

**Creative Scotland
Visual Arts
Sector Review**

October 2016



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Appendix 1 – Creative Scotland's role

Creative Scotland Visual Arts Sector Review

In our culture the visual is not an add-on extra, a give or take thing that we could easily live without. It is essential to understanding our world and communicating with one another. Almost more than ever the world around us communicates visually. Images, both still and moving, are incredibly powerful in allowing us to share and mould our identities and experiences.

Rachel Maclean, Artist

Executive Summary

Creative Scotland is committed to working in partnership with others to fund and support the arts, screen and creative industries in Scotland, to enable them to contribute to a thriving creative future for the whole country. We have published strategies for the **Arts, Screen and Creative Industries** and have been undertaking a series of sector reviews to help us understand the specific circumstances, characteristics and complexities of the different art forms we support. These sector reviews have underpinned the Arts Strategy and its commitment to extending the reach, relevance and contribution that the arts make across all of Scotland, and beyond.

Through developing and sharing our 10 year plan, individual strategies and sector reviews we aim to widen understanding of the potential across the arts, screen and creative industries in Scotland, and support policy and funding approaches on a local as well as national level.

The Visual Arts Sector Review sets out our understandings of the visual arts in Scotland and the people, places, resources and relationships that underpin its achievements. It aims to reveal the sector's core strengths, identify challenges that lie ahead and propose actions that would enable development into the future.

The report that follows presents an indicative, rather than a definitive, view of the sector, and how it operates. It is

intended to help form and test priorities for the future, to generate fresh thinking about the ways in which the sector works, and to unlock new partnerships and opportunities for funding. This review is primarily drawing on the experiences of the people who participated in our consultation, and elements of the report will reflect and resonate with some parts of the sector more strongly than with others. The publication of this report will be an important staging post that enables further work and conversations to take place.

The people working in the visual arts in Scotland are extremely skilled, ambitious and resourceful. Collectively, the sector generates high levels of excellence, innovation and public value across its work. However, the report reveals that capacities, both human and financial, are extremely stretched. This has the potential to impact negatively on levels of motivation and confidence in the sector, and raises concerns about future sustainability and growth.

For Scotland to be a recognised, international centre of excellence for the visual arts, the sector will need to maintain and grow the resources required to sustain its work. At a time when the funding available to Creative Scotland and other public partners is reducing this will be

a challenge that will require a focussed and determined effort from all involved. Positive change has to be encouraged and new ways of working supported.

Building resilience at an individual and organisational level will require high levels of creativity and ambition; strong, effective and connected leadership; new alliances and connections; and longer term strategic partnerships, between public and private, and within Scotland and beyond.

Considerable social, cultural and economic value is generated across the sector, but stronger and more coherent advocacy is needed to maintain and grow public and private support and to lever in new partnerships and opportunities. Skills, expertise and connections are needed if the sector is to be in a position to increase self-generated income and new investment from public and private sources.

There is no appetite within the sector for activity to be reduced or scaled-back - but limited resources cannot be spread too thinly if ambition and innovation are to be sustained. Partners and funders need to be more focussed on the quality and impacts of the work that the sector is generating rather than being overly prescriptive about the quantity of outputs and the pace of delivery.

The achievements of the sector are down to the commitment, expertise and creativity of the people that work within it. For many years there has been a culture of low or no pay within the visual arts which has resulted in a great deal being achieved with limited means. This

practice is becoming less sustainable, and impacts negatively on the high numbers of artists and other creative professionals who are working freelance or self-employed. There are a range of important social, cultural and ideological reasons why people work in the visual arts sector, but artists and creative professionals need financial stability and security to thrive.

Galleries and other visual arts organisations have a critical role to play in supporting and sustaining artists, creating opportunities for their work, and their thinking, to impact on people's lives. Many organisations in the sector are working at the limits of their resources, unable to invest in the development and delivery of their creative programmes and in extending their public reach. Pressures are compounded by the fact that the visual arts sector is heavily populated by organisations of a relatively small scale that have limited scope to invest in their development and to build their future, organisational resilience.

In 2014 GENERATION celebrated 25 years of contemporary art in Scotland — a bold and timely initiative that reflected the strength, diversity and reach of the work that is produced and presented here. It was a landmark moment for the visual arts in Scotland made possible through ambitious and connected leadership, effective co-ordination and communication, strong collaborations and partnership building, enhanced resources and investment.

This report does not propose a repeat

of GENERATION. However, if the visual arts sector is to maintain its strength and achieve its potential, there has to be a compelling and ambitious vision for the future, enabled by committed and connected leadership at both a national and a local level.

One of the first priorities to have emerged from this review is how leadership in the sector could be most effectively harnessed and developed.

There are other headline priorities that have emerged from the Review process, including:

- That the ambition and quality of work that has defined the sector needs to be maintained into the future and that national and international connections need to be strengthened to build on achievements to date
- That the ways in which artists and arts organisations respond to Scotland's distinct and diverse communities is a strength of the sector that needs to be clearly articulated, and effectively supported by national and local partners
- That the exceptionally high levels of knowledge, expertise and energy that people bring to the sector needs to be fully recognised, appropriately valued and supported
- That the financial position of the majority of artists and other creative individuals working as freelance and self-employed across the sector needs to be improved
- That the majority of organisations

working in the sector need to be in a stronger financial position and enabled to explore new ways of working, and to build longer term alliances and strategic partnerships that will build capacity, generate resilience and underpin future growth

- That the richness, value, reach and impact of the sector's work needs to be evidenced and articulated more clearly, with a view to promoting more widely the excellence and public impact of the experiences and opportunities that the sector generates.

This report has identified a number of actions that we think could help to address these priorities but we need to discuss the findings of the review with the sector before we formalise recommendations and move to establish a development framework for the future. Following the publication of this report we will invite leaders and partners from across the sector to meet with us to discuss its findings and to explore the priorities that have emerged, with a view to establishing a collective approach to development and positive change that will give the sector greater strength into the future. This will enable us to align the priorities of the visual arts sector with those identified in both the Arts and Creative Industries Strategies to ensure the most effective use of our resources and to achieve the high level ambitions and outcomes that we wish to achieve.

Amanda Catto,
Head of Visual Arts, Creative Scotland

Background, brief, methodology and deliverables

Background

Over the last five years Creative Scotland has undertaken a series of sector-specific reviews to inform its work. These have been designed to foster a stronger understanding of each art form, and to guide future thinking with respect to funding and development support.

The sector reviews sit within the context of Creative Scotland's 10 year plan **Unlocking Potential; Embracing Ambition**. They have been used to inform, and will be supported by, the published strategies for **Arts, Screen and Creative Industries**. They also respond to and reflect the current reviews of Creative Learning and of Equalities, Diversity and Inclusion being undertaken by Creative Scotland. (See Appendix 1 for more information on Creative Scotland's role and remit).

Brief

The Visual Arts Sector Review was designed to achieve three high level outcomes:

- The mapping of the visual arts sector, to provide an understanding of the people, places, resources and relationships that make up the current ecology

- The establishment of a set of measures to determine the health of the sector and to identify key strengths, and future challenges
- The identification of a series of actions and priorities that would be developed with, and taken forward by, those working in the sector to support future sustainability and growth.

The following principles were used to guide the review process:

- That it will be informed by and build on, the extensive knowledge and expertise of the artists, curators, producers and organisations working in the country
- That it will take account of the range and diversity of practice across the country and respect the value of activity ranging from the emerging, independent and grass roots to the established, national and institutional
- That it will make the sector more visible to itself, enable new connections, and strengthen existing networks
- That it will respect recent experiences and achievements in the sector while being future focussed.

Methodology

The work on the sector review was undertaken in two distinct phases:

- Phase 1** Mapping the Visual Arts in Scotland (August to December 2015)
- Phase 2** Open Sessions and Roundtable Conversations (January 2016 to May 2016)

In addition the review has been informed by our own knowledge of the sector and desk research undertaken by staff within Creative Scotland including analysis of the statistical reports we receive from the portfolio of Regularly Funded Organisations.

Mapping the Visual Arts in Scotland

The **Scottish Contemporary Art Network (SCAN)** was identified as a partner for the Visual Arts Sector Review and was commissioned to investigate the key characteristics of the sector. This project, titled Mapping the Visual Arts in Scotland, took the form of two questionnaires: one to target individuals and one to target organisations working in the sector. SCAN worked with the **Scottish Artists Union (SAU)**, **engage Scotland** and **WASPS** to increase the profile of the mapping project.

680 responses were gathered from the individual survey and 87 from the organisational survey. An independent consultant, Rachel Blanche, undertook primary analysis of the data with further analysis undertaken by Creative

Scotland's Knowledge and Research team. The data gathered has informed this report and is presented in detail in two separately published documents.

Open Sessions and Roundtable Conversations

These sessions were designed to stimulate open and self-directed conversations, with attendees being invited to identify opportunities, challenges and future priorities with respect to:

- Infrastructures, how they support artists and audiences
- How artists develop their work, the circumstances and support systems that they establish and/or work within to maintain their practice at a local, national and international level
- Working outside of Scotland's cities or traditional infrastructures, developing practice, building partnerships, reaching and broadening audiences.

Open sessions took place in Glasgow, Edinburgh and Inverness from January to March 2016. Attendees ranged from self-employed artists, curators and producers, to staff within galleries, production facilities, and residency centres. Creative Scotland staff facilitated the sessions but did not participate in the roundtable conversations to enable delegates to speak freely.

In order to achieve a good balance of representation allowances of £75 were

offered to those working as freelance or self-employed to enable them to attend. Each venue had full disabled access and additional access support was offered to those who required it.

Short provocations were commissioned to inform and stimulate the round-table conversations.

- In Glasgow these were delivered by Sarah McCrory, Director of Glasgow International; Torsten Lauschmann, artist; Emma Nicolson, Director of ATLAS Arts (Skye).
- In Edinburgh by Sorcha Carey, Director of Edinburgh Art Festival; Rachel Maclean, artist; Nuno Sacramento, Director of Scottish Sculpture Workshop (Aberdeenshire).
- In Inverness by Frances Davis, Curator at Timespan (Helmsdale); Anne Bevan, artist; Diana Sykes, Director of Fife Contemporary Art and Craft.

In selecting speakers it was important that: artists' voices were central to the conversations; experiences of working beyond Scotland's cities were reflected; and there was an opportunity to hear the perspectives of those working across, and in partnership with, a range of stakeholders.

The round-table conversations were noted and reported back to Creative Scotland by colleagues working in the sector. An overview of themes emerging through the Open Sessions and wider consultation is presented in a separately published document.

Deliverables

The Visual Arts Sector Review consists of the following published materials:

- **The Visual Arts Sector Review Final Report (this document)**
- **Survey of Individuals Working in the Visual Arts in Scotland – Key Findings Report**
- **Survey of Organisations Working in the Visual Arts in Scotland – Key Findings Report**
- **A Report on the Consultation**

These publications are available on the Creative Scotland website. Please go to www.creativescotland.com/vasr.

In addition SCAN, as part of their work in mapping the sector, have produced the following items. Please go to www.sca-net.org.

- **Map of the Visual Arts in Scotland**
- **What We Learned About the Visual Arts in Scotland**

Overview

The visual arts sector in Scotland is diverse and wide ranging. It encompasses publicly and privately funded programmes; commercial and not for profit activity; historical and contemporary work; traditional and experimental practice; gallery-based and publicly sited or participatory work; institutional, grass-roots and independent models. The sector is ambitious in its reach, taking its work beyond galleries into the public realm and across a range of community settings. Free or low cost access to exhibitions has been a defining characteristic of the sector.

The work of artists and arts organisations is not distinguished by any uniform approach, organising principle or ideology. The materials, methods, concepts, and subjects that people work with are rich and varied. New work made in Scotland reflects the ever-expanding international practice of contemporary art. It has the capacity to promote curiosity, encourage dialogue, and initiate debate. While artists continue to pursue the disciplines of drawing, painting, sculpture, printmaking and photography, increasing numbers have embraced newer forms including sound, text, installation, performance, animation, film, digital and moving image. The work of many artists is

informed by and informs other fields of practice including architecture, craft, design, dance, film, music, theatre and literature.

Individuals and organisations strive to achieve the highest standards of thinking and making in their work. This has resulted in Scotland becoming recognised as a centre of excellence for contemporary art with increasing national and international interest in the depth and range of work that is made and presented here. The sector operates within a dynamic and ever changing international context and individuals and organisations respond and contribute effectively to this.

There is a strong public interest in the visual arts in Scotland with festivals and exhibitions reporting growing attendance figures. The **portfolio of Creative Scotland's Regularly Funded Organisations** recorded over 1.2 million attendances in 2014/15 – a significant increase on the previous year, fuelled in part by GENERATION. And more than 1.5 million attendances at exhibitions were recorded by the organisations that participated in the SCAN survey.¹

Public engagement is not limited to attendances at exhibitions. Artists

¹ Survey of Organisations Working in the Visual Arts in Scotland – Key Findings Report

respond to, reflect and contribute to our society in many different ways. Across the sector, work is being generated with and for people in health, care and community settings, and throughout the urban, rural and public realm, often reaching people who face barriers to participating in the arts.

Contemporary art stimulates creativity, encourages critical thinking and supports innovation. The work of artists and arts organisations helps to inspire and inform the ambitions and aspirations of future generations. The sector is deeply committed to developing the skills and potential of children and young people, through formal and informal education. It seeks to support the teaching of art and design in schools and enables youth engagement in gallery, community and other settings. Within schools, the **Curriculum for Excellence** offers a significant opportunity to engage with all young people through the visual arts, and for artists to contribute to the environment for learning.

The work of artists and arts organisations reflects and responds to the geography of Scotland and the different social and cultural contexts that exist here. It is often informed by, and helps to build, a sense of community and place. There is a strong presence of practitioners and activity in Glasgow and Edinburgh, but artists and arts organisations are working across the country. Creative Scotland supports a diverse group of visual arts organisations within its portfolio of Regularly Funded

Organisations (see Appendix 1); 32 organisations working across 13 Local Authorities, from Orkney to Dumfries and Galloway. This network provides significant support and opportunity to artists and audiences across Scotland.

As displayed in **SCAN's map of the visual arts in Scotland**, there is a wide range of organisations working in the sector including commissioning agencies; residency centres; national museums and galleries; Local Authority museums and galleries; festivals; heritage centres; university galleries; production facilities; studio and workspace providers; independent and publicly-funded galleries; commercial galleries; artist-run spaces; private collections; health and care providers; and network, membership and service organisations.

While there are some medium to large-scale institutions, including those working at a national level, the sector is heavily populated by organisations of a relatively small scale, with teams of ten people or less, and turnover of under £500,000. Organisational collaboration is highly valued and takes many forms from sector-led networks to major exhibitions, festivals and touring programmes.

Partnerships present the opportunity to stage ambitious work, to share knowledge and develop skills, to achieve organisational efficiencies, to increase public profile and connection, to build audiences and community participation. Non-arts partners and agencies, such

as those in health, community and care settings, create important opportunities for artists to develop their practice, to build new relationships with the public and to engage meaningfully with issues that impact on people's day to day lives. Strong and growing links between the sector and the institutes of Further and Higher Education inform and support the development of practice at an individual, organisational and sector-wide level.

Artist-run initiatives make a significant contribution to the distinctive culture of the visual arts in Scotland, generating a critical mass of energy, enquiry, experimentation and expertise. There are many different and evolving models of self-organised and collective activity but a significant majority are self-funded and delivered by people working in a voluntary and unpaid capacity.

Art that is being made today does not exist in a vacuum. It is deeply informed by the art of the past and seeks, in its turn, to influence the art of the future. Creative Scotland's remit is focussed on the development and promotion of the work of living artists but it views the collection, presentation and re-interpretation of modern and historical works as fundamental to the development of the art form. These activities generate new knowledge and promote a deeper understanding of art, its histories and potential. They inform and enable the work of artists and other professionals and inspire and engage the public at large.

Collections are significant community assets that help us to understand ourselves, each other and the world around us. They reflect the constantly changing, contemporary times we live in and form an integral part of the transmission of our history and cultures. They cannot stand still or become inactive. Many of Scotland's collections are recognised as being of national or international significance and their quality is evident at a local and national level. The diversity and relevance of these collections requires curatorial ambition, confidence and leadership. Links between public institutions, private collectors and patrons help to generate new opportunities for the development of collections and are becoming increasingly important.

The financial position of many artists in the country is reliant on there being different markets and opportunities for sales. There are more than 350 commercial galleries and sales outlets operating across Scotland.² Some of these participate in the **Own Art scheme**, which encourages more people to buy a wider range of art. Artists also sell to the public through online channels, exhibiting societies, through local art fairs, auctions and Open Studio events across the country.

A relatively small number of commercial galleries represent artists within key national and international contemporary art markets. Attendance at major UK and international art fairs is critical for these

² Source – Artmag (www.artmag.co.uk)

galleries to reach new markets, cultivate collectors and generate sales. Public and private investment helps to offset some of the risk attached to the markets, to ease cash-flow, and enable sustained strategic business growth.

There are a number of roles that people occupy in the sector, including that of artist; curator; educator; gallery or programme director; technician; lecturer; Local Authority arts officer; independent producer; fundraising and or development officer; marketer; researcher; student; academic; art teacher; arts administrator; arts writer; consultant and critic. The majority of people work as freelance or self-employed and significant numbers work in part-time jobs or occupy multiple and parallel roles.

Many people chose to work in the sector for social, cultural, intellectual and ideological reasons. While motivated by factors beyond money, they need to achieve an appropriate standard of living and financial stability. Earnings across the sector are well below the Scottish average and professional terms and conditions are not consistently applied. Opportunities for work and for funding are often highly competitive. Despite, or perhaps because of, financial challenges there is a positive sense of community in the sector and a strong appreciation of the benefits of collegiate, co-operative and collaborative working.

The sector is populated by highly skilled and educated individuals who invest heavily in the development of their

own work and in supporting the work of others. The large majority of people working in the visual arts have benefited from Further and Higher Education and there is a high value placed on the critical and technical skills that artists develop during their studies. Individuals and organisations express a deep and professional commitment to their practice and to the development of the sector overall.

Creative and professional development (CPD) is critical in maintaining energy, motivation and vision across the sector. People are connected, nationally and internationally, and opportunities for creative learning and professional exchange are valued. The majority of CPD activity is self-funded in the sector, including the development of artistic and curatorial practice, and the production and presentation of new work.

Public funding and other forms of investment have a significant impact on the quality and ambition of what can be achieved, unlocking significant professional, public and sectoral benefits. Demand for public funding outstrips the budgets available and alternative forms of funding and investment are largely under-developed.

The quality, reach and impact of the visual arts in Scotland is of significant public and professional value but this could be made much more visible. Membership bodies and networks, including the Scottish Artists Union, SCAN and engage Scotland, play an

important role in giving the sector a clear and consistent voice. Their work can help to evidence and articulate the social, economic and cultural benefits of the sector's work and enable a more consistent, collective approach to sector-wide development into the future.

Artists have a powerful and important contribution to make to society and it is a frustration that some sections of the media promote a narrow and stereotypical view of contemporary art. Communicating with the media and the public in ways that are informed, accessible and engaging can counteract this. Cultural leaders are required to act as advocates, writing and talking about

art in meaningful terms and ensuring that diverse voices from across the sector are heard.

Organisations and individuals generate income from sales and from the other commercial and trading activities that they undertake. They cultivate new forms of private support and build positive relationships with a range of trusts and foundations. Public funding is an important part of this mix and reducing budgets are a cause for concern. The sector is beginning to explore how best to secure existing and new forms of investment in order to sustain the depth, diversity, and impact of its work into the future.

Key Findings – The People

Introduction

Respondents to the consultation highlighted many positive things about working in the visual arts in Scotland including:

- The range, quality and ambition of the work that is produced and presented here
- The open and supportive outlook of people working across the sector
- The level of knowledge, skills and expertise that has been built up within the sector in recent years
- The many and varied opportunities to work with and learn from peers
- The scale of the country which makes it possible to network and be connected at a regional and national level
- The opportunities that exist for national and international exchange and partnership working
- The significant public value and public benefit that individuals and organisations generate through their work.

However, they also identified a number of issues and challenges including:

- The limited visibility of the sector, the need for greater connection and a

desire for stronger advocacy at a local and national level

- The lack of career development opportunities and routes for progression, for staff within organisations and institutions and also for those working freelance or self-employed
- The pressures on public funding and the limited resources available to organisations and individuals to maintain their work and to achieve their ambitions for development
- The low pay and earnings that exist in the sector and the particular challenges that impact on people who are working as freelance or self-employed.

Excellence and innovation

The review process emphasised the quality and ambition of the work that the sector delivers – from the research, development and production of artists' work through to its presentation, the delivery of public programmes and staging of festivals. There is a commitment to the development and presentation of work that is at the forefront of contemporary practice and an enduring interest in work that is testing and establishing new ground. There are exacting technical standards

Figure 1: Mediums worked in, by visual artists: 2003 and 2015



Sources: SCAN individual and organisational surveys, 2016 and the SAC Making Their Mark report, 2003.

achieved across the production and presentation of work and the professional reach and reputation of the sector extends far beyond Scotland.

Artists continue to diversify their work, adapting to changing technologies and responding and contributing to international developments in contemporary art. Comparing data gathered from the SCAN mapping process³ with research undertaken by the Scottish Arts Council⁴ in 2003, there has been a distinct shift in artists' practice with a significant increase in film and video (+29%); performance/live art (+27%) and installation (+25%) and a reduction in drawing and painting (-13%)(see Figure 1). A growing number of artists are working across a range of media.

This presents exciting opportunities and new challenges for the institutions that support the production and presentation of contemporary art in Scotland.

Galleries need to be able to mount complex and technically demanding exhibitions and to stage more events, performances, readings and screenings. Specialist networks and production facilities have to support new and more ambitious ways of working, keeping abreast of technology and changes in production, fabrication and distribution methods. Constant innovation requires and generates high levels of skill,

³ Key Findings Reports of the SCAN Surveys of Individuals and Organisations Working in the Visual Arts in Scotland

⁴ Scottish Arts Council Making their Mark report 2003

expertise and creativity, impacting on people working in every part of the sector, from leadership to learning and from technical to curatorial. This innovation is often informed by, and informs, developments in other sectors especially those in the wider arts, screen and creative industries.

Artists, curators and other visual arts professionals advance their thinking through the research, development, production and critical evaluation of their work. Time and space, both physical and intellectual, are necessary to support the thinking and making that underpins ambition, innovation and excellence in the sector. These can be difficult to achieve when people are managing multiple priorities, and often sustaining portfolio careers within and beyond the visual arts.

In the SCAN mapping survey 42% of individuals reported that they supplemented their visual arts income with other work and, of those, 53% were doing additional jobs for up to 14 hours per week (i.e. 2 days a week or 0.4 FTE). Others reported that they worked up to 4 days or even full time (up to 35 hours a week) in supplementary jobs, leaving limited time to research and develop practice. Being able to invest more time in their work is a priority for many.

The large number of artists and other visual arts professionals working as freelance or self-employed generates resilience and vulnerability in equal measure. Self-employed people are disciplined and resourceful. They possess high levels of commitment and

determination. They bring great vision and clear values to the sector and its work.

However self-employed people need to be able to support themselves financially, including through periods of reduced or fluctuating income. They need to be able to invest in themselves so they can remain skilled, motivated, knowledgeable, networked and connected. For people that work in a sector that is characterised by low levels of pay and earnings, this presents a challenge that has the potential to limit ambition and achievement, impacting on the dynamics and confidence of the sector over time.

A very positive sense of community was expressed throughout the consultation but there were concerns about how visibility, quality and value are understood. There are some people that feel excluded or under-represented for social or cultural reasons, others because they have not adopted a studio-based model of practice, have not sought or achieved commercial representation or develop their work outside of current trends. Competition for funding and/or paid work can also exacerbate people's perceptions of inclusion and exclusion within the sector.

The review process emphasised that there are many and various factors that contribute to the quality and distinctiveness of the visual arts in Scotland. The fact that people find different ways to negotiate and develop their practice is held to be of real value

to the sector and ensures strength and diversity into the future. However, some of the more popular narratives that have grown up around the success of the visual arts in Scotland are felt to promote a rather limited view of its realities. The consultation process stressed the need to understand and better promote the many different models and ideas of success.

Career progression, sustaining and developing practice

Training and skills development

The development of the sector is intrinsically linked to the development of the people working in it. Creative and professional development opportunities are essential to extend knowledge and skills, to build on experience and to generate fresh perspectives and outlooks.

Most of the respondents to the survey (90%) reported that the majority of their professional development activity had been self-funded. People identified the need for time and funding to focus on their creative practice with research being identified as the most important development activity, followed by residencies, collaborative working and peer-to-peer mentoring.

Scotland has a number of specialist networks and production facilities including the sculpture, print and photography workshops which provide significant creative and professional development opportunities for artists, and other visual arts professionals. They

enable skills and knowledge exchange, in-work experience, formal training, peer-to-peer support and mentoring.

These facilities and the quality and range of opportunity they provide is understood to be quite unique to Scotland. The recently formed Visual Arts Production Facilities Network⁵ aims to capitalise on this by supporting skills development and exchange, raising profile, mapping opportunities and articulating benefits and impacts. Enabling these facilities to act as a national, networked resource can help to build their resilience and open up new opportunities for connection and collaboration as well as addressing barriers to access, be they cultural, economic or geographic.

Many galleries and arts organisations offer informal opportunities for curatorial discussion, sharing and learning. Other bodies such as **SCAN, Museums Galleries Scotland, engage Scotland, the Art Fund, the Contemporary Art Society, ARTIST ROOMS** and the **British Council** offer more formal opportunities for training, networking and skills development. Enabling colleagues to participate in UK or international exchange is of particular value in extending knowledge and connection.

⁵ The Visual Arts Production Facilities Network is an informal grouping of networks such as LUX Scotland and the sculpture, photography and print workshops across Scotland who see value in promoting the unique range and quality of services these organisations make available to artists and the public.

There could be value in mapping the existing training opportunities to ensure they are being effectively promoted and in exploring how existing models and initiatives could be developed further.

Beyond existing opportunities independent curators and producers identified a need to establish stronger local support systems through formal networking and peer-to-peer mentoring. They would like to have opportunities to develop projects in partnership with venues and would like to see more guest and associate curator positions being opened up. These could impact positively on career development opportunities in the sector and generate new programming approaches and perspectives.

Not all curators are encouraged or supported to invest time in their professional development. Curators working within Local Authorities seem to be struggling, with reductions in budgets impacting on the numbers of specialist curatorial staff and on the professional opportunities afforded to them. Travel is often restricted and it is not possible to free up time to maintain their connections, build new partnerships or to undertake research and development.

Effective venue and collections management requires strong vision and clear cultural and curatorial leadership. Staff at all levels need to be in a position to forge new connections and to establish new ways of working that will underpin the organisational and institutional change required in the future.

Networks and peer-to-peer support

Working in the sector is often a solitary pursuit. Of the survey respondents who need a designated work-space or studio 63% are working from home.

Formal and informal networking is therefore a priority for individuals working in the sector and over half (56%) of individual respondents stated that partnership working was very or extremely important to their work and working with 'other artists' was cited as most important to the development of work for all respondents to the survey.

People tend to form and shape their networks to suit their context and needs. The consultation revealed that while people use mobile and digital technologies to keep in touch, they still really value opportunities to meet in person.

A range of membership and network organisations operate across Scotland that offer valuable, tailored support. These organisations are in a position to scope the needs of their members and to explore if there are any specific gaps that need to be addressed.

Mentoring was also identified as a core support mechanism for those taking part in the consultation. People are keen to offer or receive mentoring but need adequate time, space and resources for the experience to be meaningful. A more structured approach to mentoring could be beneficial across the sector, and especially to those working in an independent capacity. This is something

that sector bodies may wish to explore further.

Artist-run initiatives

Artist-run initiatives are of central importance to the sector, being ranked as number one in importance to all survey respondents. Spaces outside of the established infrastructure often operate as a testing ground for ideas and for the development of new critical, curatorial and artistic approaches. They can generate a positive sense of independence, energy, enquiry and community.

These initiatives are valued by individuals working across the sector at all stages in their career, but are seen to be of particular importance for artists who are establishing themselves post-education. The sector recognises and values the creative and professional development benefits that originate from artist-run initiatives and understands that these could be developed further. However, there is a view that these initiatives should not become overly professionalised. Their value lies in the fact that they are responsive and reactive to creative practice and that they are not formally structured to address learning outcomes or objectives. Funders and other partners need to respect this.

It is also important to consider the value of these initiatives beyond the major cities. The consultation highlighted that self-organised programmes often act as catalysts, helping to generate

professional levels of activity and engagement in places where there is limited infrastructure or creative momentum.

There are many different and evolving models of self-organised and collective activity and it is important that this diversity is sustained. There is value in the transient nature of many artist-run initiatives and it would not be appropriate or desirable to seek legacy or sustainability from every one that emerges. On the flip-side, there can be a benefit in enabling the development and evolution of some initiatives that have the potential to grow and sustain over time.

A deeper analysis of the current spread and make-up of artist-run and collectively organised activity in Scotland could help to identify and describe the different models of working to establish a much clearer understanding and articulation of the professional benefits and opportunities that are being generated. This could lead to a series of case studies or shared resources that the sector (and others) could learn from and build upon over time.

Creative Scotland would be interested in working with appropriate partners to explore this in more detail.

Residencies

Residencies came out strongly from the review as a mechanism to refresh practice, to develop new knowledge,

and to extend networks and skills. The experience of working in a new situation or environment is extremely rewarding. It provides an opportunity for exchange with other professionals within the residency programme itself and within the community in which it is situated. While many residencies are geared towards artists there are a growing number that support curators and writers in the visual arts. Opportunities that accommodate people with families or people that have specific access and support needs are of particular value.

Creative Scotland supports residencies through the portfolio of Regularly Funded Organisations (RFOs), through its Open Project Fund and it also provides information on national and international residency opportunities through its **Opportunities website**.

In 2014/15 visual arts RFOs hosted 240 residencies — a 25% increase on 2013/14. Multi-art form RFOs working in the visual arts hosted a further 92 residencies — a 12% increase on the previous year. In total 711 residencies were supported across all Creative Scotland RFOs meaning that visual arts residencies accounted for at least one third of these. Given the high number of residencies in the sector there could be benefit in the residency centres and providers establishing a forum to build collective visibility around their work and to share knowledge and expertise. Additionally, some learning could be derived from the **Creative Futures initiative** overseen by Creative Scotland between 2010-14.

Creative Scotland receives a number of applications from individuals who are looking for funding to undertake a residency. Feedback suggests it would be helpful to develop additional guidance to support applicants, especially with respect to self-funded and international opportunities. This work could be undertaken in partnership with an existing residency provider.

Many residencies offer much needed financial support towards the development of practice and there are interesting examples of residencies supported by businesses and private sector partners. However there is a growing number of self-funded residencies where the quality of offer is variable. Establishing a clearer picture of the different opportunities that exist would enable artists and others to identify what is the most appropriate opportunity for them at any particular point in their career. This could be something that an existing residency provider in Scotland could do, or that a sector membership body would find of interest.

Internships and traineeships

Paid internships, apprenticeships and traineeships give people important opportunities for work experience and help organisations to strengthen skills and build capacity.

There is evidence (from the previous **youth employment programmes** that Creative Scotland has supported) that people progress from fixed term, entry-level posts into more secure positions.

However, there is a concern that smaller-scale arts organisations do not have the resources to sustain and develop these opportunities into the longer term. Less than half of the respondent organisations recorded employing people through placements, apprenticeships, traineeships and internships. 68% of these opportunities were voluntary or unpaid.

Creative Scotland is committed to ensuring equality of opportunity and building a diverse workforce in the sector. It is therefore important that organisations are encouraged and enabled to offer paid entry-level posts into the future. Initiatives such as the **Jerwood Creative Bursaries** are seen as being of potential value and further conversation with bodies such as **Skills Development Scotland** could lead to new opportunities.

Leadership and career development

The consultation revealed a concern that the scale, scope and structure of many visual arts organisations is limiting opportunities for leadership and progression. Existing Directors and CEOs can be frustrated that their leadership and management skills are not being stretched or that their creative vision and ambitions have out-grown the scope of their organisation's capacity and resources. Creative Scotland's Arts Strategy has also identified a need for Board development and diversification.

Aspiring leaders often feel that they have little opportunity to gain experience at a senior level and advance

their thinking and outlooks through more formal training or professional exchange.

Career flat-lining is a risk in the sector that may compel people to move to other places to achieve their ambitions. While a healthy flow of professionals into and out of the sector in Scotland is important, too high a turn-over would lead to a loss of valuable knowledge and expertise over time.

Given the limited resources in the sector there would be benefit in exploring whether a more structured and networked approach to leadership, career and professional development could be established.

This would help organisations to articulate needs and opportunities more clearly, identify the potential for shared posts and/or joint training programmes and provide a mechanism to unlock new funds. SCAN and other partners such as **Creative and Cultural Skills** and the **Cultural Enterprise Office** may be in a position to explore this in more detail.

Individuals and public funding

The consultation highlighted the value of public funding in enabling people to push their practice, to maintain their creative and professional development, to undertake artistic research, to deliver independent curatorial or artist-run initiatives and to produce new work. However, the majority of artists and other professionals in the sector are self-funding their practice.

Table 1: Open Project Fund applications — detail of success rates

Art form	Applications	Awards	Amount Awarded (£)	Success Rate	Average Award (£)
Visual Arts	215	57	423,276	27%	7,426
Multi-Art form (Visual Arts)	126	25	202,832	20%	8,113
All Visual Arts	341	82	626,108	24%	7,635
Total (all art forms)	1411	359	3,769,757	25%	10,501

Source — Creative Scotland Open Project Fund data between 01/11/14 — 13/07/16

Of the respondents to the survey 40% had not applied for public funding in the last five years and just under a fifth (19%) had applied only once for funding during this period. 29% of survey respondents who had applied for funding reported being unsuccessful in all of their applications while only 24% reported being successful in all of their applications.

This is reflected in statistics from Creative Scotland's Open Project Fund where the success rate for individuals working in the Visual Arts is 24% (see Table 1). While demand will always outstrip the resources available it may be that applicants in the sector would benefit from more support

in developing their applications. Creative Scotland would like to explore this further with relevant partners in the sector such as SAU, SCAN and the Cultural Enterprise Office.

The consultation also raised concerns from individual artists and producers that it is easier for organisations to fundraise as they have the capacity and the paid staff to make applications. However, Creative Scotland's records show that in all awards made for visual arts activity, a significantly higher proportion of individuals working in the visual arts are successful in receiving funding than organisations (see Table 2).

Table 2: Open Project Fund awards — comparing visual arts awards to all awards made

	Awards to Individuals	% Awards to Individuals	Awards to Organisations	% Awards to Organisations	Total No. of Awards
Visual Arts	82	64%	46	36%	128
All awards	359	41%	519	59%	878
VA as % of all awards	22.8%		8.9%		14.6%

Source — Creative Scotland Open Project Fund data between 01/11/14 — 13/07/16

Further concerns have been expressed that some individuals are being advantaged over others through the Open Project Fund and there has been a call, from individuals and organisations, for greater transparency in decision-making.

Regular monitoring of the Open Project Fund seeks to ensure consistency, equality of opportunity and to address any concerns that are raised. However, many good projects are not being funded due to budget pressures.

Creative Scotland's recently published Arts Strategy is committed to reviewing Creative Scotland's funding mechanisms to ensure they are as fair and effective as they can be. It is also committed to improving the financial context in which people in the arts work. There is a strong desire to develop partnerships and secure new forms of investment and there is an opportunity to strengthen links with both Scottish and UK wide trusts and foundations, to explore new ways of working together and to ensure that opportunities for individuals are effectively signposted.

The Visual Artist and Craft Maker Awards (VACMA) is a partnership initiative that has been successful for several years. This programme operates over a number of Scottish Local Authority areas, with awards for time limited-projects that support creative and professional development. Creative Scotland would like to maintain and develop the partnerships that make this programme possible. More information on the

VACMA programme can be found on the [Creative Scotland website](#).

Work and earnings

Working in the arts can be financially challenging, with many people finding it difficult to sustain and develop their career without some form of additional income or public/private support.

The financial difficulties that people experience make it hard to sustain their practice over the long-term and some will opt into other careers. This has the potential to impact on the ambition, diversity and resilience of the sector into the future.

Artists' earnings and livelihoods have been the subject of much previous research, including that undertaken by the Scottish Artists Union (SAU), Artquest and a-n⁶. Our survey revealed that the average total income of all respondents was £17,526. This drops to £14,933 for those who are self-employed, the majority of whom are artists. These figures are far below the median wage for Scotland, (which was £26,427 in 2013/14)⁷.

Below average incomes persist in the sector throughout career progression. The SCAN survey revealed that those with 15 years or more experience reported an average income of £20,930 per annum.

⁶ Artists Livelihoods — Artquest, a-n and Arts Council England, March 2016

⁷ Earnings in Scotland 2013, Scottish Parliament Information Centre

While the SCAN survey identified only 0.7% of respondents claiming Job Seekers Allowance, the SAU and the Artists Union England have expressed strong concerns⁸ about the changes in the welfare system through the introduction of Universal Credit and the negative impact this will have on artists.

When asked about sources of income, salaried work is most important for the majority of the respondents to the SCAN survey, followed by sales. Fees for exhibitions and income from workshops, commissions and consulting are also considered important but in many cases fall below industry agreed rates. For those working in a freelance or self-employed capacity the challenges of a low income are compounded by the need to secure a regular flow of work.

SAU and a-n continue to undertake research and develop guidance to improve fees and payments across the sector. They are keen to promote much greater transparency around this issue, with arts organisations being asked to make their policies clear on their websites and to establish agreements and contracts with artists as standard practice.

Creative Scotland has established clearer expectations around the implementation of industry standard rates of pay across its funding programmes, and in its Arts Strategy it has committed to explore ways to

⁸ Joint statement from SAU and AUE challenging Universal Credit

improve artist's pay, living and working conditions.

Many organisations are meeting their commitments to paying the living wage with the majority (86%) of organisations that completed the SCAN survey paying staff and artists a living wage or union rates. Of those organisations that do not pay a living wage, 60% have no paid staff.

However, arts organisations have concerns about being able to take a consistent approach to artists' fees and payments given the budget pressures they face.

Most organisations aim to provide an artist's fee or a production, commission or exhibition budget. However, financial constraints mean these often fall short of the ambitions of the artist and/or the actual production costs.

Creative Scotland receives a number of applications from artists who are working towards an exhibition where the commissioning organisation is not in a position to support the full development and delivery of the work. This increases pressure on artists to fundraise for public projects and risks the quality and ambition of the final work if funds are not forthcoming. The situation is very difficult for all involved and highlights the fact that many visual arts organisations need to grow their programming and commissioning budgets. This will be challenging at this time and Creative Scotland would like to explore ways to address this issue with colleagues across the sector.

There is a great deal of voluntary and unpaid labour associated with the delivery of artist-run initiatives and self-organised programmes of work. These are heavily reliant on the time, goodwill, energy and commitment of those involved.

While it is not always appropriate or desirable for standard fee frameworks to be implemented within these programmes it is important that funders and partners respect and respond effectively to the needs of these organisations and the individuals that sustain them.

Domestic and international sales provide an important income stream for artists. Initiatives that develop sales need to be sustained and developed to improve the financial status of artists in Scotland. Further work on developing and exploiting royalties, Intellectual Property (IP) and other rights could also help to strengthen the financial position of artists. Partnership working with SAU, the **Design and Artists Copyright Society (DACs)** and other relevant bodies is needed to ensure appropriate guidance and frameworks are in place.

Table 3: Overall Students in visual arts courses at Scottish HEIs, 2009-14, by level of study

	2009/10	2010/11	2011/12	2012/13	2013/14
First Degree	1,939	2,056	2,091	2,082	1,940
Postgraduate Research	50	56	26	30	28
Postgraduate Taught	167	161	262	243	224
Grand Total	2,156	2,273	2,379	2,355	2,192

Higher Education Statistics Authority, 2015

Education

Formal education plays an important role within the visual arts sector with around 6000 students studying visual arts subjects at Scotland's colleges and universities each year (see Tables 3 and 4). The SCAN mapping survey reveals a highly qualified sector with only 5% of respondents stating they had no formal arts education or specialist training and 31% holding a postgraduate qualification in fine art.

Higher and Further Education

Scotland has eight universities offering visual arts courses (including art history) which collectively had over 2000 students in 2013/14. The art schools in Aberdeen, Dundee, Edinburgh and Glasgow are the major providers. Student numbers studying a first degree have remained relatively stable, with a marked increase of 34% in postgraduate taught students from 2011 (see Table 3).

Further Education offers an important entry point into the sector with a total of 4,100 students studying visual art in Scotland's colleges in 2013/14 (see Table 4). Around one quarter were studying to

Table 4: Count of students studying Visual Arts courses at Scotland's Colleges 2009-14

	2009-10	2010-11	2011-12	2012-13	2013-14
Higher Education	1,009	882	859	840	1,004
Further Education	5,605	4,878	3,705	3,255	3,096
OVERALL	6,614	5,760	4,564	4,095	4,100

Source: Scottish Funding Council, Infact database.

Higher Education level and three quarters to Further Education level, often as part of a varied portfolio of study.

There is however a concern that student numbers are reducing, with a 40% reduction in the five years from 2009/10. Further investigation may be required to understand why this is the case.

Many artists, curators and writers hold academic and teaching positions enabling links to develop between the sector and institutes of Further and Higher Education. Many formal partnerships between the sector and these institutions are seen to be mutually beneficial. The FE and HE providers seek to generate and share new knowledge and can provide artists, writers, and curators with important opportunities to research and develop their work, with university galleries playing a particularly significant role. Given the extent of the FE and HE contribution to the sector there would be value in mapping existing relationships and identifying models and ways of working that can be developed into the future. This is something that Creative Scotland would like to explore further with partners.

FE and HE institutions do a great deal of work to ensure that their programmes and courses reflect current practice, respond to the ways in which the sector works and are accessible to as wide a range of people as possible. There would be value in ensuring this work is communicated more effectively across the sector as our consultation suggested a lack of knowledge about current initiatives and future developments. There would also be value in Creative Scotland maintaining and building on its links with FE and HE, including those already in place through the Creative Industries Strategy.

Our consultation raised the following points for consideration:

- That while there are policies in place to enable people from economically disadvantaged backgrounds to pursue an arts education there is a concern that the economic downturn and the rising costs of Higher Education will limit access for many
- That young people from culturally diverse backgrounds face barriers in pursuing an arts education, although it is noted 164 (4.4%) visual arts

students were from Black Asian or Minority Ethnic (BAME) backgrounds in 2014⁹

- That the value placed on an art school education results in a limited number of people working in the sector who have come through a less formal or non-traditional training
- That the teaching of art and design in schools may not be fully aligned to the requirements of Further and Higher Education
- That the restrictions impacting on international students being able to stay in Scotland post-study may have a negative impact on the sector
- That while FE and HE providers are required to provide opportunities

that will enhance employability of graduates there are mixed views with regard to the development of professional practice within Further and Higher Education. Some people feel that the transition from art school into the professional world could be better supported and others are less interested in models that place too great an emphasis on professionalisation.

Schools

The consultation highlighted the sector's belief that engaging in the visual arts supports the creativity and imagination of young people in ways that are different to other art forms. The emphasis that is placed on the generation of ideas, independent enquiry and critical thinking is seen to

Table 5: Entries for visual arts subjects 2011-5

Visual Art	2011	2012	2013	2014*	2015*	% change 2014-15	% change 2011-15
National 4 / Intermediate 1	3,683	3,740	3,655	6,512	5,282	N/A*	N/A*
National 5 and Intermediate 2	7,048	7,126	7,217	12,007	10,335	N/A*	N/A*
Higher / New Higher	7,193	7,021	6,494	6,392	6,234	-2%	-13%
Advanced Higher: Expressive	661	590	597	556	566	2%	-14%
Advanced Higher: Design	939	831	897	837	884	6%	-6%

* Due to the introduction of new National exams replacing the Intermediate examinations it is not possible to accurately measure time series change for this level of study.

Source — Scottish Qualifications Authority, 2016.

⁹ Source — Higher Education Statistics Agency (HESA) 2015

be of significant benefit to children and young people. There is a desire to exploit the opportunities that the Curriculum for Excellence presents for all young people to develop their thinking through exposure to contemporary practice and a need to explore how the sector can most effectively support the formal teaching of art and design in schools.

Art and design remains the most popular arts subject at secondary school with over 23,000 students entered for SQA exams in the visual arts in 2015. However, there has been a significant drop in pupil numbers at Higher and Advanced Higher level – 13% for Higher Art and Design and 14% for the Advanced Higher (Expressive) between 2011-15. Advanced Higher Design has also seen a drop of 6% in the 2011-15 period (see Table 5).

Participants in the open sessions believe that the teaching of art and design in schools is under pressure and that more could be done to strengthen teaching and learning by increasing access to specialist knowledge, resources and CPD activity.

The Curriculum for Excellence is understood to present a significant opportunity for the sector but the consultation revealed concerns about its implementation, noting that schools often take quite a different approach to this, making it hard for artists and arts organisations to develop consistent methods of working.

The opportunity for artists to work in schools is seen to be highly beneficial, to the students, to the teachers and

to the artists themselves. There is a strong interest in establishing a national framework that would place artists in schools on a more regular and consistent basis. The Contemporary Art in the Curriculum Group (supported by **engage Scotland**) holds good knowledge and experience, and has a key role to play in working with **Education Scotland** and other partners to address the needs and opportunities the sector is raising.

Artists and arts organisations want to develop young people’s experiences of contemporary art in both formal and informal settings. They would like to be in a position to respond creatively and professionally to the needs and demands of schools, and other community partners. However, the SCAN survey shows that many organisations have relatively small budgets and limited staff capacity to support creative learning and this is a barrier to more regular and consistent engagement. There is a need to consider how resourcing issues can be most effectively addressed.

Equalities, diversity and inclusion in the visual arts

Overview

While the sector is committed to equalities, diversity and inclusion (EDI) the work that we have undertaken suggests that more could be done to ensure that EDI is being fully embraced, in all its forms, across the sector.

The data generated through the mapping survey, together with other data that Creative Scotland has gathered, reveals

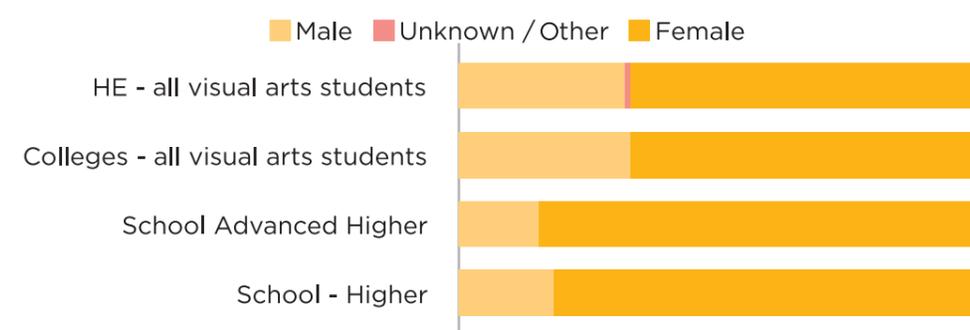
some issues related to gender, ethnicity, and disability that would benefit from further exploration and discussion

Creative Scotland would like to work with SCAN and other sector bodies to establish a forum that could look more deeply into these issues to build on the current Creative Scotland EDI review and the data being gathered through the Arts Survey¹⁰. It is committed to working with relevant partners to host focussed conversations on disability and ethnicity in the visual arts.

Gender

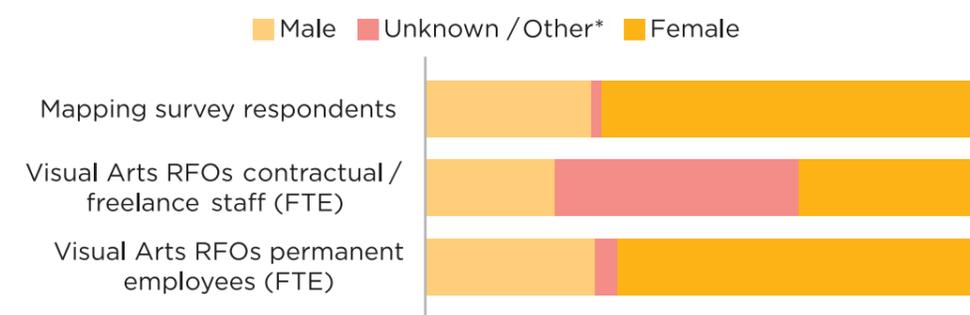
Female representation in the visual arts has been the subject of much discussion over the years with a report by the Freeland’s Foundation¹¹ adding to this in 2016. Much of the available data relates to gender with a number of trends indicated. There is a female majority at school level for visual arts subjects which diminishes only slightly in Further and Higher Education (see Figure 2).

Figure 2: Gender breakdown of visual arts students across school, FE and HE institutions in Scotland



Source: Scottish Qualifications Authority, 2016, Scottish Funding Council Infact Database, 2015, Higher Education Statistics Authority 2015

Figure 3: Work and employment profile of the visual arts in Scotland, by gender.

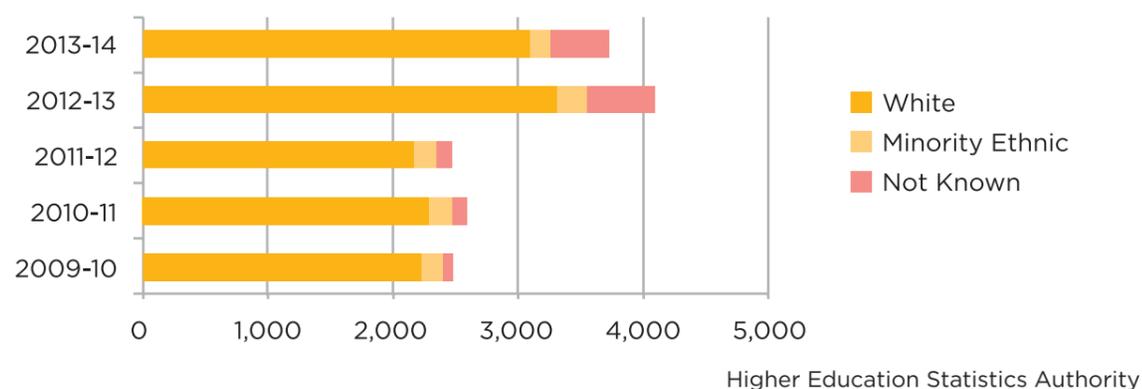


Sources: SCAN survey responses, and Creative Scotland’s Annual Statistical Survey 2014/15

¹⁰ www.creativescotland.com/artssurveyondiversity

¹¹ Representation of Female Artists in Britain, 2016

Figure 4: Ethnicity of visual arts students in Higher Education institutions in Scotland



The SCAN survey (see Figure 3) suggests that more females than males work in the sector with 68% female respondents compared to only 29% male (>2% not specifying gender). Across Creative Scotland’s portfolio of Regularly Funded visual arts organisations, around two thirds of the staff were female (where gender was disclosed).

Female representation in senior leadership roles in the visual arts has been the subject of recent discourse¹². Within the Creative Scotland visual arts RFO portfolio, there are 18 (58%) women and 13 men in leadership positions (eg Artistic Director/CEO).

The mapping survey revealed a significant disparity in earnings between genders. Secondary analysis reveals that male respondents had a considerably higher average income than females, for both visual arts work alone and total income, even when accounting for part-time hours. For those who spent more than 35 hours on their visual arts work,

¹² See a-n article ‘Women in the visual arts: leadership is not a gender neutral space’

women were on average earning 56% less than men.

Ethnicity

2% of the respondents to the SCAN survey stated that they are from a minority ethnic background and 92% stated they were from white backgrounds.

While Scotland has a smaller minority ethnic population than the UK as a whole¹³, this is significantly below the general population figures (Census 2011) but consistent with other reports – for example, Creative and Cultural Skills reported that 5% of respondents to their UK-wide survey¹⁴ were from a minority ethnic background.

164 (4.4%) visual arts students were from minority ethnic backgrounds in 2014 (see Figure 4). Over the last five years this figure has decreased marginally (from 7%) despite the general

¹³ Scotland’s minority Ethnic population is estimated to be around 4%, whereas it is around 13% for the UK as a whole, (ONS Census 2011)

¹⁴ Source – CC Skills Survey 2013

population figure more than doubling for those from minority ethnic backgrounds. It is also noted that there has been an increase in the number of students whose ethnicity is ‘not known’(i.e. disclosure rates are decreasing).

Just under 4% of those employed in Creative Scotland RFOs came from an ethnically diverse background. Most minority ethnic employees in the arts are not in programme delivery and tend to be in support services. Within the visual arts RFOs there were no minority ethnic employees in senior leadership roles and only seven permanent members of staff from minority ethnic backgrounds. Minority ethnic leadership in the arts is an area which Creative Scotland has prioritised for development.

Our consultation revealed concerns that artists from specific cultural backgrounds do not feel well represented in the work of the sector, in programmes, or in collections and this suggests there are particular barriers in pursuing their career in Scotland.

Disability

Many visual arts organisations have benefitted from capital funding from Creative Scotland (and its predecessor the Scottish Arts Council) which placed a priority on access. This has contributed to the increased accessibility of gallery and studio space across Scotland. The SCAN survey reported that 58% of venue-based organisations offered full disabled access, 37% had partial disabled access and only 5% of respondents provided no disabled access.

According to the 2011 Census, 20% of the population of Scotland is registered as having a disability¹⁵. A relatively large number of visual arts students in Scotland identified as disabled over the last five years fluctuating between 15-23% (see Table 6). The younger age profile of students means that lower than average levels of disability would be expected.

¹⁵ www.gov.scot/Topics/People/Equality/Equalities/PopulationMigration

Table 6: Overall students in visual arts courses at Scottish HEIs, 2009-14, by disability status

	2009/10	2010/11	2011/12	2012/13	2013/14
No Known Disability	2018	2055	1910	3468	3069
Disability	446	548	568	628	662
Disability status unknown	15	4	0	1	0
Grand Total	2,479	2,607	2,478	4,097	3,731
Percentage	18%	21%	23%	15%	18%

Higher Education Statistics Authority

However the data suggests there are very low numbers of disabled people working in the visual arts. Fewer than 5% of the permanent and freelance staff in visual arts RFOs have identified as disabled. While this is higher than the average numbers of staff employed across all Creative Scotland RFOs (which sits at less than 2.5%) it is still rather low.

This may reflect a reluctance to disclose disability in employment and the fact that in education there is additional support being offered to students with disability which may encourage disclosure. It may also relate to a specific impairment as there is a known prevalence of dyslexia in people working in the visual arts¹⁶.

While there are some organisations supporting artists with a disability, including Project Ability, there is a view that more could be done to support, promote and mainstream this work.

Socio-economic barriers

Throughout the consultation the financial costs of supporting a career in the visual arts was a source of much debate and concern. Low incomes combined with the rising costs of Further and Higher education can increase barriers to those from economically disadvantaged backgrounds.

Data from the Scottish Household Survey¹⁷ consistently shows lower levels of attendance and participation in cultural activity by people living in the lowest SIMD (Scottish Index of Multiple

¹⁶ For more information see the Arts Dyslexia Trust

Deprivation) areas and there is a direct and very strong relationship between attendance and participation in the visual arts and levels of education. Overall 39% of people with a degree attend galleries compared with only 6% of those with no qualifications.

Age

The mapping survey revealed a broad age range of respondents with people under the age of 30 making up 16% of respondents and people in their forties making up 30%.

Data from the Scottish Household Survey reveals that the visual arts are most popular with the middle age groups and that there is significantly lower attendances at galleries, exhibitions and museums for the youngest (16-24) and oldest (75+) age groups.

There have been a number of initiatives which are specifically aimed at increasing access and engagement for these groups including **Luminate** which celebrates creative ageing, and **ARTIST ROOMS** which targets younger audiences. The visual arts has also been a focus for the **Time To Shine** initiative which supports all of Scotland's children and young people to achieve their ambitions through arts and creativity.

¹⁷ Scotland's People Annual Report: Results from 2014 Scottish Household Survey

Key Findings The Infrastructure

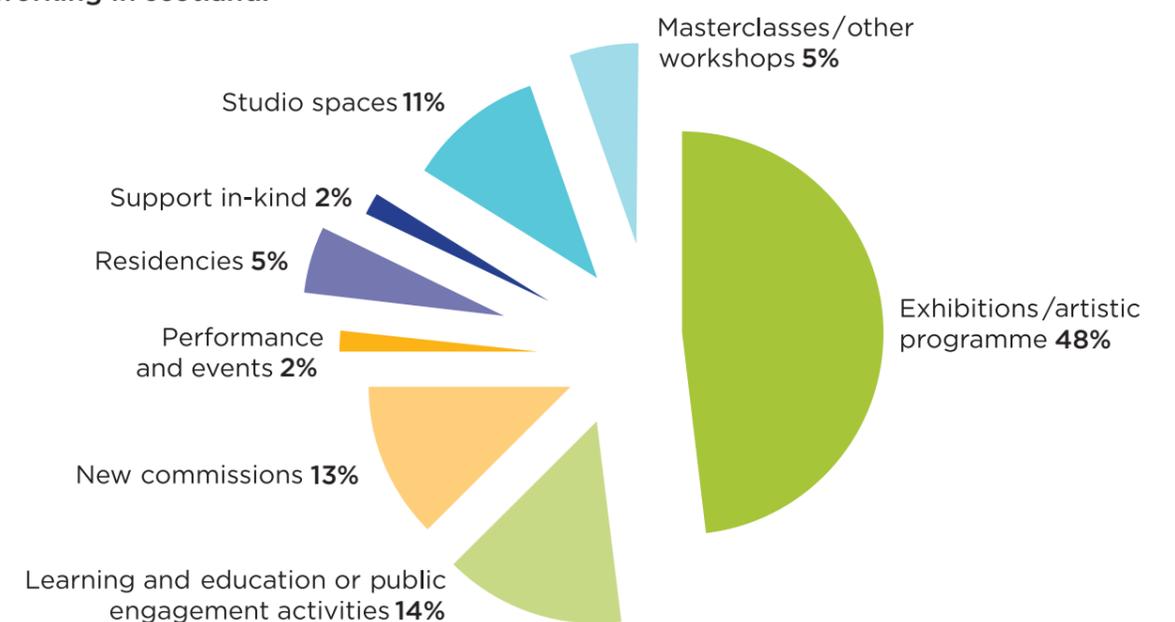
Overview

The SCAN survey and mapping work has highlighted the number and diversity of organisations that work across the visual arts in Scotland. From rural residency centres to major galleries and museums these organisations are diverse in scale, reach and purpose with different operating and funding models.

Many of the organisations are building based, providing space for the production or formal display and

presentation of work. However, many organisations generate work with and for people in health, care and community settings, in rural environments and throughout the urban and public realm. While some organisations operate as stand-alone entities, many deliver a visual arts programme within a multi-disciplinary or larger institutional partnership. Many organisations that work in the sector are recognised internationally for the quality, scope and ambition of the work they do.

Figure 5. Please tell us what you feel are the most important events or services that your organisation delivers that support artists, curators and other arts professionals working in Scotland.



Source: SCAN survey of organisations in the visual arts sector in Scotland, SCAN, 2016

The survey reveals that organisations perform many functions and provide a range of services that support artists and develop audiences, buyers and collectors. The most important of these being their exhibitions / artistic programme (see Figure 5).

Places and spaces to work

Throughout the consultation we heard people express concerns about having access to space and being able to develop and maintain premises that can respond to the changing needs of artists and audiences. Many artists need studio and production spaces to make their work and many arts organisations need venues and galleries to bring their work to the public. While some organisations own the buildings they use, many are on a less secure footing with just under two thirds of the survey respondents renting premises. This can cause insecurity and creates a financial challenge when rents increase in response to commercial and market pressures.

In many places securing space on a temporary or permanent basis is increasingly hard as property owners and developers focus on profit ahead of social/community benefit. The arts have been central to the regeneration of many towns and cities across Scotland, and there is a strong view that the relationships between those who own or manage buildings and those who seek to use them for arts and cultural purposes should be established on a more equitable basis.

There would be value in Creative Scotland working with partners to scope the current use and provision of space within the sector, to identify needs and challenges, to look at models of working elsewhere, to develop case studies and to generate stronger advocacy in support of the sector's call for 'artist friendly' development and planning policies. This could build on recent work undertaken by Creative United¹⁸ and help to build better informed relationships between the sector, private landlords and Local Authority planning and property departments. There would be value in developing guidance that could be used to support the brokering of empty spaces by artists and arts organisations and that would enable mutually beneficial agreements to be established.

This work would be designed to contribute to Creative Scotland's Creative Industries strategy.

Capital improvements

The visual arts has benefited significantly from capital investment since the introduction of National Lottery funding in 1995. £34m of funding has contributed to the development of new and improved studios, workspaces, galleries and facilities that support audiences and public engagement.

Examples include the establishment of new buildings for **DCA** in Dundee and **An Lanntair** in Stornoway; the redevelopment of existing premises for

¹⁸ Creative United Making Space report

WASPS, CCA, Tramway and Trongate 103 in Glasgow; the expansion of buildings and facilities for the **Pier Arts Centre** in Orkney, **Taigh Chearsabhagh Museum and Arts Centre** in North Uist and the **Edinburgh Sculpture Workshop**.

Funding has also enabled key improvements and developments including the **Stove Network, SWG3, The Glue Factory, Cove Park, Scottish Sculpture Workshop, Glasgow Sculpture Studios, the Highland Print Studio, the Travelling Gallery and Inverleith House**.

While there has been significant investment in capital development, the sector is concerned that there is no arts funding currently in place to support future needs. The survey identified that 64% of respondents have capital plans. There would be value in establishing a more detailed picture of what these plans are to determine how future needs might be addressed.

In many cases capital developments have helped to unlock new opportunities for organisations to increase self-generated income. However, there have been occasions where increased running costs have created financial stress. In a landscape of reduced public funding new capital developments will require careful planning and may need to rely on new forms of income generation or increased private investment to address future revenue challenges.

Collections

Collections play a fundamental role in the development of artists and audiences

in Scotland. They provide an important context for an artist's work, positioning it within the much wider continuum of art, cultural and social history. They provide a validation of practice and a recognition that an artist is making a significant contribution to the development of the art form. The acquisition of key works across an artist's career provides audiences with an important insight into the way that art develops over time.

Reducing levels of investment in collections is a concern to the sector. Pressures on funding are being reported by Local Authorities and Cultural Trusts, as well as the national collections and independent museums.

These pressures mean that it is becoming more important to develop new partnerships and collaborations that will help to build, maintain and share collections at a local and national level.

This may involve new models of public and private investment, including personal and corporate philanthropy. There is an opportunity to build on recent thinking and models of working that have been established here and elsewhere in the UK/internationally — for example, initiatives that develop patrons such as **Outset Scotland** and those that help to develop relationships between private collectors and public collections (as outlined in the **Going Public report**). Creative Scotland is keen to work with a range of partners in the sector to ensure these challenges and opportunities can be addressed.

Collective and collaborative approaches such as the **National Collecting Scheme for Scotland** have proved to be of value in the past. A specialist network focussed on collections development could be established to help generate the high levels of advocacy and leadership that will be required to unlock new opportunities for contemporary collecting into the future.

Sales and market development

There are more than 350 commercial galleries and sales outlets operating across Scotland¹⁹. These independent businesses operate without public subsidy and work hard to develop their collector and customer base. They are a key point of contact for the public and generate an invaluable source of income for many artists. Sales into international markets and into recognised collections generate significant cultural and economic benefits, and while the lack of art market pressure is often cited as a reason for the strength and diversity of work that is produced in Scotland, there are many artists that seek and benefit from some form of commercial representation.

Some galleries have chosen to take part in the **Own Art scheme** with a view to raising their visibility and developing new audiences and buyers for their work. The Own Art scheme is supported in Scotland to encourage a wider range of people to buy a wider range of art. It aims to make buying art easy and

affordable by providing people with an interest-free loan and access to online information and resources. The Own Art network includes 38 galleries that are based in Scotland. In 2015/16 the scheme enabled £684,544 of sales through these galleries and generated an estimated income for artists in excess of £400,000. Several publicly funded galleries have identified Own Art as an opportunity to build new income streams to support their work.

There are a much smaller number of commercial galleries that are representing artists within key national and international markets. Attendance at the major UK and international art fairs is essential for these galleries to reach new markets, to cultivate collectors and to generate sales. These can be expensive undertakings and galleries often need working capital to off-set risk, to ease cash-flow, and to enable strategic, business growth. Past experience of Scottish Arts Council funding to galleries that operate within these markets has shown that targeted investment can enable these opportunities to be exploited more effectively.

Artists sell their work through a range of means beyond gallery structures and exhibiting societies, including using their own websites and social media channels. Many take part in Open Studio events which enable artists to meet and sell directly to the public. Outside of the cities these often successfully attract many visitors to an area boosting local economies as well as artists' earnings.

¹⁹ Source - ArtMag

An example is **Spring Fling** which takes place across Dumfries and Galloway. Between 2003 and 2015 the event has attracted over 100,000 visitors who have made almost 300,000 studio visits. Over 13 years £1.9m of art and craft had been bought in studios and the event has brought over £8.5m to the local economy.

Creative Scotland holds limited information on the commercial galleries and other sales opportunities that exist across Scotland. However, it understands how important these are to artists' earnings, and believes there would be value in undertaking research that looks at these in more detail to inform new development and investment opportunities. Building greater strength and resilience in this part of the sector would have a positive impact on artists' earnings, increase financial security and build international reach.

This research would aim to learn from and build upon work undertaken by Creative United in association with Art Tactic²⁰, and be informed by current research being undertaken by Creative United into the impact of the Own Art scheme on artists²¹, and the role of similar initiatives in helping to develop and grow the market for contemporary art and craft.

It would be designed to contribute to Creative Scotland's strategy for the Creative Industries.

²⁰ Contemporary Gallery Report 2015/16

²¹ Creative United — Own Art impact on artists survey 2016

Geography

Overview

The work of artists and arts organisations often reflects and responds to the very specific and different social and cultural contexts that exist across Scotland. Much of the work undertaken in the sector is informed by, and helps to build, a sense of community and place.

Working beyond the cities can present specific challenges for the sector including: higher costs of transport, travel and accommodation; fewer spaces for making and showing work; more complex logistics and planning; smaller, more dispersed populations and changing demographics; no 'ready-made' audiences for art and limited exposure to new work. However, it can also offer significant opportunities: to connect with communities and audiences in new and different ways; to transform the way people think about and engage with art; to create encounters with art beyond the conventions of the gallery; to develop new work informed by the local and reflecting the global.

In places where there is a limited gallery infrastructure organisations are developing effective strategies to work within the context of their communities rather than developing work for a fixed venue. ATLAS Arts in Skye, the Stove Network in Dumfries and Galloway and Deveron Arts in Huntly are some notable examples.

While this requires a bespoke approach to each community, there are models of working that are transferable or that can be strengthened through research and shared learning.

Regularly Funded Organisations that support the development of the visual arts are based in 13 Local Authority areas. Many deliver programmes that extend beyond their Local Authority boundary, drawing artists and audiences from across the country. 50% of the visual arts RFO portfolio is based outside of Glasgow and Edinburgh and 57% of the multi-art form venues with a visual arts component are based outside of Glasgow and Edinburgh. The geographic reach and relevance of the RFOs contributes significantly to the sector's national profile and impact.

The SCAN survey suggests there is a good spread of people and programmes across the country. 52% of individual respondents and 41% of the arts organisations that responded were based outside of Glasgow and Edinburgh.

The consultation showed that people share the same professional ambitions for their work, and wish to be afforded the same professional respect, wherever they are based. However, work that is generated in Edinburgh and Glasgow is often highly visible and the consultation revealed a strong interest in there being a more active promotion of the scope, range and ambition of work that is being developed elsewhere. This would impact positively on the communities

involved, attract new audiences and encourage professional collaboration and exchange across the sector. SCAN is interested in working with the sector to explore this further and Creative Scotland is also in a position to use its digital channels to support this work.

In a country the size of Scotland people feel it should be possible to be visible and to connect effectively with their peers. Local networks for curators, producers and artists make connections easier to establish and maintain. Partnerships with individuals and organisations working beyond the creative sector are especially important within a community context, and need to be valued and encouraged. Networks that operate at a national level provide important opportunities to build a geographically diverse and connected sector.

Festivals and touring

In places where this is a critical mass of organisations there is evidenced benefit in establishing common ground, creating stronger connections and building partnerships and collaborative working. This can be done in different ways but festivals can be particularly effective in creating moments that bring the sector together to increase public visibility, engagement and reach — for example the **Pittenweem Art Festival**, the **Look Again Festival** in Aberdeen, the **GI Festival** in Glasgow, the **Cupar Arts Festival** in Fife and the **Edinburgh Art Festival**. Local and national partners need to be encouraged and enabled to

maintain the ambition and impact of these initiatives.

Touring exhibitions and co-productions provide another important means to address the geography of Scotland, enabling people to experience high quality exhibitions across a range of practice. They enable venues with limited resources to programme work of ambition and significance, with the costs of an exhibition being shared across partners. They also encourage co-operation between venues and help to develop skills and knowledge exchange. Touring also builds UK and international reach.

The majority of responding organisations to the SCAN survey (70%) have undertaken touring, co-commissions or co-productions in the last five years. The Scottish Touring Exhibitions Consortium (STEC)²² has established a model of working that enables the partners to deliver ambitious commissions and engagement programmes — for example the commission of Toby Paterson for the GENERATION project. ARTIST ROOMS is another effective model of touring and partnership working that enables works of international significance to be seen and enjoyed across a range of spaces

²² For GENERATION 2014 the Scottish Touring Exhibitions Consortium included High Life Highland and the Inverness Museum and Art Gallery; Fife Contemporary Art and Craft; Borders Council and The Gallery, Tweeddale Museum, Peebles; Dumfries and Galloway Council and Gracefield Arts Centre.

and places, often where collections of contemporary art are not easy to reach.

Maintaining a healthy and dynamic approach to touring will enable the sector to deliver excellence and geographic reach during more challenging times. When asked what might make it easier for their organisation to develop touring and co-productions, the respondents to the SCAN survey highlighted:

- Funding, specifically funding for staff and artists' time, development, research, travel, insurance
- Funder support, specifically better understanding by arts funding bodies of co-production and longer-term funding commitments
- Time and capacity, specifically more time for staff to travel, more staff capacity to tour work, time to pursue longer-term UK and international funding
- Access to networks, partners and international events, to help scope out potential collaborations, share and cross-market information and tap into international venue networks
- Venues that meet agreed touring exhibition and environmental standards.

Local Authorities

Local Authorities are significant funders, partners, enablers and providers of the arts across Scotland.

They are often critical in enabling grass roots activity, as well as maintaining support for a range of more established venues. Local Authority museums and galleries house significant collections of art and stage a range of public events and exhibitions that support artists and build audiences.

The value, importance and potential of these venues was made clear during GENERATION which saw significant contributions from Perth Museum and Art Gallery; the City Art Centre, Edinburgh; the Dick Institute, Kilmarnock; Kirkcaldy Galleries; GOMA, Glasgow; Gracefield Arts Centre, Dumfries; Inverness Museum and Art Gallery; Kelvingrove Art Gallery, Glasgow; Linlithgow Burgh Halls; Maclaurin Gallery, South Ayrshire; Paisley Museum; Tweeddale Museum; the McManus, Dundee; and the Park Gallery, Falkirk.

These and other Local Authority venues provide important support to artists and the wider creative community, reach out to diverse audiences and forge and maintain community partnerships. The skills and expertise of their staff is vital in maintaining artistic ambition and cultural overview.

The financial outlook for Scotland's Local Authorities is challenging with programming, acquisition and staffing budgets being negatively affected. Maintaining and building stronger links between the wider sector and Local Authority venues is important at this time. There is also a need to develop a

proactive, and focussed engagement with the leaders and influencers in the Local Authorities to support future planning.

Creative Scotland would like to work with partners to scope and map provision for the visual arts at a Local Authority level in order to build a clear and accurate overview of the current position, the needs and the development opportunities. This would support planning both at a local and national level and help to establish new ways of working to maintain quality and ambition into the future.

International

Scotland has earned an international reputation for the strength and diversity of work that is being produced and presented here, and it is understood to be a place where artists and organisations have the confidence and expertise to realise ambitious and experimental projects. The work that is made and staged here is seen to reflect, respond and contribute to international developments in contemporary art.

The majority of organisations that work in the sector demonstrate a strong international outlook. Their programmes enable invited artists to research, develop and stage their work here. They encourage audiences to develop international perspectives and they generate opportunities for the work of artists from Scotland to be developed, promoted and experienced elsewhere.

International working is held to be

important to the sector with 40% of respondents to the survey stating it was *Extremely or Very Important*. A further 40% stated that working internationally was *Important or of Some Importance*. In the aftermath of Brexit there is a view that international working is more important now than it has ever been.

Examples of international working for organisations include one-off curated exhibitions, conferences and seminars, residencies, co-commissions, touring exhibitions and art fairs.

Individuals reported that they are working both nationally and internationally with 25% stating that their work had a UK-wide reach and a further 30% reporting that their work had an international reach. Artists are invited to make and show their work in countries across the world. They seek out opportunities for cultural exchange through residencies and commissions and their work is represented in international collections. Respondents to the survey listed more than 50 countries they had regularly worked in with the most commonly cited being USA, Canada, Germany, France and Italy.

Initiatives such as GI (Glasgow International) and the Edinburgh Art Festival create important opportunities to support the sector's international reputation and connections. Working with partners across the sector these festivals seek to create a significant moment that draws national and international attention to the visual arts in Scotland. Attracting a range

of international critics, curators and collectors they strengthen existing international relationships and stimulate new opportunities.

In recent years the British Council has been working with these festivals and the wider sector to bring delegations of visiting curators into Scotland. These have proved to be of significant value in promoting the strength and diversity of the sector and in enabling artists and arts organisations to expand their international networks.

The British Council also invites curators in Scotland to take part in research trips overseas. These visits help to inform and deepen their understanding of the international context in which they work. New opportunities for international collaboration have emerged as a result of both inward and outward delegations.

The British Council has recently published its new **Arts Strategy** that sets out an ambition that by 2021 it will have doubled the scale of international activity in the UK culture sector. There are five pillars that will form the foundations of this work —

- Sharing UK arts with the world — introducing audiences around the world to the best of UK creativity and creating new opportunities for artists and organisations to work internationally and supporting reciprocal work into the UK.
- Fostering collaboration and networks — supporting creative people to collaborate and experiment with new

ideas and developing sustainable ways of working for long-term prosperity.

- Arts for social change — extending safe spaces for culture, creative exploration and exchange; building trust, enabling dialogue and presenting marginalised voices; and supporting the protection of cultural heritage and expression of cultural identities.
- Capacity building — strengthening the arts sector worldwide by developing its capacity to innovate, reach new audiences and develop skills.
- Policy and research — shaping cultural policy and sharing research with the cultural sector in the UK and overseas to have increased the number of cultural connections between the UK and the world, doubling the scale of international activity of the UK culture sector.

Maintaining strong links between the visual arts sector in Scotland and the British Council is critical in building on the opportunities this new strategy affords. There would be value in a forum within the sector where international programmes, plans and priorities can be shared with colleagues and with the British Council to support future planning.

There is a close synergy between Creative Scotland's developing International framework and the themes in the British Council Arts Strategy. The International framework will define

a high-level position informing how Creative Scotland supports international connections across the arts, screen and creative industries, helping organisations that are the natural inhabitants of the international environment to best respond to international opportunities and strengthening networks that connect artists, share practice and open up new opportunities.

The **Scotland + Venice project** was established to create a significant, international platform for the presentation of new work from Scotland. It provides an important opportunity to develop and promote the work of some of the country's leading artists within this major, international arena. The project seeks to raise the profile of Scotland as a dynamic and evolving centre for the production, promotion and presentation of contemporary art.

The curatorial model for Scotland + Venice is designed to increase the international experience and profile of curators, producers and arts organisations in Scotland. The staffing of the exhibitions is intended to give students and recent graduates the opportunity to experience this major international festival and to be exposed to some of the most significant international work being made today.

The project is held to deliver a number of benefits to the sector as well as to those involved. However, there has been no formal evaluation of the project since 2007²³ and there would be value in undertaking a review to

look at its impacts, to establish if it remains a priority for the sector within an ever expanding field of international opportunity; to identify the current strengths and weaknesses of the model; and to explore options for future delivery. Creative Scotland has committed funds to support this review which would be expected to inform plans for the project beyond 2017.

Employment and financial profiles

While there is a range and diversity of organisations in the sector many are relatively small-scale with limited staff numbers. The majority of organisations that responded to our survey have 10 or fewer staff and 40% of these have three or fewer staff. The sector reports above average levels of part-time workers, with more than a third of permanent, salaried staff employed on a part-time basis and almost all (95%) of contractual/fixed term staff employed on a part-time basis.

Small teams mean that the leaders of these organisations are occupying multiple roles from strategic planning, curation, fundraising and reporting. Organisations report they are heavily focussed on delivery and that they have limited time to devote to R&D and to reflection and evaluation. More than half of the organisations that responded to the survey do not have a professional development plan or budget in place.

²³ Evaluation of Scotland's representation at the Venice Biennale 2003-07, Scottish Arts Council

Many organisations would like to build staff capacity and skills to maintain ambition and to support growth.

Over half (56%) of the organisations in our survey reported that they worked with volunteers and almost two thirds of respondents to our survey have voluntary boards. The large majority of artist-run initiatives are managed by people in an unpaid/voluntary capacity, and on average, 2,500 volunteer hours per annum (approximately 50 hours per week) are invested by those working in the artist-run initiatives that responded to our survey.

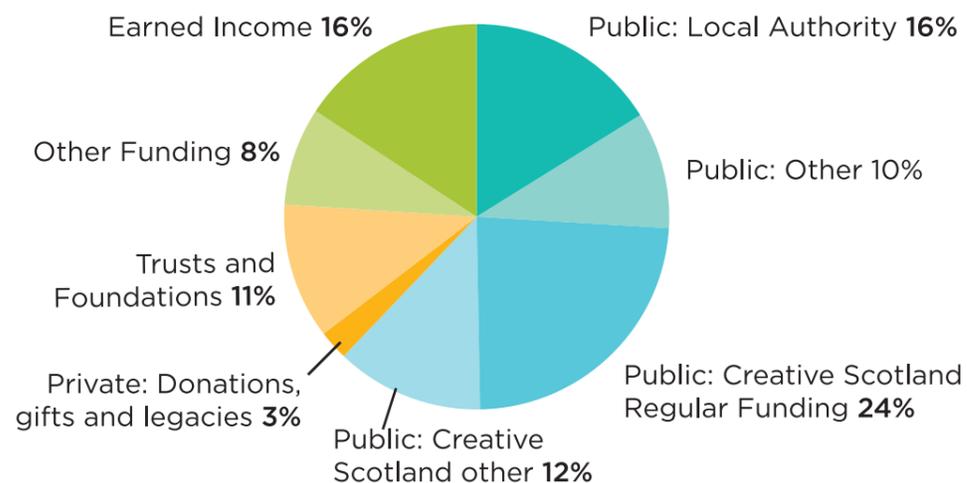
High levels of volunteering demonstrate and demand exceptional commitment, motivation and energy from within the sector. While this can be seen to be a strength it can present a significant challenge, particularly for the individuals concerned.

Income

The sector is characterised by a culture of free access with very few venues charging for exhibitions. In the absence of income from ticket sales, visual arts organisations generate revenues from a range of private and public sources. These include public funding (from Creative Scotland, Scottish Government, the National Lottery and Local Authorities), private giving, fundraising through trusts and foundations, sales of work, trading and other ancillary businesses.

Organisations have different opportunities and capacities for income

Fig 6: Sources of Income for visual arts organisations 2014/15



Source: SCAN survey of organisations in the visual arts sector in Scotland, SCAN, 2016, n=42

generation. Commercial galleries generate their income from sales of work. Studios and workshops generate income from rentals, memberships, course fees and sales. Some galleries and festivals are in a position to recoup money from commissioned work and through limited editions. Other organisations are in a position to generate income from trading (eg café, bar or bookshop sales).

The SCAN survey revealed that the turnover of visual arts organisations ranges from less than £10k up to £1m per annum. As with staffing, the majority of organisations operate at the lower end of the scale with an average turnover of less than £400k per annum.

The majority of organisations do not have a reserves policy or any cash reserves, making them financially vulnerable and impacting on operational

effectiveness. A lack of reserves makes it a challenge to respond to unforeseen events and hampers future planning and growth. These organisations are not in a position to invest easily in new developments or capacity building.

There is a recognised need within the sector for organisations to increase their earned income but this is often challenging given limits on staff time, skills and expertise. This is particularly true for organisations with small teams. Income generation can also be impacted by the nature of the organisation's work. For example, studios and workspaces have to be affordable to artists creating limits on what they can charge for the space and services they provide.

Leaders from across the sector report that budgets are becoming increasingly stretched, that income is remaining static or is reducing and that core

fixed costs are continuing to rise. They are finding it more difficult to meet the ambitions and expectations of artists and to continue to invest in the development of their audiences.

They report challenges in maintaining and upgrading equipment or premises, addressing environmental sustainability and building digital capacity. Some organisations are showing signs of organisational stress.

The sector has to be enabled to maximise earned income and to secure new forms of investment. This may mean that organisations have to establish new ways of working, both individually and collectively. Funders and partners will need to be alert and responsive to the organisational changes and challenges this might present.

Public funding

The SCAN survey of organisations highlighted the important role of public funding for organisations. The breakdown of sources of income across all respondents to the survey showed that public funding from Creative Scotland, Local Authorities and other public partners contributed 62% of income. The geographic spread and range of organisations demands a strong mix of national and local support.

Creative Scotland Open Project Funding supports organisations working across the sector. Since the fund was established there have been 46 awards to support organisations that deliver programmes associated with the visual

arts. These awards have totalled in excess of £1.5m. However, there is a concern that the success rates for organisations working in the visual arts are lower than the average across all applications received (at 36% compared to 59%). Creative Scotland will be investigating this further to see if there are any specific barriers being faced by the sector in applying for these funds.

Within the RFO portfolio there are 32 organisations whose work is aligned to the visual arts which receive a total of £7.1m per annum, an average of £222k per organisation (see Table 9). Collectively these organisations have a significant role to play in the development of the visual arts and while they share a great deal of common ground, each makes a very specific and distinctive contribution to the sector. Less than 10% of these (i.e. three organisations) receive between £500k-£700k per annum, whereas 66% (21 organisations) receive less than £200k per annum.

There is a concern from a majority of these organisations that they have been under-funded for several years. While many organisations received some form of uplift in the 2014-17 RFO process, the baseline funding levels were originally low in several cases. Many organisations have achieved quite significant shifts in the scale and scope of their programmes in recent years and are concerned that the public funding they receive has not been able to keep pace with this.

Maintaining ambition, growing capacity and meeting new and more sophisticated expectations from artists, the public and funders is creating pressure on organisations. There is a need for them to grow resources or to rethink and reduce the scope and scale of what they do. Organisations would like to work more closely with Creative Scotland to focus on their core strengths and to establish clarity over what they can deliver within known and likely available resources into the future.

The demand for Creative Scotland funding, and other public funds, significantly outstrips the resources available and it is likely that future budgets will be reduced in light of continued pressures on the economy. As pressures on public funding increase there is a risk that Regularly Funded Organisations, other publicly funded institutions, and freelance artists, curators and producers feel they are having to compete with one another for reducing resources. This has the potential to impact negatively on opportunities for collaborative and collegiate working. It is important for the future health of the sector that supportive relationships are maintained and that people can be encouraged to see the value of sector wide collaboration and partnership working.

Trusts and foundations

Trusts and foundations provide significant opportunities for the sector and will play an increasingly important role in enabling growth and

ambition into the future. Brokering and maintaining good relationships with a range of UK trusts and foundations requires clear vision, good advocacy and strong reporting/evaluation methods.

Some organisations have the capacity and experience to establish highly successful relationships but others would benefit from greater guidance and support to unlock these opportunities.

Through the Arts Strategy, Creative Scotland is committed to working more closely with the sector and with a range of trusts and foundations to capitalise on the opportunities that already exist and also to generate new opportunities for investment across the arts, screen and creative industries in Scotland.

Private donations, sponsorship, gifts and legacies

Private and corporate giving is relatively under-developed within the sector with only a small number of organisations reporting good levels of private giving. There is a small collector base in Scotland which can make it harder to identify and cultivate patrons and supporters. Business sponsorship is also often hard to achieve especially for work that is deemed to hold risk, and for organisations that are of a smaller scale or that are without significant profile.

Organisations need to be enabled to develop the confidence, the connections and the capacity to build more private and corporate giving. Working with **Arts and Business Scotland** and with other relevant partners, Creative Scotland is

committed to increasing the scope and value of the opportunities that exist and growing new relationships into the future.

Expenditure

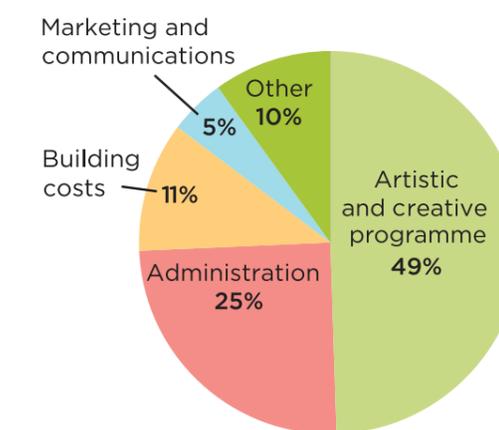
The sector invests heavily in the development of creative and artistic quality with organisations reporting that they allocate nearly half of their budget towards their programme. This is the case for both Creative Scotland RFOs and for the respondents to the survey (see Figures 7 and 8). Despite this there are still challenges in securing adequate programming budgets that could be strengthened to support ambitious and complex work and that fund artists appropriately. If additional resources cannot be found then organisations may need to explore different approaches to programming and funders will need to be in a position to respond positively to any changes that could lead to a reduction in some areas of activity.

Both surveys revealed relatively low levels (4%) of expenditure on marketing, audience development and creative learning. Some organisations address creative learning and participation through their artistic programme so the actual spend on this activity may not be accurately reflected in these figures. As a benchmark, the average spend on marketing and audience development across all organisations within the Regularly Funded Portfolio is 8%. Given the very different ways of working that exist across the sector the first priority is for organisations individually to consider if they need to allocate or raise

additional resources to support these activities into the future.

Figure 7: Visual arts RFOs expenditure 2014/15

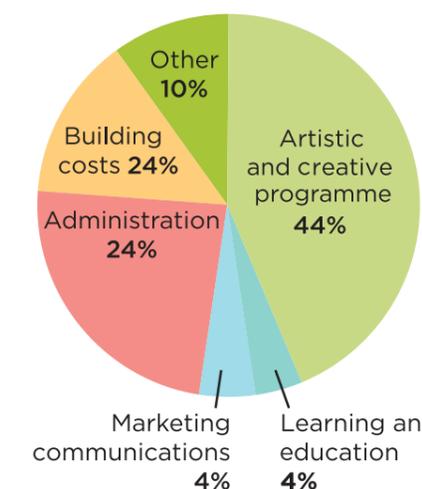
24 organisations, total expenditure £10.8m



Source: Creative Scotland Annual Statistical Survey 2014/15

Figure 8: Expenditure of respondents to Organisations survey

AVERAGE breakdown of organisations' expenditure for the past year, to March 2015, all respondents (n40)



Source: SCAN survey of organisations in the visual arts sector in Scotland, SCAN, 2016

There would then be benefit in bringing the sector together to explore opportunities for joint marketing and audience development activity that might lead to more cost effective ways of working into the future.

Connection, collaboration and exchange

The majority of the organisations that responded to the survey (92%) stated that partnership or collaborative working was important with 71% of organisations viewing this as being *Extremely or Very Important* to their work.

Evidence from partnership initiatives such as GENERATION, ARTIST ROOMS and **British Art Show** demonstrates that organisations appreciate and enjoy working with peers and that they benefit significantly from opportunities to develop and share their knowledge and skills. Partnership working enables organisations to stage more ambitious work and can lead to increased public impact and profile.

Collaborative initiatives operate on a number of levels from national and UK initiatives to sector-specific projects. While many partnership initiatives have been focussed on programme and skills development there is a clear interest in establishing other forms of collaborative working that would strengthen organisational capacity and resilience, such as shared services or joint posts. There may be an opportunity to build on existing models and to learn from initiatives in other parts of the UK and elsewhere.

Given the financial challenges that many organisations face it is important that the sector is enabled to find new ways of working together but this will take time and resources as demonstrated by the SCAN survey (see Figure 9).

Formal networks and membership bodies have an important role to play in bringing the sector together. Organisations such as the Scottish Artists Union, SCAN and engage Scotland already support and

encourage collaborative working. These organisations may wish to explore ways in which they could establish stronger ties and linkages across their programmes and consider how they relate to other sector support bodies and networks such as **Culture Republic** and the **Cultural Enterprise Office**, **CABN** in the Scottish Borders and **Upland** in Dumfries and Galloway.

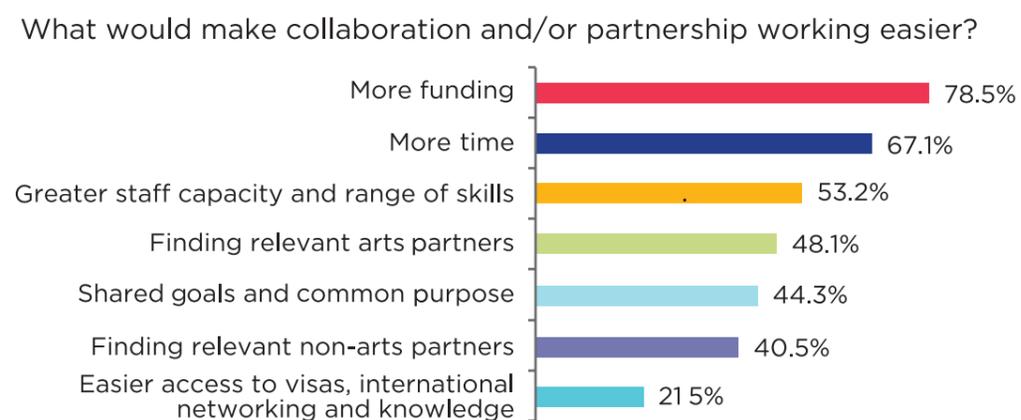
Much good work and thinking is taking place outside Scotland. Maintaining and building deeper connection and collaboration with peers and colleagues in the rest of the UK is seen to be essential to generate new perspectives – for example the **Plus Tate** network, the **Contemporary Visual Arts Network in England** (CVAN), the **Artists Union England** (AUE), **Design and Copyright Society** (DACS - the Artists' Rights Agency), **Artquest**, **ARTIST ROOMS**, the **Art Fund**, the **Contemporary Art Society**, **AXISWEB**, and **a-n** (the Artists Information Company).

There is also a need to establish a much more collective and collaborative

approach to sharing information and research in the sector. Finding the means to collect and make available the data, the research and the evaluation that is currently being generated would be of significant value. It would enable the sector to capitalise on the extensive expertise and knowledge that it already holds, it would build a deeper and more evidenced view of the outcomes and impacts of the work that is being undertaken, and it would inform new developments and strengthen advocacy.

Experience suggests that collaborative working is most effective when there are clear goals and specific outcomes to work towards. The Open Sessions highlighted a desire for continued sector wide conversations, with a strong caveat that these need to be quite targeted to be of value. It is a priority for Creative Scotland to work with partners to establish opportunities for the sector to come together to explore issues and development needs that have been raised in this report in a clear and focussed way.

Figure 9:



Source: SCAN survey of organisations in the visual arts sector in Scotland, 2016, n=79

Key Findings – The Public

The relationships that exist between contemporary art and its publics are richer and more nuanced than they have ever been. The ever expanding field of practice has resulted in there being many more ways to share and distribute work and different opportunities for the public to engage with the visual arts.

This reflects developments in practice as well as changes in society, including the fact we live in a digital age.

Artists and arts organisations demonstrate a strong commitment to making work that is as publicly accessible as possible. Several organisations have established a socially engaged approach to their programme that is founded on a high level of public participation. Many provide creative learning and public engagement programmes at low or no cost whilst the majority of venues provide free access to their exhibitions and collections.

The SCAN survey revealed that artists view exhibitions as the primary means by which the public can engage with their work. Exhibitions take many forms, reflecting the fact that artists enact and distribute their work through screenings, performances and readings, through book-works, broadcast and digital media, through time-based, site-based and participative practice. Artists and

curators continue to challenge and explore the idea of the exhibition, taking full advantage of the opportunity it provides to engage people afresh and to generate new experiences and meaning.

Public engagement and audience development

The Scottish Household Survey (SHS) provides top line data on audience participation in cultural activity in Scotland and categorises attendance at museums, galleries and exhibitions.

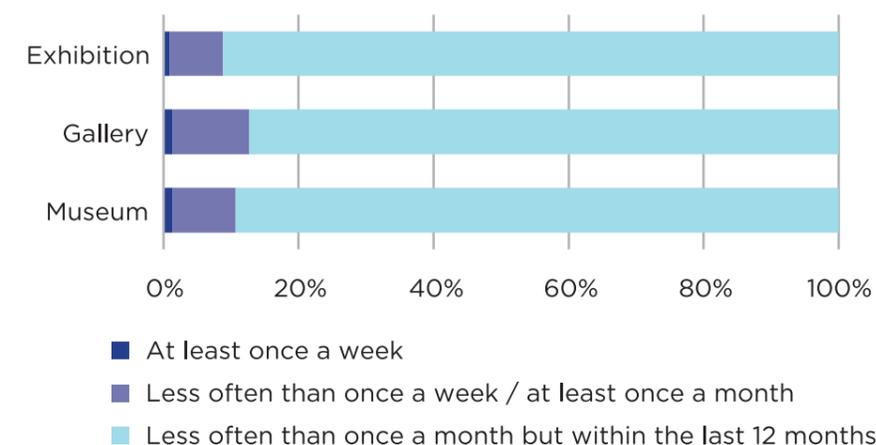
Table 7: Attendance for the visual arts in the last 12 months 2012-14 (%)

	2012	2013	2014
Museum	29	31	32
Gallery	19	20	21
Exhibition – e.g. arts/crafts	15	16	17

Source: Scottish Household Survey 2012-14, Scottish Government

The last three years has seen a steady increase in these attendances with museums remaining the most popular. While the trends reflect the general patterns for cultural attendance in terms of age and educational attainment,

Figure 10: Frequency of attendance at visual arts activities (%)



Source: Scottish Household Survey, 2014

women are marginally more likely than men to attend galleries and museums and there is a lower level of attendance in the 16-24 age group.

The majority of visual arts attenders attended '*less often than once a month (within the last 12 months)*' but a core audience is visiting much more frequently with 12% of gallery attenders and 9% of exhibition attenders attending at least once a month (see Figure 10).

The 47 organisations that responded to this question in the SCAN survey reported they had staged 508 exhibitions that attracted more than 1.5 million people in the past 12 months.

Data collated from Creative Scotland RFOs showed that 29 of the 32 RFOs working in the visual arts presented a total of 330 exhibitions that attracted more than 1.2 million attendances. The significant increase in attendances in 2014/15 is understood to be due to the GENERATION programme (see Table 8).

Table 8: Visual arts exhibitions and attendances by Creative Scotland RFOs, 2013/14 - 2014/15

	2013/14	2014/15	% Change
Number of Exhibitions	309	330	+7%
Number of Attendances	811,904	1,244,892	+56%

Source: Creative Scotland Annual Statistical Survey, data above includes only Exhibition and attendance figures for the designated Visual Arts and Multi Arts Visual Arts RFOs in each year. The new portfolio of RFOs was introduced in 2014/15 therefore the two years are not directly comparable and are indicative only.

In addition significant audiences have been recorded through the evaluation of recent major visual arts programmes.

- The GI (Glasgow International) festival ran from 8-25 April 2016 and recorded 83 exhibitions and over 176 events across 75 venues in Glasgow. Total visits to the festival increased by over 12% to 226,331.

- The British Art Show 8 ran from February – May 2016 and recorded more than 80,000 attendances at the three primary venues in Edinburgh – National Galleries of Scotland, Talbot Rice Gallery and Inverleith House.
- The Turner Prize exhibition ran from September 2015 to January 2016 and recorded over 70,000 attendances at Tramway in Glasgow.
- The Edinburgh Art Festival ran from 30 July – 30 August 2015 and recorded 78,216 attendances at ticketed exhibitions and events; 146,019 recorded attendances at galleries and festival commissions; and an estimated 73,490 engagements with publicly sited projects.
- ARTIST ROOMS staged 12 exhibitions in associate venues in Scotland from May 2013 to September 2015 with recorded total attendances of 135,275. Adding in attendances to ARTIST ROOMS exhibitions at the National Galleries of Scotland brings the total attendances for ARTIST ROOMS in Scotland for this period to 689,063.

Audience development and research

Visual arts organisations seek to create a welcoming and informed visitor experience, establishing different forms of interpretation and generating a range of education and engagement initiatives. As admission is normally free, price is often not a barrier to attendance but there are

other factors that can impact on access and participation. Often people's experience of art may not extend to more contemporary forms and they lack confidence in how to approach an exhibition or how to get involved in a project or event. They may worry that they do not possess expert knowledge and will not be able to respond appropriately. Some people have specific requirements or have additional support needs that can make it difficult to attend a gallery or event. Others have limited leisure time or attach more value to different cultural pastimes and social traditions.

While some organisations have established methods for gathering data on their audiences many smaller organisations report that they find this more challenging. Only one third of organisations responding to the SCAN survey have a formal policy for audience development and only 13 organisations reported having a dedicated budget for this purpose. There is a strong interest in exploring and developing new approaches and a desire to learn from the experience that already exists.

Culture Republic has established an audience research pilot project in partnership with the Audience Agency²⁴. This is designed to help Scotland's museums and galleries to set their audience profiles in context alongside peers across the UK. The project will enable venues and arts

²⁴ Visual Arts Scotland – Grow Your Own Audience

organisations to grow a collective understanding of audience behaviours, profiles and motivations around the country. A similar project that has been established in England as a partnership between the Audience Agency and the Contemporary Visual Arts Network²⁵ demonstrates that a collective approach can help to build advocacy, develop audiences and inform future research.

Organisations would like to know more about non-attenders as well as existing audiences so that they can extend and deepen the reach of their public engagement. This would tie-in with their plans for equalities, diversity and inclusion. However, most organisations cannot afford to undertake this type of research and would be interested in exploring how this could be achieved, at an individual and collective level.

Investment in marketing across the sector is relatively low with respondents to the survey reporting an average of 4% of total expenditure, a figure that is mirrored in Creative Scotland's RFO reporting. The SCAN survey also recorded low numbers of staff employed in roles related to audience development and marketing. Given limited resources there would be value in developing partnership approaches and collaborative initiatives to build capacity and shared resources.

The benefits of joint marketing have been made apparent in a number of initiatives – from local, national and

²⁵ Audience Finder Report – Contemporary Visual Arts Audiences

international festivals to small and large scale touring programmes to major one off events. Organisations need to be enabled and encouraged to build on the experience they hold to explore future options and possibilities. There would be value in drawing the sector together to explore opportunities to build an approach to sector-wide audience development. Creative Scotland would like to work with relevant partners in the sector, including Culture Republic and SCAN, to ensure that issues and needs are clearly articulated and to explore how these could be most effectively addressed.

Digital

The work we have undertaken through the SCAN survey and our consultation has not looked in depth at the current use and impact of digital technology in the sector. However, it is understood that this offers significant potential to develop and distribute new work, to generate different experiences for the public and to reach new audiences, to build organisational effectiveness and to enable new forms of professional exchange.

Many arts organisations feel that they cannot respond effectively to these developments as they do not have the skills or capacity. In the future it will be critical to understand the impacts and opportunities afforded by digital technology to develop different relationships between artists, arts organisations and society at large.

There is a need for Creative Scotland

to work with relevant partners and colleagues to establish a clear understanding of the current position and future needs so that the sector is well equipped to respond and contribute to this constantly evolving context.

Public art, participation and socially engaged practice

Public engagement in the visual arts extends beyond attendance at exhibitions and events. There is a high level of participation enabled through socially engaged projects and work in the public realm.

These forms of 'public art' provide opportunities for artists to reflect the world and how we see it as well as to provide moments of provocation and disruption. From memorials and iconic sculptures, integrated approaches to town planning and regeneration programmes, temporary installations and performance events, there are increasing possibilities for artists to work in different contexts across the public realm. The field of public art has evolved significantly in recent years with a growing interest in work that brings artists, the public and a specific time or place together in meaningful and often unexpected ways.

Many arts organisations are developing work that inhabits and explores the public realm creating new ways to build audiences and to enable participation in the arts. In some cases these projects

are developed in tandem with a venue-based programme. In others it is a way of working that has emerged in response to the specifics of a place or particular setting.

Many non-arts organisations and community groups commission public art projects and programmes. Some see this as a way of enhancing or animating otherwise impersonal, under-used or neglected spaces. Others view it as a means to activate civic dialogue or to provide a vehicle to question or express identity. Commissions often sit within wider community development strategies, with artists and arts organisations having to navigate and negotiate the different and complex relationships these often present.

Artists have a strong interest in creating opportunities that empower people and that impact directly on their quality of life. There is a particular and recognized value in artists working within health and care environments and there are a number of organisations in Scotland that have built up a significant level of experience and expertise in this field. These ways of working generate strong social value and help to demystify the creative process, building engagement, enabling participation and generating respect on a number of levels. These opportunities often feed the development of artists' practice

²⁶ The Arts and Health Network is a network for artists, organisations, health and care providers and others working in the arts and health sector across Scotland

and provide important employment opportunities in the sector. The strongest projects provide artists with the space, the time and the creative scope to respond effectively to the unique circumstances that each specific context provides and to share, learn from and build on experience.

By pushing their work in new directions, artists are able to create very different relationships with the public and to extend the parameters of engagement and participation. There is a growing interest in finding a means to understand and articulate the methods, impacts and benefits of these ways of working. While projects are being documented and evaluated on a case-by-case basis it is difficult to establish a national overview of this work and its breadth, quality and reach. **The Arts and Health Network²⁶** and initiatives such as **ArtWorks Scotland** have helped to network artists and professionals, to generate new knowledge and to share and develop skills. However, there would be value in the sector exploring whether more needs to be done to increase the visibility of socially engaged and participatory forms of practice, and to promote and articulate their qualities, values and impacts more clearly.

Given the wide scope and potentials of artists working in the public realm there would also be value in Creative Scotland working with partners to ensure more effective signposting to relevant guidance, case studies and other forms of practical support and expertise such as **Public Art Online** and **Situations**.

Creative learning

Creative learning is fundamental to ensuring that future generations build on today's successes as well as innovate on their own terms. The benefits of engagement with, and learning in and through, the arts are far-reaching. Cultural engagement not only enhances peoples' artistic and creative development, it also fosters a whole range of life skills, building communication skills, confidence, self-esteem, critical thinking and problem-solving, whilst also creating career pathways.

The visual arts sector demonstrates a strong interest in building opportunities for people to participate in creative learning programmes and to establish a richer and more meaningful relationship with artists' work. Our survey showed a more formalised approach to learning and outreach than conventional audience development with 34% of organisations having a creative learning plan. There are also more staff associated with education and learning than with audience development, but it is notable that the large majority of these are part-time or fixed term. Budgets are relatively low, averaging 4% of total spend.

Creative Learning has been a connecting theme for Creative Scotland since 2010 with work that has focussed on —

- Delivering targeted programmes (the Youth Music Initiative, Cashback for Creativity, ArtWorks and Time to Shine) and

- Developing cross sectoral, strategic partnerships designed to promote the value of creative learning beyond the creative sector (for example with several divisions of Scottish Government, the Education and Youth Work sectors as well as managing, time-limited targeted funds for Youth Employment and Arts and Justice).

There is now a desire to develop a better shared understanding of creative learning across the arts, screen and creative industries to establish priorities and opportunities for development over the next five years. Creative Scotland is presently undertaking a Creative Learning Review which is scheduled to be published in late 2016.

In the visual arts sector there is often a significant crossover between creative learning, audience development and public engagement, and achieving greater clarity and demarcation would be helpful. There would also be significant benefit in establishing methods of reporting that go beyond numbers to articulate the range, quality and impact of the experiences that are being generated by the sector for the public. Many organisations have established their own evaluation methods and collectively the sector holds valuable information that could be used to invest in, and build on, experience to date and to develop more powerful advocacy.

This work could be informed by the recent consultation undertaken as part of Creative Scotland's Creative Learning Review and involve relevant partners including Engage Scotland who have significant expertise to share.

Working with young people

Many galleries and arts organisations are interested in developing programmes that support young people. In recognition of this one of the core aims of GENERATION was to increase the number and range of people engaging with contemporary art, with a particular focus on developing experiences for young people aged from 12-25 years.

A wide range of projects were developed with 'Associate Venues' being encouraged to build on existing approaches and to establish new partnerships and methods of engagement. This produced a significant response from participating venues and a very ambitious programme of youth engagement which introduced young people to a range of experiences and practice.

A key strand of the programme was the GENERATION Co-Production programme. 91% of the young people that took part in this programme were participating in a contemporary arts project for the first time. The evaluation and social accounts produced for this programme demonstrated the significant impact on the young people and on the organisations taking part. In terms of the young people the programme was seen

to have developed new skills, generated new relationships, increased confidence, and supported aspiration and positive progression. For the organisations it was seen to have increased their knowledge and expertise, developed their professional networks and connections, improved their communication with partners beyond the sector and laid the foundation for future planning.

GENERATION's approach to engaging children and young people presents a model that can be built upon into the future. Initiatives such as ARTIST ROOMS have also generated a great deal of evidence and experience that is of value. It is important that the sector has opportunities to reflect on the learning and legacies of these programmes and to explore how to build on these. Engage Scotland would be well positioned to lead further discussions especially in advance of 2018 which has been designated as the Year of Children and Young People in Scotland.

There are also important lessons to be learned from Time To Shine (TTS) the national youth arts strategy for Scotland which was established in 2013 with the aim of supporting all of Scotland's children and young people to flourish and achieve through arts and creativity. The TTS implementation programme was funded for two years, from April 2014 to 2016 supported by a budget of £5m granted by the Scottish Government. The visual arts were a target art form for development (alongside film and literature) and

it is a strategic objective of TTS to continue to work with the visual arts sector to develop more opportunities for sustained, national access for young people.

A network of Youth Arts Hubs was established to bring organisations together and numerous projects were supported through the TTS implementation programme that focused on the visual arts. These included –

- The Glasgow Youth Arts Hub established a visual arts framework to promote visual arts to young people in Glasgow to further their confidence in contemporary visual arts.
- The West Dunbartonshire Youth Arts Hub worked with local artists Recoat, children and young people to create murals on public buildings across Clydebank, including primary schools and libraries.
- The Edinburgh Youth Arts Hub set up Out of the Blue Print as a social enterprise – run by trainees this print studio offers young artists the chance to print their work at affordable rates.
- The An Lanntair 'Uncharted' project established Art Labs arts spaces in four geographically remote locations across the Isles of Lewis and Harris and has led a creative mapping project engaging four primary schools across Lewis and Harris.

- The Talbert Arts and Leisure Centre’s ‘Sparks and Drifts’ TTS.Digital project used conductive painting, electronic textiles and augmented reality with local young people to explore visual arts and their local community/area.

A summary of this work was published in Spring 2015, and a full evaluation of the Time to Shine programme is scheduled to be published in October 2016.

Advocacy and the public voice of the sector

Across the sector artists and arts organisations are engaging the public in a myriad of ways. The consultation revealed a strong view that the sector needs to find ways to communicate this more effectively and to be more vocal about its strengths.

There is a desire to articulate the quality, reach and impact of the sector’s work and to build clearer and stronger advocacy messages. There is a need to gather relevant data and to build case studies that will build a much richer picture of the sector, and the social, cultural and economic benefits that flow from its work. It is understood that partnership working at a local, national and UK wide level can help to gather or generate the evidence that is required to support more effective and collective communications.

The sector is keen to work closely with Creative Scotland to increase its profile

to promote its strengths and to ensure that advocacy can be developed in partnership. Creative Scotland’s role as an influencer of others is seen to be of real value in unlocking opportunities into the future, at both a local and national level. Other national bodies such as National Galleries of Scotland and Museums Galleries Scotland are also seen to hold important roles in promoting the value of the sector and helping to influence the public as well as key partners. While the sector can assert leadership from within there is a desire that national bodies join forces to ensure that agreed needs and opportunities are most effectively addressed.

Beyond advocacy there is a clear desire for stronger and more effective political lobbying. There is recognition of the important role that SCAN, the SAU and engage Scotland play in this regard, and an interest in exploring whether their voices can be strengthened. The unique qualities, values and challenges of the sector need to be understood and championed across Government departments.

There is a frustration at the often stereotypical view of contemporary art that some sections of the media promote and a strong desire to address this. There is interest in working with media partners to increase the profile of the sector and to ensure that the quality, breadth, and public reach of its work is more effectively promoted with a need for more regular media briefings.

There is an opportunity for artists and leaders in the sector to be given more platforms for their voices to be heard, for better storytelling and for a more diverse set of narratives to be generated about the sector and its success.

Art writing and art publishing are very important methods of distribution in the sector, supporting and generating critical discourse as well as stimulating and extending public knowledge and interest. There is a need to ensure that there are opportunities to develop new critical writing while also recognising the barriers that some forms of art writing and language can create for the public.

Appendix 1

Creative Scotland's Role

Creative Scotland's 10 year plan – Unlocking Potential, Embracing Ambition sets out five core ambitions for the arts, screen and creative industries. These are for Scotland to be a country where:

- Excellence and experimentation across the arts, screen and creative industries is recognised and valued
- Everyone can access and enjoy artistic and creative experiences
- Places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity
- Ideas are brought to life by a diverse, skilled and connected leadership and workforce
- Scotland is a distinctive creative nation connected to the world.

Four connecting themes run through all aspects of Creative Scotland's work: Creative Learning; Digital; Equalities Diversity and Inclusion; Environment.

Creative Scotland has established three principle funding routes:

Regular Funding to organisations to support a three year programme of work and development

Open Project Funding to individuals and organisations to deliver time limited

projects including practice development and public engagement

Targeted Funding to a small number of programmes focused on delivering shared strategic goals with partners.

Regular Funding

In 2014 Creative Scotland announced a new portfolio of Regularly Funded Organisations to receive funding for the 2015-18 period. The portfolio consists of 118 organisations demonstrating creative excellence, potential and ambition, with significant reach throughout Scotland and across many areas of practice. Funding of over £100m over three years has been dedicated to supporting these organisations.

Of this portfolio 24 organisations are identified as predominantly visual arts. In addition Creative Scotland funds a further eight multi arts organisations which have a visual arts component to their work (see Table 9).

Open Project Funding

Introduced in October 2014 this programme is open to individuals and organisations working across the arts, screen and creative industries. Funding

Table 9: Creative Scotland Regularly Funded Organisations with a remit for the visual arts – both predominantly visual arts and multi-arts with visual arts component (m).

Organisation	Local Authority	Regular Funding Awarded 3 years (£)	Regular Funding Awarded 1 year average (£)
Dundee Contemporary Arts (m)	Dundee	2,000,000	666,667
Fruitmarket Gallery	Edinburgh	2,000,000	666,667
Centre for Contemporary Arts (m)	Glasgow	1,920,000	640,000
Comar (m)	Argyll and Bute	1,250,000	416,667
An Lanntair (m)	Na h-Eileanan Siar	1,210,000	403,333
Tramway (m)	Glasgow	1,050,000	350,000
Collective Gallery	Edinburgh	850,000	283,333
Peacock Visual Arts	Aberdeen	800,000	266,667
Pier Arts Centre	Orkney Islands	800,000	266,667
Shetland Arts Development Agency (m)	Shetland Islands	750,000	250,000
Edinburgh Sculpture Workshop	Edinburgh	700,000	233,333
Scottish Sculpture Workshop	Aberdeenshire	585,000	195,000
The Common Guild	Glasgow	540,000	180,000
Glasgow Sculpture Studios	Glasgow	500,000	166,667
Edinburgh Printmakers	Edinburgh	480,000	160,000
Glasgow Print Studios	Glasgow	480,000	160,000
Travelling Gallery	Edinburgh	460,000	153,333
Atlas Arts	Highland	450,000	150,000
NVA (m)	Glasgow	450,000	150,000
Street Level	Glasgow	441,000	147,000
Project Ability	Glasgow	430,000	143,333
Cove Park (m)	Argyll and Bute	400,000	133,333
Deveron Arts	Aberdeenshire	330,000	110,000
Taigh Chearsabhaigh Trust	Na h-Eileanan Siar	305,000	101,667
Edinburgh Art Festival	Edinburgh	300,000	100,000
Fife Contemporary Art And Craft	Fife	300,000	100,000
Highland Print Studio	Highland	300,000	100,000
Hospitalfield Arts	Angus	300,000	100,000
Timespan-Helmsdale Heritage and Arts Society	Highland	285,000	95,000
Glasgow International	Glasgow	270,000	90,000
Transmission Gallery	Glasgow	210,000	70,000
The Stove Network	Dumfries and Galloway	150,000	50,000
		21,296,000	7,098,667

(m)= Multi Arts organisation with Visual Arts component

Source: Creative Scotland data

is available to support a broad spectrum of activity including —

- Projects that develop skills or artistic practice
- Projects that create something new and of high quality
- Projects which either present work to audiences, or which try to develop and reach new audiences
- Projects which encourage more people to get involved in artistic and creative activity.

Support is available for activity and projects of different size and scale — and for up to 2 years in duration.

Details of all successful applications to the Open Project Fund and Targeted Funds are published on the **Creative Scotland website**.

Targeted Funds

We use targeted funds to support strategic partnership initiatives and opportunities. In the visual arts these include —

Scotland + Venice (2003 to present)

A partnership project between Creative Scotland, National Galleries of Scotland and British Council Scotland this project was established in 2003 to develop and promote the work of some of the country's leading artists within the significant international context of the Venice Biennale. It aims to present Scotland as a confident and dynamic

centre for the production, promotion and presentation of contemporary art. www.scotlandandvenice.com

GENERATION (2014)

A partnership project between the National Galleries of Scotland, Glasgow Life and Creative Scotland this project aimed to showcase some of the best and most significant artists to have emerged from Scotland over the last 25 years. GENERATION was a major, nationwide exhibition programme that set out to create access to world-class art on an unparalleled scale with over 100 artists and more than 60 venues participating. www.generationartscotland.org

Turner Prize at Tramway (2015)

A partnership between Creative Scotland, EventScotland, Tate, Glasgow Life, Glasgow City Council and Glasgow City Marketing Bureau enabled the staging of the Turner Prize at Tramway in 2015. This was the first time the exhibition and award ceremony had been held in Scotland and it was seen to be an invaluable opportunity to raise the profile of contemporary art in Scotland and to engage with new audiences. www.tate.org.uk/turner-prize

British Art Show (2011 and 2016)

The British Art Show is a touring exhibition taking place every five years that provides a vital overview of the most significant contemporary art produced in the UK. Creative Scotland supported British Art Show 8 to be staged in Edinburgh. This presented a major audience development and

partnership opportunity for the galleries involved - Scottish National Gallery of Modern Art (Modern One); Inverleith House, Royal Botanic Garden Edinburgh; and Talbot Rice Gallery, University of Edinburgh. British Art Show 8 is a Hayward Touring exhibition organised in collaboration with galleries in Leeds, Edinburgh, Norwich and Southampton. www.britishartshow8.com

ARTIST ROOMS (2012 to present)

ARTIST ROOMS is a collection of over 1600 works of contemporary art. It was founded in 2008 when Anthony d'Offay donated 50 'ROOMS' of art to Tate and the National Galleries of Scotland in one of the largest and most important gifts of art ever made to a museum in Britain. ARTIST ROOMS is owned and managed jointly by Tate and the National Galleries of Scotland, and the collection is made available to audiences across the United Kingdom through a programme of exhibitions, developed in collaboration with partner galleries and museums known as 'Associates'. A partner since 2012 Creative Scotland provides support to strengthen the impact of ARTIST ROOMS in Scotland seeing it as a major opportunity to reach audiences and to support curatorial development. www.tate.org.uk/artist-rooms

Own Art (1998 to present)

Own Art is a national initiative that makes buying contemporary art and craft affordable by letting people spread the cost of their purchase over 10 months with an interest-free loan.

The aims of the scheme are to enable more people to live with the art they love; to promote the presentation and sale of high quality works of art through a network of visual arts venues and galleries across England, Scotland and Northern Ireland; to support contemporary artists by encouraging increased sales of work across a breadth of practice.

Creative Scotland is a partner in the Own Art initiative and there are currently 38 galleries operating the scheme across the country. In 2015/16 the scheme enabled £684,544 of sales and generated an estimated income for artists in excess of £400,000 www.ownart.org.uk

Demarco Archive Development (ongoing)

Creative Scotland has been working in partnership with the Scottish Government, National Galleries of Scotland, The Demarco Archive Trust and the Universities of Edinburgh and Dundee to secure The Demarco Archive as a significant learning and cultural resource for the nation www.facebook.com/demarcoarchivetrust

Scottish Contemporary Art Network (SCAN) (2016/17)

Creative Scotland is supporting the development of SCAN during 2016 and 2017 to enable the organisation to play a key role in taking forward development priorities and actions that emerge from the Visual Arts Sector Review. www.sca-net.org

***Visual Artist and Craft Maker Awards
(1996 to present)***

Creative Scotland has established a programme of devolved awards for visual artists and craft makers – the Visual Artist and Craft Maker Awards (VACMA). These schemes operate across a number of Local Authority areas and provide much needed support for time limited projects that support creative and professional development.

www.creativescotland.com/vacma



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