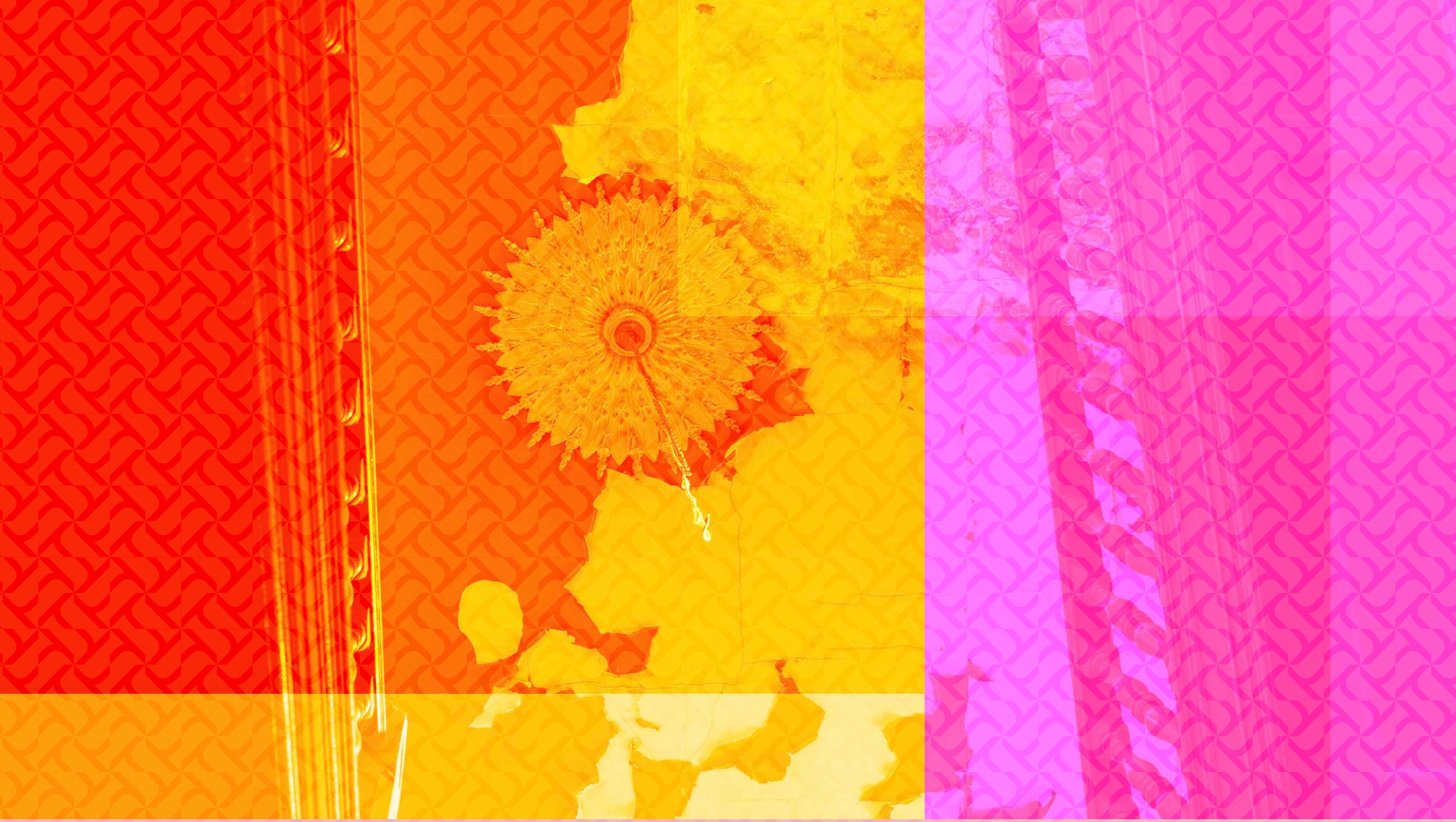




POT STILL

Business & Operation Plan

The M&Co. Gordon Arms Redevelopment

Version 3 August 2026

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1 The Pot Still: 2035

You walk through the doors of The Pot Still on an ordinary Wednesday in 2035. The building is alive, like it would have been in its previous life as the Gordon Arms Hotel back in the 1900s.

There is a hum of conversation as you enter from people catching up over a cuppa, bought from the independent cafe around the corner; their laptops plugged in but ignored. A pair of elderly women are encouraged into the gallery by a member of staff who caught them snooping in the window; they might be surprised by the show - a solo exhibition by an artist who first displayed their work in the Members' Exhibition several years earlier.

From somewhere upstairs comes the rhythm of a printing press. A kiln is warming for the upcoming ceramics class. There is laughter on the stairway and the familiar sound of people making things together comes from every direction. The smell of fresh paint drifts through the lobbies, mixed with coffee and sawdust.

The Living Room is full. Freelancers are working alongside one another, a local charity is meeting in one corner while two artists discuss a collaborative exhibition nearby. One artist has their head in a book and another their head in their hands, grabbing 10 minutes of peace before the school run.

The recording studio is occupied by a young musician producing their first EP, the Production Suite is helping a local maker prototype a new product and a member of staff is negotiating a new partnership whilst giving a tour of the space.

A local primary school echos from the top floor from the excitement of a hands-on learning session, unaware that in the evening the same space will host an artist talk, bringing together residents, visitors and creatives from across the region.

None of this feels unusual.

The Pot Still has become part of everyday life in Moray.

By 2035, the Pot Still will be recognised not only as the region's creative home, but also as an example of how heritage buildings can be sensitively adapted to meet the social, cultural and environmental challenges of the future.

Artists no longer leave the region because professional facilities, networks and opportunities now exist close to home. Young people grow up believing that a creative career is something they can pursue here. Schools, community organisations, businesses and public services work alongside artists as natural partners, recognising creativity as a powerful tool for learning, wellbeing and place-making.

Behind the scenes, the organisation continues to reflect the values on which it was founded. Shared leadership, Fair Work and a 32-hour working week have become part of its identity, demonstrating that investing in people creates stronger organisations, healthier workplaces and better public outcomes. Staff move confidently between welcoming visitors, supporting artists and solving problems together. There is a sense of purpose, trust and generosity that visitors notice the moment they arrive.

Most importantly, the Pot Still belongs to Moray.

It is no longer simply a cultural venue. It is the region's creative home—a place where people come not just as visitors but as makers and collaborators too.

The Pot Still has become the shared creative infrastructure that Moray once lacked, strengthening connections between people, organisations and communities while ensuring creativity remains at the heart of the region's future.

This is the ambition of the Pot Still—not simply to restore and transform the beloved Gordon Arms Hotel, but to create a lasting legacy for the generations who will call Moray home.

**Come as you are.
Leave fuller.**



2 Executive Summary

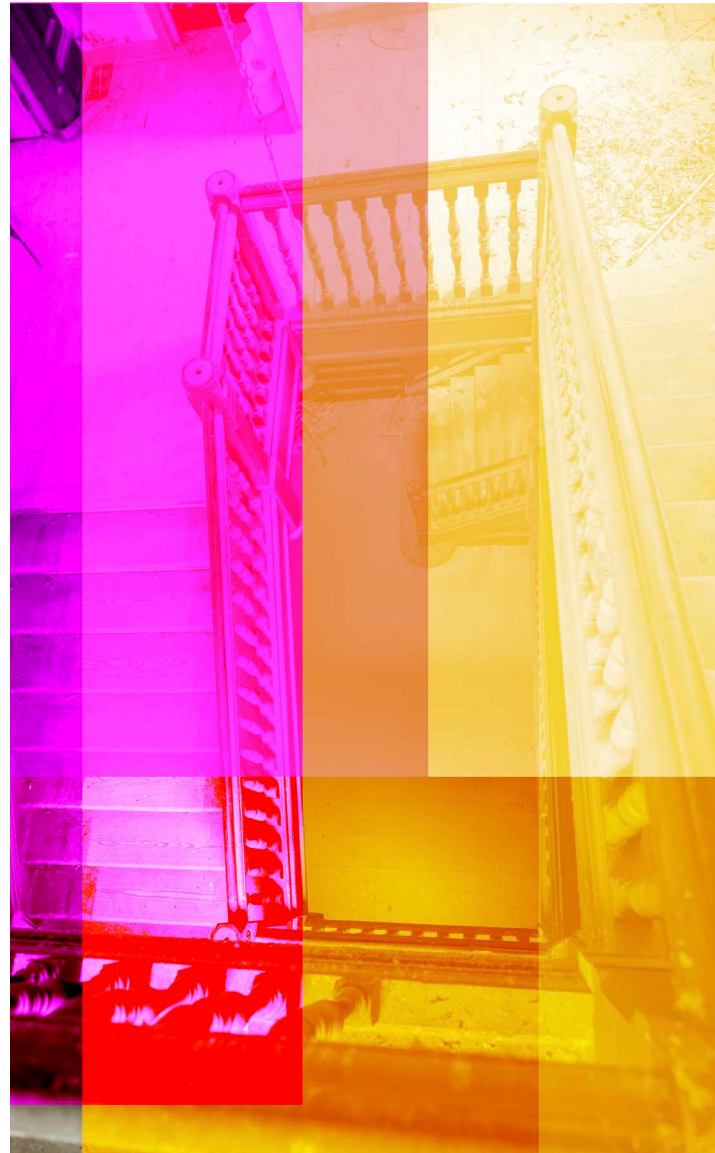
The Pot Still is not simply an investment in a building; it is an investment in the people, creativity and cultural infrastructure that will shape Moray's future.

MADE (Moray Arts Development Engagement) is developing the Pot Still, a new creative arts centre in the heart of Elgin that will provide a permanent home for creativity, making, learning and cultural exchange in Moray. More than a traditional arts centre, the Pot Still has been conceived as a creative ecosystem where making, learning, exhibiting, belonging and enterprise exist alongside one another. This philosophy is reflected throughout the organisation, from its governance and staffing model to its membership offer and use of space.

The Pot Still represents a once-in-a-generation opportunity to establish a creative hub for artists, communities and visitors. Supported by a £3.1 million capital investment through the UK Government's Levelling Up Fund, the redevelopment of this significant town centre building, formally the Gordon Arms Hotel, forms part of a wider programme of regeneration led by the Elgin Neighbourhood Board and approximately £70 million of public investment across the town. Creating a financially, socially and environmentally sustainable creative home, through the sensitive reuse of the Gordon Arms, the Pot Still will demonstrate how heritage buildings can support cultural participation, community wellbeing and responsible environmental stewardship for generations to come.

The vision is to create Moray's creative home: a welcoming and accessible place where people come together to make, learn, show and belong. The building will bring together a public gallery, printmaking studio, darkroom, Fab Lab, ceramics studio, recording studio and flexible learning and community spaces, providing opportunities for people of all ages to develop skills, access specialist facilities and connect through creativity. Through the Pot Still, MADE will deliver high-quality creative spaces, programmes and partnerships that support artists, increase participation and strengthen Moray's creative economy. The organisation has been designed around a sustainable operating model that balances public benefit with earned income, ensuring creativity remains accessible while supporting long-term organisational resilience.

The Pot Still responds to a recognised gap in Moray's cultural infrastructure. Although the region has a strong creative identity and a growing community of artists and makers, there is limited access to specialist facilities, shared creative spaces and opportunities for collaboration. By investing in creative infrastructure, the Pot Still will help retain creative talent, support enterprise, create lifelong opportunities for participation and strengthen Moray's reputation as a place where creativity can flourish. As part of Elgin's wider regeneration, the Pot Still will contribute to a more vibrant town centre while supporting wellbeing, learning, economic development and community connection. Through strong partnerships, effective governance and a commitment to Fair Work, MADE will establish the Pot Still as a long-term cultural asset for Moray—a place where creativity belongs to everyone.



3 About Moray

The challenge facing Moray is not a lack of creativity, but a lack of shared creative infrastructure.

Moray is one of Scotland's most distinctive regions, stretching from the Moray Firth coastline to the Cairngorms National Park and encompassing a network of towns, villages and rural communities. While renowned for its landscapes, heritage and quality of life, its dispersed geography presents significant challenges for cultural participation. Distances between communities, limited public transport and the concentration of cultural infrastructure elsewhere in Scotland can make it difficult for residents—particularly young people, emerging artists and those in rural communities—to access creative opportunities.

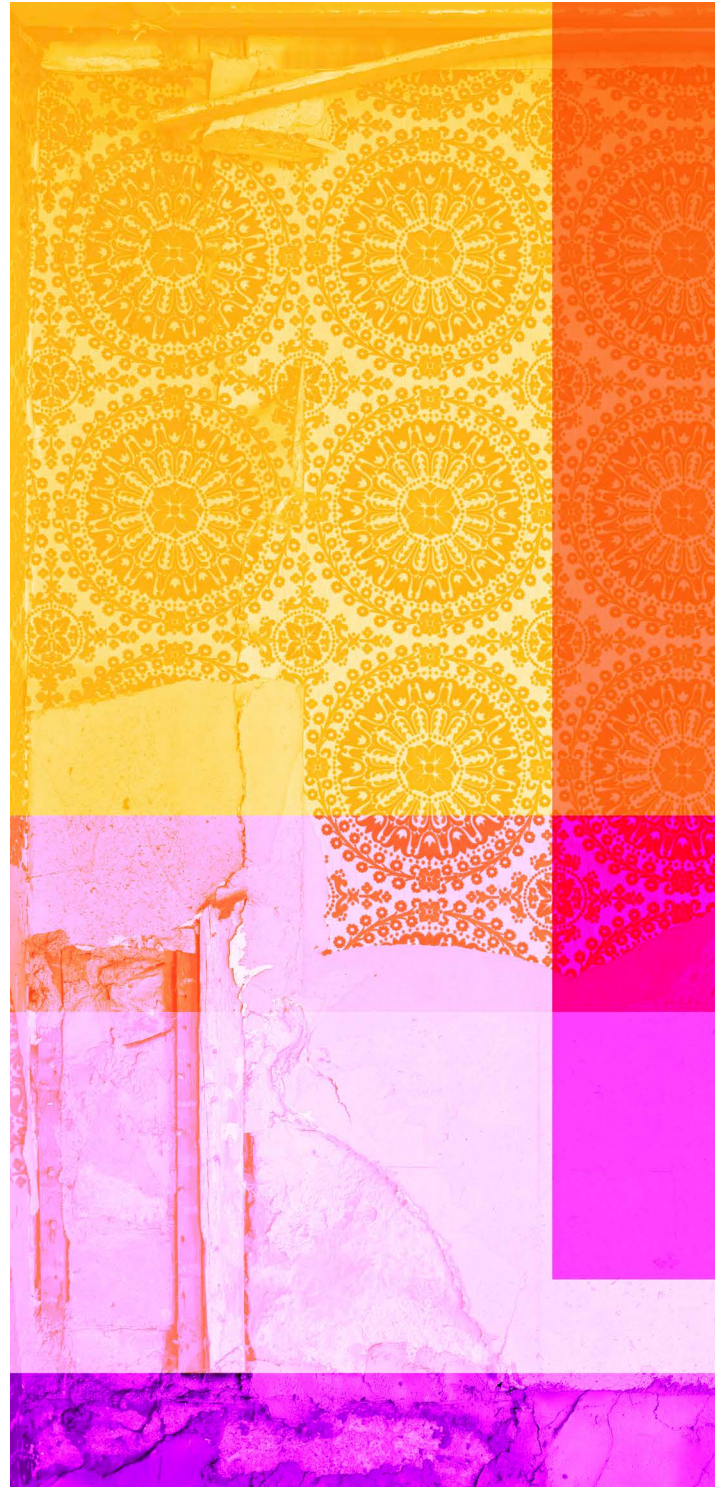
Alongside these challenges, Moray possesses an exceptionally rich creative identity. Internationally recognised for its whisky industry, natural environment and heritage, the region is also home to a vibrant community of artists, makers, performers and creative organisations, with a growing reputation for innovation, collaboration and cultural entrepreneurship.

A defining moment came in 2013 when Moray Council became the first local authority in Scotland to withdraw all direct funding for the arts. While this represented a significant challenge, it also catalysed a new generation of independent, community-led organisations. Over the past decade, Findhorn Bay Arts, Dance North, Frozen Charlotte, Wildbird, Riff Raff Productions, Universal Hall and MADE have demonstrated the resilience and ambition of the region, building nationally recognised programmes through partnership, innovation and community leadership.

Despite this flourishing grassroots ecology, Moray still lacks the shared creative infrastructure needed to connect its people, organisations and ideas. Artists often work in isolation, young people leave the region to pursue creative careers elsewhere, and organisations compete for limited space to create, rehearse, exhibit and collaborate.

The Pot Still contributes to a wider regeneration of Elgin town centre, transforming a prominent vacant building into a productive cultural asset and demonstrating how the creative reuse of underused spaces can generate footfall, support local enterprise, attract investment and help build a more vibrant and resilient town-centre economy.

The Pot Still in its entirety has been conceived in response to this opportunity. More than an arts venue, it will provide Moray with a permanent creative home: a place where making, learning, enterprise, participation and cultural exchange come together under one roof. Rooted in the strengths of the region and designed around collaboration rather than competition, The Pot Still will strengthen Moray's creative ecosystem, helping artists, organisations and communities to thrive while embedding creativity in everyday life.



4 About Made

MADE exists to connect people, place and creativity through meaningful cultural development.

Moray	Place, people, land, heritage, environment and context.
Arts	Creativity as a catalyst for positive social change.
Development	Enabling personal, community and regional growth.
Engagement	Creating meaningful relationships through participation.

Moray Arts Development Engagement (MADE) is a Moray-based creative organisation established to support, connect and inspire creativity across the region. Founded by Elgin-born creative producer Stacey Toner, MADE was created in response to a simple belief: that Moray has the talent, ambition and creative identity to sustain a thriving cultural sector, but requires greater investment in opportunities, infrastructure and opportunities to work with others. Collaboration, fairness and community participation underpin MADE's approach. The organisation is committed to Fair Work principles, aligns artist payments with Scottish Artists Union recommended rates and believes that long-term cultural change is achieved through partnership rather than competition.

Since its establishment, MADE has secured in excess of **£400,000** in investment, created paid opportunities for more than **55 freelance artists**, with over **60%** returning to work with the organisation, and engaged over **3,000 participants** through **35 creative projects**, including one-to-one growth support for more than **80 creatives**. Through this work, MADE has developed strong partnerships across the cultural, community, education and public sectors, including Moray Council, Greenbrae Steading, Glasgow School of Art Altyre Campus, Historic Environment Scotland, UHI Moray/Moray School of Art and a wide network of freelance artists and creative practitioners.

The development of the Pot Still represents the next stage in MADE's evolution; it is an idea rooted in practice, research and our ongoing exploration of creativity, community and place. An earlier artist residency explored the role creative centres can play in regeneration and the relationship between cultural spaces and the places around them. The resulting short film captures some of the thinking that continues to inform the Pot Still today: how creative spaces can increase town-centre footfall, support café culture and the night-time economy, and strengthen local identity.

Building on an established track record of project delivery and partnership working, MADE will transition from a freelance-led model to stewarding a permanent piece of creative infrastructure for Moray. In doing so, MADE will provide the leadership, facilities and long-term organisational capacity needed to support artists, strengthen communities and create lasting cultural impact across the region.

Further information about MADE, including current programmes, partnerships and recent projects, can be found at www.morayartsdevelopmentengagement.org



made
COMMUNITY DRIVES CREATIVITY



5 Why?

The Pot Still transforms a recognised gap in Moray’s creative infrastructure into a long-term opportunity for people, place and culture.

Moray has all the ingredients of a thriving creative region: exceptional artists, ambitious cultural organisations, rich heritage, entrepreneurial spirit and deeply connected communities. What it lacks is the shared infrastructure to bring these strengths together.

Over the past decade, the region’s creative sector has demonstrated remarkable resilience and innovation. Following the withdrawal of local authority arts funding in 2013, independent organisations, artists and communities have created a vibrant cultural ecology that reaches audiences locally, nationally and internationally. Yet this success has been achieved without a permanent creative hub that enables collaboration, supports artistic development and provides accessible opportunities for people to make, learn and participate.

The reuse of the Gordon Arms brings an important environmental benefit too. Retaining and adapting an existing building preserves embodied carbon, reduces construction waste and demonstrates how historic buildings can play an active role in Scotland’s transition to a more sustainable built environment.

The Pot Still will not start from an empty building or a blank programme; it will give established activity, relationships and demand the infrastructure to grow. MADE’s existing work in artist development, one-to-one barrier removal, creative learning, residencies, exhibitions, community engagement and sector support provides a strong foundation for the Pot Still. Much of this activity is currently delivered through temporary venues, partnerships and time-limited projects, limiting opportunities for continuity, progression and connection across our work. The Pot Still will bring these strands together within a permanent creative home, allowing successful activity to develop year-round while creating the facilities and capacity for new ideas to emerge.

At the same time, the Pot Still will be MADE’s home, but MADE’s work will not be confined to the Pot Still. We recognise that not every community or individual will initially feel able, ready or inclined to come to the building. Outreach, partnership working and activity delivered within communities will therefore remain an important part of how we build relationships, remove barriers and widen participation across Moray.

The Pot Still has been conceived in response to these opportunities. More than an arts centre, it is a new model of creative infrastructure for Moray: a place where making, learning, enterprise, wellbeing and community life come together under one roof. Inspired by contemporary civic and cultural models, the Pot Still has been designed as a creative ecosystem that supports artists, nurtures creativity throughout life and strengthens the social, cultural and economic resilience of the region.

The organisation has been designed to reflect these ambitions. Through shared leadership, Fair Work principles, a 32-hour working week and collaborative governance, the Pot Still will demonstrate that investing in people is fundamental to creating sustainable cultural organisations and stronger communities.

Moray has already demonstrated that it possesses the talent, ambition and creativity to sustain a project of this scale. The opportunity now is to provide the permanent home, shared infrastructure and long-term investment that will enable that creativity to flourish for generations to come.



6 The Vision

The Pot Still has been designed as a creative ecosystem where making, learning, showing and belonging happen every day.

6.1 OUR MANIFESTO

the Pot Still

Leave your ego at the door

Community drives creativity
Space fosters connection
Culture is MADE.

Learn openly,
Make bravely,
Show proudly,
Belong joyfully.

Come as you are,
Leave fuller.

MADE by us all.

Love you, bye
X

The Pot Still is more than an arts centre. It has been conceived as Moray's creative home: a welcoming, accessible place where people come together to make, learn, show and belong.

Inspired by contemporary civic and cultural models, the Pot Still has been designed as a creative ecosystem where artists, communities, learners, visitors and creative businesses share space, knowledge and opportunity. Rather than separating audiences into distinct groups, the building encourages people to move between different forms of participation throughout their lives—discovering creativity, developing skills, sharing knowledge and contributing to the cultural life of Moray.

The project also represents a significant moment for Elgin and the wider region. Through the UK Government's Levelling Up Fund, £3.1 million has been secured to transform the former Gordon Arms Hotel and M&Co building as part of a wider programme of town centre regeneration. Once a place of gathering, celebration and community life, the Gordon Arms will begin a new chapter as a permanent creative and cultural asset for Moray.

The Pot Still has emerged not from a desire to operate a building, but from more than a decade of listening to artists, communities and partners. Throughout MADE's development, one message has remained consistent: Moray has the talent, ambition and creativity to thrive, but lacks the shared connectivity needed to bring people together. The Pot Still responds directly to that need. It brings, under one roof, a range of specialist spaces designed to support creativity at every stage.

Public Gallery

A year-round programme of exhibitions celebrating local, national and visiting artists, alongside a permanent heritage exhibition celebrating the story of the Gordon Arms.

Printmaking Studio

Professional printmaking facilities supporting artists, learning and community participation.

Darkroom

A dedicated analogue photography space preserving traditional skills while encouraging contemporary practice.

Production Suite

Facilities including sewing machines, laser cutter, vinyl cutter and ceramics supporting artists, makers, learners and creative enterprise.

Digital and Recording Suite

Accessible recording and editing facilities supporting musicians, podcasters, film makers and sound artists.

Creative Learning Studio

A flexible space for workshops, schools, talks, professional development and community programmes.

Artist Studios

Affordable workspaces supporting resident practitioners and creative businesses.

The Living Room

The social heart of the building—a welcoming shared space for conversation, research, collaboration and connection.

Together, these spaces create a connected creative ecosystem where people can move easily between disciplines, develop ideas, collaborate with others and build lasting relationships.



6.2 OUR PILLARS

The Pot Still is designed around four interconnected pillars of activity.



Through exhibitions, artist talks, heritage interpretation and public events, The Pot Still will celebrate creativity and provide opportunities for artists to share their work while encouraging audiences to discover new ideas and perspectives.



Specialist workshops and studios will provide affordable access to equipment, facilities and expertise, enabling people to experiment, develop practical skills and create new work.



Learning will be embedded throughout the organisation, with opportunities for schools, young people, adults and communities to engage in workshops, mentoring, professional development and lifelong creative learning.



The Pot Still will foster connection through memberships, volunteering, community-led activity and welcoming social spaces where people feel valued, included and part of a wider creative community.

These four pillars are not separate programmes but interconnected pathways. A visitor may become a learner, a learner a maker, a maker an exhibiting artist, and an artist a mentor or teacher. By creating opportunities for people to move between these experiences, the Pot Still supports personal growth, creative confidence and stronger communities.

Ultimately, the Pot Still is designed to create more than activity. It is designed to create opportunity—supporting artists to build sustainable careers, enabling communities to participate in culture, strengthening Moray's creative economy and ensuring creativity becomes part of everyday life across the region.



7 Our Operating Philosophy

How we work is as important as what we do.

The Pot Still has been designed around a simple belief: that the way an organisation operates is just as important as the programmes it delivers. Rather than replicating traditional cultural models, the Pot Still draws inspiration from contemporary Scandinavian approaches to civic and cultural organisations, where creativity is embedded in everyday life, organisations are collaborative rather than hierarchical, and buildings are designed as shared community spaces rather than destinations for occasional visits. These principles have informed every aspect of the organisation, from its physical layout and programming to its leadership, staffing and financial model.

At the heart of the Pot Still is the belief that creativity flourishes when people feel welcomed, trusted and connected. The organisation has therefore been designed as a creative ecosystem where artists, communities, learners, businesses and visitors share space, ideas and opportunities. Rather than separating professional practice from community participation, the Pot Still encourages people to move naturally between making, learning, teaching, exhibiting and collaborating throughout their lives.

This philosophy extends beyond the public programme. The Pot Still is committed to creating an organisational culture that values people as its greatest asset. Fair Work principles are embedded throughout the organisation, recognising that sustainable creativity depends upon sustainable employment. Staff will work a 32-hour week across five days, supported by shared leadership, flexible working practices and investment in professional development. This approach recognises growing evidence that reduced working hours can improve productivity, wellbeing, recruitment and staff retention while enabling organisations to deliver high-quality public outcomes. Sector examples, including Fèis Rois, have demonstrated the positive impact of this model in practice.

Leadership at the Pot Still is intentionally collaborative. Responsibility for the day-to-day operation of the building is shared across the senior team, creating a resilient organisation where decision-making is distributed rather than concentrated in a single role. This approach encourages cross-disciplinary working, builds organisational resilience and reflects the collaborative values that underpin the organisation's wider relationships with artists, communities and partners.

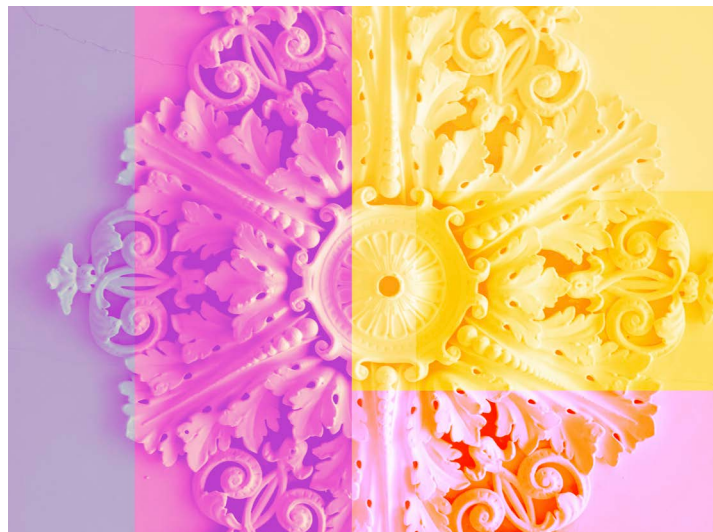
The same philosophy extends to the Pot Still's role in Moray's economy. The Pot Still will be a mechanism for creative economic activity, creating opportunities for money, skills and investment to circulate within the region. By providing affordable professional facilities, workspace, exhibition and selling opportunities, the centre will help artists and makers develop their practice into sustainable creative careers and enterprises. Exhibitions, markets, commissions and retail opportunities will create routes to market for locally produced work, while teaching, facilitation and programme opportunities will generate paid work for creative practitioners. The Pot Still will also build relationships with businesses through sponsorship, commissions, skills exchange, corporate

engagement and mutually beneficial supply arrangements—from sourcing and stocking specialist creative materials to working with local hospitality, tourism and other enterprises. By connecting artists, audiences, businesses and opportunities, the Pot Still will help retain creative talent, increase local spend and strengthen Moray's wider creative economy.

Openness also means actively considering who can participate and what might stand in their way. Accessibility and inclusion will be treated as an ongoing practice, not a one-off assessment. The Pot Still aims to be a welcoming and accessible creative home where people can participate in ways that work for them. The redeveloped building will provide lift access between floors and accessible facilities throughout; while there is no dedicated on-site parking, public and accessible parking options are available nearby. We are also considering less visible barriers to participation, including how lighting, sound, signage, wayfinding, communication and the use of space can affect people's experience. MADE is engaging with artists and practitioners with lived and professional experience of neurodivergence to help inform environments that are comfortable, understandable and adaptable to different sensory and cognitive needs. As the building and programme develop, we will continue to listen, learn and make reasonable adjustments, recognising that meaningful accessibility is something we build with people over time.

The Pot Still has also been designed around the principle of stewardship. The building belongs to its community, and everyone who uses it—staff, artists, volunteers, members and visitors—plays a role in caring for the space and contributing to its culture. Shared responsibility encourages ownership, reduces unnecessary hierarchy and reinforces the idea that creativity is something we make together rather than consume individually.

Ultimately, the success of the Pot Still will not be measured solely by the activity it delivers, but by the culture it creates.



8 Our Operating Model

Every aspect of the Pot Still has been designed to maximise creativity, participation and long-term sustainability.

The Pot Still has been designed as an active, welcoming and sustainable creative hub, balancing public access with artist development, creative enterprise and long-term financial resilience. Every aspect of the operational model has been developed to maximise the use of the building while ensuring that creativity remains accessible, affordable and community-led.

8.1 PROGRAMMING

Activity at the Pot Still is organised around four interconnected strands that reflect the organisation's purpose and create multiple pathways into creative participation; show, make, learn, belong. This includes:

Six exhibitions per year (Public access):

- Emerging and early-career artists, providing a platform for new voices.
- Community exhibitions developed with schools, community groups and local organisations.
- A solo exhibition celebrating the work of an established Moray artist.
- An experimental exhibition showcasing interdisciplinary practice and work created using the Pot Still's facilities.
- An invited exhibition from an artist based elsewhere in Scotland or further afield, bringing new perspectives and encouraging creative exchange. This may be an avenue to build international partnerships and sharing.
- An annual Members' Exhibition celebrating the work created by The Collective throughout the year.

One Permanent Exhibition (Public access): Focused on the heritage and history of the building.

Regular talks, classes, workshops and courses (Public access).

Open Season experimentation period (Public access): a dedicated three-week period that invites interdisciplinary artists to use the space for experimentation, testing ideas, installations, performances and works in progress.

Winter Purchase (Public access): an opportunity for artists to sell work made during the year ahead of the holidays.

Curriculum-based school sessions (Schools access).

Two creative dialogue sessions per month (Collective access): Facilitated peer-learning sessions that provide supportive opportunities to discuss work, exchange ideas and receive constructive feedback from fellow practitioners.

Weekly Open studio Fridays (Collective access): Dedicated time each week for members to work alongside one another within a shared creative environment.



One-to-one cuppa and chat sessions (Collective access): Dedicated time for mentoring, coaching, portfolio advice or creative confidence support.

The Library (Collective access).

'Christmas Doo' (Collective access): An opportunity for freelancers to connect and celebrate similar to the traditional 'office Christmas party'.

The programme has not been developed in isolation. It represents the natural evolution of MADE's work over the past decade, bringing together approaches, projects and ways of working that have consistently demonstrated value for artists, communities and partners across Moray.

Together, these activities create a connected programme where people move naturally between experiences—discovering creativity through exhibitions, developing skills through learning, becoming active makers and ultimately contributing to the creative life of Moray.

Programming will also encourage sustainable creative practice through repair, reuse, upcycling, traditional craft skills and environmentally conscious making, helping participants explore creativity alongside environmental responsibility.

Alongside this core programme, MADE will continue to develop funded projects that respond to emerging community needs, partnership opportunities and strategic priorities. This intervention-based approach has become a defining characteristic of the organisation, enabling creativity to be used as a catalyst for conversation, learning and positive social change.

Artist residencies, commissions, outreach programmes and community-led projects will be developed as funding opportunities arise, extending the impact of the Pot Still beyond the building itself and ensuring creativity continues to reach communities across Moray. This flexible strand of programming enables MADE to remain responsive, innovative and connected to the issues that matter most to the people it serves.

8.2 OPERATIONAL RHYTHM

The Pot Still will initially operate for 50 hours a week, 50 weeks a year.

Operations have been designed to operate as a dynamic creative environment, with different spaces adapting throughout the week to meet the needs of artists, communities, learners and visitors. Rather than assigning each room a single purpose, the operational model enables spaces to evolve throughout the day, ensuring the building remains active, welcoming and well utilised while balancing public benefit with financial sustainability.

The weekly rhythm has been carefully planned to create predictable access for key user groups. Dedicated periods for schools, members, learning programmes, commercial hire and public visitors ensure that each audience has meaningful opportunities to engage with the building while making the most effective use of the specialist facilities available.

Weekday mornings prioritise education, enabling schools to access workshops, exhibitions and creative learning experiences that support curriculum delivery. Afternoons provide regular access for members and creative practitioners to use the making spaces, encouraging consistent creative practice and peer connection. Evenings are focused on workshops, courses and artist-led learning, allowing people to participate outside traditional working hours and providing additional income opportunities for members.

The Community Learning Space operates as the most flexible area within the building, accommodating everything from school groups and commercial hires to open studios, workshops and community activity. Meanwhile, the gallery maintains a balance between public access, education and events, ensuring exhibitions remain accessible while creating opportunities for talks, launches and creative gatherings throughout the year.

This operational rhythm reflects MADE’s commitment to creating a building that is lived in rather than simply visited. At any point during the week, visitors are likely to encounter artists making work, members meeting over coffee, children participating in workshops, exhibitions open to the public or creative practitioners sharing their skills. These overlapping activities contribute to the welcoming, collaborative atmosphere that defines the Pot Still and ensure that the building remains vibrant throughout the year.

Day	Open hours
Monday	Closed
Tuesday	9 - 8
Wednesday	9 - 9
Thursday	7 - 5
Friday	9 - 8
Saturday	9 - 4
Sunday	Closed

The above timetable is illustrative and demonstrates a proposed rhythm of activity within the Pot Still, which would include:

- 50 hours of public gallery, Artist Library and private artist studio access per week
- 33 hours of making access per week
- 24 hours of hireable time for the Creative Learning Studio
- One full morning dedicated to formal education per week
- Six hours dedicated to community learning opportunities per week

The Pot Still will operate for approx. 50 weeks each year. A planned annual closure over the Christmas and New Year period will provide time for essential building maintenance, equipment servicing, staff development and operational planning. This pause supports the long term sustainability of both the building and the organisation whilst ensuring the Collective return to refreshed facilities and a new programme of activity each January.



8.3 OPERATIONAL DELIVERY

The Pot Still will operate through integrated digital systems that support bookings, memberships, room scheduling, financial management and customer engagement. These systems will enable staff to focus on programming, partnerships and public engagement while ensuring efficient day-to-day management of the building.

Annual programming will be supported by quarterly operational reviews, enabling the organisation to respond to community needs while maintaining an appropriate balance between public benefit, earned income and strategic investment. Building maintenance, compliance, health and safety, security and statutory inspections will be managed through planned maintenance schedules, ensuring the long-term care of this significant public asset.

Operational systems will be designed to maximise efficiency while minimising administrative burden. Wherever possible, members and visitors will be able to book workshops, creative facilities, events and memberships through an integrated online booking system, enabling staff to focus their time on supporting people, developing programmes and creating high-quality visitor experiences rather than routine administration. Digital systems will also support room bookings, membership management, communications, financial administration and organisational reporting, providing valuable data to inform future planning and continuous improvement. At the time of writing, the systems that are being considered are:

- Xero
- Google Workspace
- Office RnD, Beacon CRM, Wix Ecosystem

Operational sustainability will also be informed by day-to-day decision-making across the Pot Still. This includes responsible procurement, waste reduction, recycling and reuse, energy-efficient operation of the building, and encouraging sustainable travel wherever practical. Environmental considerations will become part of operational planning rather than a separate activity.

The success of the operational delivery will be measured not simply by occupancy or visitor numbers, but by the quality of creative experiences, the strength of community participation and the long-term sustainability of the organisation.

8.4 VISITOR EXPERIENCE

The Pot Still has been designed to feel less like a traditional arts venue and more like a welcoming civic living room. Visitors will be encouraged to explore the building freely, spend time without expectation of purchase and encounter creativity as part of everyday life. Whether attending an exhibition, working in a studio, meeting friends, participating in a workshop or simply enjoying the space, everyone should experience the same sense of welcome and inclusion.

This emphasis on feltness recognises that the quality of a cultural experience is shaped not only by what people do, but by how a place makes them feel; an ethos heard discussed by the Creative Director of the Scottish Crannog Centre. Hospitality, openness and generosity will therefore underpin every aspect of the visitor experience.



9 People & Culture

People are our greatest investment and the foundation of everything we do.

The Pot Still has been designed around the belief that people are the organisation's greatest asset. While buildings, equipment and programmes provide the infrastructure for creativity, it is the people who create culture, build relationships and deliver lasting impact.

For this reason, approximately 63% of annual operating expenditure is invested directly in people through salaries, professional development and workforce support. This reflects a conscious decision to invest in people rather than management layers, recognising that relationships are the organisation's greatest asset. It also reflects MADE's commitment to Fair Work and recognises that long-term organisational resilience depends upon investing in those who deliver it.

9.1 BUILDING CAPACITY

The Pot Still will grow its workforce over the first three years of operation, allowing staffing to develop alongside programming, membership and earned income. This phased approach ensures that organisational capacity grows sustainably while maintaining financial resilience.

2027/28

6 staff (176 weekly working hours)

Board

Director of Culture - Director of Communities - Director of Operations

-

Technician - Technician - Marketing & Social Media (P/T)

2028/29

8 staff (224 weekly working hours)

Board

Director of Culture - Director of Communities - Director of Operations

-

Technician - Technician - Marketing & Social Media (P/T) - Gallery Coord (P/T) - Learning Coord (P/T)

2029/30

10 staff (264 weekly working hours)

Board

Director of Culture - Director of Communities - Director of Operations

-

Technician - Technician - Marketing & Social Media (P/T) - Gallery Coord (P/T) - Learning Coord (P/T) - Facilities Support (P/T) - Outreach Support (P/T)

The organisation begins with a core leadership and delivery team before expanding to include dedicated learning, gallery and operational support roles as activity increases.

9.2 FAIR & TRANSPARENT REWARD

The Pot Still is committed to creating a workplace where people are valued fairly for the skills, knowledge and responsibility they bring. Salaries have been benchmarked against comparable roles across Scotland's cultural sector and reflect the organisation's commitment to Fair Work, transparency and equity. The starting remuneration for 2027/28 is proposed as follows:

Director x 3	Full Time	32 hrs	£42,000
Technician x 2	Full Time	32 hrs	£36,000
Marketing & Social	Full Time	16 hrs	£15,000

Rather than concentrating resources within a traditional executive structure, investment has been distributed across the organisation to create a strong leadership team, professionally paid technical staff and opportunities for future workforce growth. This approach recognises that the success of the Pot Still will depend upon the collective contribution of the whole team rather than any single individual.

As the organisation develops, salary bands will be reviewed regularly against sector benchmarks to ensure they remain competitive, support recruitment and retention, and reflect changes in responsibility and experience. Professional development and internal progression will be prioritised wherever possible, enabling staff to grow alongside the organisation.

By investing in people from the outset, the Pot Still aims to demonstrate that fair reward, sustainable employment and organisational resilience are mutually reinforcing rather than competing priorities.

9.3 SHARED LEADERSHIP

Rather than adopting a traditional Chief Executive model, the Pot Still will be led by three Directors, each with responsibility for a distinct area of organisational leadership while working collaboratively to deliver the organisation's shared vision. The title of Director has been chosen intentionally to reflect the equal strategic responsibility held across the senior leadership team, recognising that each role contributes equally to the stewardship and future development of the organisation.

- Director of Culture – Creative programme, exhibitions, artist development and partnerships. Primary link to Board of Trustees.
- Director of Communities – Learning, membership, volunteering, community engagement and participation.
- Director of Operations – Building operations, visitor experience, facilities, finance and organisational systems.

This distributed model reflects the collaborative ethos of the Pot Still, encouraging shared decision-making, reducing organisational dependency on a single individual and ensuring leadership remains visible throughout the building. These roles will predominantly be site-based, with occasional working from home if operations allow.

Alongside the leadership team, specialist technicians provide expertise across the creative facilities, supported by marketing, learning, gallery and operational roles introduced as the organisation grows.

The workforce has been designed around a 32-hour working week, enabling staff to balance public-facing delivery with planning, administration and professional development while supporting wellbeing and organisational resilience. A rotating two-week staffing model ensures the building is consistently supported while sharing responsibility for opening, closing and weekend working across the leadership team. Friday afternoons are protected for whole-team planning, reflection and organisational development, creating regular opportunities for communication, learning and continuous improvement.

Wk 1	Mon	Tues	Weds	Thurs	Fri	Sat	Sun	Hours
DCul	9 - 3	8 - 10	1 - 9	6 - 2	8 - 4	0	0	32
DCom	0	9 - 4	8 - 4	0	12 - 8	8 - 5	0	32
DOps	9 - 3	1 - 9	8 - 1	1 - 6	1 - 9	0	0	32
Tech	0	7.30 - 1.30	7.30 - 1.30	6.30 - 11.30	7.30 - 2.30	8.30 - 4.30	0	32
Tech	10 - 1	1 - 8.30	1 - 8.30	11 - 5.30	1 - 8.30	0	0	32
Marketing	0	11 - 3	11 - 3	11 - 3	11 - 3	0	0	16
Hours	15	34.5	38.5	28.5	42.5	17	0	176



Wk 1	Mon	Tues	Weds	Thurs	Fri	Sat	Sun	Hours
DCul	9 - 3	8 - 10	1 - 9	6 - 2	8 - 4	0	0	32
DCom	9 - 3	1 - 9	8 - 1	1 - 6	1 - 9	0	0	32
DOps	0	9 - 4	8 - 4	0	12 - 8	8 - 5	0	32
Tech	10 - 1	1 - 8.30	1 - 8.30	11 - 5.30	1 - 8.30	0	0	32
Tech	0	7.30 - 1.30	7.30 - 1.30	6.30 - 11.30	7.30 - 2.30	8.30-4.30	0	32
Marketing	0	11-3	11-3	11-3	11-3	0	0	16
Hours	15	34.5	38.5	28.5	42.5	17	0	176

This approach demonstrates that flexible working and excellent public service can exist together, creating a workplace that is sustainable for both staff and the communities they serve.

9.4 PROFESSIONAL DEVELOPMENT

The Pot Still is committed to becoming a learning organisation. Alongside formal training, staff will be encouraged to undertake research visits, attend conferences, shadow partner organisations and participate in professional networks across Scotland and beyond. This culture of continuous learning reflects the organisation's belief that investing in people is fundamental to delivering exceptional public experiences.

We expect our staff to remain curious, generous and committed to learning alongside the communities they serve.

9.5 BEYOND THE CORE TEAM

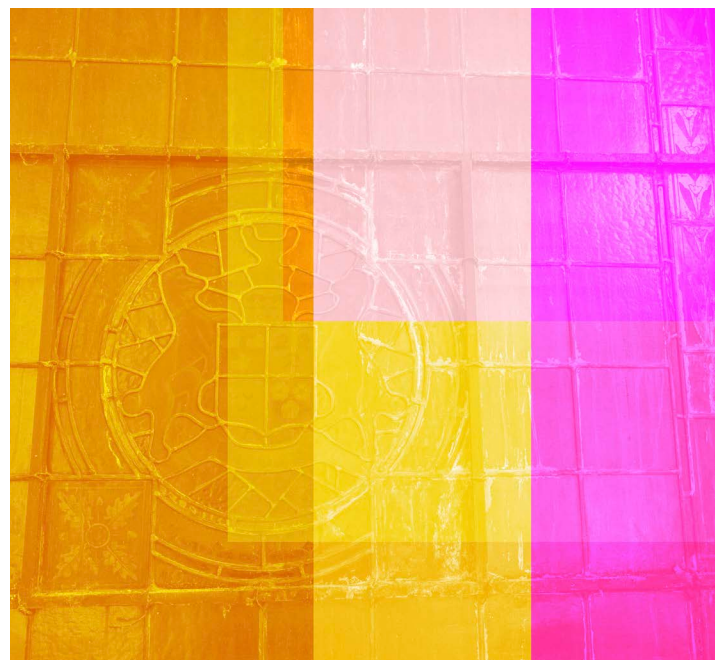
The Pot Still will be strengthened by a wider network of freelance artists, creative practitioners, volunteers and partner organisations.

Freelance artists will play an integral role in delivering workshops, exhibitions, mentoring, artist talks and public programmes. MADE remains committed to paying artists fairly, aligning fees with Scottish Artists Union guidance wherever possible and recognising creative practice as skilled professional work.

Volunteers will contribute to exhibitions, events and visitor welcome, creating opportunities for local people to develop skills, gain experience and play an active role in the organisation. Volunteers will complement rather than replace paid roles, ensuring that volunteering remains meaningful, supported and mutually beneficial.

Partnerships with schools, community organisations, cultural agencies, businesses and public services will further extend the reach and impact of the Pot Still, enabling collaborative projects that respond to local needs while strengthening Moray's wider creative ecology.

Ultimately, the success of the Pot Still will depend not on the size of its workforce, but on the strength of the relationships it builds. By investing in people, creating opportunities for collaboration and supporting creativity at every level, the organisation will develop the capacity needed to sustain a vibrant and resilient creative home for Moray.



10 The Collective

The Collective transforms membership into participation, progression and community.

The Collective is the membership model at the heart of the Pot Still. More than a subscription scheme, it has been designed as a community of practice that connects artists, makers, learners and creative entrepreneurs through shared access to specialist facilities, knowledge and opportunity.

Rather than viewing membership as a transactional relationship, The Collective encourages long-term participation and progression. Members are supported to develop their creative practice, build relationships, share skills and contribute to the wider life of the organisation. As confidence and experience grow, individuals can move between membership levels, creating a clear pathway from occasional participation to professional practice.

The model also provides a sustainable source of unrestricted income, strengthening the organisation's long-term resilience while ensuring that creative facilities remain affordable and accessible. By balancing public benefit with earned income, The Collective supports both the financial sustainability of the Pot Still and the continued investment in artists, communities and creative programming.

10.1 MEMBERSHIP PATHWAYS

Membership has been designed around six levels of participation, recognising that people engage with creativity in different ways and at different stages of their creative journey.

Ally £5 per month or £54 annual	Participant £10 per month or £108 annual	Creative £20 per month or £216 annual	Maker £50 per month or £540 annual	Studio £100 per mon. or £1080 ann.	Resident £250 per mon. or £2700 ann.
Support & Connection For supporters who want to champion the organisation, stay connected and contribute to the sustainability of the creative community. Monthly newsletter with updates, stories and opportunities. Two exclusive online conversations each year with artists, makers and the Pot Still team. One annual Ally Open Day — a behind-the-scenes opportunity to visit the centre, meet artists and discover current projects.	Engagement & Activity For individuals engaging with the programme through workshops, events, exhibitions and creative activities. < Ally + Invitations to members' previews of exhibitions Free access to artist talks and selected conversations 10% discount on learning opportunities, including workshops and classes	Creative Belonging For individuals developing their creative identity or practice who want to connect with a wider creative community and access opportunities. < Participant + Attend Open Studio Fridays — a regular gathering point for creatives to work alongside one another, share ideas, discuss new work One facility access session per week (3 hours) Open access to The Living Room - a shared social and creative space for members to meet, pause, read, work informally and connect with others Invite to the Christmas Doo	Making & Production For artists and creatives who require regular access to facilities, resources and peer exchange to support their creative production. < Creative + Two weekly creative access sessions (6 hours total) Attend two creative dialogue/peer sharing sessions each month Eligibility to participate in Pot Still-led member exhibitions and markets	Practice Development For artists and creatives seeking deeper engagement through extended access, storage, professional development opportunities and a stronger base for their ongoing practice. < Maker + Three weekly creative access sessions (9 hours total) Storage space for materials and work (subject to availability) Optional monthly 30-minute "Cuppa & Chat" with centre staff focused on creative development Online profile on MADE website	Creative Home For artists requiring a dedicated creative space, with long-term access to studio space and a deeper relationship with the organisation. < Studio + A dedicated creative home within the Pot Still; own physical space to work and access in alignment with Pot Still Open hours

These pathways recognise that creativity is rarely static. A visitor attending an exhibition today may become a workshop participant, later join a specialist studio, develop a creative business and ultimately become a resident artist supporting others.

Access will be supported by a simple, consistent induction process. Every member will undertake a paid core induction to the Pot Still and its shared facilities, with additional technical induction provided where required for specialist equipment. The process will ensure that members understand how to use and care for the building safely and responsibly, while introducing them to the full range of facilities available rather than only their primary area of practice. Alongside meeting operational and health and safety requirements, this building-wide approach is intended to encourage curiosity, multidisciplinary working and experimentation—giving members the confidence to discover new processes, skills and creative possibilities during their time at the Pot Still.

10.2 MEMBERSHIP ACCESSIBILITY

Alongside our monthly Collective memberships, the Pot Still will offer pay-as-you-go access (terms TBC) for people who do not want, need or are unable to commit to a regular monthly fee. We will also operate a discretionary approach to affordability for people on low incomes or experiencing financial barriers. Rather than requiring people to meet rigid eligibility criteria, we will encourage them to talk to us so that, wherever possible, we can find a way to make participation affordable through subsidised membership, reduced fees or other appropriate support. Our aim is simple: cost should not prevent someone from being part of the Pot Still.

10.3 CAPACITY-LED MEMBERSHIP

Unlike traditional memberships, The Collective has been designed around the operational capacity of each creative space rather than unlimited sales. The only unlimited tier of membership is the Ally pathway, as it does not connect to facility use.

Each specialist facility has a defined weekly capacity based on available workstations and opening hours. This ensures members have dependable access while protecting availability for public workshops, schools, visiting artists and future organisational growth.

At full operation The Collective will provide:

- **550 members**
- **332 allocated creative sessions each week**
- **Approximately 88% planned utilisation of available studio capacity**

This intentional headroom allows the organisation to remain responsive while maintaining a high-quality member experience.

Creative Space	Weekly Capacity
Printmaking Studio	110 places
Darkroom	88 places
Production Suite	110 places
Digital Studio	68 place
Total	376 weekly places

10.4 A COMMUNITY OF PRACTICE

Membership growth has been phased across the first three years of operation, allowing the organisation to establish a strong community while ensuring facilities and staffing develop sustainably alongside demand.

Year	Members	Membership Income
Year One	236	£66,000
Year Two	391	£105,000
Year Three	550	£144,960

By Year Three, membership will contribute almost **£145,000** of unrestricted annual income, representing one of the organisation's most important sources of financial sustainability.

The Collective has been designed to create more than financial resilience. It creates relationships.

It will operate on a principle of reciprocity and a culture of contribution. While membership provides access, opportunities and connection, members are encouraged to contribute to the life of the organisation through skills-sharing, hosting, volunteering and participation in community activity. This approach strengthens ownership, reduces the divide between staff, artists and audiences, and creates a more connected creative ecosystem. The following will be encouraged:

- Welcome visitors at reception
- Support facilitation of Open Studio Fridays and Critical Dialogue Sessions
- Help with events
- Deliver talks on their work and experience
- Be supportive links for new members

As The Collective matures, there is potential to develop a complementary partnership offer for cultural organisations, businesses, education providers and community partners.

Future Collective Partnerships could provide opportunities for organisations to:

- support the sustainability of the creative ecosystem;
- collaborate on projects and programmes;
- engage with artists and creative communities;
- access creative experiences and opportunities for staff, audiences or communities;
- demonstrate commitment to local cultural development.

This development will be considered once the individual membership community is established, ensuring that partnerships are built around genuine engagement and shared value rather than being purely transactional.

In this way, The Collective becomes both the economic engine and the social heart of the Pot Still, ensuring that creativity is sustained not only through facilities and programmes, but through the people who choose to make this their creative home.

The Collective has been designed to create more than financial resilience. It creates community.

11 Governance

Good governance protects the organisation's purpose while allowing it to evolve with the communities it serves.

The Pot Still will operate as a core asset of Moray Arts Development Engagement (MADE) and will not be established as a separate organisation. The building, its programmes and associated activities will remain under the stewardship of a single charitable organisation, ensuring a clear strategic vision, consistent governance and unified organisational culture.

As MADE transitions from a project-led organisation to the long-term steward of a permanent cultural asset, governance will evolve alongside the organisation. The existing Board of Trustees will expand from five to approximately eight members prior to opening, strengthening the breadth of professional expertise, lived experience and local knowledge available to the organisation. Recruitment will be informed by a trustee skills matrix, ensuring appropriate experience across finance, legal, human resources, property, governance and the creative industries.

The Board will provide strategic leadership, financial oversight and independent scrutiny, while responsibility for the day-to-day management of the organisation will rest with the senior leadership team: the Director of Culture, Director of Communities and Director of Operations. This clear distinction between governance and operations enables trustees to focus on long-term direction while empowering the leadership team to deliver the organisation's vision.

Trustees will collectively oversee the organisation's charitable purpose, financial sustainability, strategic planning, organisational performance and risk management. They will approve annual budgets, monitor progress against strategic objectives and ensure that appropriate policies and systems are in place to support a safe, inclusive and professionally managed organisation.

Good governance at MADE extends beyond compliance. It is founded on openness, accountability, transparency and constructive challenge. Trustees will act not only as custodians of the organisation but as ambassadors for creativity across Moray, ensuring that The Pot Still continues to develop in response to the communities it serves while remaining financially resilient and artistically ambitious.

11.1 COMMUNITY STEWARDSHIP

The Pot Still has been developed through collaboration, and that collaborative approach will continue long after the building opens.

Alongside formal governance, MADE has established two advisory groups that have played an important role in shaping the organisation's development. The Civic Circle brings together artists and creative practitioners to inform artistic direction and champion the needs of the creative sector, while the Assembly provides wider community perspectives, offering constructive challenge and insight from beyond the arts.



Although governance ultimately rests with the Board of Trustees, these groups demonstrate MADE's commitment to involving artists and communities in meaningful decision-making. As the organisation matures, their role will naturally evolve, with opportunities for members to continue contributing through programming, partnerships, volunteering, membership and project collaboration.

This reflects MADE's belief that leadership is strengthened when communities have genuine opportunities to influence the organisations that serve them. Community participation will therefore remain an ongoing conversation rather than a one-off consultation exercise, supported through regular feedback, co-design, partnerships and open dialogue.

11.2 RISK & RESILIENCE

The Pot Still has been designed around a diversified and resilient operating model that balances earned income, public investment and strategic partnerships. Nevertheless, the organisation recognises that responsible governance requires an active approach to identifying, managing and reviewing organisational risk.

The Board of Trustees will maintain oversight of a live organisational risk register, reviewed regularly by the senior leadership team and formally considered by trustees at least quarterly. Risks will be assessed according to their likelihood and potential impact, with mitigation measures updated as circumstances evolve.

The organisation's principal strategic risks include achieving projected earned income, maintaining public and charitable investment, managing the successful mobilisation of the building, sustaining membership growth and ensuring organisational resilience through workforce planning and knowledge sharing. These risks are addressed through conservative financial forecasting, a diversified income model, shared leadership, succession planning, phased organisational growth and strong partnerships across the cultural, public and business sectors.

Risk	Potential Impact	Mitigation
Operating income below forecast	Pressure on staffing, programming and organisational sustainability.	Diverse income model combining earned income, memberships, grants, sponsorship, fundraising and commercial activity. Conservative financial forecasting and regular budget monitoring
Reduction in public or charitable funding	Reduced ability to deliver activity beyond the core programme.	Continue to diversify income streams, increase earned income and maintain an active fundraising pipeline supported by strategic partnerships.
Construction or fit-out delays	Delayed opening, increased costs and disruption to operational planning.	Close working with project partners, phased mobilisation planning and regular review of project milestones to minimise impact.
Lower than anticipated visitor or membership numbers	Reduced earned income and community participation.	Strong marketing strategy, partnership working, responsive programming, community engagement and continual evaluation of audience needs.
Loss of key staff or organisational knowledge	Reduced organisational capacity and disruption to delivery.	Shared leadership model, documented systems, succession planning, professional development and knowledge sharing across the organisation.

The organisational risk register will remain a live document, reviewed regularly by the Senior Leadership Team and formally considered by the Board of Trustees at least quarterly. Risks will be assessed according to their likelihood and potential impact, with mitigation measures reviewed and updated as circumstances change. This approach ensures that risk management remains an active and integral part of organisational planning rather than a static compliance exercise.

MADE recognises that innovation also involves an element of risk. Rather than avoiding change, the organisation seeks to create a culture of informed decision-making where creativity, ambition and responsible stewardship exist alongside robust financial management and effective governance.

Environmental sustainability will also be considered within organisational risk management, procurement and strategic planning, ensuring that environmental impacts are routinely considered alongside financial and operational decisions.

By combining strong governance with collaborative leadership, community participation and thoughtful risk management, the Pot Still will be well positioned to serve Moray for the long term - as both a destination and a trusted civic institution that continues to grow alongside the communities it exists to support.

12 Financial Sustainability

Financial sustainability enables long-term creative impact rather than defining it.

The Pot Still has been designed around a balanced financial model that combines earned income with long-term strategic investment. From the outset, the organisation has sought to maximise financial resilience by diversifying income streams, phasing organisational growth and designing operational costs that remain proportionate to anticipated demand.

Rather than relying on a single source of funding, the model combines unrestricted earned income, public investment, charitable funding, commercial partnerships and project funding. This balanced approach reduces financial risk while ensuring that The Pot Still remains accessible, affordable and community-led.

The financial projections presented within this plan reflect a prudent approach to growth. Staffing increases incrementally over the first three years, programming expands in line with organisational capacity and membership develops alongside demand for specialist facilities. This phased approach enables the organisation to build long-term sustainability without compromising the quality of public experience or staff wellbeing.

12.1 INCOME STRATEGY

The Pot Still will generate income through a complementary mix of earned and strategic investment.

Earned income will be generated through:

- The Collective membership programme
- Creative learning and education
- Room and studio hire
- Commercial events and venue hire
- Business sponsorship and partnerships
- Merchandise and secondary income

Together, these income streams are projected to generate approximately **£107,000** in Year One, increasing to over **£205,000** by Year Three as membership and organisational capacity mature.

Alongside earned income, ongoing strategic investment will continue to play an essential role in supporting public benefit. As a charitable organisation delivering significant social, cultural and educational outcomes, MADE will continue to seek investment from national agencies, charitable trusts, local government and philanthropic partners.

Potential strategic funding partners include:

- Creative Scotland
- Moray Council
- Highlands and Islands Enterprise
- National Lottery Community Fund

- UK Government regeneration programmes
- Independent trusts and foundations
- Corporate sponsorship and philanthropic giving

The Pot Still has not been designed to eliminate the need for public investment. Instead, it has been designed to maximise the impact of that investment by creating a financially resilient organisation capable of generating increasing levels of unrestricted income alongside public support.

Earned income	27/28	28/29	29/30
People			
Collective Memberships	66000	105000	144960
Business Sponsorship	24000	24000	24000
Total	90000	129000	168960
Core Programme			
Exhibitions	300	500	700
Artist Talks	50	75	100
Open Season	300	600	900
Winter Purchase	1000	1500	2000
Formal Learning	6000	9000	12000
Schools	2000	3000	4000
Total	9650	14675	19700
Miscellaneous			
Room Hire	6000	9000	12000
Weddings	1200	2400	3600
Merch	500	1000	1500
Total	7700	12400	17100
Total Earned Income	107350	156075	205,490
Strategic Investment			
Public funding, trusts etc	305650	325325	325310
Total Operating Income	413000	481400	530800

12.2 EXPENDITURE STRATEGY

The organisation's expenditure reflects its core priorities.

Approximately 63% of annual operating costs are invested directly in people through salaries, professional development and workforce support, recognising that relationships, creativity and expertise are the organisation's greatest assets.

Investment is also directed towards maintaining a high-quality public programme, caring for the building as a significant civic asset and providing the infrastructure required to deliver efficient, sustainable operations.

A contingency allowance has been incorporated within annual budgets to support organisational resilience and respond to unforeseen operational pressures.

The three-year financial projections demonstrate a measured and sustainable approach to organisational growth, with expenditure increasing only where supported by corresponding increases in staffing, programming and earned income.

Our expenditure forecast for 2027-2030 is as follows:

Projected Expenditure	27/28	28/29	29/30
People (63%)			
Staff Training/CPD	3000	4000	5000
Expenses	3600	4800	6000
Total	262200	327400	374600
Core Programme (10%)			
Exhibitions	24000	24000	24000
Artist Talks	1200	1200	1200
Open Season	3000	3000	3000
Winter Purchase	1000	1000	1000
Formal Learning	12000	12000	12000
Total	41200	41200	41200

Projected Expenditure	27/28	28/29	29/30
Building & Organisation (19%)			
Heat & Light	48000	48000	48000
Rates/Water	5000	5000	5000
Insurance	6000	6000	6000
Repairs/Maintenance/Compli.	8000	8000	8000
Cleaning	5000	5000	5000
Security	6000	6000	6000
Total	78000	78000	78000
Infrastructure (3%)			
Server & Wifi	6000	6000	6000
Accountancy/Legal	5000	5000	5000
Digital Systems	5000	5000	5000
Marketing	3600	4800	6000
Total	19600	20800	22000
Contingency (3%)			
	12000	14000	15000
Total Expenditure	413,000	481,400	530,800

12.3 LONG TERM SUSTAINABILITY

Financial sustainability at the Pot Still is not defined solely by annual surpluses or income generation. It is measured by the organisation's ability to continue delivering meaningful creative opportunities for artists, communities and visitors while remaining financially responsible and adaptable.

Through careful financial planning, diversified income, phased organisational growth and continued strategic investment, the Pot Still has been designed to become a resilient cultural organisation capable of serving Moray for decades to come.

Financial sustainability is not pursued as an end in itself, but as the means by which the Pot Still can continue investing in people, creativity and place for the long term.

13 Measuring Success

Success will be measured by the lasting difference the Pot Still makes to people, creativity and place.

Success for the Pot Still will be measured not only by visitor numbers or financial performance, but by the long-term difference it makes to people, creativity and place.

Our approach to evaluation will combine quantitative measures—such as participation, membership, artist opportunities, earned income, employment and space utilisation—with qualitative evidence including stories, feedback, observation and case studies.

As the Pot Still develops, MADE intends to explore the Cornerstone Indicators framework as part of this approach. Rather than defining success solely through organisational targets, Cornerstone provides a participatory way for communities and stakeholders to identify what a thriving place looks and feels like to them, and to translate those experiences into meaningful indicators of change. This will enable artists, members, staff, partners and communities to help shape how the wider impact of the Pot Still is understood and measured.

These community-informed indicators will sit alongside, rather than replace, conventional performance measures. Together, they will help us understand not only how many people participate, but what changes because they do.

People

We aim to create a region where more people experience creativity as part of everyday life. Success will be reflected in increased participation and lifelong learning, but also in whether people feel welcome, connected and able to belong; whether creativity contributes positively to wellbeing; and whether artists, volunteers, members and creative practitioners develop stronger relationships with one another and with Moray.

Place

The Pot Still will contribute to a more vibrant and resilient Elgin town centre while strengthening Moray's cultural identity. We will consider the contribution the organisation makes to regeneration, footfall, visitor experience and local economic activity, alongside less tangible changes: whether people feel greater pride and confidence in the place they live and whether creativity becomes more visible and valued as part of Moray's identity.

Creativity

The Pot Still will provide the shared infrastructure that enables creativity to flourish. We will measure access to facilities, workspaces, exhibitions and professional opportunities, while also seeking to understand whether creative careers are becoming more sustainable, new collaborations are emerging, practitioners are developing confidence and skills, and more people believe that a creative life or career is possible in Moray.

Organisation

Success will also be measured by the strength and resilience of the organisation itself. This includes maintaining Fair Work principles, investing in people, achieving sustainable income growth and building strategic partnerships, while listening to the experience of those who work with and within the organisation. We want to demonstrate that shared leadership, fair employment and investment in people can create a healthy, ambitious and financially resilient cultural organisation.

Alongside annual reporting, the Pot Still will gather stories, case studies and feedback from artists, participants, schools, businesses and partners. These insights will inform future programming and organisational development, ensuring that evaluation is not simply something we report, but something we use to listen, learn and remain responsive to the communities we serve.

13.1 MEASURES

Progress will be reviewed annually against a series of key organisational indicators, enabling the Board and leadership team to monitor performance, respond to emerging opportunities and ensure the organisation continues to deliver meaningful public value.

Measure	Year 3 Target
Collective Members	550
Resident Artists	6
Core Staff	10 - all feeling valued!
Annual Exhibitions	6
Artist Talks	4
Creative Learning	Year-round programme
Earned Income	39% of total income
Investment in People	63% of annual expenditure
Collective Capacity	88% utilisation
Fair Work	32-hour week maintained
Strategic Partnerships	Growth across culture, education and business

Ultimately, success will not be defined simply by the activity that takes place within the building, but by whether more people in Moray feel that creativity belongs in their everyday lives.



14 The Lasting Difference

We believe that creativity flourishes when people have access to welcoming spaces, meaningful relationships and opportunities to make, learn, show and belong.

Moray does not lack creativity. It lacks the shared infrastructure that enables creativity to connect people, strengthen communities and shape the future of the region. The Pot Still has been created to provide that infrastructure: a permanent creative home where artists, communities, learners, businesses and visitors can create, collaborate and grow together.

By investing in people, practising Fair Work, sharing leadership, building meaningful partnerships and stewarding creativity for the long term, we will create an organisation that is resilient because it is rooted in its community. Through The Collective, creativity becomes participation; participation becomes belonging; and belonging becomes shared ownership of Moray's creative future.

Financial sustainability is not the destination but the means by which creativity can continue to thrive. Good governance, responsible stewardship and thoughtful investment ensure that today's decisions create opportunities for future generations rather than simply sustaining the present.

Success will not be measured solely by the programmes we deliver or the visitors who walk through our doors. It will be measured by the artists who choose to stay, the young people who discover creative futures close to home, the communities that feel more connected, the partnerships that strengthen the region, and the confidence with which creativity becomes part of everyday life in Moray.

Because lasting change does not happen by accident. It happens when people, place and purpose come together around a shared vision.

The Pot Still is not simply a building. It is Moray's investment in a more creative, connected and confident future.

Come as you are.

Leave fuller.

