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# A CULTURE STRATEGY FOR SCOTLAND

Draft for consultation



**Title:** Women of the Hill, an ATLAS Arts commission by Hanna Tuulikki (2015).

**Credit:** Photographer - Simon Groom.

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## Associated Documents:

Annex A – Engagement Phase – Main Report  
Partial Equality Impact Assessment  
Partial Children’s Rights and Welfare Impact Assessment  
Partial Business and Regulatory Impact Assessment  
Respondent Information Form and consultation questionnaire

# 1. A CULTURE STRATEGY FOR SCOTLAND – reflecting the past, challenging the present, shaping the future

## 1.1 Introduction to the consultation

We want to hear your thoughts on what is proposed in this draft strategy, as the final strategy will respond to feedback received. There are a number of questions throughout the document and you are invited to answer as many or as few as you would like. We want to know about what is important to you personally, or as an organisation, and we also ask what, as an organisation, you can do to realise the vision and support the strategy's ambitions and aims.

If you would like to host an event to discuss the draft strategy with your members, networks or organisations or groups you represent, we have a limited budget to support this. Please email [culturestrategy@gov.scot](mailto:culturestrategy@gov.scot) for further information about the criteria for use of available funds. You can also share your event details and ideas about the strategy on Twitter by mentioning [@culturescotgov](https://twitter.com/culturescotgov) and using the hashtag #culturescot.

**This consultation seeks your views on the draft strategy that is set out below.**

Although some actions are suggested within the draft strategy, and some will continue to be developed while the consultation is open, **the consultation asks what you, your organisation, or what you think others can do, to help achieve and support the vision, ambitions and aims.**

Feedback from this consultation will inform what actions are taken forward and will form the foundation of A Culture Strategy for Scotland which will be published later in 2018.

**The strategy seeks to stimulate a step change that will bring about a shift in how society and government view and value culture. It aims to build collaborative alliances that will help to realise the full potential of culture for everyone and every community.**

This journey has already started with the inclusion of a new national outcome for culture on the refreshed National Performance Framework, that is:

**We are creative and our vibrant and diverse cultures are expressed and enjoyed widely.**

This important development signifies that Scottish Ministers and the Scottish Government recognise the potential and importance of culture as an intrinsic part of Scotland's wellbeing and that other policy areas should give consideration to it.

## 1.2 Introduction to the draft culture strategy

### Background

The draft strategy has been shaped by the views and comments of a broad range of people across the country. These include those who take part in culture in their free time, as well as many artists, creative producers and other cultural and creative professionals who make a living through creating, producing and supporting culture in Scotland. Feedback has also been received from those working in other areas and sectors that see the potential of culture to support wider social change.

The draft strategy and consultation continues the Scotland-wide culture conversation that began in early summer 2017.

Large public meetings, events, smaller meetings and conversations took place over a 9-month period in libraries, community and town halls, schools, Parliament, historic buildings, churches, theatres, galleries, offices, universities and colleges, museums and venues as well as online. This engagement followed the commitment of the Scottish Government in both [A Plan for Scotland: The Scottish Government's Programme for Government 2016-17](#) and [A Nation with Ambition: The Government's Programme for Scotland 2017-18](#) to develop A Culture Strategy for Scotland.

The conversations explored what matters most to people across the country, what is working well, where there is scope for change, and what the ambitions, aims and actions should be for supporting culture for everyone in Scotland now and in the future.

The main themes and ideas expressed by contributors during the engagement phase which act as the foundations of the draft strategy are detailed in the engagement phase report, linked at Annex A.

#### **The draft strategy seeks to embed and elevate culture's position across society, and is therefore of interest and relevance to many different audiences, including:**

- the culture, heritage and creative sectors, all those who work or participate in them and their supporting organisations
- individuals and communities across Scotland
- the voluntary/third sector
- Scottish Government, local government and their stakeholders and partners
- people delivering public services, especially those tasked to tackle the fundamental challenges in Scotland today. This covers a wider range of public service roles in health and wellbeing, social care, education, community development and regeneration
- private business, enterprises and industry (for example tourism, energy and those who work internationally)

This draft strategy is the first culture strategy for Scotland in more than a decade and the third major strategy since the Scottish Parliament was established in 1999.<sup>1</sup>

This strategy builds on these and existing national and sector specific strategies which are already operating successfully across Scotland. These include [Going Further](#) – the strategy for Scotland’s museums and galleries; [Our Place in Time](#) – the historic environment strategy for Scotland; [Scotland’s Public Libraries Strategy](#) and the Creative Scotland strategies which focus on [creative industries](#), [film, arts](#) and [youth arts](#). This strategy has also drawn inspiration internationally, from good practice which exists across Europe and globally. Examples of particular interest include the German approach to supporting the freelance cultural workforce;<sup>2</sup> the value placed on indigenous culture by New Zealand;<sup>3</sup> and the open and democratic approach adopted by Ireland<sup>4</sup> and Quebec.<sup>5</sup> This draft strategy draws on these aspirations setting out ambitions, aims and actions for Scotland. These will require a shift towards greater partnership working, collaboration and cooperation amongst a range of organisations.

#### Themes from the engagement phase:

- Valuing artists, creativity and innovation
- Extending the view of culture
- Establishing culture as a fundamental part of society
- Recognising the role that culture has in other areas like health and wellbeing, education, energy and community empowerment
- Promoting diversity and inclusion
- Recognising the importance of young people, lifelong formal and informal education and skills development
- Strengthening international working
- Sustaining funding for culture
- Empowering communities to have a greater say in how culture is delivered locally
- Supporting cultural leadership
- Articulating the impact and benefits of culture
- Joining up across government and sectors



## Wider context

The strategy is being developed at a time when interest and debate about culture – what it means to individuals, communities and as a country, and how best to support it – is high. At the same time, debate across society sees searching questions being asked about how institutions, organisations, businesses and communities can bring different types of knowledge and perspectives together to address society's wider challenges, opportunities and changes in a technological world.

**The way society is changing, particularly in response to the democratising and enabling power of technology, demands a more open, transparent and participatory approach to decision-making, policy development and leadership.**

Scotland has always asked questions of itself in terms of its own future and place in the world. Most recently the Independence and Brexit Referendums of 2014 and 2016 have seen culture at the fore of the debates, helping to shape, express and debate the ideas that matter to society and illustrating the power of culture to engage people in the democratic process. Culture is intrinsically linked to the changes, conditions and values of the time, with wider developments and changes in society bringing both challenges and opportunities.

The culture strategy will be long term, broad in outlook and will seek to respond to the unprecedented pace and extent of change experienced in the last decade.

## 1.3 Definitions and scope

In response to the widespread views aired throughout the engagement phase that it is not the role of government to define culture and that an inclusive view of culture is needed, this strategy does not provide a definition of culture, creativity or heritage.

**The strategy has a broad outlook that views culture as the way a society expresses itself and includes languages as well as many formal, informal, established, evolving and emerging forms of culture, heritage, creative expression and practice.**

The following definitions of culture have been used as reference through the strategy's development:

- Unesco's 1982 Mexico City Declaration on Cultural Policies<sup>6</sup> that describes culture as a range of features that characterise a society, stating that it is culture that gives humans the ability to reflect, refract, question, celebrate, respond and seek meaning through creativity; and
- Calhoun and Sennett's 2007 definition<sup>7</sup> that articulates culture as part of everyday life that is practised by everyone in a range of endless ways, including the established and more recognised forms of culture as well as the everyday and often less visible forms of culture.

The terms ‘culture sector’ or ‘culture sectors’ are used throughout this strategy in the broadest sense to mean anyone who derives a living from paid work associated with culture, creative activities, heritage or the arts as well as those who volunteer or have any other professional associations with it. The following definitions may be helpful:

- (i) **Arts** – any creative or interpretive expression (whether traditional or contemporary) in whatever form. This may include, for example, visual arts, theatre, literature, music, dance, opera, film, circus and architecture and includes any medium when used for those purposes.<sup>8</sup>
- (ii) **Creative industries**, including film and television production, animation, broadcasting, electronic games, architecture, design and fashion, publishing, media and advertising.
- (iii) **Cultural heritage** including galleries, libraries, archives and museums, built and natural heritage, Scots and Gaelic languages and folk traditions (Intangible Cultural Heritage).

### Equality, Diversity and Inclusion

Throughout this draft strategy, the terms ‘equality’, diversity’ and ‘inclusion’ are used in a way that is not constrained by legal definitions but are used in the broadest sense to help describe a wide range of issues faced by individuals in Scotland today. The terms are used to frame discussions about the issues faced by people in Scotland because they are living in poverty or because of where they live, as well as the protected characteristics set out under human rights legislation: age; disability; gender reassignment; marriage and civil partnership; pregnancy and maternity; race; religion or belief; and sex as well as health and wellbeing and the rights of children and young people. Many people fall into several of these groupings and may experience multiple barriers to accessing culture or fulfilling a career in culture.

### Culture as a force for good

This strategy concentrates on the positive aspects of culture in society and its potential to contribute to individual, community and national wellbeing and opportunity.

Through the engagement phase, three ambitions that underpin the whole strategy have been developed:

- **Transforming through culture**
- **Empowering through culture**
- **Sustaining culture**

## A Culture Strategy for Scotland: Draft Strategy Outline

**The strategy is bold and ambitious. It is centred on the fundamental value of culture and its empowering and transformative potential. It is committed to long term change through greater collaboration and integration across culture, communities and policy development**

### VISION STATEMENTS

- Culture in Scotland is innovative, inclusive and open to the wider world.
- Cultural excellence – past, present and emerging – is celebrated and is fundamental to future prosperity and wellbeing.
- Culture’s empowering and transformative power is experienced by everyone.

#### TRANSFORMING THROUGH CULTURE

**Recognising that culture and creativity are central to Scotland’s cultural, social and economic prosperity.**

##### To

- Place culture as a central consideration across all policy areas
- Open up the potential of culture as a transformative opportunity across society
- Position culture as central to progress in health & wellbeing, economy, education, reducing inequality and realising a greener and more innovative future.

##### By

- Developing a new cultural leadership post within Scottish Government, supported by strategic thinkers from across the culture sectors and beyond. The role will support creative and innovative thinking and highlight the benefits of a more connected and multi-disciplinary approach across all areas of Government and its major stakeholders to consider the big societal issues faced in Scotland today and in the future
- Developing a national partnership for culture that includes working with academic partners to develop new approaches to measuring an extended view of culture and better articulate the benefits of culture to society
- Developing alliances that support social change through culture and promote leadership and joined up working across the culture sector, other sectors, local and national government and communities.

#### EMPOWERING THROUGH CULTURE

**Opening up and extending culture so that it is of and for every community and everyone**

##### To

- Extend the view of culture to include the everyday and emerging, the established and more formal
- Develop opportunities for people to take part in culture throughout their lives
- Recognise each community’s own local culture in generating a distinct sense of place, identity and confidence.

##### By

- Promoting an inclusive and extended view of culture which recognises and celebrates the value and importance of emerging, everyday and grassroots culture and creativity
- Developing an approach that supports long term partnerships between cultural and creative organisations, businesses and organisations in Scotland’s most deprived communities, including schools, care homes and organisations working towards achieving social justice
- Exploring ways in which people can have a greater say in shaping the cultural life of their communities including participatory models of decision-making and community ownership.

#### SUSTAINING CULTURE

**Sustaining and nurturing culture to flourish and to evolve as a diverse, positive force in society, across all of Scotland.**

##### To

- Develop the conditions and skills for culture to thrive, so it is cared for, protected and produced for the enjoyment of all present and future generations
- Value, trust and support creative people – for their unique and vital contribution to society and the economy
- Encourage greater openness and diverse cultures to reflect a changing Scotland in the 21st century.

##### By

- Exploring new funding models to support the culture sector and to develop the creative economy that includes new partnerships and examining the potential of Scottish Government powers such as Scottish National Investment Bank, devolved tax and legislative powers that will generate a collective responsibility to supporting culture in the long term
- Developing programmes to support skills development, leadership and innovation to prepare for the future including digital
- Supporting the freelance cultural workforce and nurture skills, talent and excellence by exploring ways to improve their economic and social status and adopt a broad and long term approach to supporting skills development from early years onwards
- Increasing inclusive opportunities to broaden the backgrounds of those working and volunteering in the culture sectors
- Developing a longer term and more strategic approach to supporting international ambitions and partnerships across the breadth of the culture sector.

### OUTCOME

We are creative and our vibrant and diverse cultures are expressed and enjoyed widely



## 2. A VISION FOR CULTURE IN SCOTLAND

**Culture in Scotland is innovative, inclusive and open to the wider world. Cultural excellence – past, present and emerging – is celebrated and is fundamental to future prosperity and wellbeing. Culture’s empowering and transformative power is experienced by everyone.**

Culture is sustained and the underpinning and intrinsic value of culture and creativity is widely understood. There is a recognition of the importance of sustaining the culture sector to thrive, first and foremost. Nurturing culture and enabling its development is an essential and powerful part of society.

**Scotland is a place where healthy and distinctive communities flourish culturally, and creativity is central to how we imagine new possibilities that are transformative for individuals, communities, businesses and society.**

Scotland places explicit value on formal and established forms of cultural expression and on activity that takes place beyond the mainstream and well-known. Culture is simply a part of everyday life for everyone. Creativity, curiosity and challenge are defining parts of Scotland’s character with everyone having the opportunity to create and take part in different types of culture, in a range of ways and in different places. Scotland supports culture to thrive so that residents and visitors prosper from all that culture offers. Those who create are valued and recognised for their unique role in, and contribution to, society.

**The imaginative role of artists, designers, creative practitioners, producers and businesses, cultural organisations, makers and places is central to shaping a democratic, diverse, open and innovative society.**

**People who create have the right to earn a fair living from artistic and cultural professional pursuits.**

**Cultural excellence and pathways that enable people to develop technical skills and become outstanding in their chosen creative careers are open to all.**

Culture and creativity are valued because they act as ways to learn from the past, so as to shape the future. They act as a powerful reminder that what society creates is the legacy it passes on for future generations. Heritage, history, the historic environment and languages are cherished and innovation, ideas and debate are part of civic and community life across the country.

**There is no one story of culture in or from Scotland and each individual and community contributes to and shapes their own culture, and society more broadly.**

What is your view of the vision as set out in the strategy?

What do you like or dislike or what would you change?

## 3. CONTEXT

### 3.1 Cultural context



**Title:** Rock Art, Knock 3, Monreith, Dumfries and Galloway. Scotland's Rock Art Project, led by Historic Environment Scotland, in collaboration with Edinburgh University and Glasgow School of Art

**Credit:** Photographer – Mike Bolam

### Scotland's Cultural Landscape

Scotland's rich and varied culture, heritage, landscapes, languages, traditions and creativity are collectively one of the country's greatest strengths.

**How a nation values its many cultures and heritages, its artists, its creative people and its communities is an insight into the wider values and priorities of that society.**

Scotland has an enduring world wide reputation as a centre for ideas, learning, education, creativity and innovation. Theatres, galleries, concert venues, historic sites, museums, festivals, cinemas and other formal cultural buildings and settings are probably what come to mind immediately when people think about engaging in culture. However, as in many other countries, television is still the most widespread medium for delivering cultural content and it is increasingly watched in more flexible ways through smart phones, laptops and other portable devices – with film, drama, comedy, music, and other arts, sport and news being consumed in these ways. In 2016, 97% of homes in Scotland possessed a television and 87% of adults listened to radio services,<sup>9</sup> with 82% of homes having internet access.<sup>10</sup>

The evidence that is currently available suggests that amongst the general public there are high and increasing levels of cultural engagement in Scotland. In 2016 around nine in 10 (92%) adults were culturally engaged, either by attending or visiting a cultural event or place, or by participating in a cultural activity. The level of cultural engagement has increased by around 5% since first recorded in 2007.<sup>11</sup> There are many other activities that people do in their everyday lives that are not included in the definition of cultural engagement used in the Scottish Household Survey, and as such it is an incomplete source of data.

A large amount of cultural activity is carried out by individuals in their homes and communities and is often not measured as cultural production or participation. Cultural activity occurs and is supported in many different ways: from the larger publicly funded national companies, collections and long established cultural organisations, through to commercial cultural organisations, independent creative enterprises and organisations to grassroots activity, smaller voluntary organisations, independent venues and spaces, to individuals who create, produce, and/or take part.

The vibrant, independent grassroots scene and local, voluntary groups are vital to the life of communities and to the culture sector overall. They contribute to the development of culture as a living and relevant part of life in Scotland, and many are highly entrepreneurial, creatively experimental and self-funding. It is difficult to estimate the size or impact of this part of the sector, given that much of it is informal, small scale and often self-sustaining.



**Title:** The Vegan Leather Live

**Credit:** Photographer – Cameron Brisbane

There is evidence of a healthy grassroots culture scene in Scotland's major cities,<sup>12</sup> and a thriving and growing independent music scene. For example, in Glasgow an estimated £78.8 million is spent annually on live music (equating to an estimated Gross Value Added of £36.5 million and 2,450 full-time equivalent jobs).<sup>13</sup> The total direct and indirect spend generated by music tourism in Scotland was estimated to be £295 million in 2015 with a total of 928,000 music tourists.<sup>14</sup>

There is a wealth of community groups and enterprises throughout Scotland that are part of the voluntary and charities sector. There are over 5,000 registered charities whose mission is 'advancement of arts, heritage, culture and science' that vary in size and income levels.<sup>15</sup> A social enterprise census for 2017 estimates that there are 5,600 social enterprises across Scotland, with 14% operating in the 'arts and creative industries sector'.<sup>16</sup>

**Culture takes place everywhere. Cultural buildings are often used for a broad range of activities at the heart of many communities across the country ranging from castles to community and concert halls to cinemas, and including schools, town, village and church halls, museums and galleries, theatres, multi art-form buildings, music and comedy venues, historic buildings, civic spaces, parks, sports grounds and libraries.**

Scotland's cities, towns and villages host over 200 culture festivals each year, creating places with their own distinct cultural identities and energy, and making them attractive to live in, work in and visit. Festivals also benefit the local and national economy. The total annual economic impact of the Edinburgh Festivals to the Scottish economy as a whole is estimated at £313 million.<sup>17</sup> Scotland's more rural areas play host to popular festivals; for example, nearly 20% of visitors to Shetland went to experience the island's festivals and events.<sup>18</sup>

Many forms of culture, both tangible and intangible, draw inspiration or carry on traditions from the past whilst others are new, emergent and innovative. There are also contemporary interpretations and reinventions of traditions, offering new creative perspectives. Places and people underpin culture in Scotland and younger generations inherit traditions that they both steward and make their own.

Scotland's natural and built landscapes have helped to shape Scotland's identity and have long provided an important source of inspiration for culture of all types.

The variety and range of Scotland's languages, traditions and heritages are essential and living parts of culture in Scotland. Indigenous languages of Gaelic and Scots and regional dialects like Doric are integral to its distinctive nature and are fundamental parts of many communities identities. The legal status of the Gaelic language is secured by a number of pieces of legislation passed by both the Scottish and UK Parliaments, offering a range of legal provisions and protections. This is reinforced by the Scottish Government's Gaelic Language Plan that sets out how the Scottish Government uses Gaelic across its business.<sup>19</sup> The Scots language, although not sharing this legal status, does have a level of official support in Scotland and, under the Council of Europe Charter for Regional and Minority Languages, the UK is a signatory to undertakings which seek to promote and protect the Scots language.

In the 2011 Census, the total number of people recorded as being able to speak, read or understand Gaelic was 87,056 (1.7% of the total population). Of these 58,000 people (1.1% of the population) aged 3 and over in Scotland were able to speak Gaelic. Scotland's commitment to Gaelic Medium Education (GME) was established in the Education (Scotland) Act 2016; there are now over 60 departments in schools or dedicated schools providing 3,000 primary school pupils GME.<sup>20</sup> There are also over 1.5 million people (30% of the population aged 3 and over) who identify themselves as Scots speakers.<sup>21</sup>



The diversity of Scotland's population is reflected in its mix of cultures and languages, with 158 languages spoken in the home in Scotland in 2017.<sup>22</sup> From Punjabi to Polish, Cantonese to Gaelic and Scots, these languages reflect the Scotland of today. This diversity is a strength, reflecting the rich range of traditional and contemporary culture in Scotland's communities and illustrates that Scotland is interested, open and welcoming of new people, cultures, languages and ideas.

Scotland is an increasingly diverse society. In the 2011 Census, 4% of the population classified themselves as being part of a non-white minority ethnic group, double the figure recorded in the 2001 Census.<sup>23</sup> Cities are even more diverse, with 12% of the population of Glasgow, and 8% of Edinburgh and Aberdeen classed as from a minority ethnic group.<sup>24</sup> Ethnic diversity in Scotland has continued to increase since 2011 as a result of an increasing number of people migrating to Scotland from other countries (both from the EU and world wide).

### 3.2 Funding culture

The Scottish Government distributes a culture budget that provides annual funding to national cultural organisations who are responsible for the preservation, promotion and development of Scotland's arts, screen, creative industries, culture and heritage as a fundamental and enriching part of life. Cultural organisations and individuals across Scotland are often supported by these public bodies who provide financial assistance (largely in the form of grants) and expert advice.

**Public funding for culture will continue to have an important part to play in supporting the future of culture in Scotland.**

This is only part of the financial picture where public support contributes to the larger diverse funding models that organisations, and businesses, operate within. This includes public funding (often from multiple sources), income generation from tickets to intellectual property, commercial activity, volunteering, and partnerships with the private sector. There are increasing trends towards new sources of income generation and new methods of fund-raising such as crowd funding and cooperative funding models but little is known about the current impact or future potential of these sources. The Scottish Government has protected culture funding in recent years with an increase of almost 10% in 2017/18 despite the UK Government's real-term cuts to Scotland's resource budget.

Demand is high and funding is under pressure across both national and local government. Budgets are under increasing pressure and demand for services is growing across all funders.

A summary of the main public bodies that support culture in Scotland, targeted Scottish Government Funding for culture and other major funders and supporters of culture is included at Annex B.



### 3.3 Contribution of culture

#### Economic Contribution of Culture

Culture and creativity make an important yet often underrated contribution to Scotland's economy. The Creative Industries contribute more than £7 billion to the Scottish economy each year and support more than 80,000 jobs accounting for 3.2% of employment in Scotland.<sup>25</sup> An estimated £2.3 billion is contributed to the economy by the historic environment with £1.35 billion in Gross Value Added (GVA) in 2015/16. The historic environment directly supports 34,330 full-time equivalent employees. Total spend by visitors to Scotland in 2015 was £8.87 billion. Of this, £780 million is directly attributed to the historic environment, supporting 23,100 jobs.<sup>26</sup> Creative Scotland estimates that the radio and television industries in Scotland provide 3,500 jobs, and contribute more than £50 million GVA,<sup>27</sup> whilst film production turnover was over £32 million in 2012.<sup>28</sup>

A recent Design Council report noted that workers with design skills contribute £209 billion to the UK economy (GVA).<sup>29</sup> Furthermore, there are estimated to be 4,600 employees working in museum activities and 3,500 working in libraries and archives.<sup>30</sup>

Edinburgh's status as 'The World's Festival City' attracts artists, audiences and media from over 70 countries, audiences of over 4 million and generating £313 million annually to the Scottish economy.<sup>31</sup> It is estimated that Scotland's 460 museums and galleries attracted 27.7 million visits in 2014 and sustained over 3,500 tourism-related jobs.<sup>32</sup>

Internationally, Scotland is increasingly recognised as being rich in culture and heritage, and as a vibrant place for contemporary culture, such as music, screen, visual art and literature. Scotland is ranked sixteenth overall for culture in 2016 by the Anholt – GfK Roper Nation Brands Index<sup>SM</sup>. Ambition is high to increase Scotland's ranking within this index. Scotland's reputation for historic buildings, monuments, vibrant cities and urban attractions continues to contribute positively to its overall ranking as a tourist destination and is ranked twelfth overall.<sup>33</sup>

### Some facts about culture:

- Scotland's national collections are freely accessible to the public. The Scottish Government has also committed to improving physical and online access to Scotland's historic environment and collections by 2019.<sup>34</sup>
- There are over 600 libraries in Scotland which lend 20 million books each year<sup>35</sup> (more than three items per person in Scotland) but they also provide free WiFi, and access to a range of internet-enabled devices, Coding Clubs, basic digital skills training and access to 3D digital printing.
- Creative Scotland currently supports 121 Regularly Funded Organisations<sup>36</sup> across Scotland, and Local Authorities own and manage many different local museums, galleries, libraries, festivals, community halls and other venues which are enjoyed locally.
- Scotland is currently home to six UNESCO World Heritage Sites<sup>37</sup> and 2,400 castles, 450 of which are protected under legislation.
- Scotland has three UNESCO City statuses: Glasgow (music), Dundee (design) and Edinburgh (literature).<sup>38</sup>
- There are 317,000 known historic environment sites in Scotland.<sup>39</sup>
- The National Library of Scotland is one of the world's leading research libraries with over 24 million items.<sup>40</sup>
- Scotland's 460 museums and galleries<sup>41</sup> care for over 12 million objects.<sup>42</sup>
- In 2015-16 over 1.6 million opportunities were created for young people to participate in music and youth arts through organisations supported by Creative Scotland.
- One-third (33%) of visitors chose Scotland as their holiday/short-break destination because of its reputation for history and culture, and 9% because of Scottish ancestry.<sup>43</sup>
- Scotland's universities and colleges support a broad range of opportunities for those wanting to take up a career in culture, offering a range of subjects from the arts and humanities through to architecture, design, fashion and textiles, graphics, computer-aided design and technology as well as high quality education specifically in performing and visual arts.

## 4. AMBITIONS, AIMS AND ACTIONS

The following section sets out how the strategy proposes to realise the vision and make the necessary shifts to achieve the aims which will support culture to meet current and future opportunities and challenges. It considers the role of national government in helping to create the conditions for culture to flourish whilst recognising that, for everyone in Scotland to prosper through culture, everyone with an interest in culture in Scotland has a role to play.

A summary of the proposed strategy – its vision, aims, proposed actions and the new national outcome – is included below.

## 4.1 A Culture Strategy for Scotland: Draft Strategy Outline

**The strategy is bold and ambitious. It is centred on the fundamental value of culture and its empowering and transformative potential. It is committed to long term change through greater collaboration and integration across culture, communities and policy development**

### VISION STATEMENTS

- Culture in Scotland is innovative, inclusive and open to the wider world.
- Cultural excellence – past, present and emerging – is celebrated and is fundamental to future prosperity and wellbeing.
- Culture’s empowering and transformative power is experienced by everyone.

#### TRANSFORMING THROUGH CULTURE

**Recognising that culture and creativity are central to Scotland’s cultural, social and economic prosperity.**

##### To

- Place culture as a central consideration across all policy areas
- Open up the potential of culture as a transformative opportunity across society
- Position culture as central to progress in health & wellbeing, economy, education, reducing inequality and realising a greener and more innovative future.

##### By

- Developing a new cultural leadership post within Scottish Government, supported by strategic thinkers from across the culture sectors and beyond. The role will support creative and innovative thinking and highlight the benefits of a more connected and multi-disciplinary approach across all areas of Government and its major stakeholders to consider the big societal issues faced in Scotland today and in the future
- Developing a national partnership for culture that includes working with academic partners to develop new approaches to measuring an extended view of culture and better articulate the benefits of culture to society
- Developing alliances that support social change through culture and promote leadership and joined up working across the culture sector, other sectors, local and national government and communities.

#### EMPOWERING THROUGH CULTURE

**Opening up and extending culture so that it is of and for every community and everyone**

##### To

- Extend the view of culture to include the everyday and emerging, the established and more formal
- Develop opportunities for people to take part in culture throughout their lives
- Recognise each community’s own local culture in generating a distinct sense of place, identity and confidence.

##### By

- Promoting an inclusive and extended view of culture which recognises and celebrates the value and importance of emerging, everyday and grassroots culture and creativity
- Developing an approach that supports long term partnerships between cultural and creative organisations, businesses and organisations in Scotland’s most deprived communities, including schools, care homes and organisations working towards achieving social justice
- Exploring ways in which people can have a greater say in shaping the cultural life of their communities including participatory models of decision-making and community ownership.

#### SUSTAINING CULTURE

**Sustaining and nurturing culture to flourish and to evolve as a diverse, positive force in society, across all of Scotland.**

##### To

- Develop the conditions and skills for culture to thrive, so it is cared for, protected and produced for the enjoyment of all present and future generations
- Value, trust and support creative people – for their unique and vital contribution to society and the economy
- Encourage greater openness and diverse cultures to reflect a changing Scotland in the 21st century.

##### By

- Exploring new funding models to support the culture sector and to develop the creative economy that includes new partnerships and examining the potential of Scottish Government powers such as Scottish National Investment Bank, devolved tax and legislative powers that will generate a collective responsibility to supporting culture in the long term
- Developing programmes to support skills development, leadership and innovation to prepare for the future including digital
- Supporting the freelance cultural workforce and nurture skills, talent and excellence by exploring ways to improve their economic and social status and adopt a broad and long term approach to supporting skills development from early years onwards
- Increasing inclusive opportunities to broaden the backgrounds of those working and volunteering in the culture sectors
- Developing a longer term and more strategic approach to supporting international ambitions and partnerships across the breadth of the culture sector.

### OUTCOME

We are creative and our vibrant and diverse cultures are expressed and enjoyed widely

## 4.2 Realising the vision and the role of government

The Scottish Government has facilitated the development of this draft strategy in an open and collaborative way so that it is reflective of, and responsive to, the views of others rather than affirming a government position.

The Scottish Government has levers and responsibilities that it can deploy to support culture, such as: taking an overview of national ambitions, outcomes and priorities and working towards an overall vision for society in Scotland; setting budgets and distributing funding; articulating a national and international outlook which has the ability to influence and convene; and using devolved powers to support the outcomes set out in the National Performance Framework.

**Culture exists with or without government-led strategies or interventions.**

It is only through working together that the vision for culture in Scotland will be realised. It depends upon the support of a wide range of bodies, organisations and individuals working across the culture sector and also other sector bodies, community groups and local champions/cultural leaders who help to make culture happen across the country.

**Culture must be free to be inspiring, disruptive and plural.**

This Government greatly values this freedom. The Scottish Government understands its role along with many other stakeholders, partners, businesses, audiences, participants and funders to ensure that culture is: supported to develop; to be diverse; to protect and care for culture and heritage; to question and to shape society; and to encourage debate about the ideas that influence society and offer new perspectives and stories about the challenges it encounters. It also has a significant responsibility to enable as many people as possible to prosper from culture. The role of government in supporting culture should continue to be part of ongoing debate and scrutiny.



### 4.3 Transforming through culture

**Ambition:** Recognising that culture and creativity are central to Scotland's social and economic prosperity.



**Title:** Installation view, Rachel Maclean, *Spite Your Face*, 2017. Courtesy Scotland + Venice. Commissioned by Alchemy Film & Arts in partnership with Talbot Rice Gallery and the University of Edinburgh

**Credit:** Photographer – Patrick Rafferty

## Aims:

- Place culture as a central consideration across all policy areas.
- Open up the potential of culture as a transformative opportunity across society.
- Position culture as central to progress in health and wellbeing, economy, education, reducing inequality and realising a greener and more innovative future.

## Profile and strategic potential

The draft strategy is an opportunity to raise ambitions around the potential and profile of culture and to recognise that culture can be at the centre of wider societal shifts. It places culture as of equal importance alongside other areas such as the economy, education, environment, health and tackling inequality, and values culture for the unique perspectives it can bring.

**A more strategic approach is required to acknowledge the role culture can play in transforming opportunities for individuals and society.**

This view should be embedded into broad policy decisions. A more collaborative approach to supporting culture will require joining up and working across sectors.

**Critically, it is through culture and creativity that ideas are often developed, new possibilities are imagined, innovation occurs, and different perspectives are offered on the world.**

Bringing different types of knowledge and perspectives together to address society's wider challenges and to prepare for the future is essential. This is a future which will be underpinned by technological advancements, demographic change, economic instability and climate change. Responses to these challenges will rely on creative skills, creative careers and cultural communities.

The creative industries also have a valuable role to play in innovating for the wider economy across all areas of business. A key priority is therefore also to ensure productive connections across sectors, with creative industries adding value in terms of inventiveness, agility and creativity.

## Culture and health

Health is not just an absence of illness, but a resource that enables people to live long, full and active lives. There are a broad range of factors that influence the health of Scotland's population, inequality being one of the most important. According to the Chief Medical Officer's 2018 report, a recent Scottish Burden of Disease study found that if 'everyone in Scotland enjoyed the same level of health as the most affluent group, Scotland would be one of the healthiest countries in Europe.'<sup>44</sup>

The medical care requirements of older populations continue to change and evolve, and are characterised by an increasing incidence of cancer, dementia and other long-term and complex requirements including poor mental health (such as stress and depression). An ageing population, however, also brings with it many advantages, and culture can help to challenge perceptions of age by celebrating age as a powerful dynamic in society.

There is an increased emphasis on adopting preventative approaches that require increased long-term investment at a time of reducing budgets. Culture contributes to health and wellbeing in a myriad of ways, from improving the overall environment for individuals and communities, to offering alternatives and complementary activities that support treatment and care. It also offers new and creative perspectives on distinctive solutions to some of society's major challenges. Alternative activity to support treatment and care can keep people mentally and physically well, for example, through dance and singing, increasing confidence and resilience, and empowering individuals and communities with a sense of agency.

**Community culture has also been found to play a role in helping the mental wellbeing of adults who experienced stressful and adverse experiences (ACEs) in their childhood.**

Challenges faced by people experiencing chronic social isolation, poor physical and mental health and a lack of autonomy, and children who are exposed to ACEs (which may have long-lasting impacts on their ability to think, interact with others and on learning and health throughout their lives), can be helped by a multi-disciplinary approach that includes culture. This sort of approach offers hope, builds wellbeing, strengthens social networks, challenges public perceptions and enables people's voices to be heard. Public Health Wales<sup>45</sup> recently looked at what helps children and adults to be resilient in the face of ACEs and found that 'enjoying community culture and traditions' was associated with lower levels of mental illness. Glasgow Centre for Population Health<sup>46</sup> has also reported on evidence about social connections and health, concluding that cultural and creative programmes promote positive 'social relations, social cohesion and reduced levels of isolation', as well as nurturing 'trust and reciprocity'

and fostering 'tolerance and awareness of other races, religions and cultures within multicultural communities'.



**Title:** The Tallest by Mamoru Iriguchi for the opening of the Edinburgh International Children's Festival

**Credit:** Photographer – Alan McCredie

## Culture and education, children and young people

Education is a key public service which directly impacts on the life chances of the 689,000 pupils in primary, secondary and special schools,<sup>47</sup> as well as being a significant employer. Education is at the heart of achieving a fairer Scotland and ensuring that every child is able to develop the knowledge, skills and attributes they will need to flourish in life, learning and work. All children in all parts of Scotland, whether in the least or most affluent areas, should enjoy good health and wellbeing, and have a fair chance to succeed. Schools and other education establishments are cultural organisations, acting as a critical part of the overall cultural infrastructure, with such establishments often being the first time a child is introduced to arts, culture and the importance of sharing and debating ideas. It is often where talent is spotted and supported.



The Curriculum for Excellence supports the teaching of critical, creative thinking and arts subjects as well as using local culture and heritage as a foundation for learning across all subjects.

**Culture and creativity helps young people grow confidently as citizens and can play an important role in helping children cope with stress and adversity that they may be experiencing in their lives. Creative and cultural education fosters young people's critical thinking, problem-solving and visual and literacy skills that are essential for 21st Century society.**

Culture and creativity empowers young people, building their self-confidence, enabling them to express their thoughts and emotions, and encouraging them to work collaboratively with others. It can lead to positive learning experiences which can change the way young people feel about themselves, school and education. Youth culture can provide an insight into what future society might be like. It is dynamic and open minded – digitally, politically, globally and civically engaged – but is also experiencing real challenges around educational attainment, employment opportunities, and mental health and anxiety.<sup>48</sup>

### **Culture, poverty and low income**

Poverty, and the inequality it brings, spans child poverty to pensioner poverty. Child poverty is predicted to rise over the coming decades unless firm action is taken.<sup>49</sup> The Scottish Government's Tackling Child Poverty Delivery Plan 2018-22<sup>50</sup> sets out a range of actions to make progress towards the targets in the Child Poverty (Scotland) Act 2017. The focus is on the three main drivers of child poverty (income from work and earnings; costs of living; and income from social security) and on preventative action to help children

and young people in poverty now avoid bringing up their own children in poverty in 2030. Those living in poverty, facing fuel poverty, or on a low income often have less opportunity to engage in certain types of culture than their wealthier counterparts. This can apply to cultural activities that are free to access but include hidden costs like transport or food costs.<sup>51</sup> It affects individuals, children and families across Scotland's rural areas, islands, towns and cities. Culture can help children and adults make valuable social connections, improve self-confidence, develop creative skills, offer employment and volunteering opportunities and provide a means of exploring difficult issues as well as offering an enjoyable and fulfilling mode of self-expression. Culture can improve the life chances of all children, and people, in Scotland and therefore is an important element of any action taken to reduce poverty.

### **Culture and technology**

Digital technology is changing the way people live and work. It has democratised broadcasting and publishing, created worldwide communities of interest and introduced disruptive and innovative business models. The speed and degree of change in technology and artificial intelligence are unparalleled and can have a positive impact on how people live, work and socialise. In terms of employment, an increasing number of roles and functions may become automatised and others computerised. New types of jobs will emerge requiring new forms of education and training, with creative thinking and skills becoming more important and vital. Creative jobs are some of the least likely to become automatised as the ability to imagine and innovate is the least likely to be replicated. Many artists, creative practitioners and producers who work in the service industries, for example, to support their creative work may find that these roles become redundant in the future.

**Societies where creative skills are prioritised and creative occupations make up a large proportion of the workforce may be better placed to develop their organisations and business in light of the future direction of technology.**

This highlights the benefits of focusing on creativity in education and expanding creative employment opportunities.<sup>52</sup> Creative and design skills are an essential skillset for digital products and services design. Digital society is opening up new kinds of opportunities for creative professionals – from creative writing, sound design, storyboarding and visual art skills needed in the computer games industries, through to graphic design, writing, and interaction and service design skills needed in digital service and product design.

Technological change is also transforming how culture is developed, produced, delivered and experienced, such as online streaming, digitisation and in online communities.<sup>53</sup>

**It is likely that the next generation will have a radically different relationship to culture that takes place in buildings and at events from previous and current generations.**

Technology offers both new opportunities for expanding culture, and improving access to certain types of culture. Culture has the potential to draw people in to gain the skills, to participate creatively in the digital world, to produce a virtuous circle of new opportunities, and to increase civic engagement. Technology and the future social and economic potential of Scotland may rest within innovation. Technology has the potential to improve access to many forms of culture for a broader range of audiences, to support new and interesting forms of cultural and creative expression, production and activity and by demonstrating what can be achieved through creative uses of technology. However, knowledge about the potential uses of technology appears patchy across the sector and not everyone has the skills and expertise to access everything that it has to offer.<sup>54</sup> There are also concerns around how live streaming and other forms of digital content may impact on live performance, ticket prices and copyright. It is important, therefore, that the sector is supported to explore and evolve, in order to make the best of the opportunities afforded by a technological future.



## Culture and climate change

Climate change is one of the defining challenges of the age, with implications for the way people live.

**The culture sector can play a major role in influencing behavioural change, providing leadership through debate and helping communities to imagine the possibilities and potential of a green future where there are reduced demands for energy, increased energy efficiency, and renewable and local energy systems are the norm.**

There is growing awareness across the culture sector as a whole of the role that it can play in influencing behavioural change and providing guidance and leadership through practice which could better support society's green ambitions. This role can help to achieve a broad range of environmental goals where behavioural change is needed to make progress. Historic Environment Scotland undertakes vital monitoring and research to inform approaches which will equip the historic environment to meet the challenges of climate change. The culture sector can also play an important role in helping people in Scotland to reconnect with nature, inspiring people to spend time in the outdoors and helping to create a sense of place and cultural identity.

The overall context provides an opportunity to consider how culture can offer leadership and imaginative ways to empower communities, as well as adapt and respond to cultural and social change. The strategy aims to place culture and creativity at the heart of a progressive and innovative society where much will be automated and where the struggle against climate change will become even more vital and relevant to everyone.

## A national outcome for culture

In addition to the annual Programmes for Government, the Scottish Government's work has been guided by the National Performance Framework (NPF) since 2007.

**The NPF sets out a vision of national wellbeing for Scotland and charts progress towards this through a range of social, environmental and economic outcomes which are measured by indicators.**

Ten years after its inception, with the outcomes approach placed in statute through the Community Empowerment (Scotland) 2015 Act, the Scottish Government embarked on a public review and refresh of the NPF.

A completely revised NPF has now been developed in consultation with people across Scotland to reflect national values and aspirations for the future. It has also been formulated to link with and promote Scotland's commitment to the United Nation's Sustainable Development Goals which are aimed at improving wellbeing across the world.

There are now 11 National Outcomes and these include new outcomes on human rights, fair work and poverty as well as a re-focusing of an outcome for children with more emphasis on children's own voice and perspective. The decision to develop an outcome for culture was in part in response to feedback from partners and stakeholders across Scotland that culture should have equal prominence in the NPF with the other policy areas. It also reflects the growing recognition amongst Scottish Ministers and the Scottish Government of the strategic significance of culture in Scotland, and their desire to encourage other policy areas to consider how their policy work can help to meet cultural outcomes. The inclusion of the new national outcome is of immense significance and will:

- Improve the strategic visibility of culture and enable progress towards this outcome to be monitored more robustly.
- Demonstrate increased commitment of Ministers to culture and creativity.
- Foster better cross-government working and help to ensure that culture is included in policy development across other areas.
- Continue to foster an outcomes-focused approach across the sectors.
- Help other policy areas to consider culture in the development and delivery of their policies and strategies.

The new culture outcome is:

**We are creative and our vibrant and diverse cultures are expressed and enjoyed widely.**

## **Collaboration, cooperation and policy integration**

The aspiration to forge better connections across government and improve links between cultural policy and other policy areas such as health; education; tourism; energy; community development; international relations; the economy; and with the private sector and local government, was one of the ambitions most frequently raised throughout the engagement phase. Developing a more collective understanding of what culture does will mean that culture will be better integrated across other policy areas. This should help to:

- Raise the profile, value and relevance of culture within the bigger picture of social change.
- Identify policy synergies and create a united sense of purpose within the context of challenging resources.
- Develop a learning culture whereby different skills and types of expertise are respected and can achieve more when brought together.
- Ensure cultural considerations are included at an early stage of decision-making in other areas to make sure it is protected and enhanced.
- Support risk taking and innovation as well as information, skills and resource sharing.
- Allow creative thinking and fresh perspectives to enhance policy formulation and decision-making across government.

Culture is already embedded within many Scottish Government policies but the full potential of culture to transform the lives of individuals and communities as well as contribute to the overall wellbeing of the nation is not always recognised. The model at Annex C summarises the key areas of government policy where culture makes, or has the potential to make, a significant contribution.

## Transforming through culture: Actions

The cultural and creative sectors are a significant and unique force within society that contribute to physical wellbeing, mental health and community strength. Yet this contribution could be significantly boosted by better inter- and cross-sector partnerships that plan for the long term.

### TRANSFORMING THROUGH CULTURE

**Ambition:** Recognising that culture and creativity are central to Scotland's cultural, social and economic prosperity.

#### Aim 1:

Place culture as a central consideration across all policy areas.

#### Action 1:

Develop a new cultural leadership post within Scottish Government, supported by strategic thinkers from across the culture sectors and beyond. The role will support creative and innovative thinking and highlight the benefits of a more connected and multi-disciplinary approach across all areas of government and its major stakeholders to consider the big societal issues faced in Scotland today and in the future.

#### Aim 2:

Open up the potential of culture as a transformative opportunity across society.

#### Action 2:

Develop a national partnership for culture that includes working with academic partners to develop new approaches to measuring an extended view of culture and better articulate the benefits of culture to society.

#### Aim 3:

Position culture as central to progress in health and wellbeing, economy, education, reducing inequality and realising a greener and more innovative future.

#### Action 3:

Develop alliances that support social change through culture and promote leadership and joined-up working across the culture sector, other sectors, local and national government and communities.

**What is your view of the ambition 'Transforming through culture'?**

**What do you like, or dislike, or what would you change?**

**Please provide comments on the aims and actions under this ambition.**



## 4.4 Empowering through culture

**Ambition:** Opening up and extending culture so that it is of and for every community and everyone.



**Title:** Strip the Willow, Helmsdale, Sutherland. Translocation Festival programme

**Credit:** Timespan

## Aims:

- Extend the view of culture to include the everyday and emerging, the established and more formal.
- Develop opportunities for people to take part in culture throughout their lives.
- Recognise the importance of each community's own local culture in generating a distinct sense of place, identity and confidence.

## Empowering Scotland's communities

As well as language and landscape, Scotland's array of historic and contemporary buildings, from the fortified castles, to domestic architecture of brochs, farms and village dwellings, to cultural and civic buildings and places, contribute to a strong sense of place and identity. Scotland has long celebrated its world-renowned architecture and design which enhances the lives of local communities and forms the backdrop to where people live, work and visit every day. It is clear from the many culture conversations that were held across Scotland as part of the engagement phase that people are proud of their local heritage and cultures – each place is culturally distinctive and what people value about culture in their area is very personal.

Advances in technology and urbanisation have a clear impact on how communities interact with each other. In addition, increasing living and housing costs, as well as more demanding jobs, have resulted in longer commutes and shifting boundaries of communities.<sup>55</sup> Urban areas and cities are becoming busier and more diverse, which can create issues around integration and affect people's sense of belonging.<sup>56</sup> Social isolation is increasingly a challenge for some, especially those living in rural areas, disabled and older people and newcomers including refugees.<sup>57</sup> Culture offers a way for people to come together around particular cultural activities in a range of different settings, including online. This supports the development of important social networks and relationships and enables those from different backgrounds to come together around a shared interest or activity.

## Opening up and extending culture

People engage with culture in a huge range of ways, formal and informal, traditional and emerging, both in ways that are highly visible and in ways that are more discreet and personal. If the view of culture is expanded, it becomes clear that peoples' participation and engagement in culture is diverse. Culture belongs to everyone and everyone has their own cultural identities – everyone is leading plural cultural lives.

For many in Scotland, culture is part of everyday life, many have satisfying jobs in the sector and many more access and participate in culture in many and diverse ways on a regular basis. However, there are growing challenges.

**Culture is sometimes seen as an embellishment, or is regarded as being for and of a few, therefore not representing all of society. For many people and communities across Scotland, some of the more established cultural riches that Scotland has are out of reach, and the cultural life experienced within local communities is too often viewed as a secondary part of culture. Yet it is often through local, community-led culture that the greatest transformations can occur.**



## Access, participation and engagement

Some groups are not engaging in culture (as it is currently measured) to the same extent as the wider population, including people on low incomes, communities in areas of multiple deprivation, and those who do not have higher education qualifications. However, this data is based on a relatively limited list of cultural activities which may not reflect the wide range of activities people participate in.<sup>58</sup> Other research demonstrates that people in all communities, from all backgrounds, are culturally engaged but in ways that may not be currently measured or perhaps valued.<sup>59</sup> The way that cultural engagement is measured therefore needs to be reconsidered.

There is a major challenge with the lack of resources and opportunity that poverty causes. Children living in poverty do not have the same opportunities to participate in culture as their better-off counterparts, even though early engagement in culture and creativity has lifelong benefits for all, whether a creative career is the outcome or not.<sup>60</sup> Evidence shows those who engage in cultural activity in earlier years are more likely to participate and attend when they are adults. They become the audiences of the future, regardless of parental background of wealth or poverty. It is vital, therefore, that the conditions are created to enable access to, and engagement in, culture in communities and within individual families from as early as possible and for as long as possible.

**More reflection and action based upon an understanding of the experiences of communities, particularly in more economically deprived areas, is needed. With the question ‘are communities hard to reach or is it the cultural organisations that are hard to reach?’ relevant to the whole culture sector as a means of exploring the sector’s civic responsibility.**

Ageing, health inequality and disability are further factors that limit access and participation. Yet culture can be hugely beneficial for older people, people with health needs or disabled people.<sup>61</sup>

**Keeping mentally active and socially engaged are as important as maintaining physical health, and culture can, and does, offer huge opportunities for individual and community wellbeing.**

Scotland is considered by many as being at the forefront of supporting disabled artists yet more can be done to make sure that all communities are supported not only to participate in but also to forge a career in culture if they choose to do so. In some cases, specific provision may be needed to support these aspirations, for example for British Sign Language (BSL) Users and those with learning difficulties or Autism Spectrum Disorder (ASD).

## Communities and geography

The latest population estimates reveal that for the eighth year running, Scotland's population has continued to increase and stands at a record high of 5.42 million (as at 30 June 2017).<sup>62</sup> The central belt is experiencing the highest population increase, with the areas of Midlothian, City of Edinburgh, and East Renfrewshire seeing the largest increases between 2016 and 2017. The figures also show that the population continues to age, with just under 1 in 5 people (19%) aged 65 and over, compared to 16% in 2007. Positive net migration is the main reason Scotland's population is increasing, whilst natural change (births minus deaths) has not contributed to Scotland's population growth in the last 10 years. The growth rate is slowing even though the overall population increased by 0.4% over the year. The growth rate has slowed compared to previous years due to a reduction in overall net migration. This dependence on migration for population growth draws further attention to the challenges and uncertainties that Scotland faces in light of Brexit and changes to UK immigration policy which are likely to have serious implications in the future. At the same time, certain parts of the country like Argyll & Bute and Inverclyde are experiencing population decline, raising questions about how to retain populations, especially young people, in certain communities through job availability.<sup>63</sup>

Current and projected demographics demonstrate the important role that communities should play in determining how culture is supported to meet the specific needs of all of the distinctive and diverse communities across Scotland. There is a need to understand the implications of the challenges faced locally, which are in part driven by population change, and how culture can help to bring communities together to adapt to those challenges and changes. The diversity and accessibility of cultural opportunities in an area not only builds community cohesion generally but can often promote mutual understanding between and mutual respect for the cultural expression of, for example, younger and older generations and between newcomers and existing communities. Cultural opportunities also help to retain local talent across the country rather than clustering opportunities in Scotland's major cities, making Scotland's towns, villages and islands more desirable places to work as well as live. This supports the Scottish Government's drive for greater geographical equity which is being underpinned by legislation like the Islands (Scotland) Bill<sup>64</sup> which will seek to ensure that island communities see as much benefit from policies as their mainland counterparts. Culture can create opportunities that take jobs into remote rural areas, as well as harnessing the indigenous skills in places, encouraging cultural excellence to develop across the whole country.



**Title:** Commonwealth Ceilidh, Aberdeen. The Royal Scottish Country Dance Society

**Credit:** Photographer – Colin Thom

**One of Scotland's strengths and opportunities is its diverse geography and the communities that inhabit it. The importance of understanding that each place is distinctive and different, and requires different approaches to supporting and developing culture from within communities, is paramount.**

The heavily populated central belt receives the most public funding and also offers the most cultural job opportunities.<sup>65</sup> Cultural buildings and events are often at the centre of communities across all of Scotland and offer safe, welcoming public places and civic spaces where people can come together. Public libraries, for example, remain one of the few buildings left with no shop or commercial expectation from its visitors. Publicly-funded cultural buildings are part of communities and belong to each citizen and resident. Sustaining and protecting cultural places and spaces into the future will require organisations and communities to work together so that building, spaces and places evolve as society changes.

Geographic inequality is also found within the central belt itself with activity focused in cities rather than the suburban areas and smaller towns in between Glasgow and Edinburgh. There is also inequality within cities and across many rural areas too, with funding and infrastructure concentrated in city centres.

**The importance of considering the community view and experience of culture is critical, as is recognising the importance of each community's own forms of local culture in generating a sense of place and identity, an ethos which underpins the Community Empowerment (Scotland) Act 2015.<sup>66</sup>**

Similar to hidden costs in relation to poverty and low income, often practical barriers such as travel costs were cited as significant barriers to those living out with major centres. Transport for disabled children and young people is often overlooked in regions with large geographic terrains and in outlying urban communities, with the expectation that people should travel to culture rather than it occurring where it suits communities most. There are many innovative programmes engaging with children and young people but access remains an issue with transport costs and travel times a significant barrier for rural/remote schools. Time to Shine's supporting document, *What's Behind It*, highlighted that transport costs are a major barrier to engagement for young people in both rural and urban areas.<sup>67</sup>

It is also important to note that the notion of community has expanded to include virtual online communities as well as those that are formed in relation to specific interests or for mutual support, extending beyond local areas. People who identify with the same culture or cultural activities may not always be living side by side.

Scotland is home to a wide variety of communities and cultures including different faith and belief communities; minority ethnic and migrant communities, refugees and asylum seekers; gypsy traveller communities; deaf culture and British Sign Language (BSL) users; and youth culture.

## Empowering through culture: Actions

Culture is for, and of, each and every community across Scotland. Everyone should have the opportunity to flourish through culture.

### EMPOWERING THROUGH CULTURE

**Ambition:** Opening up and extending culture so that it is of, and for, every community and everyone.

**Aim 1:**

Extend the view of culture to include the everyday and emerging, the established and more formal.

**Action 1:**

Promote an inclusive and extended view of culture which recognises and celebrates the value and importance of emerging, everyday and grassroots culture and creativity.

**Aim 2:**

Develop opportunities for people to take part in culture throughout their lives.

**Action 2:**

Develop an approach that supports long-term partnerships between cultural and creative organisations, businesses and organisations in Scotland's most deprived communities, including schools, care homes and organisations working towards achieving social justice.

**Aim 3:**

Recognise each community's own local culture in generating a distinct sense of place, identity and confidence.

**Action 3:**

Explore ways in which people can have a greater say in shaping the cultural life of their communities including participatory models of decision-making and community ownership.

**What is your view of the ambition 'Empowering through culture'?**

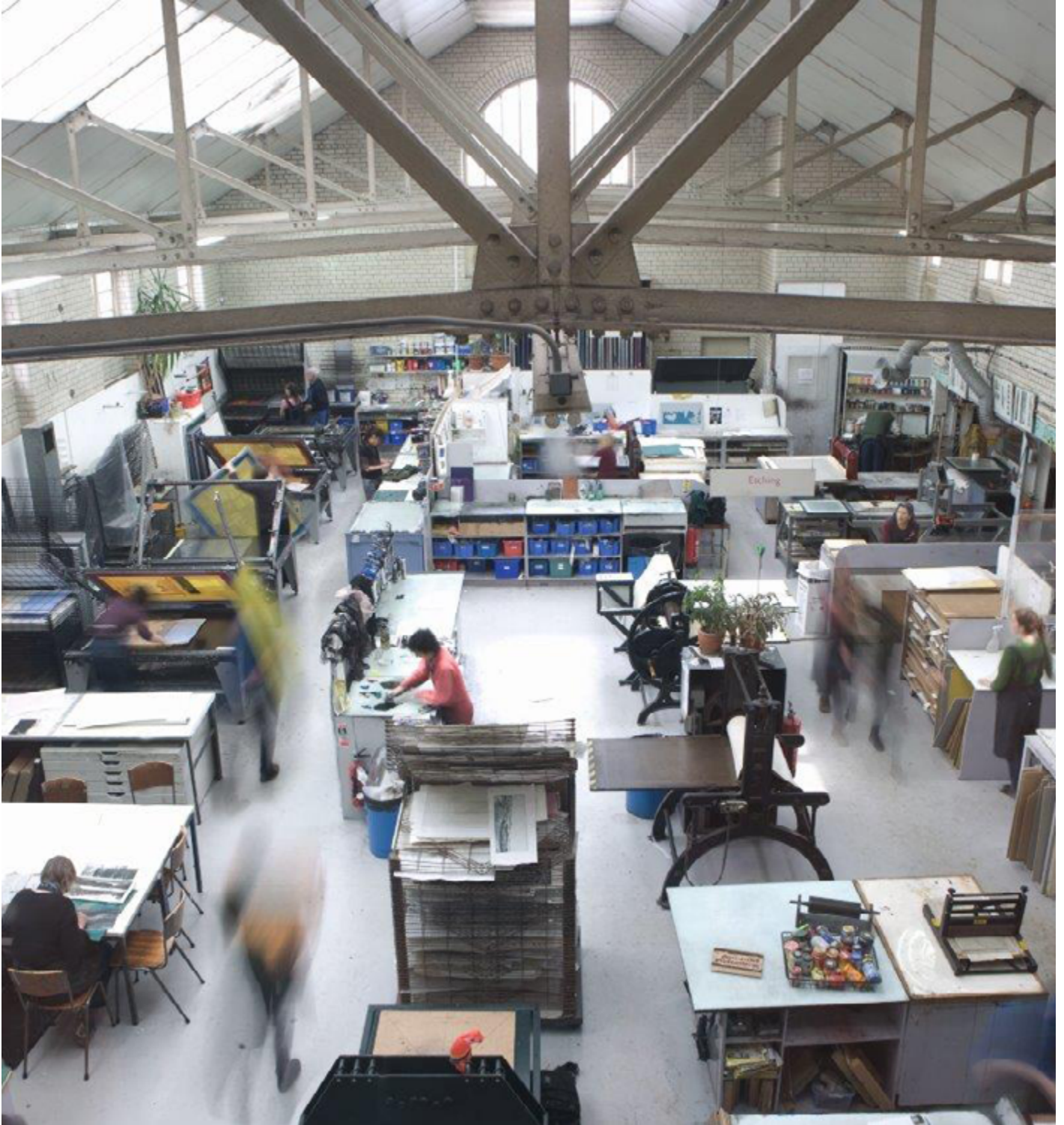
**What do you like or dislike or what would you change?**

**Please provide comments on the aims and actions under this ambition.**



## 4.5 Sustaining culture

**Ambition:** Sustaining and nurturing culture to flourish and to evolve as a diverse, positive force in society, across all of Scotland.



**Title:** Edinburgh Printmakers Studio

**Credit:** Edinburgh Printmakers



## Aims:

- Develop the conditions and skills for culture to thrive, so it is cared for, protected and produced for the enjoyment of all present and future generations.
- Value, trust and support creative people – for their unique and vital contribution to society and the economy.
- Encourage greater openness and diverse cultures to reflect a changing Scotland in the 21st-century.

## Economy, funding and support

Economic growth is hugely important, but it must be matched by improvements in environment, in people's quality of life, in the opportunities available to people and the public services they have access to. There is a clear commitment in Scotland to grow and diversify the economy whilst also tackling increasing inequality between rich and poor by developing an inclusive economy.<sup>68</sup>

Employment levels are currently robust but there is growing evidence of under-employment and low pay.<sup>69</sup> The increasing ageing population results in a higher dependency ratio in terms of tax take (there are fewer people of working age to support a larger number of non-working older people). The high level of UK debt following the recession has resulted in strict austerity measures, which have brought about reductions in public sector expenditure and reduced budgets across the UK and in Scotland.

Scotland needs to continue to grow and diversify its businesses, re-industrialise, strengthen the role of export-generating sectors, and focus on encouraging firms to invest, innovate and export.

**The culture sector, including export products with strong cultural relevance such as food and drink, are key to both local and national economies in Scotland. This is particularly true around culture and heritage tourism, the culture sector more broadly, and the creative industries, which all provide a range of employment locally as well as attracting an international workforce.**

The fundamental nature of creative skills and creative thinking means that the culture sector is innovative and can often test and suggest new approaches and open up new ways of doing business across the country.

On many levels culture in Scotland is successful – locally, nationally and internationally. Yet not everyone prospers from this success. According to an increasing number of reports and from feedback received during the engagement phase of the strategy, many in the culture sector often feel vulnerable, undervalued and unable to reach their potential in terms of creative ambitions, economic potential, organisational development and extending (or deepening) reach.<sup>70</sup>

In terms of overall budget, culture is allocated relatively small amounts yet it achieves much for many.

**The public funding of culture reflects its value and contribution to society with creative people, cultural organisations, buildings and places and events emanating from the heart of communities and enhancing community and national life. It positions culture as an essential part of public and civic life.**

**The cultural sector and wider creative economy is a significant employer and generates ideas and innovation, creates distinct identities for communities – making them attractive to live in, work in, study in, invest in and visit.<sup>71</sup>**

The power of culture to stimulate economic growth across the creative industries is widely recognised. Growth within the creative industries in many ways relies on a strong and evolving culture sector supported by public funding.

Often lines are drawn between the public and the private sectors, and the subsidised and the commercial, in terms of the perceived appropriateness of some commercial sponsorship and commercially successful cultural activities. These lines can be rooted within ideas of quality and ethics, and the debate about how the public and the private sectors both support society are an important part of overall culture. In reality, public funding provides a base from which individuals and organisations can co-exist and operate inter-dependently across public funding and commercial opportunities and support.

**There is a significant opportunity to rethink the boundaries between public, private and community so that new ways of working together, in genuine partnership, to support culture can be explored.**

Evidence from funders and applicants, and from feedback received during the engagement phase shows that demand and competition for funding from all sources (public and private) is extremely high. This causes a complex set of challenges in terms of:

- Narrowing the diversity of the sector as current approaches to funding may unfairly advantage those who are already established and have existing networks.
- Limiting the sustainability of organisations and overall potential of the sector to develop as funding is insecure, short term and often requires high levels of administration to apply for funds and secure partner funding.
- Impacting negatively on individuals and smaller organisations who cannot navigate the funding landscape as successfully as larger counterparts, and potentially creating a risk-averse funding culture that leaves individuals and smaller organisations to absorb business risks.
- Applying pressure on a limited number of funders to manage processes of funding, rather than exploring and developing alternative approaches and seeking out partnership and collaborative approaches to funding and support, including learning from other sectors.
- Developing international opportunities across the culture sector.
- Enabling larger organisations with more sustainable funding to exploit international opportunities.

- Not providing clear, dedicated plans for developing and supporting talented individuals (from a range of backgrounds) from early years through to further education and on to a professional career.
- Increasing pressure on local authority budgets.

Brexit adds another complex set of challenges and was raised by many contributors as a concern. In early 2017, Creative Scotland, Historic Environment Scotland and Museums Galleries Scotland commissioned work to analyse the extent of EU funding received by the Scottish culture and historic environment sectors over the period 2007-16. This analysis suggests that at least £59 million, supporting around 650 projects, was received by organisations in Scotland from EU sources during this period.<sup>72</sup> While the EU's funding programmes provide significant financial resources for the cultural and creative sectors, of equal importance is the cultural collaboration and exchange that is encouraged and facilitated by the framework and freedom of movement provided by the EU.<sup>73</sup>

A reduction in capital funding is another source of pressure.

**Maintaining capital investment in the culture sector remains strategically important and can often be successful in helping to secure significant additional investment from other sources across the public, private and third sectors.**

Scotland's capital allocation from the UK Government was cut by around 35% in 2010-11, presenting a significant challenge to the culture and heritage organisations, many of whom welcome visitors and audiences to some of Scotland's most cherished and inspiring buildings and places. The sector depends on the quality and range of its assets, both physical and virtual. A reduction in capital support impacts on both sustaining and creating buildings, historic sites, landscapes, monuments and public art and sculpture, often the most visible forms of culture in communities and landscapes. To sustain buildings, maintain visitor numbers and international reputation these assets need to be of high quality and a magnet for the 21st-century visitor. Over recent years investment has also been targeted to fund digital initiatives for the culture and heritage sector which support the expansion of on-line public access systems and expand the potential contribution and impact of cultural assets, in many cases expanding their reach across Scotland and internationally.

Capital investment stimulates engagement with a wide variety of communities and the welcoming of schools and community groups into the cultural environment provides unique and exciting experiences and opportunities for learning and interaction.

Challenges and opportunities identified by contributors to the engagement phase included:

- Mitigating recent reductions in lottery funding affecting investment in capital to protect the cultural and heritage infrastructure, whilst maintaining the sustainability of existing cultural and heritage buildings and sites, and supporting them to adapt to wider societal and environmental shifts.
- Ensuring maximum contribution from the sector to manage the transition to a low carbon economy and delivering climate change targets.
- Charging VAT on reusing existing buildings but not on new developments.

Of course support for culture is not all about financial support. Robust policy and legal frameworks; support for volunteering and day-to-day cultural activity; making space available for culture to happen; and providing guidance, expertise, mentoring and other forms of support are needed as well to ensure culture continues to thrive.

## Working together and leadership

Opportunities for greater cooperation and joined-up working across the culture sectors, and other sectors, were viewed by many during engagement phase discussions as a key area of potential.

**It was widely acknowledged that there are models of best practice taking place across the country and that more could be done to highlight and embed these more broadly.**

These conversations highlighted that the strategy could help to support the potential of the sector to increase peer-to-peer support and collaboration for the benefit of all by developing more joined-up and cooperative approaches to funding, planning and developing the sectors overall potential – its people, organisations, infrastructure, networks and audiences.

Potential benefits include:

- Sharing information and resource sharing.
- Mentoring and skills sharing.
- Improving communication and learning.
- Supporting leadership.



**Title:** Woman costume cutting. Scottish Opera

**Credit:** Photographer – Liz Lees

## Cultural workforce and developing excellence

Scotland's workforce is directly affected by demographic and social changes with corresponding economic and societal challenges. The way that people work is expected to continue to shift from office based 9-5 work to increased flexibility (due to technological developments) with increased blurring of boundaries between work, home and travel. The culture sector is in many ways pre-empting these wider shifts in working patterns as it is underpinned by a freelance workforce that already experiences the benefits and challenges of a freelance life.

**The culture and creative sector in Scotland comprises a growing, highly flexible and expert workforce. It is underpinned by a large freelance contingent working alongside sole traders, small to medium enterprises and those leading and employed by publicly-funded organisations, as well as wider support and related roles that reach into many other sectors. It is often defined by the issues, barriers and risks facing those working in the sector rather than by its potential to be an inclusive and socially diverse workforce populated by leaders and innovators. It has the potential to model best practice, in terms of freelancing, as more sectors move towards freelance models of working.**

The financial challenges facing freelancers, including artists and creative producers, is a major issue that was raised at almost every event held during the Engagement Phase. Many felt that the people who create, their contribution to society, and the creative process itself could be better recognised and valued.

Artists and other freelance workers often:

- Experience challenging working patterns and uneven rates of pay.
- Experience instances of being expected to work for very little or for free.
- Face expectations that people starting out in creative careers should undertake unpaid internships. (This gives an advantage to those with the means to apply and fulfil these positions and with the relevant contacts and networks which continues to reinforce inequality of opportunities.).<sup>74</sup>
- Report that a freelance career can be unsustainable over a long period of time without some other means of support, with many juggling multiple jobs as well as caring responsibilities.<sup>75</sup>
- Report being disadvantaged by current funding programmes due to the competitive nature of funds, onerous applications and complex reporting requirements.
- Experience few opportunities and absence of coordinated support across Scotland when starting out in a freelance career.



**The status of the cultural workforce and ways to improve their economic and social position – in particular, helping ensure cultural incomes are above the poverty threshold wherever possible – is a major challenge that this draft strategy seeks to address. Scotland is poorer without the diverse ideas and contribution of artists and creative people.**

The impact of volunteering is visible across the culture sector. Many organisations, events and boards of cultural organisations are made up of, and benefit from, the knowledge and expertise of volunteers, many of whom have previously worked professionally in the culture sector. It is vital that these volunteering and cultural leadership opportunities are open to all.

## Culture and diversity

During the engagement phase, contributors felt that geographic, ethnic and social inequality appears to characterise culture in Scotland in terms of the sector itself and those that have the opportunities to access and participate in it. This is backed up by recent research reports.

**All levels of cultural delivery and decision-making could benefit from greater diversity to enrich all areas of the culture sector and society.**

Major challenges highlighted by contributors include the need for:

- greater diversity among employees in cultural organisations and funders including senior teams, boards and volunteers.<sup>76</sup>
- a broadening of those entering arts and creative education in terms of background and then working in culture more broadly.<sup>77</sup>
- more development opportunities including access to funding and support with current approaches being perceived as favouring the more established. This would encourage greater diversity in programming, output and audience.<sup>78</sup>
- greater availability or better access to cultural spaces, facilities and buildings,<sup>79</sup> including access to unused spaces in empty buildings in cities, towns and villages.
- more visible role models across civic life from schools to media. Cultural role models are increasingly crucial to enable a wider range of people to identify with, and be inspired by, people who are from a more diverse range of backgrounds in terms of: age; socio-economic background; gender; ethnicity; race; disability and sexuality.<sup>80</sup>

Debate around whether a career within culture is largely accessible for those from a white, middle-class background only continues apace. The UK-wide Social Mobility and Child Poverty Commission reporting in 2014 concluded that many of the highest earning jobs in the UK were disproportionately filled by privately educated people compared to the general profile of the UK population. It reported that although only 7% of the UK population were privately educated, 44% of the top jobs in film, TV and music fell to those with a private education.<sup>81</sup>

In recent years the trend has been to analyse audiences rather than also looking at the diversity of the sector itself. It is clear from engagement phase discussions that people from all communities do engage culturally, but major organisations and institutions may not value or recognise different ways of working, developing and expressing culture. In the engagement phase artists and creative producers from black and ethnic minority backgrounds expressed concern at the limited availability of opportunities in the sector due to the limited scope of programming across many cultural organisations. Contributors from various communities right across Scotland discussed the relative merits of outreach programmes by major cultural organisations and there was an overriding sense that there were many excellent programmes and approaches but that this approach alone was not diversifying and broadening participation in some types of culture.

One potential driver of audience diversification, of encouraging audiences to evolve to become more representative of society in Scotland today, is likely to be through the sector itself becoming more diverse and its make-up changing to be more inclusive and equitable at all levels.

All public bodies are required to report on workforce equality and show how they are working towards tackling inequalities and promoting diversity. Much good work is already underway. For example, Creative Scotland's [Equality, Diversity and Inclusion Plan](#) published in 2015 sets out their approach. This strategy seeks to build on the commitments already being undertaken across the sector and to look for new ways to ensure that new and dynamic approaches are considered and tested which can lead to meaningful change.

## International working

The world is increasingly global, connected by advances in developments in technology and transportation. People, objects, ideas and news stories can move and be disseminated at an unprecedented speed, intensity and distance. The movement of people from different backgrounds across the globe (as migrants and tourists) enhances exchange, sharing and integration of cultural ideas, values and attitudes.

As set out in the 2018 refresh of Scotland's International Framework and supporting Policy Statement,<sup>82</sup> culture is fundamental to Scotland's positive international reputation as an open, creative, welcoming and confident nation. Cultural engagement builds trust and strengthens understanding of other nations and cultures, and the ensuing relationships are a cornerstone of international activities.

The implications of the UK Government's decision to leave the EU will impact directly on the culture and creative sectors in Scotland. The Scottish Government firmly believes that Scotland's future is best served by continued EU membership. Currently, Scottish organisations have significant success in accessing European Funding Programmes, benefiting from the open borders which enable Scottish creative professionals to develop relationships with counterparts across Europe and take their work to international markets and audiences. Scotland enjoys international culture that tours to Scotland and international audiences come to Scotland to enjoy what Scotland offers culturally. A skilled and vital workforce of non-UK EU nationals works right across the culture and creative industries sector in Scotland. The single market and customs union allows creative companies to export goods and services to a market of over 500 million people and European Regulatory frameworks provide security, support and set standards that support culture, creativity and heritage across Europe more generally, for example, intellectual property and copyright; broadcasting; environmental regulation; and

building standards. Cultural collaboration lies at the heart of Scotland's relationship with the European Union, though cultural exchange with Europe has a longer and illustrious history. It is critical to ensure that this spirit of openness and collaboration will endure through a future relationship with the EU.<sup>83</sup>

**Scotland is often viewed as being culturally excellent – its cultural venues, traditional music and dance, festivals, visual art and heritage attractions are internationally renowned.**

Culture, and artists, play a key role in international diplomacy and culture is widely recognised as being critical to how Scotland is viewed internationally.

Scotland is respected as an outward-looking and globally aware country that has a long history of cultural collaboration, not least via the Scottish diaspora who have made their homes across the world. It is important that these international ties are nurtured and valued for the way that they connect Scotland to the wider world and foster mutual understanding.

**International collaborations also push the boundaries of what is possible culturally and technically, driving innovation and encouraging cultural excellence. Culture is one of Scotland's greatest exports.**

More can be done to ensure that the international successes enjoyed by a relatively small number is shared more broadly, particularly beyond the central belt where there are aspirations to either work internationally, or to have the international work already carried out by many, recognised more broadly. There was also a strong desire expressed throughout the engagement phase to ensure that when culture is represented overseas, it is done so in a way that is authentic and representative of the diversity of culture in a 21st-century Scotland, both mainstream and alternative views; formal and informal; the many heritages as well as the contemporary and emerging.

## Sustaining culture: Actions

A collective approach to sustaining culture in Scotland which recognises the central importance of culture to society and faces the economic challenges.

### SUSTAINING CULTURE

**Ambition:** Sustaining and nurturing culture to flourish and to evolve as a diverse, positive force in society, across all of Scotland.

#### Aim 1:

Develop the conditions and skills for culture to thrive, so it is cared for, protected and produced for the enjoyment of all present and future generations.

#### Action 1:

Explore new funding models to support the culture sector and to develop the creative economy that includes new partnerships and examine the potential of Scottish Government powers such as, Scottish National Investment Bank, devolved tax and legislative powers that will generate a collective responsibility to supporting culture in the long term.

#### Action 2:

Develop programmes to support skills development, leadership and innovation to prepare for the future including digital.

#### Aim 2:

Value, trust and support creative people – for their unique and vital contribution to society and the economy.

#### Action 3:

Support the freelance cultural workforce and nurture skills, talent and excellence by exploring ways to improve their economic and social status and adopt a broad and long-term approach to supporting skills development from early years onwards.

#### Aim 3:

Encourage greater openness and diverse cultures to reflect a changing Scotland in the 21st-century.

#### Action 4:

Increase inclusive opportunities to broaden the backgrounds of those working and volunteering in the culture sectors.

#### Action 5:

Develop a longer-term and more strategic approach to supporting international ambitions and partnerships across the breadth of the culture sector.

What is your view of the ambition 'Sustaining culture'?

What do you like or dislike or what would you change?

Please provide comments on the aims and actions under this ambition.

The final culture strategy will highlight where individuals, communities, and organisations are already working towards the vision, ambition and aims of the strategy. Please provide details of any examples of good work and best practice, from Scotland or internationally, that you think could be included in the final strategy. We are interested in a range of different approaches.

What can you or your organisation do to support the vision, aims, ambitions and actions of the strategy?



## 5. MONITORING THE IMPACT OF THE STRATEGY

It will be important to monitor and evaluate the progress of the ambitions, aims and actions set out in the strategy. The Scottish Government is in the process of establishing a Measuring Change Group consisting of key stakeholders from across the sectors; academics from the Academic Roundtable group that was set up to advise on the development of the strategy; analytical leads from the relevant stakeholder organisations (represented on the SCENe group); and Scottish Government analysts. The Measuring Change Group will be responsible for developing an appropriate approach to monitoring and evaluation, taking into account the many challenges associated with attempting to evaluate cultural activity that were highlighted during the engagement phase, such as the problem of attributing wider societal change or policy outcomes back to specific strategy interventions over the medium and long term. There is also a desire to avoid a restrictive evaluation approach, that might stifle the independence and creativity of cultural activity.

**The emphasis will be on extracting learning from what works well in the implementation of the strategy commitments. The approach will avoid reducing impact evaluation to simplistic target and output indicators.**

The Group will explore a range of methodologies and data requirements for evaluation and work together to identify an approach that will reflect the needs of different sectors/groups and allow for creative independence. It will also consider whether logic modelling could be used to map out a range of intermediate outcomes that sit below the strategy vision and ambitions, that will focus on longer-term change rather than immediate impacts. The Group will assess the data that is currently available and consider if new data are needed and options to obtain it. One area requiring more consideration is the need for longitudinal, qualitative data.

The work will be aligned with the new national outcome for culture, and indicators on the refreshed National Performance Framework. The work will be done collaboratively with key partners across the sector, and will draw on evidence from a wide range of sources.

### Impact assessments

This strategy has been pre-screened as having no or minimal effects on the environment and the relevant information has been submitted to the Consultation Authorities as part of the statutory Strategic Environmental Assessment process.

Partial assessments have also been carried out to consider how the strategy may impact on equality, the rights and welfare of children, business (including third sector) and regulation. This consultation seeks views on whether the partial assessments have identified all areas where there may be an impact and invites comments on any amendments or additions which will inform the final assessments.

What do you think success for the strategy will look like?

What is your view of the proposed approach to monitoring and evaluating the strategy?

Do you think the partial Equality Impact Assessment has identified where the strategy might impact on people differently depending on characteristics such as age, disability, gender, race, religion or belief, sexual orientation or gender identity?

What would you add or change?

Do you think the partial Children's Rights and Welfare Impact Assessment sets out how the proposals presented in the strategy might impact on the rights and welfare of children?

What would you add or change?

How do you think this strategy might impact upon people on low incomes, people living in deprived areas, people in material deprivation, people with no/low wealth and people from different socio-economic backgrounds?

Do you think the partial Business and Regulatory Impact Assessment identifies how the proposals presented in the strategy might impact on businesses, the third (voluntary) sector or have any regulatory impact?

What would you add or change?



**Title:** Dryburgh Abbey, Scottish Borders

**Credit:** Historic Environment Scotland

## 6. NEXT STEPS

This draft strategy will be open for consultation from Wednesday 27 June to Wednesday 19 September 2018.

- Complete the questionnaire at our [Citizen Space portal](#). You can submit your views as an individual or as part of a larger group or organisation.
- Use the suggested consultation questions to facilitate an event with your local community group, your members or with anyone who may have an interest. If you are interested in hosting an event, please get in touch as there is a small budget to help smaller groups and organisations with any reasonable costs they might incur.
- Host an event or meeting to discuss the strategy with your members or networks. If you would like to host an event to discuss the strategy with your networks or members, please email [culturestrategy@gov.scot](mailto:culturestrategy@gov.scot) for further information about the criteria for use of available funding.
- You can also share your event details and ideas about the strategy on Twitter by mentioning [@culturescotgov](https://twitter.com/culturescotgov) and using the hashtag #culturescot.

We want to reach as many people as possible through this public consultation so that the final strategy reflects as many voices of those with an interest in the future of culture in Scotland as possible. Culture is about every person in Scotland so please share the details of the consultation with anyone you think may have an interest.

When the consultation period ends, all responses received will be reviewed by independent analysts and a report will be published that summarises the results of the consultation based around the consultation questions. All responses received will be published on the Scottish Government website and anonymised where appropriate. Your responses will inform the development of the final strategy.

# ANNEX A

[A Culture Strategy for Scotland – Engagement  
Phase – Main Report](#)



## ANNEX B

### Funding for culture in Scotland

The main public bodies that support culture in Scotland are:

- Creative Scotland, the national public body supporting excellence in the arts, screen and creative industries, supports organisation and individuals through funding as well as having a 10-year plan and strategies for the arts, screen, creative industries, youth arts, plans for Creative Learning, specific sector reviews and a Place Partnership Programme with Local Authorities.
- Historic Environment Scotland, the lead public body for investigating, promoting and caring for Scotland's historic environment, distributes grant funding of £14.5 million to support Scotland's historic places and it is also Scotland's largest operator of paid visitor attractions. It is the lead body responsible for supporting the delivery of Our Place in Time, the national strategy for the historic environment in Scotland.
- National Collections (National Galleries of Scotland; National Museums of Scotland; National Library of Scotland; and National Records of Scotland) preserve, interpret and present Scotland's treasured archives and artefacts on behalf of the people of Scotland.
- National Performing Companies (National Theatre of Scotland; Royal Scottish National Orchestra; Scottish Ballet; Scottish Chamber Orchestra; and Scottish Opera) have been funded by Scottish Government since April 2007. Through their collective achievement they contribute to Scotland being renowned at home and abroad as a creative nation, with a rich heritage, contributing to the world as a modern dynamic country through making a significant contribution to cultural life in Scotland and regularly producing work internationally.
- Scottish Library and Information Council (SLIC) drives innovation in public libraries, supporting literacy, digital participation, learning, employability and culture. In doing so, helps to tackle inequality, raise attainment and improve the quality of people's lives through the Scotland's national public library strategy.
- Museums Galleries Scotland, Scottish Maritime Museum, National Mining Museum and Scottish Fisheries Museum.
- Scottish Funding Council funds Scotland's further and higher education institutions, including its 25 colleges and 19 universities with the aim of supporting Scotland to be the best place in the world to learn, educate, research and innovate.
- Scottish Enterprise provides a range of support for new and developing businesses across Scotland including creative industries.
- The British Council works and funds activity across the UK and internationally to extend safe spaces for culture, promote creative exploration and exchange, build trust, enable dialogue and present marginalised voices; as well as supporting the protection of cultural heritage and expression of cultural identities.

## Scottish Government targeted funding for culture

Targeted funding is also provided by the Scottish Government for culture as follows:

- The Scottish Government investment of £109 million since 2007 in the Youth Music Initiative (run by Creative Scotland) has made a significant impact helping young people across Scotland access music-making opportunities and develop their wider skills and learning.
- The Scottish Government investment of £6.2 million between 2008 and 2017 in the CashBack for Creativity Programme (run by Creative Scotland) has enabled thousands of young people across Scotland to access life-changing creative opportunities to boost their skills, improve their employability and reach their full potential through engagement with creativity and the arts.
- The Scottish Government has pledged to double screen funding in 2018-19, with an additional £10 million for production, development and growth. Creative Scotland distributes funding for screen, including its Screen Fund of around £4 million, using National Lottery funding, as well as the Production Growth Fund, Regular Funding, Open Project Funding and Targeted Funding. Creative Scotland is also creating new funds to be set-up in 2018-19 along with the development of a new Scottish screen unit.
- To enable Scottish artists to be profiled to a large international audience, helping build and extend their career, the Scottish Government Festivals Expo fund has provided £21 million, over the last 10 years, to members of Festivals Edinburgh and has recently extended to include Celtic Connections and Glasgow International.
- The Scottish Government, in partnership with City of Edinburgh Council and Festivals Edinburgh, has committed £1 million of matched funding over the next 5 years for Platform for Creative Excellence (PLACE) in recognition of the critical role of the Edinburgh Festivals in strengthening cultural excellence across all festivals; increasing creative development opportunities for Scotland's cultural sectors; and developing partnerships with community and social welfare organisations that improve lives for individuals and communities through cultural access and engagement.

## Other major funders and supporters of culture

Other major funders and supporters of culture include:

- Local Authorities (LA): LA provision and support is the backbone of the cultural infrastructure in Scotland, with LAs running grant programmes and managing many local museums, galleries, libraries, theatres, festivals and events, and venues. In 2016-17, Local Government net revenue expenditure on Culture and related services was £576 million.
- Some Local Authorities support cultural services through Arm's Length External Organisations (ALEOS). These have been set up by 25 of Scotland's 32 Local Authorities to manage sport, leisure, cultural facilities and services, with ALEOs taking on large components of services previously delivered by Councils. Examples include Glasgow Life, Culture NL, Live Borders, High Life Highland and On Fife.
- Event Scotland's work is framed by 'Scotland the Perfect Stage', the national events strategy, supporting many cultural events and festivals – locally nationally and events of international significance.
- Heritage Lottery Fund is the largest dedicated funder of heritage in the UK and play a significant role in supporting people across Scotland to explore, enjoy and protect the heritage they care about.
- Big Lottery Fund distributes money raised by players of the National Lottery, to help communities to achieve their ambitions and thrive, by awarding grants that bringing communities together including through culture.
- Public Service Broadcasters like the BBC, including BBC Alba, and the increasing number of streaming services, such as Netflix, provide a platform for cultural content as well as film theatres across Scotland providing new opportunities to view performances of live arts locally.
- Larger charitable organisations like the National Trust for Scotland, the Esmée Fairbairn Foundation and the Paul Hamlyn Foundation, as well as a raft of smaller local trusts and foundations, often have a major impact on local engagement with culture and heritage and in many cases provide the support, financially and in kind, which help to get smaller projects off the ground.
- Scotland's culture sector is also supported by private sources of funding including business sponsorship and philanthropic and legacy giving as well as self-funded cultural participation and practice.
- Volunteering provides significant support by drawing on a wealth of skills and experience from Board level to supporting culture at events and in organisations.
- There are increasing trends towards new sources of funding and new methods of fund-raising such as crowd funding and co-operative funding models but little is currently known about the current impact or future potential of these sources.

## ANNEX C – Scottish Government Policy Diagram



# ENDNOTES

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