

THE NATIONAL GAELIC ARTS
STRATEGY 2009 - 2012

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Introduction

In June 2006 the Scottish Arts Council (SAC), Highlands and Islands Enterprise (HIE) and Bòrd na Gàidhlig (BNG) met with Pròiseact nan Ealan (PNE) and the Gaelic Arts Strategic Development Forum (GASD) to discuss the draft National Plan for Gaelic 2007-2012. Given the key role of Gaelic arts and culture in Gaelic language development it was agreed that a National Gaelic Arts Strategy should be drafted to accompany the National Language Plan. PNE and GASD would draft the strategy paper in consultation with BNG, SAC and HIE who would endorse and collectively support it as key stakeholders in Gaelic arts development. The strategy would be tested at a Gaelic arts conference to be held at Easter of 2007 and implemented from 2008.

One of the central features of the 2005 Gaelic Act is the duty placed on BNG to submit to the Scottish Ministers, within 12 months of commencement of section 2 of the Act, a National Plan for Gaelic. Section 2 of the 2005 Act requires that the Plan includes proposals for how they will carry out strategies for promoting, and facilitating the promotion of the use and understanding of Gaelic, Gaelic education and Gaelic culture. The National Gaelic Education Strategy has already been approved and what follows is the proposed strategy to take forward the cultural dimension. This takes the form of a National Gaelic Arts Strategy.

This Strategy provides strategic guidance on the development of Gaelic arts in Scotland. It sets out a comprehensive development programme that is dependent on the support of the Scottish Ministers, Local Authorities, the Scottish Arts Council, HIE, and both Gaelic and non-Gaelic arts organisations as well as BNG.

The Context

The English language term, "Highlands and Islands", has no literal translation in Gaelic. The Gaelic place name is '*a' Ghaidhealtachd*', which translates as "the land of the Gaels" or "the Gaelic country." The same word is also used as the collective term for the Gaels as a people, including the Gaelic diaspora. The term *Gàidhealtachd* can therefore have two very different meanings - as 50% of Scotland's landmass or 1% of the population - depending on the context. The Gaelic cultural context is equally different from the Gaelic language context.

The Gaelic language is usually considered in the context of census figures that, in 2001, recorded the number of Gaelic language speakers in Scotland as 58,652 with a further 26,722 having some understanding of the language. This reflects the reality of language shift as a gradual process of growth or erosion along a spectrum ranging from fluency to just a few words.

In the context of Gaelic culture, however, this spectrum extends significantly further to include a far greater proportion of Scotland's population who may not be Gaelic speakers but who, for whatever reason, identify with Gaelic as a

cornerstone of Scottish cultural identity. Well over 50% of City of Glasgow residents, for example, have Scottish or Irish Gaelic in their family background. This wider community of cultural interest is a substantial electorate and the sleeping giant whose support will be a critical factor in the success of Gaelic language development.

In addition to their intrinsic creative, personal and cultural value the Gaelic arts are both interface and bridge between the Gaelic language community and the world. Within the Gaelic context the arts enhance Gaelic language vitality, status and prestige in the home, the workplace, the schools, the community and the media. They are directly relevant to virtually all of the Action Areas in the National Plan for Gaelic. For the non-Gaelic world the Gaelic arts raise awareness and offer an inclusive and rewarding point of access to Gaelic culture through song, music, poetry, drama, dance, fèisean, festivals, exhibitions, television and new media. The arts already function as powerful promoters of Gaelic language and culture but the key challenge is to research and fully develop the linkage between arts activity and language acquisition and usage.

Gaelic artists, the Gaelic arts community and this strategy are explicit in their commitment to the Gaelic language development role of the arts. The Gaelic arts have entertained, inspired and sustained the Gaelic language community for generations and played a key role in Gaelic language survival. The arts are now central to Gaelic language development.

This view is shared by the Gaelic community as confirmed by the major survey of 1,200 respondents in the Western Isles and Skye and Lochalsh conducted by Glasgow Caledonian University in 2006. The development of Gaelic arts activity is considered to be “essential” to the maintenance of the Gaelic language by 80% of respondents. 77% consider access to Gaelic arts activities to be a major motivation for young people to learn or develop their language skills and over 70% believe Gaelic arts and culture to be “essential” to the economic development their area. (Up from 59% in 1996)

The survey also confirms that the Gaelic arts are an opinion-changer with 33% of the respondents reporting the arts as motivating positive shifts in attitude toward Gaelic-medium education. The Gaelic community’s uptake of arts experience is above the national average and growing and this high level of arts participation and engagement is socially inclusive. The key constraint is availability.

Current Situation

Over recent years the Gaelic arts have achieved a remarkable level of success across the art forms. The Fèis movement continues to grow with 45 community-led Fèisean attracting 3,796 young people across Scotland in 2006 and 1,423 students going on to participate in year-round tuition activities. *Fèisean nan Gàidheal’s* Youth Music Initiative work reaches another 5,500 school pupils creating a fertile seedbed for future Gaelic harvests. This flowering of Gaelic music talent has been a key factor in the recent

renaissance in Scottish traditional music. The *Royal National Mod* remains one of Scotland's premier events as new festivals such as *Celtic Connections*, *Ceòlas*, *Blas* and the *Hebridean Celtic* draw new audiences from across the world.

The Gaelic oral tradition, perhaps the oldest and richest in Europe, is being rediscovered through the *Sgeulachdan Project's* inter-generational work and extended through location-storytelling using global-satellite-positioning. The new £5m *An Lanntair* is part of a new network of Hebridean arts centres such as *Taigh Chearsabhair*, where contemporary arts practice sits easily alongside the *Comunn Eachdraidh's* local historical activity. A stream of new Gaelic writing has emerged from the Gaelic Books Council's *Ùr Sgeul* initiative and the *Meanbh-Chuileag* theatre company is taking drama into a growing number of schools and communities each year.

The *Colmcille* initiative has opened up vital new links with Ireland and *An Lòchran* is delivering exciting new services for the city of Glasgow. *The Leabhar Mòr* exhibition has toured to 50 locations in five countries with a further three years of North American touring confirmed while *The St Kilda Opera* drew more than £1m of European investment and huge international acclaim.

The quality and impact of this creative output is confirmed by a wide range of national awards and the SAC 'Foundation-Funded Status' attained by several Gaelic arts organisations in 2006.

Alongside the quality and creativity of the individual artist's contributions to this success have been three key structural factors.

The first has been the creation of a new ladder-of-opportunity for young people and artists in terms of Gaelic arts tuition and talent development from the Fèisean through to UHI and the RSAMD and PNE's *Fastrac* courses.

Another success factor has been the gradual emergence of a new Gaelic cultural infrastructure. All of the organisations listed above - and others such as Gaelic Media Service, Sabhal Mòr Ostaig, Lews Castle College, the Comunn Eachdraidh, Tobar an Dualchais and Ceòlas have provided new cultural support services for the Gaelic community and delivered the Gaelic arts to new audiences in new ways.

The third factor has been the new relationships forged both within and outwith the Gaelic arts sector and the synergy this can create. The GASD Forum has achieved a high level of consensus and collaboration between Gaelic arts organisations and strong partnerships have also been built up at national, regional and local level with the Scottish Arts Council, Bòrd Na Gàidhlig, Highlands and Islands Enterprise and Local Authorities. These partnerships have opened up and confirmed the creative, linguistic, educational and economic development potential of the Gaelic arts.

The Future

The Strategy

The National Gaelic Arts Strategy identifies four strands of activity that are inter-active and mutually-reinforcing. The first three are generic and offer guidance to policy makers, funders, national and local government, communities, arts organisations and others on key areas of need and opportunity. The fourth section – Infrastructure – proposes a development agenda which will create the key support services and delivery systems required if we are to address these needs and opportunities.

- 1. Artistic development**
- 2. Audience development**
- 3. Gaelic language development**
- 4. Infrastructure development**

1. Artistic Development

The new ladder-of-opportunity for young people and artists in terms of Gaelic arts tuition - from the Fèisean through to UHI, the RSAMD and Pròiseact nan Ealan's Fastrac courses – has been a critical factor in recent Gaelic arts development.

It has opened up access to skills development from entry to professional levels and created a virtuous cycle with former feis students returning as feis tutors and teaching in schools as well as developing professional careers. The dual challenge here will be to broaden the talent development opportunities at the access base of the ladder while also addressing the missing professional development and arts-promotional rungs at the top. This will require stronger linkage between the Gaelic arts and education sectors and support for the professional artists who are the spokespersons and standard-bearers for Gaelic culture. These two areas are inter-active and mutually reinforcing as education provides artist employment and generates future audiences while successful artists provide Gaelic role models for young aspiring artists. The continuing supply of Gaelic arts talent combined with high quality Gaelic arts production is essential if we are to meet the growing demand for Gaelic arts experiences, media content, products and resources.

The strategy will extend the existing ladder-of-opportunity to bridge the critical path of artist's skills development steps from community to commercial. i.e.

- Initial stimulus
- Early tuition
- Personal development
- Lifelong learning
- Advanced tuition
- Professional development
- Commercial development
- Standard bearers

2. Audience Development

A key task for Gaelic arts is researching and developing new audiences and markets for the Gaelic arts and Gaelic arts products in terms of stage, page, screen and new media. i.e.

- Home
- Local
- Regional
- National
- International

Over the lifetime of this strategy the GASD and An Lòchran Audience Development Strategies will be implemented and evaluated. This will include supporting a programme of continuing research into the nature, needs and aspirations of existing and potential Gaelic arts audiences in rural and urban locations.

3. Language Development

The key aim is to clarify the locus of the Gaelic Arts- and the role of Gaelic Arts developers and providers – in the National Gaelic Language Plan.

For previous generations the Gaelic language was politically invisible with no role in Scottish public life beyond the church. It thrived, however, in the domestic and the community context where it is now weakening under the pressures of a rapidly changing, media-driven world. The National Plan for Gaelic ensures a new public presence for the language but a new and more co-ordinated approach to local community arts, cultural and language development support is also required if Gaelic is to be secured as the language of the home and community.

The Gaelic arts have a key role to play in the Gaelic Language Planning Framework in terms of learning, using, celebrating and developing Gaelic language, arts, culture and community.

The proposed Gaelic Arts Strategy will reinforce all of Bòrd na Gàidhlig's Action Areas in terms of Gaelic vitality, status, education, culture and communications with the essential added value of creativity and renewal.

The Gaelic arts make an essential practical contribution to virtually all of the domains identified in the National Plan for Gaelic including home, community, prestige, awareness, resources, lifelong learning, heritage, recreation and communications across print, broadcasting, and media.

The Gaelic language gains are evidenced by the Sproull & Chalmers 2006 research (highlighted above) and by the RSAMD's 2005 report on the impact of the Fèis movement where 76% of Fèis participants reported that the Fèis had a positive or strong positive influence on their motivation to learn Gaelic.

The Gaelic arts sector is already actively and positively engaged with Bòrd na Gàidhlig's declared priorities in terms of public sector bodies such as key Local Authorities , the HIE Network and the SAC. This engagement is at various levels from the strategic to the operational. Strategic examples include the Western Isles Gaelic Language Plan, Glasgow City Council's Gaelic Arts Strategy the Highland 2007 Festival Concordat, HIE's Distance Lab and the SAC's Gaelic Arts Policy. Operational examples include collaborations on local Fèisean, Mòds, Sgeulachdan, arts centres, tourism initiatives, schools work and multiple other local Gaelic arts activities.

The National Plan for Gaelic will increase the need for such networking and partnerships. Given their lead role in education and community development the key Local Authorities of Western Isles, Highland, Argyll and Bute and the cities of Glasgow and Edinburgh will have an important role to play in winning the hearts and minds of young people. The Gaelic arts offer valuable support services for Local Authorities seeking to address their new Gaelic language responsibilities and a strategic approach should be developed that clarifies roles and builds new relationships.

4. Infrastructure development

The gradual emergence of a new Gaelic cultural infrastructure has provided new support services for the Gaelic community and delivered the Gaelic arts to new audiences in new ways. This has made a major contribution to the cultural economy of the Highlands and Islands in terms of job creation, inward investment, creative industries development and tourism as well as enriching the quality of life in the area. The Westbrook report shows that Fèisean nan Gàidheal has created 58 FTE posts and that this number could rise to 89 by 2009. The GASD Audience Development initiative is engaged in the groundwork required for the Gaelic arts to be strategically marketed and promoted at local, national and international level but this embryonic infrastructure will require further consolidation if the Gaelic arts are to achieve their audience potential.

The new strategy will invest in, and build upon, the existing cultural infrastructure to pilot and establish new services that are efficient, effective and sustainable. The aim is to deliver new support systems to artists and audiences that will reinforce, inspire and motivate the Gaelic language community, open up new audiences and further develop the Gaelic cultural economy.

The first critical success factor in achieving the aims of this strategy will be the degree of cross-sector collaboration, synergy and clarity of roles that can be secured between the key agencies, facilitators and providers involved in Gaelic arts, education, media, heritage, tourism, community and economic development. The second factor will be the level of funding investment that can be secured from not only Gaelic sources but also mainstream arts, cultural and other private and public sector budgets.

The ethos should be one of evidence-led, action-research that identifies needs, clarifies that works and enables the creation of new and sustainable services.

Conclusion

The Gaelic arts are now an inclusive and rapidly developing growth sector in Scottish arts and culture. They are no longer pigeonholed but seen as both traditional and contemporary, rural and urban, community and commercial, relevant to young people and old, accessible to Gaels and non-Gaels and drawing new audiences at home and abroad. Gaelic arts and artists now tour worldwide and these new international links are opening up new markets in terms of future touring, e-commerce and new media links with the Scottish diaspora. This new level of international networking also enables valuable lessons to be learnt from and strategic developments elsewhere such as the Irish Arts Council's ambitious new Traditional Arts Policy which took their traditional music budget from €900K in 2004 to €4.8 million in 2008.

Fresh opportunities will come on stream with the new Gaelic digital service soon to be launched by Gaelic Media Services and the BBC; the new community television service Hebrides TV; the UHI and Sabhal Mòr Ostaig's new arts campus and proposals for a Fèis Academy. Television, web and new media development are a particular priority for the Gaelic arts where there is a strong track record of successful cross-media collaboration with Gaelic Media Service, the BBC and MIT in Boston. This will create new openings for Gaelic arts and media synergy in parallel with the emergence of Creative Scotland and Tobar an Dualchais. It will also open up new forms of Gaelic arts and education linkage that will be mutually beneficial and reinforce the Gaelic cultural economy.

The conceptual framework for the National Gaelic Arts Strategy embraces all the art forms, both traditional and contemporary, and addresses the needs of Artists, Audiences, Infrastructure and Language Planning. For artists it proposes a ladder-of-opportunity that is rooted in the Gaelic community while reaching for the stars. For audiences it proposes affordable and inclusive access-for-all. It will reinforce the Gaelic cultural infrastructure and Scotland's cultural economy and its aim is to extend the Gaelic language support base through the Gaelic arts. It will do so through talent development, through developing new markets and services and by consolidating existing services. It will promote Gaelic as a uniquely Scottish resource that celebrates Scotland's identity, creativity and cultural diversity at local, national and international level.

The National Gaelic Arts Strategy is compatible with the local, national and international agendas of these and other public agencies. One of the problems for Gaelic cultural development to date has been that whilst Gaelic development has operated on a holistic approach, the principal cultural agencies at a government level have operated within the defined limits of their own specific art-form orientated spheres, with separate agencies such as the Scottish Arts Council and Scottish Screen and no hard-wired linkage or policy congruence between them.

These two bodies are to be succeeded by Creative Scotland which has a far broader remit than these two bodies combined. This remit is defined in the terms of the legislation to be not just for the arts or the creative industries but as being for arts and culture, a concept which crosses a far wider range of interests and areas of activity.

Whilst such a breadth of scope for Creative Scotland brings with it the risk of dilution of resources, at a conceptual level the world of Gaelic arts development now has the opportunity of engaging with an organisation whose breadth of interest mirrors the breadth of scope of the arts in the context of the National Plan for Gaelic.

A key concern therefore will be in informing Creative Scotland's policy development process to ensure that the crucial importance of the arts to furthering the interests of Gaelic as a whole is fully recognised in its subsequent funding and development priorities.

Scotland's Gaelic Arts Plan – The New Strategic Context

The Creative Scotland (2008) Bill currently working its way through parliament sets out the remit for a new organisation, Creative Scotland, as being "Arts and Culture". Neither the bill, nor the accompanying explanatory notes offer a definition as to what the phrase "Arts and Culture" embraces. This is no mere point of academic interest. It is one of fundamental importance to all those striving to protect and nourish the future of Gaelic culture in Scotland in the 21st century.

One of the great challenges for people active in Gaelic cultural development has been that very often the needs and priorities of the Gàidhealtachd have been subordinate to and framed in the context of majority/mainstream provision. The major difference in this context between mainstream and minority is that unlike Gaelic language and culture, mainstream Anglophone/Scots Scottish culture is not facing potential oblivion in its own homeland. Policies originating at this level therefore do not have to respond to the imperatives of potential cultural extinction. Similarly, whereas the language of Scotland's more recently acquired cultures will not die out if for example, Hindi, or Urdu were not spoken in Scotland, one cannot, with any degree of confidence, say the same for Gaelic. The autochthonal situation facing Gaelic Culture therefore is perhaps unique within Scottish cultural life and hence national identity.

Those aspects of Gaelic heritage and culture that find their expression through the arts, therefore, are subordinate to the prevailing mainstream cultural policies governing areas such as music or literature. This piecemeal and subordinate role approach has left Gaelic culture ill-served in that there is not congruence between the more holistic concept of culture implicit in the concept of Gaelic development and the diverse interests of different cultural bodies, serving distinct film, heritage, arts and community development sectors.

In short, the Gaelic cultural development sector has not been permitted to define its priorities on its own terms and subsequently secure the resources it requires in the forms most suited to its needs in taking forward its development objectives.

The launch of Creative Scotland therefore, with a remit which will extend beyond the current limits of SAC and Scottish Screen, provides Gaelic with a unique opportunity to work with an organisation that will reflect more accurately its fields of interest.

It is however also important to place the new National Gaelic Arts Strategy within the wider context of the Scottish Government Economic Strategy (GES) produced in 2007. This is of particular importance as the Executive Committee Report on the setting up of Creative Scotland proposes the following roles.

Creative Scotland will be an expert and strategic development agency with a wide perspective across the arts and creative industries. Highland and Island Enterprise will deliver the (Scottish) Government's Economic Strategy in the Highlands and Islands, ensuring the creation of high growth creative businesses and a high growth creative sector.

It sets out 5 strategic priorities in order to deliver increasing sustainable economic growth,

- Learning, Skills and Well-being
- Supportive Business Environment
- Infrastructure Development and Place
- Effective Government
- Equity

The new National Gaelic Arts Strategy fits well with the approaches to developing learning, skills and well-being outlined in the strategy. In particular as it relates to 'the creation of the conditions for talented people to live, work and remain in Scotland.

It also relates to the Equity approaches where the Gaelic approach to community arts relates to the call to provide the opportunities- and incentives- for all to contribute to Scotland's sustainable economic growth and to accord greater priority to achieving more balanced growth across Scotland and to promoting economic growth and environmental quality and responsibility as mutually advancing.

A National Gaelic Arts Strategy

Vision

The overarching vision of the National Plan for Gaelic is to create a sustainable future for Gaelic in Scotland in which the language will be supported by a dynamic culture in a diverse language community. For the Arts Strategy this vision aims:

For Gaelic arts to be recognised, as a key tool of Gaelic language development and a key cultural resource in promoting Scottish identity, creativity and diversity.

The key tasks proposed by the Arts Strategy are driven by the four key areas in which the National Plan for Gaelic is committed to making progress. These are language acquisition, language usage, language status and language corpus.

Targets

The Arts Strategy shares the same targets as the National Plan for Gaelic.

The National Gaelic Arts Strategy Action Areas

| Action Area 1: Language Acquisition | | | | | |
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| Key Tasks | Outcomes | 8/9 | 9/10 | 10/11 | 11/12 |
| <p>1.1 Arts in Education Service Research, develop and implement a new Gaelic Arts in Education Service that significantly enhances the support provision for schools.</p> <p>Its primary purpose will be the incorporation of arts and cultural activities into Gaelic curriculum activities. Its secondary aim would be raising Gaelic awareness in mainstream English language education.</p> <p>Its main activity will be commissioning artists and arts organisations to create high quality Gaelic work to tour into groups of schools. It will embrace programmes and packages across all art forms including drama, song writing, creative writing, film-animation, new media, and more. The service will be national and offer creative synergy, economies of scale and strong linkage with the curriculum. The most effective structure is likely to resemble 'Stòrlann' commissions and publishes Gaelic-teaching resources on behalf of local authorities.</p> <p>In order to meet the needs of schools it is essential that this initiative is developed in close partnership with Gaelic education providers and local authorities who will be closely consulted on the most appropriate operating model. A business plan will address this service from planning to full implementation over a three-year period with evaluation incorporated from the outset.</p> | <p>An increase in the use and transmission of Gaelic in the home</p> <p>An increase in the percentage of children acquiring Gaelic in the home</p> <p>An increase in the uptake and availability of Gaelic-medium Education</p> <p>An increase in adult Gaelic learners progressing to fluency</p> | Plan | Plan | Yr 1 | Yr 2 |

| Action Area 2: Language Usage | | | | | |
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| <p>2.1 Gaelic Storytelling</p> <p>Plan, develop and implement a Gaelic Storytelling Strategy that builds on the success of the Sgeulachdan Initiative and the recommendations of the National Storytelling Conference 2006.</p> <p>The key recommendation proposed a National Gaelic Storytelling Centre as a satellite of the Scottish Storytelling Centre</p> <p>This initiative will require a concept development and consultation period to identify the best operating model. A business plan will address this service from planning to full implementation over a three-year period with evaluation incorporated from the outset.</p> | <p>An increase in the use of an confidence in Gaelic in communities</p> <p>An increase in the use of Gaelic in tertiary education and in places of work.</p> | Plan | Yr 1 | Yr 2 | Yr 3 |
| <p>2.2 Gaelic Drama</p> <p>This strategy proposes a holistic approach to Gaelic drama development that reconstitutes, and builds upon, the success of the Drama na h-Alba (DNA) model.</p> <p>DNA generated high quality youth theatre, theatre-in-education, professional touring productions plus community drama and TV production support throughout the 1990s. These aspects of Gaelic drama are inter-connected and should be developed in a</p> | <p>An increase in the promotion of Gaelic in the arts</p> <p>An increase in the profile of Gaelic in the tourism, heritage and recreation sectors.</p> | Plan | Plan | Yr 1 | Yr 2 |

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| <p>way that is strategically co-ordinated. This would enable best value in terms of human and financial resources and open up new creative opportunities.</p> <p>The key elements to be addressed in drama development include:</p> <ul style="list-style-type: none"> • Ongoing, and more certain, support for current provision • The raising of funding and the provision of advice • The employment of a Partnership Coordinator to take forward the strategic needs of the drama sector including: <ul style="list-style-type: none"> (a) Further development of existing provision (b) Key Venues as Centres of Excellence (c) Skills & Training (d) Writing and Publishing (e) Technical Infrastructure (f) Sales & Marketing <p>Potential partnership areas include:</p> <ul style="list-style-type: none"> • Gaelic drama at local competitive festivals • Gaelic drama at the Royal National Mòd • Drama Fèisean in schools • Meanbh-Chuileag • Out of Eden • Sgoil Shamhraidh Dràma • Fèis Academy • Successor to Tosg • Commissioning the writing of new plays • Funding to Arts Centres to promote Gaelic Drama • Archive of Gaelic Plays • Partnership Coordinator | <p>An increase in the use of Gaelic in tertiary education and in places of work</p> | | | | |
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| <p>2.3 Gaelic Music</p> <p>Build on the runaway success of the Feis movement in fostering new talent and offering a ladder-of-opportunity to young musicians.</p> <p>Build on the platforms offered by the Royal National Mod and the range of new Gaelic music festivals to showcase talent and enhance public awareness of the Gaelic language.</p> <p>Explore new approaches to the commercial development and promotion of Gaelic music by building new links with the international music industry.</p> <p>Foster new song writing, musical innovation and high-level professional development for Gaelic musicians as recommended by the Iùl Ciùil Report.</p> | <p>An increase in the promotion of Gaelic in the arts</p> <p>An increase in the profile of Gaelic in the tourism, heritage and recreation sectors.</p> <p>An increase in the presence of Gaelic in the print, broadcast and online media.</p> | Yr 1 | Yr 2 | Yr 3 | Yr 4 |
| <p>2.4 Gaelic Arts and Broadcasting</p> <p>Develop strategic arts and media collaborations with the new Gaelic Digital Service and the media sector.</p> <p>Build on the success of previous arts and media collaborations by developing new links in areas of mutual interest. The aim will be to extend the Gaelic arts audience and enhance Gaelic media</p> | <p>An increase in the use of and confidence in Gaelic in communities</p> <p>An increase in the use of Gaelic in tertiary education and in places of work</p> | Plan | Yr 1 | Yr 2 | Yr 3 |

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| <p>production through talent development and key flagship productions. Potential partnership areas include...</p> <ul style="list-style-type: none"> • Talent development and arts and media training • Content development and co-production • Audience development initiatives • Intellectual property development • DVD sales and ancillary product development • New media research and content development | <p>An increase in the presence of Gaelic in the print, broadcast and online media</p> | | | | |
| <p>2.5 Gaelic Arts and New Media Initiative</p> <p>Open up new forms of arts and Gaelic experience through new media technologies such as the internet, pod-casting, and global satellite positioning.</p> <p>New Gaelic content will be created for new media platforms and the aim will be to encourage innovation and the creative use of Gaelic in new media cultural communication, social inter-action, e-commerce and the interpretation of natural and cultural landscape. Potential partners include HIE's Distance Lab, Research Hebrides, UHI and the heritage and education sectors.</p> <p>This will require a research and development period to identify partners and opportunities and appropriate delivery mechanisms.</p> | <p>An increase in the profile of Gaelic in the tourism, heritage and recreation sectors</p> <p>An increase in the use of and confidence in Gaelic in communities</p> <p>An increase in the use of Gaelic in tertiary education and in places of work</p> | <p>Plan</p> | <p>Yr 1</p> | <p>Yr 2</p> | <p>Yr 3</p> |

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| <p>2.6 Audience Development</p> <p>Plan, develop and implement a Gaelic Arts Audience Development Strategy that builds on the solid foundation established by the GASD Audience Development Officer since 2006.</p> <p>There is now a far greater awareness of the benefits of audience development across the Gaelic arts sector and a requirement to expand this important area of work in both the rural and the urban context. An Audience Development Group should be established to oversee this expansion and a small team of audience development practitioners should be fostered and mentored under the direction of the GASD Officer. The city of Glasgow has made a considerable commitment to audience development and would be an appropriate base for a new appointment.</p> <p>This initiative will also support an International Gaelic Arts Database.</p> | <p>An increase in the promotion of Gaelic in the arts</p> <p>An increase in the profile of Gaelic in the tourism, heritage and recreation sectors</p> | Plan | Yr 1 | Yr 2 | Yr 3 |
| <p>2.7 The Gaelic Arts Strategic Development (GASD) Forum Funding Programme</p> <p>The GASD Programme 2005-08 brought SAC and BNG together to create a £400,000 Gaelic arts strategic investment fund that was administered and delivered by PNE on behalf of the GASD Forum. The independent evaluation carried out by SCE confirms</p> | <p>An increase in the profile of Gaelic in the tourism, heritage and recreation sectors</p> <p>An increase in the use of and confidence in Gaelic in communities</p> | Plan | Plan | Yr 1 | Yr 2 |

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| <p>the widespread benefits of this programme and the value of this operating model.</p> <p>The GASD Forum have yet to decide if they wish to bid for a second phase 2009-12</p> | <p>An increase in the promotion of Gaelic in the arts</p> | | | | |
| <p>Action Area 3: Language Status</p> | | | | | |
| <p>3.1 Gaelic Arts Production and Promotion</p> <p>Create a Gaelic Arts Production Initiative, which will commission and/or generate ambitious, high profile, flagship arts productions and special events.</p> <p>High quality flagship productions attract significant profile and prestige and can be a key factor in promoting attitudinal shift. This initiative will build on the success of An Leabhar Mòr and the St Kilda Opera and apply the lessons learned re cross-media synergy, marketing and promotions, branding, fund raising, IPR and international working. The initiative will work across artforms and it is anticipated that approximately on such event per year will be created during the lifetime of the strategy.</p> <p>A consultation and concept development period will be required in order to establish the most appropriate mechanism for taking this forward and the portfolio of projects to be undertaken. A business plan will progress the concept from planning to implementation over a three-year period with evaluation incorporated from the outset.</p> | <p>An increase in the profile and prestige of Gaelic in Scotland</p> <p>An increase in the visibility and recognition of Gaelic in Scotland</p> | <p>Plan</p> | <p>Yr 1</p> | <p>Yr 2</p> | <p>Yr 3</p> |

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| <p>3.2 Gaelic Community Arts</p> <p>Create a Gaelic Community Arts Resource Base providing a national support service for community workers in Gaelic community settings.</p> <p>Its prime purpose will be to enhance the support available to a greater number of Gaelic communities. It will do so by increasing the Gaelic awareness of local authorities, organisations and community workers and assisting local authorities and other public agencies in the implementation of their Gaelic language plans. This initiative will encourage increased Gaelic arts and cultural activity by facilitating access to Gaelic resources and support service providers.</p> <p>Its main activities will include...</p> <ul style="list-style-type: none"> • Continuing professional development courses to enhance skills and understanding of the dynamics of Gaelic development • Guidance on Gaelic and arts support services and organisations • Educational resources on Gaelic and arts related topics • Establishing and managing a database/website/portal with contact information on Gaelic arts and Gaelic organisations | <p>An increase in the number of bodies with Gaelic Language Plans</p> <p>An increase in the profile and prestige of Gaelic in Scotland</p> <p>An increase in the visibility and recognition of Gaelic in Scotland</p> | Plan | Plan | Yr 1 | Yr 2 |
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| <p>In order to meet the needs of communities it is essential that this initiative is developed in close partnership with Gaelic community workers and local authorities that will be closely consulted on the most appropriate operating model. A business plan will address this service from planning to implementation over a three-year period with evaluation incorporated from the outset.</p> | | | | | |
| <p>3.3 Gaelic Representation</p> <p>The National Gaelic Language Plan and the issue of Status raise important questions concerning the place of Gaelic in the new Creative Scotland. Will there be Gaelic representation on the Board of the new body, how will Gaelic be expressed in its corporate identity and what Gaelic expectations will they have of those they fund?</p> <p>Similar questions arise around Scotland's national arts and cultural institutions such as Scottish Opera and their programmes?</p> <p>These issues are relevant to the forthcoming Culture Bill</p> | <p>An increase in the number of bodies with Gaelic Language Plans</p> <p>An increase in the profile and prestige of Gaelic in Scotland</p> <p>An increase in the visibility and recognition of Gaelic in Scotland</p> | Yr 1 | Yr 2 | Yr 3 | Yr 4 |
| <p>Action Area 4: Language Corpus</p> | | | | | |
| <p>4.1 Publishing</p> <p>The key elements to be addressed in publishing development</p> | <p>An increase in the attention given to the</p> | Plan | Plan | Yr 1 | Yr 2 |

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| <p>include:</p> <ul style="list-style-type: none"> • The structure which deals with Gaelic publishing in Scotland should be re-created in order to bring it into line with current requirements. • A much wider selection of Gaelic books is required, ranging from romance, detective, science-fiction, history and reference, so that Gaelic readers can enjoy a range of books of all kinds. • A dedicated distribution centre and a dedicated marketing strategy are required. • A training programme is required as is support for writers, publishers, translators, designers and editors. • A national Centre is required for professional services such as translation, proofing, editing, sub-titling and general support and advice. <p>There is a need for an effective structure to cover the written needs of Gaelic, which can offer a co-ordinated career path and employment in this section.</p> | <p>relevance and consistency of the Gaelic language</p> <p>An increase in the attention given to the quality and accessibility of Gaelic translations</p> <p>An increase in availability of accurate Gaelic research information</p> | | | | |
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A National Gaelic Arts Strategy 2008-12 - References

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