



**Creative Scotland response to the consultation on the
Draft Culture Strategy for Scotland**

1. Introduction

1.1 Creative Scotland is the public body that supports the Arts, Screen and Creative Industries across all parts of Scotland on behalf of everyone who lives, works or visits here.

We enable people and organisations in Scotland to work in and experience the arts and creative sectors. We do this by helping others to create culture through developing great ideas and bringing them to life.

"We want a Scotland where everyone actively values and celebrates arts and creativity as the heartbeat for our lives and the world in which we live; which continually extends its creative imagination and ways of doing things; and where the Arts, Screen and Creative Industries are confident, connected and thriving." [Unlocking Potential, Embracing Ambition](#), a shared plan for the arts, screen and creative industries, 2014.

We aim to achieve this vision through four key functions:

- **Funding** support for individuals and organisations working in the arts, screen and creative industries.
- **Advocacy** on behalf of these sectors, both nationally and internationally.
- **Development** support for these sectors so that they can continue to grow and thrive.
- **Influencing** others to understand the value that the arts, screen and creative industries deliver.

Creative Scotland's overall budget for the last full financial year, 2017/18, was £74m, which we received from the Scottish Government (62%) and the National Lottery (38%). We distribute this funding to the sectors we support through [three funding routes](#): Regular Funding over three years for organisations; Open Project Funding for individuals and organisations for programmes of work for up to two years; Targeted Funding to support specific sectors, projects and initiatives (including Film & TV production).

In April 2014, we published our Strategic Plan, [Unlocking Potential, Embracing Ambition](#), which presents a shared vision for the arts, screen and creative industries for the next 10 years.

At the heart of this plan is a set of ambitions and priorities that provide a focus for our work and reflect what we want to achieve, in collaboration with the sectors we support.

Supporting this 10 year plan, are distinct but complementary strategies for the [Arts](#), [Screen](#), and wider [Creative Industries](#). Developed in consultation and collaboration with the sectors they support, these strategies set out the priorities for these sectors and how our work supports them.

The remit of Creative Scotland as set out in the Public Services Reform (Scotland) Act 2010 is described as;

- Identifying, supporting and developing quality and excellence in the arts and culture from those engaged in artistic and other creative endeavours
- Promoting understanding, appreciation and enjoyment of the arts and culture
- Encouraging as many people as possible to access and participate in the arts and culture
- Realising, as far as is reasonably practicable to do so, the value and benefits (in particular, the national and international value and benefits) of the arts and culture
- Encouraging and supporting artistic and other creative endeavours which contribute to an understanding of Scotland's culture in its broad sense as a way of life
- Promoting and supporting industries and other commercial activity, the primary focus of which is the application of creative skills.

1.2 The remit and strategic ambitions of Creative Scotland set out in [Unlocking Potential, Embracing Ambition](#) align closely with those of the draft Culture Strategy and we welcome and are supportive of the overall vision and ambition of the strategy. We believe that everyone has the capacity to be creative. Some people are motivated to turn this into the basis for how they live, work or study. The results of this creativity have the capacity to generate cultural, social and economic value for Scotland. We therefore strongly welcome the potential for further collaboration across the public sector to increase the recognition and realise the potential of the arts and creativity to contribute to the social, cultural and economic well-being of Scotland.

1.3 As noted in the introduction (para 1 above) the remit of Creative Scotland covers the arts, screen and creative industries and for brevity and to avoid further confusion we will refer to the arts and creativity to include the arts, screen and creative industries throughout our response.

2. General points of feedback on the draft Culture Strategy;

2.1 The language of "culture"

The draft strategy document attempts to express complex notions of arts, heritage, creativity and community cultures. It seeks to address a number of disparate and linked issues including;

- Engagement with arts and heritage
- Valuing, celebrating, enjoying and expressing our diverse cultures
- Recognition of and support for the development of cultural awareness and expression in individuals and communities for social, economic and cultural benefits
- Recognition and support for the development of creativity skills for the social, economic and cultural wellbeing benefits they bring to individuals and society.

Whilst we agree that it is not the role of Government to define culture, if the very broad and inclusive definitions quoted in the strategy as a guide (Calhoun and Sennett 2007 and Unesco's 1982 Mexico City Declaration) are the only parameters it is unclear where accountability and leadership lies for the implementation of the strategy's aims.

We understand and support the desire to be inclusive with a defined notion of culture and whilst we recognise the pitfalls of listing particular elements of culture in terms of individual forms of creative practice or heritage there is little specific reference to any of the multiplicity of cultures that currently thrive in Scotland whether, geographically, interest, language, traditionally, historically or professionally based – to name but a few.

In respect of this we believe Scotland's traditional arts and indigenous languages should have a stronger focus in the final Culture Strategy for Scotland.

2.1.1 The impact of individual or collective cultural expression can be, and often is, transformational and helps empower individuals and communities and we see this strategy as an opportunity to establish a collaborative leadership approach for the delivery of people centred, holistic public services that includes arts and creativity as an equal part of that approach. However, the language of "Transforming **through** Culture" and "Empowering **through** Culture" implies it is merely transactional and not an expression of the innate values, histories and beliefs of an individual or community. The use of this language also gives no indication that the arts and creativity are valued of and for themselves.

2.1.2 We welcome the notion that artistic and creative excellence is valued and celebrated within its context. However, the language of culture as an homogenised entity also raises questions about who are the arbiters of "excellence". The implication that certain people decide what is excellent culture is at odds with the aspirations in the strategy for diversity of cultural expression and grassroots leadership. This elitist interpretation is reinforced by the implications in the "transforming through" and "empowering through" language that people are not currently engaged with the "correct" culture.

2.2 Collaborative alliances

2.2.1 We welcome the ambition of this strategy to build collaborative alliances in alignment with the recently published National Performance Framework (NPF). The draft strategy states (pg1) that the inclusion of an indicator for culture ("*We are creative and our vibrant and diverse cultures are expressed and enjoyed widely*") within the NPF "*... 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.*"

2.2.2 This represents the major opportunity of the strategy and the way in which it can achieve the desired "*step change that will bring about a shift in how society and government view and value culture.*" (Pg 1). We share the belief that the arts and creativity are fundamental and intrinsic to every human being, every community and every society and therefore should be represented and have a voice in policy making across all sectors. The arts and creativity alone

cannot solve all societies challenges, neither can any other public service sector. However, as the arts and creativity are so fundamental to humanity and identity they do have a truly indispensable contribution to make to the wellbeing of individuals and communities that is folly to ignore, particularly in the context of the Scottish Government's aspiration for holistic public services provision as expressed in the NPF. As this is a Scottish Government strategy we would like to see commitment from the other policy areas that they embrace this vision beyond that they "... *should give consideration to it.*" (pg 1).

2.2.3 The main message of the NPF is the importance of collaborative leadership across public bodies and government departments to enable the shift to delivering national wellbeing focused outcomes and effecting change. This draft culture strategy begins to map out how that ambition can be achieved from an arts and creativity perspective. It would be helpful as an element of the finished strategy to see a logic model that articulated benchmarks of where we are now, the intended short and medium-term outcomes, and the agreed partnerships and resources needed to effect change.

2.3 Foundations

A significant amount of research and groundwork demonstrating the potential and effectiveness of links between arts and creativity and other sectors has already taken place. Creative Scotland is ready to develop this further in partnership with the Scottish Government and other public agencies to build on the work and relationships already reaping benefits in cross sector working such as;

2.3.1 Health / Wellbeing

The inquiry report of the All-Party Parliamentary Group on Arts, Health and Wellbeing July 2017 http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf), has three key messages;

- The arts can help keep us well, aid our recovery and support longer lives better lived.
- The arts can help meet major challenges facing health and social care: ageing, long-term conditions, loneliness and mental health.
- The arts can help save money in the health service and social care.

Research by the Scottish Government has shown that those who participated in a creative or cultural activity were 38% more likely to report good health compared to those who did not. For participants in dance, the figure reporting good health leapt to 62% (Leadbetter & O'Connor, 2013).

Creative and cultural participation was the single factor that contributed the most out of all 40 factors we found to significantly contribute to wellbeing, (Age UK report April 2018)

More references can be found here;

<https://culturallearningalliance.org.uk/wp-content/uploads/2018/04/Arts-Health-and-Wellbeing-Briefing.pdf>

2.3.2 Creative learning and young people

Creative Scotland has longstanding partnerships with the national agencies, charities and organisations working in the education and young people's sectors.

We have a strategic partnership agreement with Education Scotland and co-fund the Creative Learning Networks connecting creative learning champions across local authorities. We work with Education Scotland and Skills Development Scotland to deliver the Creative Learning Plan in the contexts of the Attainment Challenge and Developing Scotland's Young Workforce.

The philosophy and aspirations of the Curriculum for Excellence are very fertile ground for embedding arts and creativity across all aspects of learning, in and out of school although implementation of the curriculum's full potential has remained piecemeal. The inclusion of defined creativity skills in "How Good is our School? 4" (chapter 3.3) the improvement framework for schools, further strengthens the case.

https://education.gov.scot/improvement/Documents/Frameworks_SelfEvaluation/FRWK2_NIHeditHGIOS/FRWK2_HGIOS4.pdf

In partnership with Young Scot we deliver the Nurturing Talent Fund – small grants direct to young people, and the [National Youth Arts Advisory Group](#) that has played a key role in the development of Time To Shine the national Youth Arts Strategy, the Edinburgh International Culture Summit and the Year of Young People. An evaluation of the NYAAG model will be published soon.

The annual £9m Youth Music Initiative is delivered by Creative Scotland and creates access to high-quality music-making opportunities for young people aged 0-25 years, particularly for those that would not normally have the chance to participate. The YMI is delivered in partnership with every local authority as well as through open and targeted funds. The recent independent [2016-17 YMI Impact Report](#) sets out the impact YMI is having for young people, communities and the youth music sector. For example; "There are clear developments in terms of life skills around confidence and self-esteem, and personal and social skills such as communication, behavior, expression and resilience. There is also clear evidence around the development of skills for learning. In particular, YMI has contributed to engagement with learning, inspiration and motivation to learn. Many YMI projects highlighted that young children in their early years developed their language and literacy skills through music making activity.

2.3.3 Arts and Justice

Creative Scotland delivers CashBack for Creativity a programme funded by the Scottish Government's Justice division from proceeds of crime as part of the [CashBack for Communities programme](#). We are currently delivering phase 4 of this programme and have been awarded £2.6m to distribute for activity between April 2017 -March 2020. It offers high quality learning and developmental activities across all art forms for young people (10 - 24 years) which improve

their skills and confidence, raise attainment and aspirations, and provide pathways for further learning, training, education and employment.

Creative Scotland has led significant partnership programmes with partners from the criminal justice sector including the Scottish Prison Service and two major evaluations have been published; Inspiring Change

<http://www.artsevidence.org.uk/media/uploads/evaluation-downloads/mc-inspiring-change-april-2011.pdf>

and the Arts and Criminal Justice Programme Evaluation 2015

http://www.creativescotland.com/data/assets/pdf_file/0006/33828/Arts-Criminal-Justice-Final-Report-JAN16.pdf

2.3.4 Local Authorities

We believe that closer collaboration between national and local bodies will be required to successfully deliver upon the aspirations set out in the draft strategy. While such collaboration exists, we recognise that to maximise cross-sectoral working together with the ongoing requirement of make best use of resources requires these relationships to be developed further. For Creative Scotland, this includes, but is not limited to, building on our existing relationships with local authorities and culture and leisure trusts. However, it is not always clear or easy to identify where within any one Local Authority we can establish close collaborative relationships, in particular when arts and creativity are either not considered a priority or are placed under departments such as education or economic development with no clear strategic connection.

Creative Scotland collaborated with VOCAL (the national association for culture and leisure managers) to host a consultation event on the draft Culture Strategy. This event was well attended, with representation from over two thirds of Scotland's 32 local authority regions. This event, alongside our ongoing strategy of partnership working with local authorities and culture and leisure trusts, has helped inform and shape this area of our response to the draft strategy.

Whilst acknowledging that the draft strategy provides a framework, as opposed to an action plan, we believe that further direction and clarity around options for, and the prospective benefits of, closer collaboration between the national and local should be incorporated within the final strategy. For example, the action of "*Developing Alliances that support social change through culture and promote leadership and joined up working across the culture sector, others, local and national government and communities*" (p24), is commendable. It is, however, even within a high-level strategy, underdeveloped and lacks context and direction.

We believe consideration of the following inter-related areas would provide a foundation for national and local collaboration in line with the 'bold and ambitious' aspirations set out in the draft strategy:

Strengthening local cultural development capacity:

Creative Scotland believes that a recognition of the need for, and benefits of, local development support for arts and creativity across Scotland is a gap within the draft strategy. By this, we mean ensuring that artists, creative practitioners

and communities have access to individuals and/or networks who can provide tailored support and can be leaders and advocates for arts and creativity within their area. Many local authorities across Scotland have retained such a resource, however, several areas have no dedicated cultural development roles or local creative network. This sits in contrast to other countries, including the Republic of Ireland which has a ten-year commitment to support arts development posts in all 31 of its local authority regions.

Creative Scotland's Place Partnership Programme has provided insight into the prospective benefits of such a resource where it has not previously been available. This includes; the building of relationships with and between local artists, cultural bodies, communities and Community Planning Partnerships; the provision of a devolved and participatory programme of grants for artists and local arts and community groups across Scotland; and the offering of a tailored programme of training, advice and ongoing support for artists, cultural organisations and community groups.

We believe that establishing a more strategic approach to this type of support across Scotland would provide a foundation for delivering upon many aspects of this strategy, notably 'Sustaining Culture'. This includes, but is not limited to, greater scope for local and national collaboration to increase support to artists and communities in developing new skills in areas such as creative programming, fundraising, marketing or attracting new audiences, participants or volunteers.

Strengthening the position of culture within Community Planning:

Creative Scotland is not a statutory partner within Community Planning in Scotland, however, we have engaged at different levels with Community Planning Partnerships across the country. We have identified that culture is often peripheral or entirely absent in terms of representation and, therefore, within Local Outcomes Improvement Plans and Locality Plans.

As Community Planning stands as the mechanism for "*...public bodies to work together, and with local communities, to design and deliver better services that make a real difference to people's lives*" and that "*Community participation lies at the heart of Community Planning*" (Scottish Government 2018), we believe this is a significant opportunity more specifically, ensuring the active inclusion of culture within Community Planning offers a real and practical step in relation to delivering upon Creative Scotland's strategic ambitions and the draft strategy's aims of positioning "*culture as a central consideration across all policy areas*" (Transforming through Culture) and "*exploring ways in which people can have a greater say in shaping the cultural life of their communities...*" (Empowering through Culture).

Everyday Participation and Communities:

Creative Scotland welcomes the draft strategy's aspiration of extending "*the view of culture to include the everyday and emerging...*". We believe everyone is inherently creative and the myriad ways in which individuals and communities across Scotland choose to express this should be valued.

Within this, we recognise the significant value of community and volunteer-led activity. It is the foundation of cultural development in Scotland; providing those

early opportunities from which a career in the creative sector can be considered; bringing people together; supporting the development of new skills; and making a real and meaningful impact to the health, well-being and prosperity of people across Scotland.

In 2015 Education Scotland undertook three reviews of Creative Place Award winners. The Creative Place Awards recognised communities where people work together to celebrate and promote their town, village or area through the arts and culture. In each of the reviews HM Inspection teams visited a wide range of provision and reported their findings.

HM Inspectors found in all three places a rich programme of arts and creativity that improved people's lives, that each place had developed strong cross-sector local partnerships, and that arts and culture was a significant economic benefit to the local community

In Helmsdale, situated on the northern edge of coastal east Sutherland, HM Inspectors reported *"Cultural opportunities increase participants' confidence, wellbeing and learning. Cultural activities, often delivered through community groups, support vulnerable people to be included and feel valued. The Community Remembrance Day commemorations involving the primary school, local Heritage Committee and the Woodies, a local woodlanders group, increased children's understanding of family, local and global history and how they inter-connect."*

HM Inspectors noted that in Kilmarnock *"Culture is valued as a key part of regeneration with investment in a range of high quality cultural venues helping to grow the local economy....Cultural activities are increasing residents' sense of belonging, improving community pride, wellbeing and helping to transform the lives of people facing challenges."*

In Peebles *"A vibrant and engaged community with high levels of participation"* and *"improving civic pride that is leaving a lasting legacy in the Peebles community."*

HM Inspector's reports for Helmsdale, Kilmarnock and Peebles Creative Place Award programmes <https://education.gov.scot/what-we-do/inspection-and-review/thematic-reports/Creative%20Place%20review>

The draft strategy calls for *"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"*. Whilst the ethos of this is positive and there is evidently a place for such models of participation, we believe that nurturing and supporting new and existing community-led activity should be paramount. In many ways, people are already shaping the cultural life of their communities in a way that reflects the distinct culture, traditions, characteristics and needs of their locality. On this basis, mechanisms which aspire to support this further should work with, not to, people.

Further, we believe that the empowerment of communities will require sustained support. We recognise the level of time and commitment from volunteers across Scotland, however, equally see the pressures they face. This is particularly true

within areas where people's ability (whether through time or financial pressures) to become involved in leading or support community-led cultural activity is restricted. Whilst access to funding can be important to community-led cultural activity, it is equally about receiving advice and access to space. On this basis, we recognise the importance of communities to have access to localised support and this should be reflected within the final strategy.

2.3.5 Equalities, Diversity and Inclusion (EDI)

Creative Scotland and organisations delivering public functions on our behalf are required to meet the General Equality Duty of the [Equality Act 2010](#). The General Equality Duty requires us 'in the exercise of our functions' to have 'due regard' to the need to:

- eliminate discrimination, harassment and victimisation and other prohibited conduct
- advance equality of opportunity between those who share a relevant protected characteristic and those who do not, and
- foster good relations between people sharing protected characteristics and those who do not.

Scotland at a glance (Census 2011 <http://www.scotlandscensus.gov.uk>):

Ethnicity

- Scotland has 4% Black and Minority Ethnic (BME) population and 4% White non-British groups population.
- BME population in Scotland has a younger age profile than White population.
- White Scottish, White British and Irish population have relatively older age profile, with a significant proportion of population age 65+
- Polish and Irish are the biggest Other White population groups.
- Pakistani is the largest minority ethnic group, followed by Chinese, Indian and African populations.
- Asian population shows the largest increase.
- Mixed and multiple ethnic groups have the youngest age profile.
- BME population groups have lower proficiency in spoken English
- BME population is mainly concentrated in urban areas in the four largest cities: Aberdeen, Edinburgh, Glasgow and Dundee

Age

- Scottish population is an ageing population and there is an increase in number of households headed by people age 65+
- In 2017, just under one in five people (19%) in Scotland were aged 65 and over, compared with 16% in mid-2007.
- People aged under 16 made up 17% of the population in 2017 and 64% of people were aged 16 to 64.

Disability

- 20% of Scottish population are disabled or have longer term health problems

- This is higher than in the UK as a whole (18%).
- 9% of Scottish population provides unpaid care work

Gender

- Female 51% of population
- Male 49% of population

Sexual orientation

- 1.6% of population has declared at LGBTQ+ and is mainly a younger age group.
- However, 2.6% of population did not respond to this question in the Census 2011.

Religion

- In 2016, about half (47%) of people in Scotland stated their religion was Christian. In comparison, 49% of people stated that they had no religion. The remaining 4% of people include Muslim, Hindu, Buddhist, Pagan, Jewish, Sikh and 'Another religion' responses.

Since publication of [Unlocking Potential, Embracing Ambition](#) in 2014, Creative Scotland has aimed to drive a greater dialogue and focus on diversity of cultural expression in the creative sectors. Despite this, and a reported increase in programming, many artists reflecting a diversity of cultural expressions have reported that public funding, and the publicly funded organisations, are not accessible to them, and do not reach out to diverse communities.

We therefore very much welcome the Culture Strategy's focus on valuing and celebrating the full breadth and diversity of culture in Scotland today. Core to this approach must be recognising the intersectional nature of characteristics as they apply to any individual, group or community, such as race, gender, disability, age, and socio-economic disadvantage etc, that can create overlapping and interdependent means of inequality, discrimination and disadvantage.

We share the belief that arts and creativity are fundamental and intrinsic to every human being, every community and every society and therefore all forms of cultural expression should be represented and have a voice in policy making across all sectors. The draft strategy offers an opportunity to establish an inclusive collaborative approach to addressing inequality in Scotland.

Alongside our published [Equality Objectives](#) and two published reports, '[Understanding Diversity in the arts](#)' (August 2017) and '[Equality Matters - Equalities, Diversity and Inclusion in Scotland's Screen sector](#)' (January 2017), Creative Scotland's approach responds to and reflects recent legislation and initiatives, namely, 'New Scots Refugee Integration Strategy 2018 – 2022' and the 'British Sign Language (Scotland) Act 2015', 'Gender Representation on Public Boards (Scotland) Act 2018' and the 'Socio Economic Duty (Scotland)'.

Our own research '[Understanding Diversity in the arts](#)' highlights that the most significant barrier to pursuing a career in arts and culture is income and financial status. The benefits of participating in cultural activity are also much more widely recognised amongst those in higher socio-economic groups. These socio-economic barriers – real or perceived - mean that people in more challenging

financial circumstances and backgrounds are far less likely to engage with cultural activity on a regular basis and that this is a particular problem in specific parts of Scotland. As such, this is a challenge that we would like the Culture Strategy to recognise more fully and seek to address.

As part of the [Children and Young People \(Scotland\) Act 2014](#), which came into effect on the 1st of April 2015, Creative Scotland is named as a Corporate Parent and our plan to fulfill these duties can be found here <http://www.creativescotland.com/resources/our-publications/plans-and-strategy-documents/corporate-parenting-plan>

2.3.6 The draft strategy makes little reference to existing strategies in policy areas across Government and we would like to see a recognition of the opportunities emerging through creative technology and digital media to explore innovative ways of participating and engaging with arts and creativity.

3. Vision:

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.

- **What is your view of the vision as set out in the strategy?**
- **What do you like or dislike or what would you change?**

3.1 The vision is ambitious and we welcome the aspirations to be innovative, inclusive and open to the wider world. The role of the arts and creativity in overcoming cultural barriers and building international relationships has been well documented for centuries and should be at the forefront of thinking as we face a future with uncertain alliances. The vision is hampered by the lack of a defining scope of "culture" and "cultural excellence". Whilst the spirit of much of the strategy is inclusive, the term "cultural excellence" implies gate keepers and arbiters with power to decide what is excellent. Similarly, the language of "*Culture's empowering and transformative power is experienced by everyone*" is contrary to the idea that culture is fundamental to everyone and every community and therefore that everyone is already part of a, or several, cultures. This language implies that there is a particular kind of culture that needs to be opened up and experienced by everyone and is contrary to the inclusive aspiration.

3.2 There are significant challenges in attempting to implement a new vision and a "step change" within existing delivery structures. The strategy should propose in more detail how the vision could be implemented within the existing cultural infrastructure in Scotland or articulate what within the current infrastructure needs to change. Without more detail on how things could work and be managed differently it is difficult to see how the ambitious step change could become a reality.

4. Transforming through culture:

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.

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

- **What is our 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.**

4.1 We welcome the use of the terminology of "recognising" as this is clear that the arts and creativity are already central to Scotland's cultural, social and economic prosperity.

4.2 As already stated we believe "transforming through" is problematic and contrary to the spirit of the strategy.

4.3 We very much welcome the aspiration to place culture as a consideration across all policy areas. We believe the arts and creativity should be a partner across all policy areas, to recognise their fundamental importance to society and to align with the NPF's holistic approach to public service provision. This aim would be strengthened if all Scottish Government divisions were asked to report against their progress in relation to the strategy.

4.4 We welcome the call for alliances to support social change that include culture as an equal partner in those alliances. This aspiration fits well with the remit and strategic direction of Creative Scotland and we would welcome the opportunity to be part of this development.

4.5 Pending further clarification on detail and remit, we welcome in principle the idea of a cultural leadership post carrying equal status as other specialist leadership roles in Government such as the Chief Medical Officer. In order to be effective, it would be essential for this post to have the influence and resources to work across all Scottish Government policy areas. With this ambitious intention to place culture in every policy area we feel that this single post is not enough and consideration should be given to a complementary support structure for the post such as a cultural champion within every policy area that could be networked with each other, with the leadership post and with cultural leaders in Local Authorities and Community Planning Partnerships.

4.6 In order to make these aims a reality we believe it necessary to articulate more specific and measurable actions. Creative Scotland is happy to be a partner in developing this work.

5. Empowering through culture:

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

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

- **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.**

5.1 As previously stated we believe the language of “opening up and extending culture” is problematic and assumes that people and communities do not already have a culture. This is contrary to the spirit of the document and the aspiration to “*recognise each community’s own local culture...*” and reinforces the need for a definition of “culture” for this strategy.

5.2 We very much welcome the aims in this section to

- Recognise and celebrate the value and importance of emerging, everyday and grassroots culture and creativity
- 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

5.3 More thought should be given to how the “local” connects to the “national” infrastructure and how the local is represented within the national.

5.4 In order to make these aims a reality it will be necessary to articulate more specific and measurable actions. Creative Scotland is happy to be a partner in developing this work.

5.5 The Scottish Government could have a material impact in making these aims a reality, for example by ensuring that all Community Planning Partnerships include representatives from the cultural sectors.

6. Sustaining culture:

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

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

- **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.**

6.1 We propose that for consistency the definition of the creative industries (p 5) is changed to:

“The creative industries sector in Scotland is made up of those businesses which have their origin in individual creativity, skill and talent. They also include industries which have the potential to create wealth and jobs through the development, production or exploitation of intellectual property. In Scotland. The sector is defined as being made up of a range of subsectors – these are:

advertising, architecture, visual art, crafts, fashion and textiles, design, performing arts, music, photography, film and video, computer games, radio and TV, writing and publishing, heritage, software/ electronic publishing and cultural education.”

6.2 The source and robustness of the GVA figures quoted on pages 9 and 12 should be clarified.

6.3 The draft strategy document points out some of the challenges inherent in the current funding landscape of the arts and culture (pgs 33/34) and the barriers to greater inclusivity, however, a more detailed action plan would have been welcomed to address these.

6.4 Creative Scotland’s 2014 submission to the Smith Commission suggested what further powers should be devolved to the Scottish Parliament to enable greater access to creative and cultural opportunities that would strengthen Scotland economically and socially, creating tangible competitive and social advantage. The submission cited several international tax and benefits models specific to the arts and creative sectors that recognise and value the distinct role of artists and creative practitioners in the economy and to society. Several social security and tax benefits are devolved and could be used to create more support for artists and creative practitioners through additional state benefits and tax incentives.

6.5 The draft strategy does not mention the government’s economic strategy which lists the creative industries as one of the six priority sectors for investment and therefore will also open up more opportunities for cross policy sector working.

6.6 If the aspirations of this strategy are to be realised we believe there must be more robust training routes for professionals across all public policy areas including the arts and creativity that encourage and support collaborative and partnership working and the breaking down of professional culture barriers that exist.

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

7.1. Generally, the measurement of cultural value and the benefits and impacts of cultural activity continues to be challenging: local-level data can be difficult to access; data on some equalities characteristics is sparse; data on the cultural workforce can be inconsistent; and audience data is not yet sufficiently robust to give a national picture of Scotland’s audiences for cultural events. Methodologies for assessing the contribution of culture to other public policy objectives are not always well developed and this may be a barrier to monitoring progress on the Transforming ambition of the Culture Strategy.

7.2. Clarity on the roles and responsibilities for delivery against the Culture Strategy would assist those working in the sector to develop effective monitoring and evaluation frameworks. We would welcome the development of a logic model setting out the steps towards longer-term change, the measures to be used at each step and the responsible

owners for data capture. It is likely that new mechanisms for data collection will be required and additional resource and support to develop these would be welcomed.

7.3. The broad definition of culture adopted in the draft strategy (see 2.1 The language of “culture”) may inhibit the effective monitoring and evaluation of the impact of the Strategy. There is no established mechanism for measuring efforts to ‘extend the view of culture to include the everyday and emerging, the established and more formal’ (Draft Culture Strategy page 30). The existing key survey, the Scottish Household Survey, focusses primarily on engagement with more formalised cultural activity and is identified as the measure underpinning the national outcome indicators on attendance and participation. Creative Scotland have worked to understand more about public understandings and attitudes to creativity through omnibus survey work and involvement in academic research, particularly the AHRC Understanding Everyday Participation programme. We would welcome further discussion with the Scottish Government on how alternative frameworks for understanding cultural engagement might develop in the future.

7.4. Creative Scotland has been involved the in Academic Roundtable convened during the Engagement phase of the development of the Cultural Strategy and our analytical leads continue to work with colleagues through the SCENE (Scottish Cultural Evidence Network) group. We welcome the commitment to establishing a Measuring Change Group of key stakeholders to develop an appropriate approach to monitoring and evaluation. The involvement of academic institutions in this work offers an opportunity to develop an expanded and co-ordinated evidence base drawing on both quantitative and qualitative research. A focus on qualitative and longitudinal research may help address the difficulties of measurement outlined above.

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

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.

8.1 Creative Scotland is ready and willing to work with the Scottish Government and in partnership with other policy sectors to enshrine the spirit of this strategy in public sector collaboration, to contribute to a detailed action plan and to realise its ambitions. We are excited by the opportunities it presents and believe it has the potential to have great benefits for those who work in Scotland’s arts screen and creative industries and for Scotland’s cultural, social and economic wellbeing.

8.2 The following are case studies that illustrate the range of work in the arts and creative sectors already taking place that supports the vision and ambitions of the Culture Strategy for Scotland:

- [Guide to working in Scottish prisons](#) - The Guide to Working in Scottish Prisons provides a tool-kit specifically for artists working in the criminal justice sector
- [YMI case studies](#) - The YMI work is already referenced in this response, however, the linked report contains case studies over the past few years.
- [Creative Scotland's Annual Review](#) - Each Annual Review contains case studies, profiles and features for the past few years of funded activity that broadly fit the ambitions of the Culture Strategy.
- [Digital Technology Interactive Tool](#) - One of Scotland's most pioneering video game designers, Biome Collective have been selected to represent Dundee at London Design Biennale 2018. The project started in May 2018 with a gathering of Dundee-based designers, mental health professionals, campaigners and clinicians who came together to give context to Scotland's growing mental health crisis.
- **The Creating Care Forum** was a one-day workshop and platform exploring the opportunities of collaboration between healthcare and the creative industries. Produced in partnership between Creative Dundee, Creative Scotland and the Academic Health Science Partnership in Tayside, the day featured exemplar case studies, discussions and practical workshop sessions to establish high level engagement between senior policy makers in both sectors. The day aimed to:
 - Establish effective health and creative industries interaction at a strategic level.
 - Turn Realistic Medicine into practice – with Tayside leading the 'how'.
 - By the end of the event – have a clear sense of the structured approach and the best mechanisms to support the next steps.
- **'In Libraries'** - supported by Creative Scotland and led by the Scottish Library and Information Council (SLIC), this pilot programme of film education in public libraries in Scotland explored the contribution that film education could make to the Scottish public library strategy [Ambition & Opportunity](#), particularly Strategic Aim 5: Libraries Promoting Culture and Creativity. Twelve film clubs were established in six library services, with professional development for library staff, screening equipment, licensing, and a range of special events.