we believe, are they likely to be found in one person.

- 5.2.2 Dundee should identify a series of ‘ambassadors’ who share the vision and values of the strategy and are prepared to contribute as and when appropriate to help achieve them. Similar models exist in business (i.e. a company’s tier of associates), and in academia (i.e. Honorary Fellows/Chancellors/Rector).
- 5.2.3 There are advantages to public visibility for Dundee’s creative assets and aspirations and in this regard ‘a champion’ – an advocate that commands respect at local and national level – would be a great advantage. This person need not be from the political arena. In fact it may provide a more compelling case for the public if they were from the creative sector itself.
- 5.2.4 There are many people in the creative sector who could be turned to as potential ‘visible ambassadors’ for Dundee – well-known Dundonians such as Brian Cox, Lorraine Kelly and Andrew Marr will be invited to extend the goodwill and good-news about the city publicly. There are also obvious benefits in having local and national political champions that can represent the city’s cultural interests within their various spheres of influence. To some extent this is already happening.

5.3 Structures

- 5.3.1 The commitments outlined in this document have been planned to be implemented during a five-year period, commencing in 2009 – some will be completed during that time, others started, and others are intended to be ongoing. Each will require the active participation of a number of partners although in each instance one of them will be expected to lead the initiative.
 - 5.3.2 To coordinate these various commitments the Dundee Partnership has agreed to create two groups – one at strategic and one at operational level. The new theme group to focus on “Learning and Culture” with appropriate representation to provide strategic guidance, monitor progress of the strategy’s implementation and adapt the approach where required.
 - 5.3.3 The Cultural Strategy Implementation Group at officer level will provide the day-to day operational expertise and be responsible for the implementation of the commitments. This group will involve all relevant public sector stakeholders, including the current Dundee Partnership organisations, and will be augmented by representatives from the cultural sector – the latter will include Dundee Dance Partnership, CAN, University of Abertay, Dundee College, Duncan of Jordanstone and creative individuals. The group may invite observer contributors from national and neighbouring agencies, authorities and institutions.
 - 5.3.4 Consideration was given to establishing an independent creative agency with responsibility for coordinating the delivery of the commitments, and we are aware of such models in Bristol and Lewisham for example. There are advantages to this approach, in particular allowing a small specialist unit to
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focus on and provide leadership and visibility for future development in the city. It may be appropriate to evolve into such an organisation and this position should be reviewed at some point in the future. However, we believe that the current environment requires the public sector to be fully engaged and lead on developments and therefore full integration with the SOA and community planning process is preferable.

5.4 Resources

5.4.1 In the light of these objectives and commitments the public sector, working together, will re-evaluate its available resources and assess which of them can be deployed better and which have potential to be developed further to achieve successful outcomes.

5.4.2 An Action Plan has been prepared by the Steering Group as a key part of the Cultural Strategy, indicating actions, associated responsibilities and timescales. Appendix 3.

5.4.3 The Dundee Partnership “Learning and Culture” group will take forward strategic responsibility for the strategy and will consider key resource questions as part of that process:

Human

- *Professional*
 - Are the right number of people doing the right things – and are they talking to the right colleagues?
- *Voluntary*
 - How might we attract more investment into the voluntary sector and help them to create a better return?

Finance

- *Public*
 - What helpful parallels/models at national level should we adopt/adapt?
- *Private*
 - How can we incentivise the private sector to a greater extent?

Infrastructure

- *Organisational*
 - What is the best format for strategic collaborative working and should we extend the opportunities to externalise services?
- *Buildings*
 - Do we have the right governance and management options in place to maximise the operation of our built estate?

Intangible

- *Reputation*
-

- How can we exploit the power of marketing more fully?

5.4.4 Therefore, the **Key Aspects** of 'Implementation' which have been included in the cultural strategy are:

Shared Values

- Adopt a 'cultural planning'/'creative learning' approach
 - Identify a series of 'ambassadors' in the public, private and cultural sectors
 - Create two groups – strategic and operational – to oversee implementation
 - Evaluate the resource-sharing opportunities through public sector collaboration
-

6 Summary

6.1 Shared Values

Creative Dundee will focus on encouraging creativity as means of generating and cultivating creativity, wellbeing and confidence.

Operating through the Dundee Partnership, and sharing ambitions for the city, we will encourage the public sector to adopt a holistic 'creative learning' (cultural planning) approach that brings the three main parts of Dundee's cultural ecology into a more collaborative way of working, producing and sharing cultural activity and opportunities.

We will work together strategically and operationally in a way that maximises the leadership in each sector and encourages efficiency of shared resources.

Creative Dundee will actively promote a few shared initiatives, but will advocate each sector to share our values and ambitions for the city and thereby encourage a shared, organic growth.

6.2 Pledge

Creative Dundee will seek to increase the level of engagement in cultural and creative activity in the city. This is central to the role of the Leisure & Communities Department and underpins this strategy.

We will achieve this making people more aware of existing opportunities, by advocating the benefits of involvement, and by finding out more about why and what motivates people to get involved.

We will work with school clusters to develop their own distinctive pledge and to enable all children to have a rich and creative education.

We will consolidate the achievements of our current cultural providers and encourage their future development.

6.3 Pathways

Creative Dundee will make it easier for those who wish to develop their creative and cultural interests, skills or abilities to do so.

We will create and promote clear pathway connections between cultural opportunities and providers in formal and informal education, community activity, and the professional and commercial sectors.

We will support a network of community and learning centres across all these providers and support the development of new opportunities.

6.4 Creative City

Creative Dundee will ensure the reputation of the city as a centre of creativity is enhanced and promoted internationally by investing in its cultural and creative talent and its key cultural infrastructure such as The Rep, DCA, Duncan of Jordanstone, and its architectural, industrial and maritime heritage.

We will foster the expertise we have in the creative and games industries, and ensure our values of high-quality design and environmental planning are fully integrated into all new public building developments, in particular, the planned Waterfront development and the provision of green spaces throughout the city.

We will collaborate to create the conditions, support and opportunity for Dundee to attract national cultural resources to the city, to provide a focus for the cultural ambitions of the partnership. The proposal for a joint venture with the Victoria & Albert Museum will be actively encouraged and will provide a focus for the cultural ambitions of the partnership.

Appendix 1

Steering Group Members

Stewart Murdoch	Director, Leisure & Communities	Dundee City Council (chair)
Moira Methven	Head of Libraries, Info & Culture	Dundee City Council
Kenny Christie	Education Support Officer	Dundee City Council
Archie Jamieson*)	
Sharon Smith**) Managers	Scottish Enterprise
Peter Noad***)	
Clive Gillman	Director	Dundee Contemporary Arts
James Brining	Artistic Director	Dundee Rep Theatre
Bryan Beattie	Creative Services (Scotland) Ltd	Consultant

* member December 2007 – March 2008

** member December 2007 – June 2008

*** member April 2008 onwards

Appendix 2

Commitments

The Action Plan generated by the Cultural Agencies Network sets out the timetable, lead partner and responsibilities for supporting implementation of the Cultural Strategy over the next five years. It is framed round nine commitments to:

- 1 Cultivate sustainable cultural ambition in Dundee's communities
- 2 Ensure Dundee makes a significant contribution to the national stage.
- 3 Enhance Dundee's international profile.
- 4 Turn local talent into jobs.
- 5 Develop a city-wide infrastructure for creativity.
- 6 Maximise the use of Dundee's cultural resources.
- 7 Ensure all children have a culturally rich and creative education.
- 8 Ensure the public realm of the city is a space for culture and creativity.
- 9 Ensure that the city's heritage has a role in its future.

Taken together, the actions set out against each of the nine commitments will deliver the 'pledge', 'pathways' and 'creative city'.

Appendix 3

Dundee Cultural Strategy: Action Plan 2009–2014

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
Commitment	1 Cultivate sustainable cultural ambition in Dundee's communities			
Objective	O1.1 To commit to cultural planning as a core principle of the Dundee Partnership			
A1	Establish awareness of cultural planning opportunities within local community planning partnerships and theme group strategies	From April 2009 onwards	Dundee Partnership Co-ordinating Group	Learning & Culture Strategic Group Cultural Agencies Network
Objective	O1.2 To promote ambitious local arts and cultural activity within Dundee Communities			
A2	Establish a local area challenge fund, with match-fund income released by Local Management Groups/ community organisations or generated through external funding	Fund up and running by April 2010	Leisure & Communities Dept	DALMG Cultural Agencies
A3	Establish a DALMG culture sub group with a remit to develop programmes and events which enhance the quality of life of Dundee's communities	by June 2009	DALMG	Leisure & Communities Dept Cultural Agencies Network
A4	Grow the network of community venues for cultural activities in Dundee	Audit of resources by Dec 2009, Identification of development needs by April 2010	Leisure & Communities Dept	Cultural Agencies Network DALMAG

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
Objective	O1.3 To develop a better understanding of the impact of local arts and cultural activity within Dundee Communities			
A5	Establish a research partnership with Dundee University to investigate the capacity and potential of the sector to contribute to the wellbeing of Dundee's citizens	Outline programme by March 2010	Learning & Culture Strategic Group	NHS Tayside
Commitment	2 Ensure Dundee makes a significant contribution to the national stage			
Objective	O2.1 To grow a portfolio of nationally significant city-wide events			
A6	Investigate the feasibility of future city-scale cultural events, eg Culture Night in the City	Plan for 2010 – 2012 by April 2010	Learning & Culture Strategic Group	Creative Scotland
A7	Maintain Dundee's profile as an excellent venue for mini-festivals, particularly music festivals	Review of Events strategy, statement of key festivals with audiences and management by April 2010	Cultural Agencies Network	Private sector partners, Cultural Agencies Network
Objective	O2.2 To ensure a strong national perception of the Dundee city brand			
A8	Embrace the re-launch of the City of Discovery Campaign to build on Dundee's profile and reputation	Clear briefings for the Cultural Sector by Nov 09.	City Development Dept	Cultural Agencies Network
A9	Build on the success of the Cultural Quarter initiative to promote a whole city approach to the promotion of Arts, Heritage and Culture	Clear guidance on the Cultural Quarter legacy and new initiative by Oct 09	Learning & Culture Strategic Group	City Development Dept Scottish Enterprise Tayside

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
A10	Utilise the opportunity presented by the Waterfront Project to engage Dundee's citizens in the creation of the city for the 21 st century	Ongoing development of public ownership of the Waterfront Project.	Waterfront Project Board	Learning & Culture Strategic Group Scottish Enterprise Tayside
A11	Build on Dundee's reputation through profiling and promoting the games industry in the city	Ongoing	Interactive Tayside – a partnership body involving key people from digital media/ games from HE/FE and Industry	Cultural Agencies Network
Commitment	3 Enhance Dundee's international profile			
Objective	O3.1 To sustain the cultural organisations of Dundee that have international status			
A12	Ensure the sustainability of organisations which have achieved international (Foundation) status through revenue funding.	Continuous	Leisure & Communities Dept	Creative Scotland/Scottish Government
A13	Present exhibitions and productions of international standing in the city through The McManus: Dundee's Art Gallery and Museum, DCA, The Rep, Dundee University and, potentially, the V&A	Continuous	Cultural Sector organisations	National Galleries of Scotland National Museums of Scotland Creative Scotland
Objective	O3.2 To ensure Dundee's cultural offer is promoted internationally			
A14	Develop an open image bank representing the city's cultural offer as part of the City Council's existing image bank	Bank established by April 2010.	Leisure & Communities Dept Public Relations Dept	Cultural Agencies Network Creative Scotland VisitScotland

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
A15	Promote the role of cultural ambassadors for the city through representation at international festivals and conferences.	Register of international engagements of partner organisations set up by April 2010	City of Discovery Campaign	Cultural Agencies Network
A16	Build on Dundee's reputation as a world leader in the interaction between arts and life-sciences.	Ongoing	Bio Dundee Partnership	City Development Dept
Objective	O3.3 To create the conditions for the development of new international scale projects			
A17	Provide conditions which would enhance Dundee's international profile (such as attracting the V&A to the city) to build on Dundee's reputation as a centre for design, the arts, heritage and creativity.	Ongoing – subject to annual review	Dundee Partnership	Dundee City Council, Duncan of Jordanstone/ Dundee University, Cultural Agencies, Scottish Enterprise and V&A
A18	Establish a programme of civic-led events that will engage international partnerships.	Programme of events to follow A14 and A13	Dundee Partnership	Dundee City Council, Duncan of Jordanstone/ Dundee University, Cultural Agencies Network, Scottish Enterprise
Commitment	4 Turn local talent into jobs			
Objective	O4.1 To create an effective infrastructure for the development of new creative businesses			
A19	Review and strengthen the work of the Cultural Enterprise Office	Review by Oct 2009.	Scottish Enterprise/Creative Scotland	Leisure & Communities Dept City Development Dept

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
A20	Develop widespread opportunities for professional artists and makers to create and sell work in the city	Plan for key market opportunities by April 2010	DCA	City Development Dept WASPS/Generator University of Dundee, Leisure & Communities Dept
A21	Build on Dundee's reputation in the games industry and digital media to create opportunities to retain graduates and develop quality employment opportunities.	Ongoing	Interactive Tayside	City Development Dept
A22	Engage universities in a city-wide plan for the retention of creative graduates within the city.	1st meeting by Dec 2009. Plan by June 2010.	Learning & Culture Strategic Group	Universities, WASPS, Scottish Enterprise, City Development Dept
Objective	O4.2 To create new models of skills development based on the existing cultural infrastructure of the city.			
A23	Develop formal technical apprenticeships in theatre skills	2010	Dundee Rep	Dundee College, Cultural Agencies Network, Universities, Skills Development Scotland
A24	Invest in the development of creative capacity in the sector by supporting: <ul style="list-style-type: none"> ▪ staff ▪ volunteers and potential volunteers ▪ current audiences ▪ potential audiences 	2009 ongoing	Cultural Agencies Network	Volunteer Centre/Dundee Voluntary Action

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
Commitment	5 Develop a city-wide infrastructure for creativity			
Objective	O5.1 To establish clear strategic links between culture and community planning processes			
A25	Establish a new strategic theme group under the auspices of the Dundee Partnership to co-ordinate initiatives relating to learning and culture	April 2009 onwards	Dundee Partnership	Cultural Agencies Network & Lifelong Learning Agencies
A26	Ensure recognition of the cultural offer of the city in delivering the Single Outcome Agreement for the city	April 2009 onwards	Dundee Partnership	Cultural Agencies Network & Lifelong Learning Agencies
Objective	O5.2 To create more effective working through partnership and network opportunities			
A27	Promote greater sharing of services and resources between the major cultural agencies in the city (marketing/joint working/joint production/promotion of opportunities for development)	1st meeting by Dec 2009. Plan to cover 2010–17	Learning & Culture Strategic Group	Cultural Agencies Network and Lifelong Learning Agencies
A28	Generate a “Fallow Bank” of opportunities based on under-developed property/people/ideas as a way of promoting creative development	Bank plan by Dec 2009	DCA	Leisure & Culture Strategic Group, Scottish Enterprise, City Development Dept WASPS

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
A29	<p>Develop and strengthen pathways and promote greater co-working across different sectors, specifically:</p> <ul style="list-style-type: none"> ▪ music development ▪ working artists Dundee Art(ists) Week ▪ development of dance 	2009–17	Leisure & Communities Dept Artist-led initiative Dundee Dance Partnership	New Music Forum, Cultural Agencies Network
A30	Share the development and promotion of short courses across the city and set common standards.	By April 2010	Cultural Agencies Network	
A31	Develop the role of the Caird Hall as the major events venue for the city.	Development programme complete by 2013/2014	Leisure & Communities Dept	City Development Dept Scottish Enterprise
Commitment	6 Maximise the use of Dundee's cultural resources			
Objective	O6.1 To create more effective co-ordinated promotion of the cultural offer of the city			
A32	Produce a weekly events listing for Dundee City Region	In circulation by October 2009	DC Thomson	City of Discovery Campaign City Development Dept Leisure & Communities Dept
A33	Create a cultural sector portal for the city – with website links to all agencies and venues	By April 2010	Leisure & Communities Dept (Community Information Team)	Cultural Agencies Network

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
A34	Promote Dundee Cultural 'learning journeys' on a cross-sectoral basis	One journey per year from April 2009	Learning & Culture Strategic Group	All
A35	Develop the Events Strategy and “clash diary” by agreeing to share information and intelligence between partners agencies	Clash diary in place by October 2009	Leisure & Communities Dept	Cultural Agencies Network
A36	Develop an online public digital screen network which will promote arts, heritage and cultural opportunities	Piloted by Dec 2010	DHT Leisure & Communities Dept	Cultural Agencies Network Angus & Dundee Tourism Partnership
A37	Develop content to support opportunities presented by digital developments (Fibre City/Digital City/White Space/NeOn Festival etc)	Presentation on opportunities by Dec 2009	The Digital Observatory Group of the Dundee Partnership	Corporate Planning Dept Interactive Tayside
Objective	O6.2 To identify and remove the barriers to access of the cultural offer of the city			
A38	<p>Increase awareness and take-up of opportunities from communities which are under-represented by:</p> <ul style="list-style-type: none"> ▪ improved marketing ▪ outreach strategies ▪ setting realistic targets for engagement of adults 	Review of under-representation by April 2010. Strategy implementation thereafter.	Learning & Culture Strategic Group	(DALMG), Audience East Scotland
Commitment	7 Ensure all children have a culturally rich and creative education			
Objective	O7.1 To support the growth of schools in the city as cultural venues			
A39	Each school cluster will develop its own distinctive pledge to its pupils	All schools pledge by July 2010	Education Dept	Cultural Agencies Network

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
A40	Provide opportunities for children from their earliest years to develop literacy and creative skills	Ongoing	Leisure & Communities Dept	Education Dept Bookstart Group
Objective	O7.2 To develop strategies to engage young people with the cultural offer of the city			
A41	Incentivising access to cultural opportunities	NEC and sQuid available across all key venues in Dundee by Dec 2009	Education Dept	Leisure & Communities Dept
Objective	O7.3 To ensure a shared understanding of curriculum needs amongst the cultural sector			
A42	Provide mutual CPD for both education and cultural sector staff	Programme established by October 2009	Education Dept Cultural Agencies Network	Leisure & Communities Dept
A43	Actively promote the principles set out in the Roberts Review and the Curriculum for Excellence	Briefing for cultural organisations in August 2009	Education Dept	Leisure & Communities Dept Cultural Agencies Network
Commitment	8 Ensure the public realm of the city is a space for culture and creativity			
Objective	O8.1 To grow the opportunities for 'green' cultural experiences			
A44	Promote the use of Dundee's parks and green spaces to enable the city to “breathe”, to promote high quality natural environments in which people can socialise, exercise or simply relax	Ongoing	Leisure & Communities Dept	University of Dundee Botanic Garden Friends Groups Allotment Societies
A45	Review DCC public open space and core path network to identify specific nodes which could be used for the promotion of public interventions such as sculpture/ performance etc	Review complete by April 2010	Leisure & Communities Dept	City Development Dept

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
Objective	O8.2 To ensure the public realm of the city reflects the cultural ambition of the city			
A46	Develop the proposed civic space at the Waterfront as a high quality focal point for the city centre	2014	City Development Dept	City Development Dept Scottish Enterprise
A47	Establish an urban design review group to use experience in the city to promote ambition in the public realm	Group established by January 2010	University of Dundee Department of Architecture	City Development Dept Dundee Institute of Architects
Commitment	9 Ensure that the city's heritage has a role in its future			
Objective	O9.1 To ensure effective support for the heritage of the city			
A48	Continue to support the engagement of volunteers in the city's heritage (through the DHT/Open Doors/ Dundee Historic Environment Trust etc)	Ongoing	Leisure & Communities Dept Dundee Civic Trust	Heritage organisations
A49	Encourage the establishment of a heritage building inventory to prioritise investment and seek external funding to secure and develop Dundee's historic built environment	Inventory complete by Dec 2010	Tayside Buildings Preservation Trust Dundee Civic Trust Dundee Historic Environment Trust	City Development Dept Historic Scotland

	COMMITMENT	YEARS (1–5+)	LEAD PARTNER	OTHER PARTNERS
Objective	O9.2 To ensure effective contemporary usage of the heritage of the city			
A50	Maximise the impact of the refurbished The McManus: Dundee's Art Gallery and Museum, placing particular emphasis on the relationship of Dundee's past to its future, through the provision of creative learning opportunities	Ongoing	Leisure & Communities Dept	Education Dept, Dundee Association of Local Management Groups
A51	Work with Friends of Camperdown and others to return Camperdown House to its rightful place as a premier heritage resource with an economic, social and heritage purpose	Camperdown House in use by April 2011	Leisure & Communities Dept	Friends of Camperdown, Historic Scotland, National Galleries of Scotland

Acronyms:

CAN	Cultural Agencies Network
DALMG	Dundee Association of Local Management Groups
DCA	Dundee Contemporary Arts
DCC	Dundee City Council
DHT	Dundee Heritage Trust
NEC	National Entitlement Card
RSNO	Royal Scottish National Orchestra
SAC	Scottish Arts Council
V&A	Victoria & Albert Museum
WASPS	Workshop & Artists Studio Provision Scotland