



Creative Scotland Arts Strategy 2016-17

Ensuring the contribution of Scotland's artists and art to the cultural, social and economic life of contemporary Scotland is understood, valued and supported



ALBA | CHRUTHACHAIL

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Contents

4

Introduction

9

Background

14

Artists and cultural producers

20

Organisations and sector development

28


Society and audiences

38

Creative Scotland's role

42

Further reading



Claire Cunningham in *Give Me a Reason to Live*

Photo: Ben Bienhus



Introduction

This Arts Strategy sets out Creative Scotland's commitment to increasing the reach, relevance and contribution that artists and art make to life in Scotland. It provides us with an important framework that will inform how we will deliver as a funder, advocate, influencer and, crucially, considers the longer term for the arts across Scotland at a time when resources are constrained across the public sector. In addition we want to use it to stimulate and broaden the debate around key opportunities and challenges to help shape a shared and progressive approach to supporting the arts with the current and next generation of artists and audiences in mind. Creative Scotland is part of a much broader cultural landscape. This strategy will inform our approach to building alliances across art forms, sectors and society to extend the opportunities that the arts bring by supporting Scotland's artists, the arts and audiences to flourish.

We want to use it to stimulate and broaden the debate around key opportunities and challenges to help shape a shared and progressive approach to supporting the arts.

Context

This Arts Strategy positions the arts as a central means to support the Scottish Government's resolute commitment to building and sustaining a society that offers opportunities for all and where the potential of each individual is recognised and valued; where communities are empowered to shape their own futures; where the benefits from economic growth are shared; and where the new powers over tax and social security are explored, with the artistic community involved in the debate about these opportunities.

It is also firmly rooted in the arts sectors' own context. Scotland is home to a highly capable and confident arts sector that is growing in ambition and reach. There is an expanding and supportive infrastructure, an open, innovative outlook, and expert and committed people working across Scotland. Yet underneath this confidence is a set of growing challenges. The demand on funding is increasing at a time when the funding available to Creative Scotland, other arts and cultural stakeholders, partners and across the public sector, is reducing. A significant challenge will be to ensure that available funding and resources are balanced and maximised in ways that protect the strengths within the sector while also supporting innovation and new ways of doing things in the future.

The strategy is shaped by research reports and approaches that have contributed to the development of the arts across the UK over the last 70 years. It supports Creative Scotland's 10-year plan and is directly informed by Creative Scotland's Sector Reviews for dance, literature and publishing, music, theatre, visual arts, creative learning and equalities, diversity and inclusion.

To ensure that the reach, relevance and contribution of Scotland's artists and art to the cultural, social and economic life of contemporary Scotland is understood, valued and supported.

This Arts Strategy sits alongside Creative Scotland's strategies for **Screen** and **Creative Industries**. In 2017/18 the strategies will be aligned to better understand and maximise the strategic connections and potential across all three.

This Arts Strategy commits to refreshing Creative Scotland's overall approach in relation to the arts in terms of funding, development, advocacy and influence in the following areas, and with the following aims:

Artists and cultural producers

Core aim: Explore ways in which the vital contribution that artists and cultural producers make to society is visible and valued – with a view to strengthening opportunities for excellence and diversity across the arts to be encouraged, nurtured and sustained across Scotland.

Organisations and sector development

Core aim: Establish a strong and up-to-date understanding of the different dynamics, operating contexts and business models that exist across the arts in Scotland – with a view to enabling the evolution and sustainability of new ways of working, including through partnerships and collaboration.

Society and audiences

Core aim: Build on our commitment to creative learning, equalities, diversity and inclusion – with a view to extending and deepening the reach of the arts as relevant, connected and reflective of society and a rapidly changing world, and ensuring the artistic community is at the heart of the wider debate on Scotland's future.

Creative Scotland's role

Core aim: Develop effective, relevant and informed ways of working – with a view to fostering long-term strategic planning and partnership working between the private and public sectors, and across local, national and international contexts, to support an arts sector that is thriving, strong and reflective of contemporary Scotland.

During the next 24 months we will use the strategy to be as outward looking as possible and to work with artists and the sector to explore the key themes within the strategy. These conversations will take place across Scotland and will be used to inform longer-term strategic priorities and approaches to improving and promoting how we understand and support the reach, relevance and contribution that artists and art make to society.



Ramesh Mayyappan, *Skewered Snails*

Photo: Douglas Robertson



Are you *LOCATIONALIZED* by
Joanne Tatham & Tom O'Sullivan
commissioned by ATLAS Arts as
part of GENERATION: 25 Years of
Contemporary Art. Copyright
ATLAS Arts and the artists.

Photo: Ruth Clark



Background

Artists, cultural producers and arts organisations are a central part of a healthy, lively, creative, innovative and democratic society.

Public funding

Public arts funding is a relatively recent development. Public funding for the arts in Scotland has existed for just 70 years. Nationally, funding was initially delivered by the Arts Council of Great Britain, followed by the Scottish Arts Council and now Creative Scotland as part of devolved administration. In 1994 The National Lottery started supporting good causes, including the arts. This sits alongside significant funding provided through Scotland's Local Authorities and Cultural Trusts. Cultural value is high – **89% of the people in Scotland believe Scotland is a creative place** and public value for arts and culture has increased to 79%.¹

The advent of public funding for the arts has encouraged a burgeoning sector to evolve. It is a sector that contributes culturally, socially and economically to Scotland in a powerful way generating significant return for around 0.2%² of Scotland's total Government budget. Scotland enjoys a wealth of artistic and creative activity, some of which is not reliant on, nor seeks any public support.

Creative Scotland distributes Grant in Aid from the Scottish Government. In addition Creative Scotland distributes National Lottery funding. This support for the arts sits within a wide and complex funding landscape and accounts for only a proportion of all public funding for the arts. The Scottish Government directly support the National Companies and Collections and other Lottery funders also support the arts. This mix of public funding sits alongside support from Trusts and Foundations, sponsorship and income from commercial activities.

¹ Scottish Opinion Survey, TNS, September 2014

² 0.2% reflects Creative Scotland's Grant in Aid budget as a proportion of the overall Scottish Government Budget for 2016/17.

Reach, relevance and contribution

Artists, cultural producers and arts organisations are a central part of a healthy, lively, creative, innovative and democratic society. Art and culture sit at the heart of who we are as a nation and need to be valued in and of themselves. Artists and arts organisations work across Scotland, the UK and internationally, contributing to **Creative Scotland's five ambitions**:

Excellence and experimentation are reinforced through the continuing development of artistic practice across art forms such as craft, dance, literature, music, theatre, visual art and increasingly through interdisciplinary working. The range of work being made is diverse, with some artists pursuing traditional approaches, subjects and formats while others are exploring new ways of thinking, making, presenting and collaborating. It is from exploratory and speculative approaches that new ideas are pursued and that Scotland's artists contribute to the development of art forms locally, nationally and internationally. This in turn creates opportunities for the public to engage with, and through, art and the ideas that shape it and society more broadly.

The arts offer various ways for people to **access**, enjoy and participate in a range of experiences locally and nationally, and with global audiences through international activity. This happens in a range of contexts and places whether it is online, in a school, through a voluntary group, reading a book, visiting a gallery, seeing a performance or going to a local or international festival.

It is perhaps within this rich mix and broad spectrum that Scotland's distinct cultural character can be best understood. It ranges naturally from traditional forms deeply connected to Scotland's history, **places**, people and the Gaelic and Scots languages, through to highly innovative and inquiring approaches.

This distinct character and open outlook is founded on the deep legacy of seven decades of valuable public investment in the arts. It is also based upon centuries of skilled artists and creative practitioners making a living, training, working, practicing, making, **connecting** and sharing their work across the terrain of Scotland and taking it beyond Scotland's borders to communicate with, and be influenced by, the wider world.



Hebridean Celtic Festival

Photo: Leila Angus





Artists and cultural producers

Within this Arts Strategy the term artist is used to signify individuals who are engaged in practicing the arts and creating art. This includes artists working independently, as well as those working in groups and companies. Artists are active in, and connected to, a wider supporting system that includes: arts and cultural organisations (commercial and public); producers, other creative practitioners and collaborators; peers; audiences and communities; funders; partners and clients such as schools, hospitals, prisons, Local Authorities, businesses; press, social media and employers such as colleges and universities.

This Arts Strategy recognises and values that each artist is different, that each develops different approaches to their practice and how, when, with whom and where work is developed, made and shared. This diversity provides a cultural and continually evolving richness across all art forms, practices and traditions.

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Role, visibility and profile

Artists are linked to the conditions of the time and place that they are making art in. Their work reflects and refracts the wider social, political, cultural, economic and environmental context. It creates a unique, diverse and evolving public resource – a resource that charts the hopes, fears, successes and challenges of our time.

2014 marked a point in time when the profile of artists and cultural producers was high, not only in terms of increasing the reach of the Commonwealth Games across Scotland, but also within the national constitutional debate. Artists were able to use a range of diverse platforms to communicate, challenge and provoke in a way that other means and views did not. Artists can offer valuable and critical alternative views and ways of seeing things that can amplify and extend our understanding of a specific matter or the wider world. It could, and should, be this way all the time, with artists voices being heard across a variety of different platforms so their role is better expressed and their contribution better valued across society. Scotland has new devolved powers³ as a result of the Scotland Bill. The artistic community should be at the fore of the debate around these opportunities with artists contributing as fully as possible to Scotland and its future.

Artists often work in cultural buildings such as studios, theatres, galleries, libraries and concert halls, yet they can also be visible and active in places like schools, prisons, communities, science labs, social and care environments and hospitals. Artists and art can't solve society's problems, but they are a vital and positive force and have the

³ See Creative Scotland submission to the Smith Commission - www.smith-commission.scot/wp-content/uploads/2015/01/B00236.pdf

potential to transform. By offering alternative perspectives and experiences the arts can help us to make sense of the world, generate empathy, influence how we live and work together, and help us express and form societal values. They can also provide challenge, moments of joy, reflection and connection.

Artists are a central and defining part of Scotland's art and cultural sector, and of society more widely. It is the imagination, energy and endeavour of individuals working as artists that keeps the cultural sector evolving and keeps us connected to one of the core and distinguishing capacities that we have as human beings – the capacity and compulsion to create, to connect, to question and to derive pleasure from creativity.

Financial Realities

Being an artist, and working in the arts, is not always an easy choice. Many artists and cultural producers work as freelancers, are self-employed and juggle more than one job. This can result in challenging working patterns and unpredictable and uneven rates of pay despite the fact that many in the sector are highly trained, educated to degree, and often to postgraduate and Masters, level. Others are self-taught and learn in more informal but equally important ways. Some artists arrive at a career in the arts after a different first career. This commitment to practice, education, learning and self-reflection informs an artist's development throughout their career. However, there is no guarantee of ever earning a stable salary. Artists often work for very little or for free. They devote long periods of unpaid time for the artistic research, fundraising and professional development necessary in order for them to progress their work. They are not recognised as 'job-less', even though they may be 'income-less'. This means they are unable to claim unemployment and other associated benefits. Disabled artists often find themselves unable to earn as doing so could mean losing their benefits. It is not surprising therefore that many give up practising due to the financial challenges.

In Scotland approximately 80% of artists earn less than £10,000 per annum through their artistic output. Two thirds earn less than £5,000. Just 2% are able to generate earnings over £20,000 – still far below the median wage for Scotland, (which was **£26,427 in 2013⁴**). This means artists often have to secure other employment alongside being an artist, or self fund through a variety of ways including help from families, in order to pursue their practice. This is clearly only possible for a few and means that artists with more affluent backgrounds can seek ways to support themselves as opposed to those who do not have this as an option. A **recent UK survey⁵** highlighted that it is those from wealthier backgrounds that are most likely to consider entering into the arts professionally today. This trend carries real risks if UK culture becomes homogenized and disconnected from the breadth of society and loses its edge and relevance within the world today.

Public funding for individual artists

Creative Scotland's Sector Reviews

demonstrate that artists believe public funding is essential in providing artists with financial support which allows them the space, the time and the means to develop work without needing to forecast the immediate outcomes and public benefits of the work. Throughout history, artists often embrace the new and make leaps into the unknown, finding inventive and innovative ways to represent, reflect and consider the world as it changes around us and, sometimes, changing the world in turn. Artists can be less conservative in their thinking than funders, clients, audiences and society. This can be challenging for funders in terms of the wider context of accountability, capturing public benefit and public perception.

In order to support artists in Scotland to strive for excellence and experimentation across traditions and contemporary

⁴ Earnings in Scotland 2013, Scottish Parliament Information Centre

⁵ Panic! National survey into the UK Creative Industries

approaches, we need to support artists who want to work in advance of the way things are now, and to work beyond what is understood and valued at this time. We need to be confident that this investment in artists to develop their skills has a wide social value now and in the future – but the value may alter as time and history provide more perspective. As society changes, today's new may become the future's traditions.

The grants for individuals awarded by the Scottish Arts Council, the introduction of Artist Bursaries by Creative Scotland and the awards made to artists through Open Project Funding are cited by grant recipients as being an important and vital component of the success achieved by many artists working in Scotland, at home and internationally over the last two decades. Small amounts of funding can offer crucial support and recognition at important moments at various stages of an artist's career.

Public funding is essential in terms of encouraging research and development, and to embedding an understanding that failure and risk are necessary, positive aspects of artistic development. This is akin to approaches seen in sport, science and pharmacy, where practice, trial and failure are critical parts of a process that ultimately leads to improvement and success.

Therefore, at the heart of this strategy is a commitment to better understand and promote the unique role that artists play in our lives and in wider society. We need to reimagine how Scotland can provide the type of support that artists need to sustain themselves at different stages of their careers. It is from this commitment to artists that the rest of the strategy stems.

Core aim

Explore ways in which the vital contribution that artists and cultural producers make to society is visible and valued – with a view to strengthening opportunities for excellence and diversity across the arts to be encouraged, nurtured and sustained across Scotland.

We will do this through:

| Commitment | Creative Scotland's Function | Action | Timescale |
|--|------------------------------|--|-----------------------|
| Ensuring our funding approach is fit for purpose, allowing artists to access a range of opportunities that offer resource, training and skills development in order to be able to develop their work | Funding and Advocacy | <p>Re-evaluate our funding approach in order to support a diverse range of artists at various stages:</p> <ul style="list-style-type: none"> - Undertaking an impact analysis on Open Project Funding in relation to support for individual artists and producers including gathering feedback from artists and cultural producers - Exploring ways, in partnership with other organisations, to support professional, talent and skills development for other key roles within the arts such as designers, directors, technicians, stage managers, marketers and administrators | By end September 2017 |

| Commitment | Creative Scotland's Function | Action | Timescale |
|--|---------------------------------------|--|---|
| <p>Developing a stronger financial context for artists to work in:</p> <ul style="list-style-type: none"> Exploring, with others, ways to improve artists pay, living and working conditions including ensuring that all organisations and projects that receive public funding are demonstrating best practice with regard to fair pay and understand the impact on the wider sector of not doing so Initiating discussions with the Scottish Government in relation to the Scotland Bill | Development, Advocacy and Influencing | <p>Funding programmes such as Open Project Funding and the next Regular Funding programme are orientated to reflect commitments in this strategy</p> <p>Work closely with the Scottish Government to identify future opportunities</p> | <p>By end March 2018</p> <p>Through 2016/17 and 2017/18</p> |
| Encouraging greater emphasis on the public role, contribution and profile of artists | Advocacy | Further explore and research the role of artists in public life through the Artists EDI survey | Through 2016/17 and 2017/18 |

Matthew Simos,
Edinburgh Printmakers

Photo: courtesy of Edinburgh Printmakers





Organisations and sector development

We are committed to funding and working with a mix of organisations ranging from those that are established nationally and internationally, festivals and venues, through to smaller, equally important organisations producing excellent work and supporting the development of artists, art forms and audiences.

Creative Scotland's portfolio of **Regularly Funded Organisations** and sector development organisations are one part of the national landscape that collectively has significant reach and depth across Scotland and beyond. Organisations take many forms and vary hugely in both purpose and scale.

We are committed to funding and working with a mix of organisations ranging from those that are established nationally and internationally including festivals and venues, through to smaller, equally important organisations producing excellent work and supporting the development of artists, art forms and audiences. The overall arts and culture infrastructure includes hundreds of national and local companies, collections, museums, educational institutions, galleries, libraries and venues that collectively receive significant support from central and local government. Grass-roots, voluntary and amateur groups and commercial organisations that are active

within communities further enhance the sector. Broadcasters also play a critical role within this wider landscape in terms of arts programming, commissioning, profile raising and reach. Critics and writers are an important part of the sector and help to advocate for the work, challenge it and contribute to its overall impact and ambition as well as helping to archive it. An intricate range of relationships, connections and dependencies bind organisations together, where the actions or activity in one area can have a significant impact in another.

Reach – local/international

Many arts organisations operate within local, national and international networks and thrive because of their connections across these areas.

Scotland has a growing international reputation with many organisations' programmes, key events and festivals attracting producers, curators, presenters, promoters, agents, artists and the media, as well as being a magnet for talented individuals at the start of their careers. This provides opportunities for artists based in Scotland to engage with international counterparts and for audiences to have access to a plurality of cultures and perspectives.

Scotland is recognised internationally as a world leader with influential policies and practice in many areas of the arts including creative learning, disability, festivals, traditional and contemporary music, and contemporary visual arts practice.

Traditional arts and voluntary arts organisations deliver activity across all art forms that is often distinctively local and regional in language, style and content. Their strength often lies in the deep community

involvement in their practice, helping community cohesion, and maintaining a sense of community identity.

The wider cultural sector is much larger than the activity that Creative Scotland supports. People are making, participating and engaging with culture beyond our knowledge. We are committed to developing and encouraging a better understanding of the sector as a whole, all of which contributes profoundly to Scotland's communities, places and cultural identity.

Touring, exhibition and other means of distributing and sharing work is a concern for organisations as highlighted in the Sector Reviews. This is especially true for the performing arts (theatre, dance and music) where a growth in audiences remains a priority. This is key for increasing opportunities for access and delivering greater financial contribution to the viability of venues and producing companies. While working digitally can complement this, the live experience is still fundamental for many. Collaboration and co-production are also models that offer significant opportunity across all art forms, but they require investment and careful management.

Public funding for organisations

The overall picture of how arts organisations are funded and supported is an area that requires additional investigation to better understand the value of public funding and the role it plays as a catalyst for private support – for example through sponsorship and philanthropy – and as signifier of quality.

It is important to provide opportunities for the arts to operate outside of the financial and artistic pressures that a market driven system can bring. To allow the space and time to research, develop and test new ideas and approaches that challenge, shape, influence and inspire society – as opposed to only responding to markets.

Our funding provides a base from which to extend opportunities. Across literature, music and visual arts there are instances of individuals and organisations co-existing

and operating inter-dependently across public funding and commercial business/ investment. Public funding can provide early support and organisations and work can then develop to become commercially viable. We recognise that each organisation is unique and develops in different ways. Development and resilience is often shaped by the wider context of an organisation's work such as rural location, working in Gaelic or Scots or working in areas related to equalities, diversity and inclusion.

The power of arts and culture to stimulate economic growth across the creative industries is widely recognised. Growth within the creative industries cannot be generated without a strong and experimental arts sector supported by public funding.

There is also opportunity for arts organisations to build their resilience through our Creative Industries support which focuses on the growth of sustainable creative businesses. This may be about alternative investment and market opportunities. Equally it may be about organisations having the right skills in relation to areas such as digitisation, Intellectual Property, content ownership and copyright.

Organisational Resilience

Arts organisations can play an important role within their communities, both as employers and by providing a mix of public and professional places where artists work is made and shared. Many organisations have multiple funding relationships with national and local funders – running commercial and trading activities whilst holding charitable status. Regular funding contributes significantly to supporting an organisation's core artistic and operational costs. It also indicates a level of confidence that often helps lever other public and private funding. However, in recent years as public funding has largely been on standstill or in a period of reduction for many Local Authorities, this places a critical pressure in terms of the relationship between national funding through Creative Scotland and Local Authority support. Sustaining an infrastructure that has been built up over 70

years, while supporting innovation, is a key challenge. The opportunity for the sector and funders to address this will require a shift in how organisations and partners address partnership, collaboration and cooperative approaches.

Each organisation is unique and is defined by the people that lead it, work in it, with it and use it. The models and structures are important aspects of an organisation - but it's the culture and approach to development and relationships that influence what the organisation does, how it is perceived and how it adapts and deals with change. Diverse workforces, at all levels in organisations, can support resilience and relevance within a changing society as well as influencing richer and more diverse programmes resulting in a wider range of cultural experiences and perspectives.

Like all businesses, arts organisations operate in a continually changing environment that can impact on their sustainability and overall performance. Success can often be attributed to an organisation being able to adapt quickly to changes occurring within wider contexts, social and economic. Organisations need to be skilled and adaptive in order to retain resilience in the face of change. A shift in focus, in order to deepen engagement and ambition, is needed, rather than encouraging a diversification of core remit function, attempting to do too much and diluting overall organisational focus.

Organisational Leadership

Leadership comes in many forms. There are many different approaches established within the arts sector and there are emerging approaches too that are coming through some of the less well-known parts of the arts sectors and in areas such as social enterprise. Creative Scotland's Sector Reviews recognise the need to support the development of a dispersed leadership across Scotland. One that respects and builds on the experience of more established leaders while encouraging fresh perspectives and affording opportunity to emerging voices.

Governance

Most organisations are led by Boards. Boards are responsible for an organisation's overall direction and purpose, they deliver effective governance, and proactively build equality and diversity into organisations. In order to function effectively and generate public value, Boards will also need to be adaptive within a rapidly changing environment, identifying and managing risk whilst exploring new operating models. Working in partnership is increasingly going to be key to managing within reducing resources.

Key challenges in terms of governance lie in the balance of skills and the diversity of voices and views of those involved in maintaining and developing the cultural sector. Boards across the arts in Scotland often draw from a small pool of people, usually volunteers.

As a result Boards can be relatively homogeneous and disengaged from the perspectives of people practising the arts in increasingly non-traditional and emerging ways. Boards have legal and corporate responsibilities and this often leads to the following make up of Boards: legal; HR; financial and communications expertise. While these are important functions, drawing from further afield can promote a culture of divergent thinking within organisations that reflects society more broadly. Being motivated by social justice, contributing to society, valuing diversity and rising above established power dynamics (and also, possibly, complacency) means embracing difference and not recruiting in our own image. Boards also provide a means to extend the reach and understanding of the arts across business and the public sectors.

A sense of social justice, connection and a proactive approach to building equality and diversity into organisations from Board level down is important, in order to generate stronger overall public value.

Public buildings

62 of Creative Scotland's Regularly Funded Organisations offer public programmes within their own buildings, with many open year round, contributing significantly to the overall cultural mix and richness across Scotland. A high number are located within cities and towns, while others work in more rural areas that serve wide geographic areas. Many work well with the communities that surround them, and their programmes are shaped by those communities and their wider interests.

Buildings themselves are sources of artistic inspiration and many contribute to the physical and social identity of communities. Many of Scotland's cultural buildings are owned by Local Authorities. As pressures grow on Local Authority budgets, and while Creative Scotland currently has no large capital programme open for application, the cost of maintaining the listed building stock (19th and 20th century) and refreshing the National Lottery funded cultural estate, will continue to be a particular concern. These challenges are further heightened by the changes digital is bringing to the ways that people may make and share art in the future.

There are excellent new models emerging for how buildings are being used that illustrate innovative thinking from a range of sectors which address and reflect societal changes. These models can support buildings to adapt and to play a greater role in local life, draw on additional funding and income whilst cementing them at the heart of their communities without diluting their core purpose. This approach may also bring new audiences and participants to the arts and help to de-mystify arts buildings.

Traditional high streets, shops, churches and some schools, libraries and sport centres have undergone significant change in the last few decades as they have tried to positively adjust to changes in society's broader beliefs and habits. Relatively steady public funding has perhaps stemmed the need for a radical rethink on the nature of cultural buildings in Scotland today in terms of wider developments across society. But new ideas will need to emerge to ensure that we have venues fit for purpose in the 21st century, reflecting changes in the arts and in society and in the economic times we live in.

New ideas will need to emerge to ensure that we have venues fit for purpose in the 21st century, reflecting changes in the arts and in society and in the economic times we live in.

Core aim

Establish a strong and up-to-date understanding of the different dynamics, operating contexts and business models that exist across the arts in Scotland – with a view to enabling the evolution and sustainability of new ways of working, including through partnerships and collaboration.

We will do this through:

| Commitment | Creative Scotland's Function | Action | Timescale |
|--|------------------------------|---|-------------------------------|
| Keeping up-to-date with, and supporting, developments across art forms and the arts sector | Development and Funding | Map the sector, its interdependencies, (including funding) and explore existing and new models | By end March 2018 |
| | | Carry out sector and art form mapping every five years to inform strategy and policy | Plan agreed by end March 2017 |
| | | Advocate for excellence and experimentation as critical in terms of a developing the arts sector (including the Artistic and Creative Review Framework) | Through 2016/17 |
| | | Develop a set of priorities to support international showcasing and working | By end March 2017 |
| | | Analysis of current trends in theatre and dance touring and the sharing and distribution of work that defines priorities and addresses challenges in a sustainable and strategic manner | By end October 2016 |
| | | Identify ways that increase collaboration between professional, amateur and voluntary sectors | By end July 2017 |

| Commitment | Creative Scotland's Function | Action | Timescale |
|--|------------------------------|--|-----------------------------|
| Working with partners and organisations to build core resilience – through strengthening and supporting artistic leadership, governance and business models, and exploring emerging and adaptive organisational models | Development | Close working with Local Authorities and partners, to navigate budget challenges and manage long-term change, identifying opportunities for cooperative approaches and shared funding agreements | Through 2016/17 and 2017/18 |
| | | Analysis of current practices around Boards and explore options to ensure fit-for-purpose governance | By end July 2017 |
| | | Explore opportunities with Trusts and Foundations to support artists and organisations based in Scotland | By end July 2017 |
| | | Ensure effective alignment with the Creative Industries Strategy through developing opportunities for the growth of sustainable business activity | Through 2016/17 |
| Exploring ideas around the role of buildings in the future to ensure their sustainability | Development and Influencing | Hold discussions with partners and the sector to explore future models | By end September 2017 |
| | | Complete review of Capital Programme | By end September 2017 |



The Big Big BIG Sing

Photo: Dominic Coccozza



Society and audiences

Artists and the arts offer us a means to consider ourselves in the context of a wider, and at times, challenging world. They offer us ways to contemplate current issues and reflect on the more universal and timeless aspects to being human and sharing the planet. Participating in the arts helps us to develop skills and knowledge that are transferable across many aspects of personal and working lives, supporting us to develop and grow as human beings at all stages of our lives.

Those who work in the arts must come from a variety of backgrounds to allow alternative stories to be told and heard. Stories from a diverse range of people need to be actively contributing to, and commenting on, society. If the arts are reflective of, and made by, a diverse range of people and communities they will be more relevant to more people, regardless of background, ethnicity, age and context.

Scotland is home to an increasing number of people speaking a wider range of languages and dialects. Spoken and written language is continually shifting to absorb new influences, incoming languages and the influence of digital communication. Scotland's indigenous languages of Gaelic and Scots are significant cultural assets that we, with others, have a duty to protect as living languages that are directly linked to Scotland's cultural traditions and future. Regional dialects are important in terms of Scotland's distinct cultural geography, as is the need to promote a greater understanding of British Sign Language (BSL).

Creative Scotland has a **Gaelic Language Plan** and a **Scots Language Policy**. These inform our wider approach to supporting, promoting and celebrating these languages,

however there is a need to develop new approaches and partnerships that recognise the role that language and dialect play in Scotland's cultural life at local, national and international levels.

The theme running through this strategy is the reach, relevance and the contribution that artists and art make to society. Supporting a diverse range of artists and the arts is, in and of itself, a good thing in terms of the role that they have in society. Sharing work, collaborating and creating experiences for and with people and communities matters to artists and organisations.

Creative Scotland distributes public funding from two public sources, Scottish Government Grant in Aid and The National Lottery. Important questions and challenges are being raised about the relevance of funded arts and their reach. This in turn challenges how to make priorities for public funding and how to better understand the role of funded and non-funded arts activity, both professional and amateur, and all that lies in between. There is a growing need to extend the case for the arts to the widest public so that the arts in all forms (funded and non-funded) are valued as core to more people, rather than being on the fringe of, or non-existent to, many people lives. In the 10-year plan *Unlocking Potential, Embracing Ambition* a commitment was also made to better understand public engagement with the arts and creativity more widely. One way of achieving a broader outlook would be to explore the development of a national citizen or audience council that would be a forum to discuss, debate and inform how Creative Scotland develops policy in certain areas.

If the arts are reflective of, and made by, a diverse range of people and communities they will be more relevant to more people, regardless of background, ethnicity, age and context.

Creative learning and young people

This Arts Strategy is looking towards the next generation of artists and audiences. It is firmly rooted in a belief that access to the arts, and the development of creativity are critical to children's learning and development. Leading a creative life benefits individuals and society by encouraging a more reflective attitude and through the development of many skills.

Youth culture is changing in tandem with the scale and pace of digital advances. Young people are developing their own set of practices that in turn are influencing society. The ways in which art will be made, discussed, shared and accessed is likely to change radically over the coming years. Many arts organisations are leaders in this area and have embedded learning programmes as core parts of their purpose and activity, with many led and shaped by young people. Arts organisations across Scotland have developed approaches to early years' education, changing how art for young people is developed and how young people act as valuable and critical contributors, participants and audiences.

Creative Scotland's own approach to creative learning has largely been based on partnership working. The place of creative learning within the education sector in Scotland is recognised as world leading for its philosophy and the strength of the strategic partnerships. The work is aligned to the **Seoul**

agenda (UNESCO) for arts education and Article 31 of the **United Nations Convention on the Rights of the Child**. Between 2015 and 2017, Creative Scotland is also leading ACEnet, a European network of policy makers from across culture and education.

A **Creative Learning Plan** was published in 2013 and endorsed by all partners and three Scottish Government Ministers with different portfolios. Education Scotland, one of the founding partners, now has a team of Creative Development Officers and co-funds and manages the Creative Learning Networks in most Local Authorities across Scotland.

This approach to creative learning has had success in influencing non-arts sectors. However as the work externally has been developed strategically, internally within Creative Scotland the remit has grown organically and there is still much that can be done to ensure that creative learning is truly a connecting theme. A Creative Learning Review will take place during 2016/17 that will build on the evaluations of **Youth Music Initiative, Time to Shine, Cashback for Creativity, Artworks Scotland** and the **Creative Learning Plan**, to consider the next set of strategic priorities within the context of this strategy and Creative Scotland's Equalities, Diversity and Inclusion Review.

Equalities, Diversity and Inclusion

Scotland's ME (minority ethnic) population has doubled in the last 10 years⁶. Scotland's cities and towns are increasingly home to growing minority ethnic populations. Scotland's Highlands and Islands have strong cultural identities that embrace, celebrate and seek inspiration from their location and heritage.

The population is ageing with a growing proportion of people over 50. About one in five people is disabled. Equality of opportunity is increasingly important as too many children and families are trapped in the cycle of poverty and joblessness, whilst the working poor and food banks have become terms we are all too familiar with. Some groups who were previously invisible or marginalised, such as transgender people, are more confident in expressing their identity in public. The **EHRC report, How Fair is Britain?** (2015), states that Britons are becoming 'more tolerant of difference and more welcoming of diversity'. This is framed, and at times challenged, by changes to global security, migration and shifts in the economic and political landscapes within the UK and across Europe.

Supporting geographic diversity is important in order to develop a national arts infrastructure that includes uniquely local organisations, and this applies across both urban and rural environments. Just as each geographically remote community in Scotland's Highlands and Islands is highly individual, so are many communities within larger cities. Creative Scotland's 10-year plan sets out our ambition for 'places and quality of life to be transformed through imagination, ambition and an understanding of the potential of creativity'. We see the role of the arts as pivotal within urban and rural place-making across the nation. Artists and arts organisations are central to this work, contributing imaginatively to social, cultural and economic development.

Some of these societal changes could be strengthened in the funded arts sector in Scotland. Fewer than one in 20 of

the workforce from Regularly Funded Organisations is from an ethnic minority. The majority are not involved in arts production, and representation of ethnic minorities on stage and screen is rare in Scotland. There is a need to address this from an arts perspective, and proactively support the development of minority ethnic leadership, employment and representation in the arts.

There are well reported issues regarding gender representation in leadership roles across arts and cultural organisations, with challenges to maintaining career development and progression in the arts for women being cited as an ongoing concern.

Poverty strongly correlates to poor educational attainment and poor health. There is also a strong relationship between poverty and attendance and participation in the arts. The most **frequent arts attendees and participants** are from Scotland's least deprived areas, tend to be in urban areas, and have the highest levels of educational attainment⁷.

Yet participation in culture is significantly linked to good health and high life satisfaction in Scotland. Increasingly the arts are being recognised as a core contributor to health and well-being⁸ and there is an extensive network of arts and health organisation with many artistic posts embedded in NHS Trusts across Scotland. There are significant studies that illustrate the positive connection between the arts and physical and mental health, and the role it can have in medical settings. The arts are recognised in the promotion of health in Scotland and as our understanding of health and its determinants grows and changes, this continues to develop. This type of work is developed in settings that advances an artist's practice and provides a creative and powerful human connection. The Equalities, Diversity and Inclusion Review will provide us with insights into best practice from the arts sector and allow us to shape strategic priorities in this area going forward.

⁷ Scottish Household Survey 2013

⁸ Healthy Attendance The Impact of Cultural Engagement and Sports Participation on Health and Satisfaction with Life in Scotland, Scottish Government, 2011

⁶ Analysis of Equality Results, 2011 Census

Participation in culture is significantly linked to good health and high life satisfaction in Scotland. Increasingly the arts are being recognised as a core contributor to health and well-being.

Digital

The Sector Reviews for music, literature and film discuss at length the ways that digital technology is creating disruption and opportunity, with particular focus on the impact on distribution and the knock on effects on Intellectual Property. There are highly sophisticated digital channels of distribution, social media and marketing which are leading to new ways to engage and reach audiences at scales that were impossible just a few years ago. There is an opportunity for greater interaction to create a better union of marketing, ticket sales, market intelligence and content that could benefit the sector as a whole to support diverse audience development in the digital age.

Creative Scotland's own growing digital channels play an increasingly important role in promoting the work of artists and organisations by raising awareness of their value to society to a broader audience, as well as giving the sector greater opportunity to share and access developmental opportunities.

Environment

Climate change is one of the most significant challenges that faces the world today. Like all public bodies in Scotland, there is a statutory requirement under the Climate Change (Scotland) Act 2009, to act in the way best calculated to contribute to delivery of the Act's emissions reduction targets; and in a way that it considers most sustainable.

Many organisations, and individuals, are highly international in their outlook and approach. This is a vital aspect of Scotland's arts sector and working beyond borders and being part of the wider world often means taking part in activities that are counter to environmental approaches. It is important that the arts work in as sustainable a manner as possible and that artists and arts organisations not only reflect on the impact and influence of their own habits and practices, but that artists whose practice explores environmental issues in their widest sense are able to challenge and contribute to discussions and developments relating to environmental sustainability at a local and global level.



March of Women, organised by the
Glasgow Women's Library and the
Royal Conservatoire of Scotland

Photo: Chris James



Core aim

Build on our commitment to creative learning, equalities, diversity and inclusion – with a view to extending and deepening the reach of the arts as relevant, connected and reflective of society and a rapidly changing world and ensuring the artistic community is at the heart of the wider debate on Scotland's future.

We will do this through:

| Commitment | Creative Scotland's Function | Action | Timescale |
|---|------------------------------|--|-----------------------------|
| Encouraging and stimulating debate to broaden the outlook and reach of the arts | Influencing and Advocacy | Explore options for a citizen/ audience council model | By end July 2017 |
| | | Identify options with the Scottish Government, Local Authorities and other partners to embed cross-portfolio working across education, social services, justice, health welfare, heritage, youth sector and cultural tourism | Through 2016/17 and 2017/18 |
| Building on previous work with the justice and youth sectors to inform future strategic planning and partnerships | Funding and Development | Deliver a Creative Learning Review | By end December 2016 |
| | | To set out a strategic plan for youth arts to align with the Time to Shine 10-year strategy that includes legacy planning | By March 2017 |
| | | To continue to deliver the Cashback for Creativity Programme (subject to securing ongoing funding – application deadline Summer 2016) | From September 2016 |
| | | To continue to deliver Youth Music Initiative (subject to Scottish Government funding) | Through 2016/17 and 2017/18 |
| | | To continue to support the Creative Learning Plan and Scotland-wide networks | Through 2016/17 |

| Commitment | Creative Scotland's Function | Action | Timescale |
|---|---------------------------------------|--|-------------------|
| Developing an approach with partners to address increased diversity across the arts | Development | Undertake an Equalities, Diversity and Inclusion (EDI) survey of the arts | By end March 2017 |
| | | Identify priorities and actions from this survey, sector reviews and EDI review | By end March 2017 |
| Exploring key priorities for partnership approaches | Development, Advocacy and Influencing | Identify partnership approaches based on: <ul style="list-style-type: none"> • geographic provision • traditional arts • languages, including indigenous languages such as Gaelic and Scots, incoming languages and British Sign Language (BSL) • digital opportunities to connect, develop artistic practice and audiences, and distribution of the arts • ways to support environmentally conscious practices in organisations and artists' role in raising and addressing issues | By end March 2017 |





Araminta Campbell

Photo: courtesy of Make Works

Creative Scotland's role

Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here. Our role is organised around the following functions: funding; development; advocacy and influencing. This role and national remit allows for a unique outlook from a position that sits in between artists, arts organisations, creative professionals, the screen sector, creative industries, government, political parties, Local Authorities and Cultural Trusts, other public sector services and organisations, international partners, private sector businesses and audiences. From this pivotal position we will generate a collective sense of the bigger picture and develop a shared sense of responsibility to promote collaboration and cooperation across the sector, and other sectors. Through this approach, challenge and change will be addressed in a way that embraces the imagination and invention inherent within the arts to maintain a healthy whole as well as the individual parts within it.

Creative Scotland's work is carried out with many other people and partners, from whom we learn, share our own insights and expertise with and plan – in both the short and long term. These relationships and partnerships are myriad in shape and form, and range from the large-scale examples that underpinned strategic responses to the Curriculum for Excellence and the cultural programmes for London 2012 and Glasgow 2014, to the more informal and equally critical relationships that inform how we work on a daily basis. Partnerships and approaches to cooperation and collaboration within and outside of Scotland will continue to underpin our working methodology as we strive to protect ambition, support diversity and quality, and realise potential within the context of diminishing resources. It is likely that these will be less visible than big delivery-orientated partnerships and it is likely they will be focused on long-term development and a cooperative approach to sharing resources – not just financial but also knowledge, experience and relationships.

It is increasingly important that we have a strong voice to advocate confidently and clearly for Scotland's artists and arts organisations, to assert why we support them and what this support achieves through telling both their individual stories as well as representing the compelling cultural narrative emerging out of the sometimes unseen aggregated whole.

It is increasingly important that we have a strong voice to advocate confidently and clearly for what we do, to assert why we support it and what it achieves through telling both individual stories and the story of the aggregated whole.

Core aim:

Develop effective, relevant and informed ways of working – with a view to fostering long term strategic planning and partnership working between the private and public sectors, and across local, national and international contexts, to support an arts sector that is thriving, strong and reflective of contemporary Scotland.

We will do this through:

| Commitment | Creative Scotland's Function | Action | Timescale |
|--|------------------------------|--|----------------------|
| Involving a more diverse and expert perspective across all of our work | Development and Influencing | Host/facilitate a series of Arts Strategy round-table conversations to gather contributions and ideas from a broad base to inform the next stage of this strategy | By end December 2017 |
| | | Examine options to include external colleagues on funding panels | By end December 2017 |
| Balancing our national overview with a greater understanding of the distinct local character and geography of Scotland and how this affects local ambitions and operating contexts | Development and Advocacy | Sustain and build local relationships and partnerships – including Place Partnerships – throughout Scotland's communities and regions | Through 2016/17 |
| Developing a strategic approach to arts advocacy in line with this strategy and using it to influence new opportunities | Advocacy and Influencing | Promote the work of artists and organisations across various platforms including digital to reflect the whole sector from professional to voluntary and grassroots | Through 2016/17 |

Mike Vass, The Touring Network

Photo: Peter McNally





Further reading

This strategy was developed within the context of a wide range of existing information, reporting and policy documents. What follows is a bibliography of references which helped to frame the writing of this strategy.

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August 2016