

Creative Scotland Annual Review of Performance 2019/20



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Introduction

In March 2020, cultural life across Scotland and around the world, was impacted enormously by the Covid-19 pandemic. All aspects of life have been severely affected, the recovery will be long, and many things will not be the same post-Covid as they were before.

This Annual Review covers the financial year 2019-20, ending in March 2020 as the effects of the pandemic started to be felt by Scotland's creative sectors. What followed, in the interests of public health, were restrictions on presenting work, venues closing, and many artists and creative practitioners losing their ability to produce work and earn, overnight. We are very grateful to those organisations who have provided retrospective data for this Review, despite the huge challenges of 2020. All of those organisations have been addressing more important priorities presented by the pandemic, including dramatically reduced staffing and capacity. Nevertheless, this Review will serve as a record of the year before the impact of Covid-19 and as a baseline measure of the strength of the sector as we, hopefully, move into recovery in 2021 and beyond.

From April 2020 onwards Creative Scotland has played a pivotal role in providing emergency funding support to Scotland's art and creative sector and this has been the primary focus of everyone in the organisation since that time. While we have continued to work to deliver the objectives set out in our ten-year plan, we have prioritised getting funding to those who need it most, through a range of funds including hardship funding for individuals. I'd like to thank the staff of Creative Scotland for their resilience, relentless hard work and enormous commitment in delivering all of this work.

Art and creativity will play a vital role in Scotland's recovery and renewal, continuing to make a significant contribution to our wellbeing, quality of life and the economy and we all look forward to the time when we can gather once more in our cultural venues to enjoy the breadth and depth of Scotland's rich cultural life.

Looking back to the year 2019/20, a major focus was our strategic and funding review. During the summer of 2019 we held public workshops in 17 venues across Scotland

involving over 400 participants and contributions to inform Creative Scotland's future priorities and funding approach. Alongside consideration of the new context created by the Covid-19 pandemic and its impact, the output from these workshops will help shape our strategic priorities and future funding approach which we will begin to implement in 2021/22.

Alongside this external facing review work, we continued to focus on making improvements in our working practices, culture, and operations to strengthen the delivery of our services, including a key programme of work in digital transformation that is ongoing.

Throughout 2019/20, the Chair, CEO and other staff members gave evidence to four meetings of the Scottish Parliament Culture, Tourism, Europe and External Affairs Committee and kept the Committee informed of progress.

2019/20 was the second year of supporting the network of 121 Regular Funded Organisations and during the year we announced that the current 3-year arrangement would be extended to a fourth year, to March 2022. The Covid-19 pandemic has had a major impact on these Regularly Funded organisations and additional support from the Scottish Government has enabled us to provide a degree of stability and continuity for these vital cultural organisations and the work they provide for the people of Scotland. The data in the various sections of this report clearly relate to the 2019/20 year. Year on year results can vary and some figures in this report may appear to be reductions on the previous year. There are a range of reasons for this, mainly reflecting the closure of some organisations to undertake capital redevelopment with a consequential temporary reduction in their activities, and some festivals activity taking place in alternate years rather than annually. When those factors are taken into account, the majority of the underlying core results remain largely stable.

We have continued to support art and creative work produced by individuals and organisations through our Open Project Funding (supported by The National Lottery). This includes creative work across crafts, dance, design, digital, literature and publishing, multi-art form, music, theatre and the visual arts.

Creative Scotland's Targeted Funding has also enabled numerous opportunities for culture and creativity for people of all ages. For example, the Youth Music Initiative had another successful year offering high quality music making opportunities for young people across all parts of Scotland.

In January 2020 Shorestage Limited, a subsidiary of Creative Scotland, leased the premises at 31 Bath Road in Leith. Under the management of the operators, Firststage Studios Limited, work began on refurbishing and marketing the facility as a film and TV studio.

2019/2020 saw the release of award-winning films backed by Screen Scotland including Wild Rose, Yuli, Only You, and Scheme Birds, and the broadcast of successful network TV productions including Elizabeth is Missing, The Victim and Guilt. Training opportunities across film and TV disciplines included a further edition of the Outlander Training Scheme, Short Circuit film talent development, TRC's Supersizer and PACT's Diversity Schemes.

This year was an important year for Creative Scotland in its continued improvement and development as an organisation. The impact of the Covid-19 pandemic and the consequent re-prioritisation of our strategy and resources will mean that our future approach will need to be re-considered accordingly and in the broader context of Scotland's public sector post-Covid. However, our primary aim remains unchanged: supporting and developing Scotland as a creative nation and our Board and staff remain committed to moving forward positively and with ambition, enabling creative people, places, communities and activity to thrive.

Iain Munro
Chief Executive

The Arts, Screen and Creative Industries – An overview of 2019/20

Arts and Engagement overview

The Arts and Engagement team continued to work with Scottish artists and organisations to support their work, the development of artform sectors and international profile. Support took many forms; continued support to the Regularly Funded Organisations, the thousands of applicants to our rolling Open Fund and strategic artform interventions. The main themes of the strategic work related to: developing networks, to enable more knowledge sharing, collaboration and peer support; widening the diversity of the people and work we support; seeking to support artists at different stages of their careers; and working to ensure that Scottish artists had opportunities to engage and showcase their work internationally.

Literature, Languages and Publishing

Links with networks outside Scotland continued to be a strong focus for activity in the Literature team. The Author Travel Fund, funded by Creative Scotland through Scottish Books International, supported writers to engage with events across Europe and in Australia, New Zealand, America and Japan. We partnered with Literature Wales to showcase our Celtic-language writers and hosted an event on diversity in Scottish publishing to international delegates at the London Book Fair. Scottish Books International was launched to the book trade at Frankfurt Book Fair in October. We worked with trade publication *The Bookseller* to showcase Scottish writing and publishing and supported Edinburgh International Book Festival's Northern Lights programme of liaison between literary festivals, programmers and publishers in Scotland and the North of England. As part of this programme we were delighted to welcome delegates to a special event on diversity in publishing during Edinburgh International Book Festival with First Minister Nicola Sturgeon.

Our support for criticism was extended into minority language contexts through a Gaelic Critics programme, and we supported colleagues to deliver a Diverse Critics scheme in partnership with *The Skinny* and Disability Arts Online. Both of these initiatives were

informed by our previous experience of delivering the Emerging Critics programme. We also continued to work closely with colleagues in Screen Scotland, delivering a popular 'Page 2 Screen' initiative at Edinburgh International Book Festival.

Gaelic, Scots and Traditional Arts

Scotland's smaller indigenous languages of Gaelic and Scots are a key part of our diversity and distinctiveness and provide a significant contribution to the cultural life of our nation.

In September 2019 our Literature, Languages and Publishing team delivered A Scots Gaitherin, a day-long event bringing together creative practitioners from across the country to share work and explore opportunities and challenges for Scots in forms ranging from horror to hip hop. The event was supported by Scottish Government and Education Scotland, and attendees were welcomed by Deputy First Minister John Swinney MSP. The inaugural Scots Language Awards were developed by Hands Up for Trad with Creative Scotland support and were held on the evening of the Gaitherin. The awards recognised work in literature including writing for children and young people, and music and song. Our Open Fund supported new work in Scots including *A Squatter o Bairnrhymes* by Stuart Paterson, which was shortlisted for children's book of the year at the second Scots Language Awards in 2020.

Traditional music was a particular strength across our programmes with our strong international showcasing at Womex, the world music expo, and Showcase Scotland including Scots and Gaelic tradition. The Scottish Government's Youth Music Initiative continued to provide support for Gaelic, Scots and Traditional Arts, with particularly strong ongoing programmes offered by Fèis Rois and Fèisean nan Gàidheal. This activity reflects the programme outcome 'young people increase their awareness of music and culture across Scotland, the UK and the world.'

Our Targeted funding streams supported Fèisean nan Gàidheal to deliver the Tasgadh Small Grants scheme for Traditional Arts, making awards to artists and organisations working in the traditional arts across the country, and we formed a new partnership with Fèisean nan Gàidheal to redesign our approach to Maoin nan Ealan Gàidhlig (The Gaelic Arts Fund). This activity complemented support

for artists and organisations working in Gaelic across our Open Project Fund and Regularly Funded Organisations. RFOs with Gaelic language and culture as core to their activity included Theatre Gu Leòr, Fèisean nan Gàidheal, TRACS, Celtic Connections and Hands up for Trad, and venue-based organisations with core Gaelic programming included An Lanntair, Atlas Arts and Taigh Chearsabhagh.

Music

In the music sector, Creative Scotland supported The Queen's Hall's 40th anniversary year with an award that allowed its celebratory programme to expand deeper and wider into different genres featuring guest curators. Another award, helped embed composer/musician Michael Begg as the venue's Associate Artist, kickstarting his experimental Liminal series of new music concerts.

2019 saw the Soundhouse Organisation take over running of Edinburgh's Tradfest, resulting in double the audience for the festival's live gigs. Among several emerging artists helped to make their debut album was Glasgow-based singer-songwriter Elaine Lennon, whose self-titled release was produced by folk stalwart Findlay Napier at the legendary Chem 19 Studios. Elaine launched the album at a sell-out gig at Celtic Connections and went on to receive positive media reviews and BBC radio airplay.

The 2019 Scottish Album of the Year (SAY) Awards, funded through Creative Scotland's Regularly Funded Organisation the Scottish Music Industry Association, were held at the Assembly Rooms in Edinburgh. The 20-strong longlist included seven albums directly supported by Creative Scotland funding, across a range of genres, by Carla J Easton, Sean Shibe, Aidan O'Rourke, Kinnaris Quintet, Graham Costello's Strata, Brighde Chaimbeul and Niteworks.

Visual Arts

The Visual Arts team led the Scotland + Venice partnership that presented **SaF05**, a new single-channel video by Turner Prize-winning artist Charlotte Prodger for the 58th International Art Exhibition – La Biennale di Venezia. The exhibition closed early due to extreme flooding in Venice but received just under 25,000 visitors over the course of its 6 month run. The project supported a team of 17 early career artists and arts professionals

as part of its professional development programme; and the film toured to 6 venues in Scotland at the same time as it was available to view in Venice.

Creative Scotland hosted a delegation of colleagues from the EUNIC (EU National Institutes for Culture) network who made a two day R&D visit to Scotland with a specific focus on the visual arts. The delegates included representatives from a range of embassies and cultural institutes including Austria, France, Hungary, Finland, Romania, Poland, Lithuania, Netherlands, Cyprus, Czech Republic, Slovenia, Lithuania and Ireland.

We continued to develop a pilot programme to support artist run initiatives in Scotland. The five selected organisations - GENERATOR in Dundee, EMBASSY in Edinburgh, Rhubaba in Edinburgh, Market Gallery in Glasgow and Transmission in Glasgow - continued to develop their public programmes and participated in training on governance delivered in partnership with the Scottish Contemporary Art Network (SCAN) and Arts & Business Scotland.

Dance

Sustaining and building networks for the dance sector was a key theme for the Dance Team in 2019/20. Within Scotland, we invested in re-establishing the dormant Dancing Scotland network through a series of targeted events across the country. Open Project Fund supported the Scottish element of the Surf the Wave project – a UK-wide project to develop artist/programmer networks and expand the touring networks available to dance. The Dance and Theatre Teams worked closely to build the Made in Scotland showcase during Edinburgh Festival Fringe, and we facilitated the Made in Scotland Festival in Brussels, which presented work from across the life of the showcase to audiences in the Belgian capital. We took part in the selection for the British Council Showcase in August 2019, and an internationally streamed discussion event as part of the showcase alongside theatre critic Lyn Gardner.

In January we attended the ISPA Congress in New York to build international connections for the Scottish dance sector and promote the Momentum programme at the August festivals; and accompanied a delegation of artists and organisations from Scotland's vibrant theatre

and dance for young audiences sector to the International Performing Arts for Youth Showcase in Philadelphia.

A key issue for the dance and contemporary performance sector continues to be the lack of affordable and accessible space to make and rehearse. In 2019 the dance team worked with Glasgow Life and The Work Room to commission a research report and options appraisal on the potential to repurpose space in Glasgow for dance and contemporary performance artists. Other strategic activity included support for the development of the 'Ballroom' scene in Scotland (a dance form, most known for its core style of voguing, that developed out of (and remains led by) the LGBTQ+ club scene), and continued support for regional centres of dance development, participation and production in key parts of Scotland.

Theatre

For the Theatre team, the £2m Touring Fund continued to be the primary focus of strategic investment in sector development in Scotland. Alongside two application rounds of the Fund we ran a series of events for producing theatres, presenting venues and producers, and commissioned ***The Audience Workbook*** which has become a significantly useful planning tool for theatre makers. This resource has attracted 4,483 pageviews since its launch in February 2020.

Now in its 8th year, the Creative Scotland / British Council Partnership conducted an evaluation of the 3yr programme run with Brazil and offered £150k in grants to companies seeking to retain and develop relationships with EU partners and provided £20k of travel and R&D funding to Scottish sector creative practitioners to support the evolution of relationships formed during Momentum.

The 2019 edition of Momentum to the Edinburgh Festivals in August welcomed delegations from Japan, China, Singapore, USA, Canada, Middle East/North Africa region, Germany, France and Colombia/Mexico. There was also a mixed nationality delegation for Visual Arts and Literature.

Made in Scotland, funded via the Scottish Government's Festivals Expo Fund invited 30 international delegates to attend the Showcase of 22 theatre, dance and music shows presented as part of the 2019 Edinburgh Festival Fringe, and 18 Onward Touring awards were made to present work globally including in Turkey, Egypt, Brazil, Australia and New Zealand.

Joan Parr

Interim Director, Arts and Engagement

Screen overview

Development and Production

The development of Scotland's film and television production sector continued to gain pace throughout 2019-2020.

Screen Scotland continued to invest heavily in the development and production of film projects, alongside emerging talent development initiatives such as BellRock, Scottish Film Talent Network, Less is More, and Young Films Foundation. Productions made in Scotland with Scotland based producers included Barry Crerar's *Wise Blood* and Black Camel's *Falling for Figaro*. Michael Caton Jones's *Our Ladies*, Eva Riley's *Perfect Ten*, Peter Mackie Burn's *Rialto*, Scott Graham's *Run* and Agnieszka Holland's *Mr Jones* had successful festival and or commercial distributions runs this year.

STV Studios' *Elizabeth is Missing* was supported into production in Scotland with a production award from the Broadcast Content Fund. Starring Glenda Jackson it premiered on BBC One in December of 2019 and went on to secure nominations at the Scottish BAFTA, RTS Scotland and BAFTA awards, with Ms. Jackson winning best Actress Awards at both BAFTA ceremonies. With Screen Scotland's support, costume, locations and production trainees were recruited to work on Elizabeth is Missing, through Screen Academy Scotland's Screen NETs programme which provide entry level traineeships on High-End TV drama and film productions filming in Scotland.

Crime drama *Guilt*, co-produced by Happy Tramp North and Expectation and written by Neil Forsyth for BBC Scotland and BBC Two was also both a recipient of Broadcast Content Fund support and multiple awards. The first series premiered in October 2019 and secured an RTS Award Scotland for Best Drama; RTS Award Scotland: Camera; Celtic Media Festival Torc Award for Best Drama Series and Neil Forsyth was also nominated for the RTS Best Drama Writer award. A second series, also supported by the Broadcast Content Fund commenced production in winter 2020.

Hannah Currie's *That Joke isn't Funny Anymore* was also a winner at the 2019 Scottish BAFTAs, securing the BAFTA Scotland award for Best Short Film. The film was developed during Hannah's time on the Scottish Documentary

Institute's Bridging the Gap programme, which is supported by Screen Scotland. *That Joke isn't Funny Anymore* was also nominated for the highly prestigious Grierson Awards in 2020.

The Production Growth Fund supported the filming of HBO's award winning *Succession* in Dundee, hometown of its star, Brian Cox, as well as a number of high-profile cinema projects including *Fast & Furious 9* and *Bond 25/No Time to Die*. Incoming TV drama productions awarded Production Growth Fund support in the previous financial year received critical and audience acclaim: *Deadwater Fell*, produced by Kudos, starring David Tennant, first aired in January 2020 and *The Nest* written by Nicole Taylor, in March 2020. Shot entirely in Scotland, each series benefitted from significant levels of Scottish talent in front of and behind the camera.

Screen Scotland further strengthened its commitment to the development of the TV producing sector through the Broadcast Content Fund. 12 slate awards were made to Scotland-based TV production companies specialising in unscripted, scripted or animation content to enable each business to expand its project slate and reach market. The awards have supported the volume, quality and market readiness of projects, which are essential for growth.

The Brilliant World of Tom Gates, produced by TG Entertainment (a joint venture between Scotland based production companies Black Camel and Wild Child), supported by the Broadcast Content Fund through development and into production, secured a multi-part commission from Sky Kids. It was recommissioned for a second series ahead of its premiere in January 2021.

Screen Scotland continued to build its strategic partnerships with broadcasters, notably with the BBC, having signed an MOU at the end of the previous financial year now taking place regularly with BBC Network and BBC Scotland colleagues to develop initiatives across genres. Screen Scotland also opened discussions with Channel 4. Screen Scotland also supported Highlands and Islands Enterprise's collaboration with Canada Media Fund to support 4 projects to be co-developed by Scottish and Canadian producers.

We worked with the Edinburgh Festival Fringe on a new initiative to support filmmakers to engage with the riches of new writing, directing and performance talent on display at the

Edinburgh Festival Fringe, with the objective of bringing together new creative partnerships and encouraging greater exposure of Scottish talent in the film and TV arena.

Development of joined-up, specialist business support provision progressed, working with Scottish Enterprise, Business Gateway, Highlands and Islands Enterprise, BBC and Channel 4, and training providers such as TRC and Focus to provide support to help content-originating companies to develop and grow. In addition, a Professional Development Fund was introduced in order to support individual training needs.

Film Education

Screen Scotland continued to improve and expand the provision of film and moving image education in every context, increasing its reach, depth and inclusivity.

Seven projects across Scotland were awarded a total of £600,000 funding through Screen Scotland's Film Education Partnerships Fund towards Film Education programmes. These included Film Access Scotland for the national FANS Youth Film Festival, Western Isles Libraries for Discovery Hebrides, the Articulate Cultural Trust for the Training Unit Film Festival, a pilot project to develop a film festival for and by care-experienced young people.

Audiences

Screen Scotland continued to develop audiences in Scotland by increasing access to a wide range of film and television, and raising the profile of Scottish film and television among audiences in Scotland, the UK and internationally. We achieved this through our Distribution and Exhibition Fund and Film Festivals Fund, working with Film Hub Scotland and our Regularly Funded Organisations. Having launched the Cinema Equipment Fund in 2018/19 several rounds of the fund were undertaken through this year, delivering significant upgrades or installations of new cinema screening equipment across Scotland. The cumulative award value was £1,500,380.

Filming in Scotland

Screen Scotland continued its work to develop Scotland's reputation as a destination for international and domestic productions. This was achieved through the work of the Screen Commission, which runs our Locations Service, works with local film offices, reaches out to domestic and international markets, and supports the work of national and international producers and directors looking to film in Scotland. The Production Growth Fund continued to support the attraction of international productions.

Studio and Build Space

The development of Scotland's screen infrastructure is fundamental to its capacity for growth and we are committed to supporting the development of a wide range of studio and build spaces to accommodate a diverse range of productions across Scotland.

In March 2020 Screen Scotland announced First Stage Studios Ltd as the Operators of the Bath Road site in Leith. The studio is an 8.6 acre development with the capability to offer adaptable interior shooting options across 160,000 sq ft and the potential for 5 sound stages of between 50ft and 100ft in height. This has led to the attraction of a major high end TV series from Amazon Studios and Kudos in 2020.

The appointment of David Smith as Director of Screen in September 2019 significantly increased the organisation's TV industry expertise as well as its strategic and operational capacity. The overall organisational structure continued to develop, with the recruitment of a dedicated Business Affairs Executive and new roles for Heads of Business and Market Development, Audience Development, Production, Scripted and Unscripted.

Isabel Davis

Executive Director, Screen Scotland

Creative Industries overview

Throughout 2019/20 the Creative Industries team undertook a series of actions that will support our ambition to help grow sustainable creative businesses across Scotland. Working with our partners in enterprise, skills and education we strived to ensure an aligned and joined-up approach across all the national and local agencies of public policy.

Through the year the team balanced work on assessment for Open Project Funding and providing lead officer support for Regularly Funded Organisations with support for the Creative Industries Strategy, working with partners to enable over 35 projects, alongside continuing development work from earlier years, such as supporting the development and delivery of the V&A Museum of Design in Dundee through continued participation in the Museum Delivery Group during the first months of operation.

We know that we are only able to meet the challenge of supporting the needs of the 15,000+ businesses in this sector through working smartly. Focusing on our Scottish Government-defined role as providing research, intelligence, advocacy and coordination, we have looked to provide public benefit through interventions that simultaneously generate economic, social and cultural value. Recognising that the principles of the triple bottom line provide a foundation for inclusive growth. In 2019/20 we undertook work to examine and share ideas about the future of the art market; to explore opportunities for timebanking projects in the creative sector; to support designers to better understand how to build retail opportunities; to develop the strength of music management in Scotland; and to progress work on the Design Project for Scotland – an initiative to raise the profile and status of design in Scotland. We also provided support for the implementation of the Tay Cities Deal and the development of the Islands Deal, both of which featured strong collaborative approaches towards culture, creative industries, wellbeing and the visitor economy as well as supporting the understanding of the creative industries within the new South of Scotland Enterprise Agency.

We have continued to provide targeted infrastructure development support for both sectoral and place-based activities, using our resources and working with a range of partners to further grow our successful *Crowdfunding Creativity* scheme and to develop investment readiness in partnership with Social Investment Scotland. We have supported the innovative Daydream Believers project operating in Edinburgh College; the Weston Jerwood Creative Bursaries to support early-career artists, curators and producers from lower socio-economic backgrounds from across Scotland; and the industry-led MakeBank project initiated by Tom Pigeon that provides Art and Design Kits for disadvantaged school pupils who want to pursue creative education and a creative career. A new initiative for 19/20 was the Create: Networks fund, that helped organisations, creative businesses or creative practitioners create new, or develop existing, local creative business networks in Scotland. This resulted in support for projects in Argyll & Bute, West Dunbartonshire, Inverclyde, Aberdeenshire, Orkney and Shetland.

During the year we have developed and supported projects within Scotland and also delivered the Go See Share funding programme – enabling individuals, organisations and creative businesses to undertake trips to places including Los Angeles, Eindhoven, New York, Dubai and Liverpool allowing them to explore new ways to expand their business activity and make them more financially sustainable and share this knowledge back in Scotland.

Clive Gillman

Director, Creative Industries

The Year in Numbers

£78.3m

FUNDING AWARDED IN TOTAL

1323

recipient individuals, organisations and projects

66

Awards focussed on Gaelic and Scots language

£34.1M RFO FUNDING RESULTING IN **£110M** PARTNERSHIP FUNDING **4966** JOBS **43944** SHOWS, PERFORMANCES, EXHIBITIONS **19050** DEVELOPMENT EVENTS **5.3M** TOTAL AUDIENCES REACHED

2418

Applications received (through Open Project and Targeted Funds)

121

Applicants for Regular Funding for 2019-21 requesting

£34.1m

111

awards of £5.2m supported touring through Open Project and Targeted Funds

£5.2m

£8.8M AWARDED THROUGH OPEN PROJECT FUNDING. THERE WERE **1112** APPLICATIONS, **447** AWARDS MADE AND AN OVERALL SUCCESS RATE OF **40%**. THE TOTAL PREDICTED BUDGET FOR THE ACTIVITY WE FUNDED THROUGH THE OPEN PROJECT FUND WAS **£27.5M**

£34.8m

Awarded through Targeted Funds

£16m

Support for Screen projects

317

Awards made to screen activity

FUNDING AWARDED ACROSS ALL **32** LOCAL AUTHORITIES IN SCOTLAND

£95m

OPEN PROJECT AND TARGETED FUNDS AWARDS SECURED £95M IN PARTNERSHIP FUNDING

184

AWARDS TALLING

£8.5m

WERE MADE TO RECIPIENTS IN THE MOST DEPRIVED COMMUNITIES IN SCOTLAND

240k

Young people directly benefited from youth music tuition, training and support through the Youth Music Initiative. The programme supports over 300 projects, 1,200 jobs and over 5,000 continuing professional development opportunities.

5389

Young people living in deprived communities benefited from CashBack for Creativity projects

Key work delivered in 2019/20

In addition to our day to day operations, key activity delivered in 2019/20 included:

In partnership with the **Theatre and Dance Sector**, the **Touring Fund** facilitated theatre and dance projects to tour to venues and communities across Scotland. Alongside the Fund we ran a series of events for producing theatres, presenting venues and producers.

Screen Scotland continued to offer increased support for the film and television industry through **Film and Broadcast development and production funding**, as well funds to support filming in **Scotland, Film Festivals, and Audience Development**.

We held 17 public workshops across Scotland involving over 400 contributors, to inform **Creative Scotland's** strategic priorities and funding approach.

We announced the first recipients of the **Create:Inclusion Fund**, which aims to support diversity in the arts, screen and creative industries in Scotland. These awards funded activities that enable personal progression and the development of creative and professional practice.

The 9th edition of the Momentum International Delegate Programme for the Edinburgh festivals hosted 171 participants from 30 countries.

In 2019/20 there were **14 Place Partnerships** operating across Scotland, each at a different stage in planning or delivery.

Following the announcement of **First Stage Studios Ltd** as the operators of the Bath Road site in Leith, work began on refurbishing and marketing the facility as a film and TV studio.

We launched the **Create: Networks fund** to support organisations and individuals to develop new or existing local creative business networks in Scotland.

We began a key programme of work in digital transformation to support **Creative Scotland's** organisational development.

Scottish Books International, dedicated to the international promotion of Scotland's books, writers and literature festivals and organisations, was launched at Frankfurt Book Fair.

In partnership with **Edinburgh City Council**, we launched the **Diversity Agent for Change** programme in Edinburgh, and continued to work in partnership with Glasgow Life on the third year of the programme in Glasgow.

STV Studios' Elizabeth is Missing

premiered on **BBC One** in December 2019 and went on to secure nominations at the **Scottish BAFTA, RTS Scotland and BAFTA awards**

2019 saw the inaugural **Made in Scotland Festival in Brussels**, which saw six dance, theatre and music performances in Belgium in June 2019.

We led the **Scotland + Venice** partnership that presented new work by **Turner Prize-winning** artist Charlotte Prodger at the 58th Venice Biennale.

The Diverse Critics, a new partnership with Disability Arts Online and the Skinny offered bursaries, mentoring and publication opportunities to aspiring disabled arts writers and journalists.

We continued to manage the **Royal Edinburgh Military Tattoo Youth Talent Development Programme**, nurturing the ambition, enthusiasm and talent of exceptional young artists engaged in traditional music and dance.

We delivered the **Connecting Culture and Care event** in collaboration with Starcatchers, as part of the **Fire Starter Festival**.

We delivered **A Scots Gaitherin**, a day-long event bringing together creative practitioners from across the country to share work and explore opportunities and challenges for the Scots language. The inaugural Scots Language Awards, developed by **Hands Up for Trad with Creative Scotland** support, were held on the same evening.

As the Covid-19 pandemic hit, we launched the **Digital Pivot and Digital Mentoring programmes** were launch at the end of the year to support organisations using digital tools and media to enable staff to work remotely and keep their audiences informed and engaged.

Understanding our Performance

Creative Scotland is the national body that supports the development of Scotland's arts, screen and creative industries.

Our work is based on a set of ambitions and priorities that provide a focus for our work and reflects what we want to achieve. We have five shared ambitions for the arts, screen and creative industries over the next 10 years:

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.

As well as our ambitions, there are four connecting themes that run through all aspects of our work:

- Creative learning
- Equalities and diversity
- Digital, and
- Environment.

Monitoring our performance

Under each of our five ambitions we have identified priorities to inform our work. These priorities inform our funding guidelines and decisions, as well as our own development, advocacy and influencing activity. Each year we publish an Annual Plan, which sets out how we will achieve our ambitions and priorities for that year, and summarises our planned income and expenditure.

In order to show the difference that we make, we monitor a range of measures that help us to understand our own work and the health of the arts, screen and creative industries in Scotland. Our **Annual Plan for 2019/20** includes a detailed performance management framework including performance indicators. We are committed to reporting against this framework and presenting historical data where appropriate in order to identify change from previous years.

This review, for the financial year 1 April 2019 to 31 March 2020, accompanies our **Annual Report, Accounts and UK National Lottery Accounts** for the same period. It describes key activity undertaken against our five ambitions, including how our funding is being used, and sets out quantitative and qualitative evidence against our Performance Indicators (PIs).

We review our PIs annually and amend them if necessary as our operating context changes and as we become more sophisticated in our approach to gathering qualitative as well as quantitative data. We use data from our Annual Statistical Survey of Regularly Funded Organisations (RFOs). This year, despite the challenges posed by the Covid-19 pandemic, we received returns from all 121 organisations.

We aim to achieve success across all our ambitions and priorities over the course of the 10-year plan, subject to any necessary adjustments should our overall levels of funding vary over this period.

Updates on our **Refreshed Strategy and Funding Framework** have been delayed due to the Covid-19 pandemic. However, in 2019, Creative Scotland conducted the second phase of a review of our long-term, overall approach to funding. Public consultations on our future funding approach were held in the summer of 2019, followed by a series of internal discussions to consider the feedback received and our future approach.

Creativity Matters

Underpinning all our work is a strong commitment to the importance of creativity to the lives of the people of Scotland, and this is supported through communications activity under the banner of **#CreativityMatters**. We have used our communications activities to celebrate the work of artists and creative practitioners in Scotland and demonstrate the cultural, social and economic impact of creativity on Scotland's society.

[Explore more online](#)



Dovecot's curators on tapestry legend Archie Brennan

In 2019, *Dovecot Studios* was awarded National Lottery Funding through our Open Project Fund to research and experiment with the tapestry innovations developed by world-renowned Scottish weaver Archie Brennan, leading to the design and creation of a major new tapestry to promote Scottish tapestry skills worldwide.

[Explore more online](#)



Radical Childcare

A fully-funded research trip to Birmingham in April 2019 to explore innovative solutions to flexible childcare.

[Explore more online](#)



Crypto knitting circles

Crypto-Knitting Circles is a collaboration between artist Ailie Rutherford and designer Bettina Nissen with Swap Market in Govanhill and Platform in Easterhouse, Glasgow to develop the idea of a feminist cryptocurrency.

Our Income and Expenditure

Creative Scotland receives its funding from two principal sources: grant-in-aid funding from the Scottish Government and UK National Lottery funding. We also receive restricted grant-in-aid funding from the Scottish Government – money that is ring-fenced for specific activity such as the YMI and the Made in Scotland programme at the Edinburgh Festival Fringe – and some funding from partner organisations with whom we collaborate on specific projects.

In 2019/20, our income was £94.7m. Of this, £59.9m was allocated to Creative Scotland from Scottish Government grant-in-aid¹, and £31.8m was received from UK National Lottery proceeds. Other income of £3m was received, including third party funding and sales proceeds.

Our total expenditure in 2019/20 was £88.3m (**Figure 2**). Of this:

- £62.9m was allocated from Scottish Government grant-in-aid and £25.4m from National Lottery funds.
- In 2019/20, we committed £78.3m to funding the arts, screen and creative industries in Scotland. This includes grant funding of £77.2m and project expenses of £1.1m, and accounts for re-charges and de-commitments.
- Our operating costs in 2019/20 were £10m, or 11.2% of our total expenditure.

The difference between expenditure and budget results from a re-profiling of Screen Scotland expenditure, and carry forward of funding for some Creative Scotland programmes to better reflect the timing of the application and awards process.

Figure 2: Summary Expenditure 2019/20

	Total	Budget
National Lottery	£25,390,000	£30,026,000
Grant in Aid	£62,861,000	£63,764,000
Total Expenditure	£88,251,000	£93,790,000
Total expenditure was allocated as follows:		
Funding	£78,288,000	£83,808,000
Operating Costs	£9,963,000	£9,982,000

¹ The grant-in-aid allocated to Creative Scotland for the year to 31 March 2020 was £59.9 million, all of which was drawn down in cash during the year. An additional £5.4 million was paid in relation to carry forward from the 2018/19 financial year giving a total cash GIA allocation of £65.3 million for 2019/20 as shown in our Annual Report and Accounts for 2019/20.

Performance against our Ambitions

1. Excellence and Experimentation

We support individuals and organisations across Scotland to develop and produce high quality work, both through funding and by helping them to create time and space to develop their practice. The first of our 10-year ambitions is that **excellence and experimentation across the arts, screen and creative industries are recognised and valued**. As part of our Performance Management Framework we currently measure our progress against the following outcome:

Outcome 1:

More diverse high quality artistic and creative work is produced and developed across Scotland.

Regular Funding

Creative Scotland is committed to providing long-term, sustainable funding for arts and creative organisations, through Regular Funding. The network of Regularly Funded Organisations (RFOs) that this fund supports are expected to play a key role in helping Creative Scotland deliver against its overall ambitions, and to make a significant contribution to society. Regular Funding helps organisations to plan, operate and deliver their work and can be used to help organisations to change or develop future plans.

In January 2018, **we announced an expanded network of RFOs** to receive three-year funding for the period April 2018 to March 2021. The RFO network now comprises 121 organisations, including sector development organisations, and will receive £101.6m in funding across the three years. In 2019/20, we funded the RFOs to support core running costs, deliver work programmes, deepen engagement with the public and broaden professional networks. In total, RFOs received £34.1m of funding in 2019/20 with awards ranging from £60k to £2.3m (**Figure 3**).

Figure 3: Awards to Regularly Funded Organisations 2019/20

	Number	Grant in Aid	National Lottery	Total
Total Awards	121	£34,050,379	-	£34,050,379

The 2018-21 RFOs are based in 21 Local Authority areas. They include a mix of organisational scale as well as reflecting Scotland's social diversity. The organisations work across crafts, creative industries, dance, digital, literature/publishing, music, screen, theatre and visual arts (**Figure 4**) and include strong representation for youth arts and Gaelic language. A full list of the RFOs for 2018-21 and their funding is available in the **funding section of the Creative Scotland website**.

Figure 4: Art form specialism of organisations in receipt of Regular Funding 2019/20

Principal Art Form	Count
Craft	4
Creative Industries	4
Dance	9
Digital	1
Literature/Publishing	8
Multi-Artform	21
Music	19
Screen	4
Theatre	28
Visual Arts	23
Total	121

Explore more online



Get to know... **NEoN**

NEoN (or North East of North if you'd rather) is a digital arts festival, taking place in Dundee every November.

One of *Creative Scotland's Regularly Funded Organisations for 2018-21*, the festival's mission is to celebrate the best of digital arts, by showcasing work from a range of local, national and international artists.

Founded ten years ago, **Director Donna Holford-Lovell** explains that "it was originally going to be an industry-focused programme related to Dundee's place in the international gaming scene, but that idea was quickly dropped in favour of a festival."

Open Project Funding

Open Project Funding (OPF) was introduced in November 2014, replacing most of our project-based funding programmes. There are no deadlines for OPF; applications are reviewed on a weekly basis and decisions provided within eight weeks for applications less than £15k and 12 weeks for applications for more than £15k.

OPF supports a broad spectrum of activity including: creative and professional development; research and development; production; small capital requirements; touring and collaborations; festivals; arts programming; and audience development. Support is available for projects of different scale for a period of award of up to two years. Awards are in the range of £1k to £100k (or up to £150k by exception).

We received 1,112 eligible applications to OPF between 1 April 2019 and 31 March 2020 and made 447 awards through this route, distributing a total of £8.8m (**Figure 5**). Of these awards 40% were made to individuals (180) and 60% to organisations (267).

The overall success rate for the OPF in 2019/20 was 40%:

- The success rate for applications was 37% for under £15k, and 48% for over 15k
- The success rate for applications was 37% for individuals, and 43% for organisations

Figure 5: Open Project Funding from 1 April 2019 to 31 March 2020

	Number of awards	Grant in Aid	National Lottery	Total
Open Project Funding	447	£630,627	£8,170,035	£8,800,662

Awards were made to applicants based in 29² of Scotland's 32 Local Authority areas and active across a range of art form specialisms (**Figure 6**). Details of all **individual funding awards made during 2019/20** are published on our website.

The number of awards made through OPF decreased from 487 in 2018/19 to 447 in 2019/20, and the overall funding level decreased to £8.8m from £10.4m, reflecting the creation of dedicated touring fund for theatre and dance for 2019/20. The average award through this funding route has decreased slightly to £19,700 in 2019/20 (from £21,000 in 2018/19).

Explore more online



Surge is an organisation based in Glasgow dedicated to running projects to develop street arts, physical theatre and circus in Scotland.

² No awards were made to applicants in East Renfrewshire, the Orkney Islands or West Dunbartonshire.

OPEN PROJECT FUNDING: 2018/19 FINANCIAL YEAR

TOTAL NUMBER OF APPLICATIONS AND SUCCESS RATE

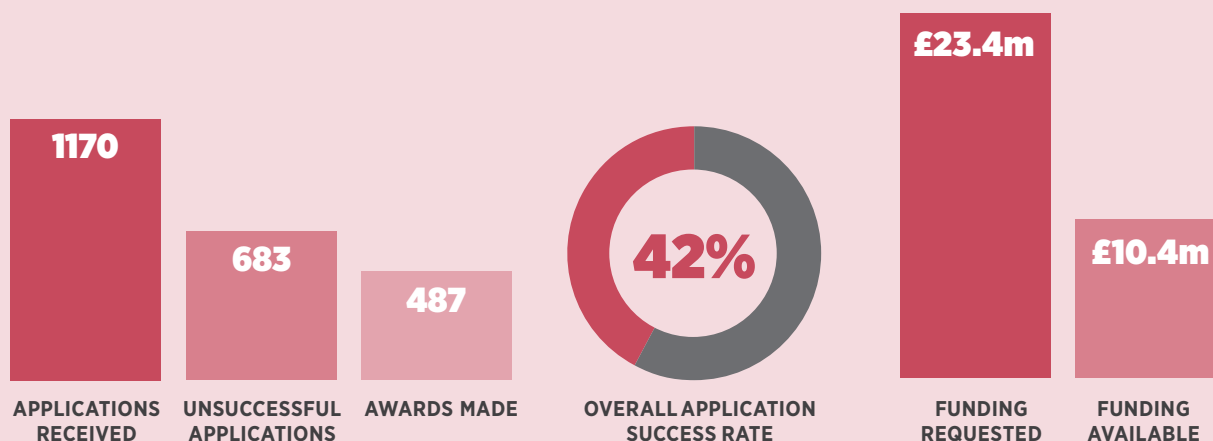


Figure 6: Principal art form specialism of Open Project Funding (OPF) awards 2019/20

Principal Art Form	Awards through Open Project Fund	Value of Awards made
Craft	11	£130,026
Dance	37	£494,467
Design	4	£117,209
Digital	8	£153,129
Literature/Publishing	57	£932,311
Multi-Artform	45	£1,681,589
Music	121	£2,408,805
Theatre	86	£1,509,345
Visual Arts	78	£1,373,781
Grand Total	447	£8,800,662

While £8.8m represents the commitment from Creative Scotland, the total predicted budget for the activity we funded through these programmes was £27.5m. Successful applicants drew on partnership funding from

a range of sources including Local Authorities, Trusts and Foundations and the Private Sector, as well as earned income. In 2018/19 the total predicted budget for projects funded through the OPF was £28.6m.

Targeted Funding

In 2019/20, we operated 35 Targeted Funding programmes focussed on delivering shared strategic goals with partners. These were a combination of both application-based and ring-fenced funding and included Screen Scotland funding as well as funds operating in our Arts and Engagement, Creative Industries and Strategy directorates. A full list of our Targeted funding routes is in our *Annual Plan for 2019/20*.

In total, we made 755 awards through Targeted Funding in 2019/20 and distributed £34.8m. Of this £34.8m, £13.4m was restricted funding from the Scottish Government to deliver programmes including the Youth Music Initiative (YMI), Cashback for Creativity and supporting the Edinburgh Festivals (through the EXPO Fund).

In 2018/19, we delivered 44 Targeted Funding programmes and made 649 awards to the value of £33.7m, including £1.3m of funding as part of capital funding commitments.

Explore more online



CYMERA - Scotland's festival of science fiction, fantasy and horror

The whole ethos of CYMERA is to give opportunities to authors that are established, emerging and people that are maybe thinking about writing and don't know where to start.

Screen Funding

In 2019/20, our Targeted Screen funding was delivered through Development and Production Funding, as well as funding routes to support filming in Scotland, Film Festivals, Audience Development and funding for cinemas and venues to upgrade or install cinema screening equipment.

We made 317 funding awards through Screen Scotland, providing £13.7m of support for emerging and established film and television talent to create distinctive and engaging work that promotes Scotland's creativity.

In total, across all our funding routes, our Screen expenditure was just over £16m in 2019/20 (**Figure 7**). This figure includes the four screen RFOs (Alchemy Film and Arts, Centre for the Moving Image, Glasgow Film Theatre and Regional Screen Scotland) and a proportion of funding to RFOs that are multi-arts venues with cinema provision. These figures are not the full expenditure for Screen Scotland in 2019/20, which include operating costs and budgets for research and communications.

Explore more online



Screen Fringe Pilot Programme

The aim of this pilot programme, *Screen Fringe* is to connect film and TV creative producers with Scotland-based theatre and comedy talent, in a bid to capitalise on the growth in the production of high-end TV and film content as a result of the rapid expansion of streaming platforms such as Netflix and Amazon, alongside the recent push for UK public-funded TV and film content to be made outside of London.

Figure 7: Total Screen funding 2019/20

	Grant in Aid	National Lottery	Total
Audience	£3,642,853	£1,743,600	£5,386,453
Business Support and Market Development	£355,400	£40,000	£395,400
Development	£1,198,038	£1,165,493	£2,363,531
Film Education	£47,200	£648,378	£695,578
Filming in Scotland	£1,169,000	-	£1,169,000
Production	£1,954,341	£1,195,779	£3,150,120
Skills	£216,300	£868,448	£1,084,748
Studio and Built Space	£400,000	-	£400,000
Talent	£451,184	£931,830	£1,383,014
Grand Total	£9,434,316	£6,593,528	£16,027,844

Breadth of Funding

Overall, in 2019/20 we received 2,418 applications across all our Open Project and Targeted Funding programmes and made a total of 1,202 funding awards through these two routes, to a total value of £43.6m.

Across Open and Targeted Funding routes we have continued to make awards to all of Scotland's 32 Local Authority areas and across all the art form areas we support. In 2019/20, 23% of awards were made to individuals and 77% to organisations, compared to 22% of awards to individuals and 78% to organisations in 2018/19.

Analysis of applications show 15% of applicants were based in the 20% most deprived areas in Scotland, as defined by the Scottish Index of Multiple Deprivation (SIMD)³, and 15% of awards made through these routes were to applicants based in these areas: 184 awards to a value of £8.5m.

In 2018/19, 12% of applicants were based in the 20% most deprived areas in Scotland and 13% of awards made through these routes were to applicants based in these areas: 143 awards to a value of £6.8m.

³ The Scottish Index of Multiple Deprivation (SIMD) is the Scottish Government's official tool to identify areas of multiple deprivation in Scotland.

£43.6 million was awarded

2,418 applications were received

1,202

funding awards were made
23% to individuals
77% to organisations

Explore more online



Mummy's Boy short film

A short film produced by young people aged 13-15 from North Edinburgh as part of a CashBack for Creativity project; the impact is real, and amongst the audience is the aunt of Brad Williamson (14) who died following a collision on a stolen motorcycle in 2016.

Outputs of our funding

All organisations in receipt of Regular Funding from Creative Scotland are required to complete an Annual Statistical Survey in October of each year⁴. This return includes information about the organisations and their work with artists as well as financial, environmental, audience and equalities information. Collectively, this data generates shared intelligence about the organisations we support and enables us to advocate on behalf of the arts, screen and creative industries.

Analysis of the Annual Statistical Surveys received in November and December 2020 (reflecting activity for the year 2019/20) shows that Regularly Funded Organisations:

- Delivered 13,878 performances, 532 exhibitions, 23,316 screenings and 6,218 other public events⁵
- Produced 65,088 publications (including over 25,763 electronic publications) and over 6,732,618 video and audio plays

In total, these organisations reported that they delivered 43,944 public events in 2019/20 (**Figure 8**). This is a 23% decrease on 2018/19, when 56,818 events were delivered by RFOs. The decrease is primarily accounted for by biennial festival activity and changes in the ways RFOs have categorised Education and Outreach activity.

⁴ In 2019/20, we received returns from all 121 organisations.

⁵ Respondents to the Annual Statistical Survey have the option of providing actual or estimated figures. 97% provided actual figures for number of public events, 97% for exhibitions, 100% for screenings and 92% for other public events.

Figure 8: RFO funding: number of public events 2019/20

	2018/19	2019/20
Number of performances	13,765	13,878
Number of exhibitions	597	532
Number of screenings	24,876	23,316
Number of other public events	17,580	6,218
Total number of events	56,818	43,944

Recipients of Open Project and Targeted Funding awards are required to complete end-of-project monitoring to report on the outcomes of their funding. In total 422 returns have been received against awards made in 2019/20, with much activity yet to be completed. The returns record 6,807 public events delivered by funded organisations, which is consistent with the focus on creative development of many of these funding streams.

Figure 9: Summary of progress against performance indicators for Outcome 1

Outcome 1:

More diverse high quality artistic and creative work is produced and developed across Scotland.

Three-year Indicator*	Measure	Source	Status
1.1 Maintain the breadth of organisations supported through Creative Scotland Regular Funding	The count of organisations in receipt of Creative Scotland Regular Funding and value of funding by type of organisation, core activity, primary art form and geographic location	Creative Scotland funding operations data	121 Organisations received multi-year Regular Funding for the period 2018-2021. These RFOs covered a geographic spread of 21 Local Authorities and cover all art form areas.
1.2 Extend the breadth of artistic and creative work by individuals and organisations supported through Creative Scotland Targeted and Open Project Funding	The range and type of work by organisations and individual practitioners in receipt of Creative Scotland Targeted and Open Project Funding and value of funding by core activity, primary art form and geographic location	Creative Scotland funding operations data	<p>In 2019/20, we made 447 awards through Open Project funding to the value of £8.8m. In 2018/19 across equivalent funding routes we made 487 awards to the value of £10.4m. OPF awards were made across 29 Local Authority areas.</p> <p>In 2019/20, we made 755 awards through targeted funding to the value of £34.8m. In 2018/19, we made 649 awards to the value of £33.7m. Targeted awards were made across all 32 Local Authority areas.</p>
1.3 Increase in number of events supported through Creative Scotland funding	The count of performances, exhibitions, screenings and publications delivered through Creative Scotland funding	Creative Scotland annual returns and project monitoring forms	Organisations in receipt of Regular Funding reported they delivered 43,944 public events in 2019/20. This compares to 56,818 in 2018/19.

Performance against our Ambitions

2. Access and Enjoyment

We are committed to increasing the quantity and quality of opportunities for people of all ages to experience and learn from the arts, screen and creative industries, wherever they are in Scotland. The second of our 10-year Ambitions is that everyone can access and enjoy artistic and creative experiences. As part of our Performance Management Framework we currently measure our progress against the following outcome:

Outcome 2:

Increased public engagement through stronger touring networks, digital distribution and exhibition platforms across Scotland.

Increasing cultural engagement

As a Non-Departmental Public Body (NDPB), Creative Scotland is required to align to the **Scottish Government's National Performance Framework (NPF)**. This framework is a series of measures that collectively report on how Scotland is performing and includes 55 national indicators.

Creative Scotland is a partner for the delivery of the national indicator for Cultural Engagement. The key source for national level data on cultural participation and attendance is the Scottish Household Survey (SHS), which asks the public about their cultural activity in the previous 12 months.⁶ The 2019 SHS survey found 90% adults engaged in culture in 2019, either by attending or visiting a cultural event or place, or participating in a cultural activity. This level has maintained from 2018. Specifically:

- 81% attended a cultural event or place. The most popular activity was watching films at a cinema (58% of adults) followed by visits to historical or archaeological places and attendance at live music events (37%)
- Since 2014⁷, attendance by specific categories of activity have mostly increased. The most notable movements have been the increase of Historic Place attendance from 31% in 2014 to 35% in 2019 and attendance at live music events increasing by 3% over the same period
- 75% of adults participated in some form of cultural activity, a reduction of 4 percentage points since 2014. By far the most popular form of cultural participation was reading for pleasure (62%) followed by viewing performances online (23%)
- As in previous years, the data presents divergence in cultural engagement according to socio-demographic characteristics; women, younger people, people with degrees or professional qualifications, those with good physical and mental health and people living in less deprived areas are more likely to attend cultural events

Explore more online



In July 2019, the first Sufi Festival came to Glasgow.

A day-long festival spread across the **Tramway** and the **Hidden Gardens**, with accompanying events across the surrounding areas of **Pollokshields** and **Govanhill**, the Sufi Festival will open a door into the art and culture of Sufism, from music, poetry and theatre, to art, craft and storytelling.

- There is considerable variation in cultural engagement by age. Live music and cinema attendance are most popular with younger people and engagement declines with age, while participation in crafts and reading is more popular for older age groups
- Cultural engagement remains lowest for those aged over 75, those with long-term physical or mental health conditions and people living in more deprived areas, suggesting that multifaceted barriers to engagement persist
- Attendance was significantly lower in the 20% most deprived areas in Scotland. 71% of those living in the 20% most deprived areas attended a cultural event or place including the cinema compared with 91% of those living in the 20% least deprived areas
- 29% of adults in the most deprived areas had not attended any cultural event or place in the past twelve months. Lack of time and the costs of tickets were reported as the most common barriers to attendance.

⁶ The Scottish Household Survey is a continuous survey based on a sample of the general population in private residences in Scotland. It is conducted on behalf of the Scottish Government each year and time series data is available from 2012 **Scottish Household Survey: publications - gov.scot (www.gov.scot)**

⁷ There are variations in categories used in SHS year-on-year (e.g. 'streaming online' was only introduced as a category in 2017/18).

To complement the results of the SHS, Creative Scotland places a set of questions in a national omnibus survey in order to better understand public attitudes to arts and creativity, motivations for taking part in arts and culture and any barriers to engagement that individuals face. Longitudinal analysis of the results shows consistently high levels of engagement in arts and creativity, with time, costs and other commitments identified as key barriers to engagement. The 2019 Survey⁸ found that:

- 60% of respondents undertook creative activity at least once a week, a 3 percentage point increase from 2018
- 67% consider themselves to be creative, a 2 percentage point drop from 2018
- 63% see arts and culture as an important part of their life, a 5 percentage point drop from 2018
- 61% would like to take part in creative activities more often, a 21 percentage point increase from 2018.

It should be noted that the 2019 national omnibus survey fieldwork was conducted online (as well as face-to-face for key questions). Prior to 2019, the survey was conducted face-to-face only.

Analysis of the Annual Statistical Survey returns for 2019/20 shows that RFOs reported:

- Attendances at performances, exhibitions, screenings and other public events was 5.3m, compared to 5.7m in 2018/19 (**Figure 10**).
- A further 2m viewers and listeners were engaged through Hands Up for Trad's Scots Trad Music Awards and Young Traditional Musician of the Year.
- The public participated more than 187,000 times, with participants defined as those actively learning, being trained or taking part in creative activity (**Figure 11**).¹⁰
- Working with 4,132 volunteers, who on average contributed over 34.2 hours of their time.

Explore more online



Sweatshops is a multidisciplinary artist based in Aberdeen, and is winner of the **BUZZCUT Emergent Artist Award** - their work is described as “creating intense ritual and allegory out of the waste of 21st century capitalism,” with their latest project, *We Eagerly Await Your Complete Submission*, being a recent recipient of **Open Project Funding**.

It explores the darker side of reality TV, the rhetoric of religious cults, atomisation, and ego death, developing from a public disruption piece and social experiment in 2018, and further inspired by turning 27 (the age synonymous with the 27 club myth in pop culture).

The decreases in some categories are primarily accounted for by biennial festival activity and the closure of the Citizen's Theatre and Fruitmarket Gallery for capital development programmes. Covid-19 restrictions also curtailed activity in March 2020 and some RFOs have amended how they have categorised their activity from previous years.

⁸ 56 Degree Insight Scottish Opinion Survey, Base: Scottish Adult Population (n= 1,006), fieldwork was carried out October 2019.

⁹ Respondents to the Annual Statistical Survey have the option of providing actual or estimated figures. 65% provided actual figures for attendance, 45% for exhibitions, 76% for screenings and 53% for other public events.

¹⁰ Respondents to the Annual Statistical Survey have the option of providing actual or estimated figures. 72% provided actual figures for participation, 86% for exhibitions, 83% for screenings and 59% for other public events.

Figure 10: Regularly Funded Organisations: attendance 2019/20

	Attendances 2018/19	Attendances 2019/20
Performances	2,650,847	2,572,329
Exhibitions	1,919,745	1,539,937
Screenings	884,653	848,082
Other Public Events	287,509	294,073
Total	5,742,754	5,254,421

Figure 11: Regularly Funded Organisations: participation 2018/19

	Participants 2018/19	Participants 2019/20
Performances	147,142	148,609
Exhibitions	54,400	3,683
Screenings	98,394	3,311
Other Public Events	78,933	31,872
Total	378,869	187,475

Attendances at events put on by Regularly Funded Organisations in 2019/20

5,254,421

total

2,572,329 performances

1,539,937 exhibitions

848,082 screenings

294,073 other public events

Equalities, Diversity and Inclusion (EDI)

Equalities, Diversity and Inclusion (EDI) is embedded in Creative Scotland through our plans and strategies, our funding and our advocacy for access to arts and creative activity.

In 2019/20 we worked closely with our RFOs in the implementation of EDI Action Plans, which were specific and responsive to the challenges and characteristics of each organisation. RFOs reported a diverse range of programming and outreach activities. They have supported inclusivity through programming and targeting work for a range of groups in society (**Figure 12**).

In addition, our Open and Targeted funding supported work which explore the themes of equalities, diversity and inclusion. In May 2019 we announced recipients of the first round of Create:Inclusion Fund, specifically designed to increase the diversity of people in the arts, screen and creative industries. £285,000 was shared between sixteen awards, supporting activities that enable personal progression, development of creative and professional practice, and opportunities to take professional and creative risks.

Our strategic partnership with Barings Foundation, the Care Inspectorate and Luminate, 'Arts in Care' concluded its first phase, which delivered a programme of training and upskilling for 18 artists. 10 artists and 30 care homes from across Scotland were selected for the second phase, which will include further training, development, and peer mentoring, followed by artists working with selected care homes.

In partnership with Edinburgh City Council, we launched Diversity Agent for Change programme in Edinburgh, and continued to work in partnership with Glasgow Life, delivering the third year of Diversity Agent for Change in Glasgow.

The Diverse Critics, a new partnership with Disability Arts Online and the Skinny, Scotland's award-winning independent cultural magazine offered bursaries, mentoring and development to four aspiring disabled arts writers and journalists, followed by opportunities to publish participant's work across the Skinny's print and online editions and opportunities for writing to be published on Disability Arts Online.

Figure 12: Regularly Funded Organisations: focus of programming, engagement and marketing work 2019/20 – percentage of RFOs reporting a focus in each area

Has your work had a specific focus on any the following groups?	Through programming	Through targeted engagement or outreach work	Through marketing or audience development work
Minority Ethnic Groups	58%	54%	49%
Children and Young People	85%	94%	89%
Disabled People	68%	68%	68%
Faith / Religious Groups	18%	9%	11%
Gender Groups	49%	40%	35%
Health / Wellbeing	64%	67%	53%
LGBTI Groups	48%	39%	42%
Looked After Children	27%	39%	20%
Older People	54%	60%	46%
Refugees / Asylum Seekers	31%	48%	36%

Creative Learning and Young People

Creative Scotland leads on several national creative learning initiatives for children and young people that focus on access, equalities, quality provision and progression, as well as on connecting professional practitioners and developing practice. A key part of our work is to develop and maintain partnerships and encourage collaboration and peer support with the aim of maximising the reach and impact of our programmes and the wider sector.

The Youth Music Initiative (YMI) provides children and young people from birth to 25, particularly those who would otherwise have little or no access to music making activities, the chance to take part in high quality cultural activity. The programme supports over 300 projects per year reaching over 240,000 participants while supporting almost 1,200 jobs and over 5,000 continuing professional development opportunities. The most recent YMI Impact Report (2018-19) stated that the YMI was an initiative that “richly repays the investment in it.”

Time to Shine (TTS) is Scotland’s national youth arts strategy, which Creative Scotland has continued to support through the delivery of the National Youth Arts Advisory Group (NYAAG) and other key initiatives. In 2019/20 the NYAAG lead on the recruitment of new group members, delivering events in Inverness, Aberdeen, Glasgow and Kirkcaldy. NYAAG continued to manage The Nurturing Talent Fund which last year distributed £51,475 to young artists across 65 projects. In October 2019 the Time to Shine sector working group came together with NYAAG for an event for representatives from the wider sector, cross-sector partners and young people, to reflect on the achievements, challenges and future direction of the strategy.

Launched in 2017 with £2.6m of funding the CashBack for Creativity phase 4 programme supported 15 arts and community organisations to deliver long-term projects from 2017-2020 (CashBack Targeted Fund), along with annual project funding (CashBack Open Fund) supporting shorter-term activity across Scotland. The programme offered quality creative engagement for children and young people who are experiencing

disadvantage, primarily in areas of deprivation. In 2019/20, 60 funded organisations were able to reach 5,389 young people through a range of multi-art form projects. High numbers of participants were recorded as achieving positive outcomes as a result of taking part.

The Media Education research study, *A Creative Decade: Measuring the Long-term Impact of CashBack for Creativity* concluded in 2019/20. The aim of this research was to understand both the long-term impact of Cashback projects on young people’s wellbeing and wider development, and the most effective ways to capture this.

Over 2019/20 Creative Scotland also continued to manage the Royal Edinburgh Military Tattoo Youth Talent Development Programme, a devolved fund nurturing the ambition, enthusiasm and talent of exceptional young artists engaged in traditional music and dance.

Through collaboration with Education Scotland, in 2019/20 Creative Scotland supported Creative Learning Network (CLN) activity in 21 Local Authorities across Scotland. Through their individual programmes of work, the CLNs provided learning opportunities for participants, including teachers, head teachers, pupils, parents and carers. Common themes addressed through the Creative Learning Networks in 2019/20 included health and wellbeing, attainment, employability, blended learning, STEM and learning through the arts. Ten schools were also supported directly via the Creative Curriculum Fund which sought to apply creative thinking to educational challenges in secondary schools across Scotland.

Creative Scotland continued to play an active role in ArtWorks Alliance (UK wide network for participatory arts), a legacy of the Paul Hamlyn Foundation ArtWorks programme, and ran the connected ArtWorks forum for practice development in Scotland. In 2019/20 Creative Scotland also established a new partnership with Jerwood Arts to support the Jerwood Creative Bursaries. For the first time Creative Scotland allocated funding to support five bursaries in Scotland to support salaried jobs in arts and cultural organisations for individuals from low socio-economic backgrounds.

Creative Scotland continued to chair the International Teaching Artists Committee (ITAC), in the build up to the autumn 2020 conference in Seoul, South Korea, and we also continued to participate in ACENet, a network of European policy makers, civil servants and academics working in the fields of arts and cultural education. Additionally, over 2019/20 we participated in Europe in Perspective, an international co-operation in cultural learning, and the International Music Education Policy Group, a global dialogue on music education policies.

Creative Scotland has maintained engagement in the Children and Young People's Commissioner for Scotland and Glasgow City Health and Social Care Partnership corporate parenting forums, which bring corporate parents, partners and champions boards together to share learning and best practice. Creative Scotland also raise awareness among staff through internal communications, highlighting cross-sector events such as Care Experienced Week and partnership events such as Connecting Culture and Care, which Creative Scotland delivered in collaboration with Starcatchers as part of the Fire Starter Festival 2020.

Explore more online



Create Syria ahead of Refugee Festival Scotland

In 2019, in partnership with *British Council*, a delegation from *Scottish Refugee Council*, *Counterpoints Arts* and *CCA* were invited on a see and learn visit to Create Syria in Beirut.

Create Syria is a forum developed by the British Council and Ettijahat - an organisation that stimulates the growth of independent culture in Syria. The forum was a dynamic space for participation, operating as an exchange and professional development opportunity for practitioners.

Through talks, performances and discussions, the event explored how artists and arts organisations are supporting communities affected by crisis in different ways.

Figure 13: RFOs: participation in learning and outreach events 2019/20

	2018/19 (121 organisations)	2019/20 (121 organisations)
Number of early years participants (0 - 4 years old)	780,132	616,350
Number of children (5 - 12 years old)	503,235	597,416
Number of children (13 - 17 years old)	78,814	69,637
Number of young people (18 - 25 years old)	21,213	23,781
Adult learners (26+)	44,050	57,560
Other participants	12,548	10,908
Total	1,439,992	1,375,652

Digital engagement

As one of our four Connecting Themes in our 10-year plan we have continued to support the use of digital tools and media for creating and sharing stories and content, reaching and understanding audiences, and in business systems.

In 2019/20 Creative Scotland funded 21 projects with a focus on digital activity, with a total award of £847,993. While this was a reduction on 2018/19 – when we funded 36 projects with a focus on digital activity, to a total of £935,471 – we also commissioned The Audience Agency to deliver data and analytical services to support organisations reach and better understand their audiences, including those engaging digitally. There was a drop in the number of applications to our Open Fund classified as ‘Digital’. Part of this may be down to the way that projects are perceived and designated by applicants; digital is becoming so mainstream that it’s increasingly difficult to categorise.

People in Scotland continue to watch the most TV of any UK nation, and do so in increasingly diverse ways. The Ofcom Media Nations: Scotland 2020 report highlights that 59% of homes in Scotland had a TV connected to the internet through a smart TV or other device, and more than half of households in had a subscription video-on-demand service. Netflix was present in nearly half of all Scottish homes (49%) and the launch of BBC Scotland led to a large increase in the number of hours produced by the BBC for viewers in Scotland.

This year we supported The Big Light, a new podcast network aimed at the rapidly growing global audience for audio-on-demand streaming services, with targeted support through our Creative Industries team. We have also seen developments in Artificial intelligence (AI) and were invited to join the Steering Committee to help shape an AI Strategy for Scotland. We supported the industry and audience facing early Experiential AI project at the Edinburgh Futures Institute.

Explore more online



Nurturing Talent Fund

The fund, delivered by Young Scot, gives small grants to young people aged 11-25 to develop their creative talent.

In March 2020 two rapidly developed projects set the tone for the year to follow. The Digital Pivot and Digital Mentoring programmes were designed and deployed at the end of the year to support organisations using digital tools and media to enable staff to work remotely and keep their audiences informed and engaged.

Figure 14: Awards with a focus on digital activity 2019/20

Art Form	Number of Awards	Value of Awards
Creative Industries	2	65,600
Dance	1	5,179
Design	1	14,000
Digital	11	268,954
Literature/Publishing	2	25,900
Multi-Art Form	3	345,115
Theatre	1	123,245
TOTAL	21	847,993

Touring

While digital capacity expands and grows, live performance remains a fundamental creative driver for the performing arts. Creative Scotland supports the touring of work in multiple ways, reflecting the diversity of artforms and communities which we serve.

The Screen Machine and Travelling Gallery are both on the road throughout the year, performances and exhibitions tour Scotland's network of venues - both large and small - and site specific and outdoor work has engaged audiences across Scotland.

Much of this work is delivered through RFOs, often in partnership with individuals and companies supported through project funding.

In December 2018, Creative Scotland announced details of 17 theatre and dance projects that will tour to venues and communities across Scotland from Spring 2019 - Summer 2020, supported by £1.2m of National Lottery funding. In 2019/20, the £2m Touring Fund continued to be a primary focus of strategic investment in sector development in Scotland with two application rounds.

In 2019/20, RFOs toured into 625 venues across Scotland and the wider UK, compared to 782 in 2018/19. Of these, 553 venues were in Scotland, compared to 686 in 2018/19.

In 2019/20, Creative Scotland made 111 awards through Open Project and Targeted Funding to help facilitate touring, with total funding of £5.2m, in comparison 100 awards with total funding of £2.8m in 2018/19. In addition to awards made through these routes we provided Regular Funding to two organisations providing touring infrastructure support, North East Arts Touring and the Touring Network, to the value of £83,333 and £120,000 respectively.

- 59 awards through Open Project Funding had a touring element, with total funding of £1.6m, compared to 85 awards with a total value of £2.5m in 2018/19. These awards were made to organisations working across Scotland and in a range of art forms **(Figure 15)**
- 52 awards were made through Targeted funds to the value of £3.6m compared to 15 awards to the value of £305,000 in 2018/19. The significant rise in awards and value are primarily the result of the introduction of the specific Touring Fund
- 9 of the awards (8%) were made to applicants residing in the 20% most deprived areas in Scotland. In 2018/19 we made 5 equivalent awards (5%).

Figure 15: Open Project and Targeted Fund awards to support touring 2019/20 by art form

Art Form	Number of Awards	Value of Awards
Dance	11	£675,548
Literature	3	£133,398
Multi	10	£546,657
Music	30	£567,169
Screen	6	£202,500
Theatre	49	£3,018,367
Visual Arts	2	£73,992
Total	111	£5,217,631

Gaelic, Scots and Traditional Arts

Scotland's smaller indigenous languages of Gaelic and Scots are a key part of our diversity and distinctiveness and provide a significant contribution to the cultural life of our nation.

In September 2019 our Literature, Languages and Publishing team delivered A Scots Gaitherin, a day-long event bringing together creative practitioners from across the country to share work and explore opportunities and challenges for Scots in forms ranging from horror to hip hop. The event was supported by Scottish Government and Education Scotland, and attendees were welcomed by Deputy First Minister John Swinney MSP. The inaugural Scots Language Awards were developed by Hands Up for Trad with Creative Scotland support and were held on the evening of the Gaitherin. The awards recognised work in literature including writing for children and young people, and music and song. Our Open Fund supported new work in Scots including A Squatter o Bairnrhymes by Stuart Paterson, which was shortlisted for children's book of the year at the second Scots Language Awards in 2020.

Traditional music was a particular strength across our programmes with our strong international showcasing at Womex, the world music expo, and Showcase Scotland including Scots and Gaelic tradition. The Scottish Government's Youth Music Initiative continued to provide support for Gaelic, Scots and Traditional Arts, with particularly strong ongoing programmes offered by Fèis Rois and Fèisean nan Gàidheal. This activity reflects the programme outcome 'young people increase their awareness of music and culture across Scotland, the UK and the world.'

Explore more online



Create a Puppet, Create Yourself

An Erasmus+ funded project that explores the use of puppetry for social integration. The project piloted the use of puppets with a number of groups including prison groups, addiction recovery groups, and unemployment groups.

Our Targeted funding streams supported Fèisean nan Gàidheal to deliver the Tasgadh Small Grants scheme for Traditional Arts, making awards to artists and organisations working in the traditional arts across the country, and we formed a new partnership with Fèisean nan Gàidheal to redesign our approach to Maoin nan Ealan Gàidhlig (The Gaelic Arts Fund). This activity complemented support for artists and organisations working in Gaelic across our Open Project Fund and Regularly Funded Organisations. RFOs with Gaelic language and culture as core to their activity included Theatre Gu Leòr, Fèisean nan Gàidheal, TRACS, Celtic Connections and Hands up for Trad, and venue-based organisations with core Gaelic programming included An Lanntair, Atlas Arts and Taigh Chearsabhagh.

Overall, we made 49 awards with a focus on Gaelic (up from 29 in 2018/19), 19 awards with a focus on Scots (up from 18 in 2018/19) and 38 awards with a Traditional Arts focus (up from 28 in 2018/19).

Figure 16: Awards with a focus on Gaelic, Scots language and Traditional Arts 2019/20

	Awards	Amount Awarded
Gaelic	49	£1,661,617
Scots	19	£481,295
Traditional Arts	38	£1,325,567

Figure 17: Summary of progress against performance indicators for Outcome 2

Outcome 2:

Increased public engagement through stronger touring networks, digital distribution and exhibition platforms across Scotland.

Three-year Indicator	Measure	Source	Status
2.1 Contribute to maintaining high level of adult cultural engagement across the breadth of Scotland through our funded work.	The % of adults engaging in arts and culture across Scotland by type of cultural activity and frequency of participation	Scottish Household Survey (SHS) Annual Report	90% of adults engaged in culture in 2019. This is defined as those adults who have either participated in a cultural activity or who have attended at least one type of cultural event or place in the previous 12 months. 90% of adults engaged in 2018.
2.2 Contribute to increasing children's cultural engagement across the breadth of Scotland through our funded work	The % of children engaging in arts and culture across Scotland by type of cultural activity	Scottish Household Survey (SHS) Annual Report	In 2016 ¹¹ the SHS found that 26% of young people took part in music or drama (unchanged from 2014) and 8% in other arts activities (up 1 percentage point from 2014). The 2019 SHS found that 92% of 16 to 24 year olds had attended or visited a cultural event or place, consistent with levels in 2018.
2.3 Increase in the number of digital opportunities through Creative Scotland funding	The count and value of Creative Scotland funded activities with a focus on digital exhibition, distribution	Creative Scotland funding operations data broken down by postcode, art form and areas of deprivation	In 2019/20, we made 21 awards through our Open Project and Targeted Funding programmes with a focus on digital exhibition, distribution or participation, to the value of £848k. In 2018/19, we made 36 awards through our Open and Targeted Funding programmes to the value of £935k.
2.4 Increase in the amount of arts touring and distribution across Scotland	The count and value of Creative Scotland funded activities with a focus on distribution, touring and festivals	Creative Scotland funding operations data broken down by postcode, art form and areas of deprivation	In 2019/20, RFOs toured into 625 venues across Scotland and the wider UK, compared to 782 in 2018/19. In 2019/20 Creative Scotland made 111 awards through Open Project and Targeted funding to help facilitate touring, with a total award of £5.2m, compared to 100 awards with a total value of £2.8m in 2018/19.

¹¹ 2016 is the last year that the SHS had a question on young people's participation in arts activities

Performance against our Ambitions

3. Places and Quality of Life

We work in partnership with Local Authorities and others to embed creativity and culture in communities and ensure locally distinctive work is valued and encouraged. The third of our 10-year Ambitions is that places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity. As part of our Performance Management Framework we currently measure our progress against the following outcome:

Outcome 3:

Increase in artists and creative people working with communities and addressing local needs.

Geographical funding profile

Awards are made by postcode of applicant and it should be noted that the base of the applicant does not necessarily indicate where the project or work takes place. The number of applications varied by Local Authority area, from 800 to under 10 in some cases.

In the Annual Statistical Survey of RFOs for 2019/20 the 56 RFOs operating public venues reported 8.2 million visits to these venues, a substantial increase on the 5.6 million visits reported in 2018/19.

Across all organisations in receipt of Regular Funding, 73% delivered their activity in their Local Authority area, 20% in other Scottish Local Authority areas, 2% in the wider UK, and 5% internationally. In 2018/19 RFOs reported 76% of their activity in their Local Authority area, 20% in other Scottish Local Authority areas, less than 1% in the wider UK and 4% internationally.

In 2019/20, Open Project and Targeted Funding was awarded to recipients in all 32 of Scotland's Local Authority areas. In total, we made 1,323 awards across all of our funding routes in 2019/20, including the 121 Regular Funding awards to our RFOs (**Figure 18**). In 2018/19, we made 1,257 awards across all of our funding routes, including to those receiving Regular Funding.

Across the Open Project and Targeted Funding programmes successful applicants indicated a total of £134.9m in partnership funding, based on data provided during the application stage (**Figure 19**). In 2018/19 successful applicants indicated a total of £216.8m in partnership funding.

Explore more online



Dumfries & Galloway Arts Festival 40th anniversary

Scotland celebrated the 40th anniversary of its largest, rural performing arts festival in the Summer of 2019 with **Dumfries & Galloway Arts Festival** unveiling its eclectic programme of 50 performing arts events delivering comedy, theatre, dance, music and spoken word.

Figure 18: Count and value of all Creative Scotland funding awards (Regular, Open and Targeted Funding) by Local Authority 2019/20

Local Authority Area	Applications	Awards	Amount Awarded (£)
Aberdeen City	48	22	£1,068,941
Aberdeenshire	36	17	£1,311,906
Angus	20	12	£627,801
Argyll and Bute	56	39	£1,340,113
City of Edinburgh	693	377	£26,803,392
Clackmannanshire	4	3	£104,883
Dumfries and Galloway	58	23	£1,101,974
Dundee City	63	27	£3,280,373
East Ayrshire	11	5	£215,824
East Dunbartonshire	26	11	£340,000
East Lothian	48	23	£742,643
East Renfrewshire	8	4	£155,184
Falkirk	14	5	£320,596
Fife	68	27	£1,168,702
Glasgow City	794	429	£21,912,938
Highland	104	56	£3,347,235
Inverclyde	13	13	£591,502
Midlothian	24	11	£163,061
Moray	24	12	£703,418
Na h-Eileanan Siar	30	20	£884,772
North Ayrshire	19	7	£341,313
North Lanarkshire	21	12	£1,033,992
Orkney Islands	8	6	£509,151
Outside Scotland*	111	56	£3,384,668
Perth and Kinross	35	19	£1,454,302
Renfrewshire	20	8	£246,837
Scottish Borders	36	14	£738,724
Shetland Islands	18	9	£528,224
South Ayrshire	20	6	£210,385
South Lanarkshire	40	14	£559,158
Stirling	40	23	£1,824,804
West Dunbartonshire	9	5	£137,740
West Lothian	20	8	£453,147
Grand Total**	2,539	1,323	£77,607,703

* Awards made to applicants outside Scotland are to support activity that benefits audiences, artists and people in Scotland; to facilitate international touring exchange; to showcase Scottish artists internationally; and to allow organisations with a UK-wide remit to deliver work in Scotland.

** This figure does not include project expenses for Targeted Funding programmes.

Figure 19: Count and value of partnership funding secured through Open Project and Targeted funding programmes by Local Authority area 2019/20

Local Authority Area	Awards	Total Partnership Funding (£)
Aberdeen City	19	£291,216
Aberdeenshire	13	£184,257
Angus	11	£541,814
Argyll and Bute	37	£845,253
City of Edinburgh	336	£19,132,214
Clackmannanshire	3	£105,866
Dumfries and Galloway	21	£846,703
Dundee City	23	£250,004
East Ayrshire	5	£144,216
East Dunbartonshire	10	£459,892
East Lothian	22	£1,012,139
East Renfrewshire	4	£47,957
Falkirk	5	£283,299
Fife	26	£407,389
Glasgow City	389	£24,188,384
Highland	47	£1,409,019
Inverclyde	12	£332,021
Midlothian	11	£112,074
Moray	11	£562,250
Na h-Eileanan Siar	18	£716,660
North Ayrshire	7	£772,617
North Lanarkshire	11	£389,263
Orkney Islands	4	£6,314
Outside Scotland*	56	£38,451,515
Perth and Kinross	17	£763,672
Renfrewshire	8	£48,758
Scottish Borders	13	£774,757
Shetland Islands	8	£302,698
South Ayrshire	6	£189,875
South Lanarkshire	14	£154,958
Stirling	22	£738,506
West Dunbartonshire	5	£28,597
West Lothian	8	£232,902
Grand Total	1,202	£94,727,060

* Awards made to applicants outside Scotland are to support activity activity that benefits audiences, artists and people in Scotland; to facilitate international touring exchange; to showcase Scottish artists internationally; and to allow organisations with a UK-wide remit to deliver work in Scotland.

Place Partnership Programme

The Place Partnership Programme supports collaboration between Creative Scotland, Local Authorities and other regional partners to develop the arts, screen and creative industries across Scotland. It provides targeted funding and in-kind support which brings local creative sectors together to address specific challenges and opportunities in their area. The programme offers space to experiment, develop partnerships, build capacity, and ultimately deliver activity which will help each area to unlock its creative potential.

Since 2011, Creative Scotland has provided £3m of funding to the programme, matched by an estimated local investment of £3.2m in cash and in-kind. In 2019/20 there were 14 Place Partnerships operating across Scotland, each at a different stage in planning or delivery: Aberdeen, Aberdeenshire, Angus, Argyll and Bute, Dumfries and Galloway, Dundee, Highland, Inverclyde, Moray, North Ayrshire, Renfrewshire, Scottish Borders, South Ayrshire and Stirling.

Each Place Partnership has its own distinct set of priorities and programme of activity which responds to local need. These are agreed through a process of local consultation and described in delivery plans, which typically span three to four years. Each plan is unique to its place but some common themes recur, including: raising the profile of the arts, screen and creative industries as a key strength in local social and economic development; strengthening leadership within the creative sector; increasing levels of engagement in culture; enabling arts organisations to increase capacity and sustainability; and growing and retaining creative talent. Examples of activity supported through the Place Partnership Programme include support for establishing artists' studios, training opportunities for local artists' and small businesses, joint marketing activity and artist commissions.

Creative Scotland is a supporter of SURF (Scotland's Regeneration Forum), working with them on cultural and creative regeneration projects, advocacy and research. In recent years, we have been the sponsor of SURF's Creative Regeneration Award.

Explore more online



The solo performance of Antigone, Interrupted

Produced in association with Perth Theatre, *Antigone, Interrupted* re-imagines a classic story for a contemporary world through the body and the voice of a single performer, the classic story being that of Greek tragedy Antigone.

Cultural infrastructure

Large Capital projects work to long timeframes and many projects awarded funding in the 2013/14 round are still in the process of being delivered, some will not be completed until 2021/22. Any large-scale awards which may appear in the public realm have been made in accordance with these prior commitments.

Creative Scotland officers continue to support the ongoing programme of capital infrastructure projects which are still in delivery. Kirkcudbright Art Gallery had their Royal Opening in March 2019, and Edinburgh Printmakers opened their world class print facilities at Castlemill Works in April 2019.

Three further large buildings projects are currently being delivered:

- Hospitalfield House, Arbroath, with £1m investment from Creative Scotland.
- Glasgow's iconic Citizens Theatre, with £1.5m investment from Creative Scotland.
- Fruitmarket Gallery Edinburgh £1.3m investment from Creative Scotland.

These projects all started work towards the end of 2019 but all have been delayed due to the impact of the Covid-19 pandemic. Hospitalfield House Phase 1 is due for completion in Spring 2021, with Phase 2 to follow. The Fruitmarket Gallery will complete in early 2021 and the Citizen's Theatre in early 2022.

Work on the River Ness Public Artwork Project Inverness, supported by Creative Scotland with an award of £259,000, is underway and installation will take place in 2021.

Although we currently have no funding programme supporting large scale capital applications, we offered the opportunity for smaller scale capital support through our Open Project Fund. During 2019/20 we have been able to support a number of projects looking at activating underused spaces for creative use. The Mid-Steeple Project, Dumfries, will pilot the use of culture to regenerate the centre of Dumfries and Look Again's project space offers visibility for artists and creative people on the High Street by occupying a vacant shop unit in central Aberdeen.

Works have started on the delivery of a creative industries hub in Inverness, the WASPS Creative Academy which was awarded Open Project funding. This project will now be delivered early 2021 and will be the largest dedicated resource for artists and creative people north of Perth.

Environment

We published our first **Environment Action Plan** in 2018, setting out in detail the ways in which we would seek to fulfil our responsibilities under the Climate Change (Scotland) Act 2009, through mitigation, adaptation and acting sustainably. We have recognised since the publication of our environmental policy in 2012 that our principal environmental impact of our activities, and the bulk of carbon emissions, come from the work we fund rather than from our own direct emissions. Thus we required all Regularly Funded Organisations during 2015-18 to monitor and report their emissions, but an additional requirement for RFOs awarded from April 2018 was to develop Carbon Management Plans, specifying actions that they would take to reduce emissions. All RFOs produced these, will report the outcomes, and have reviewed and revised their plans for the 2019-20 year.

Creative Carbon Scotland was awarded regular funding for the first time as part of the 2018-21 RFO cohort, a recognition of the organisation's success and expertise in engaging the creative and cultural sector with the urgent environmental issues facing us. Gaining increasing profile and reputation nationally and internationally, Creative Carbon has secured project funding from a wide range of other sources to connect creative and environmental organisations and initiatives. This included leadership of the major three-year Cultural Adaptations programme, a partnership with Belgium, Ireland and Sweden, exploring culture's role in adapting to climate change. The organisation also supported other RFOs in the development of their Carbon Management Plans.

Explore more online



HebCelt 2019: Showcasing heritage through music

HebCelt promotes the best traditional music, with the emphasis on Gaelic in the heartland of the language, and also showcases local and up-and-coming talent.

Perceptions of local creativity and wellbeing

The 2019 Scottish Household Survey asked respondents about satisfaction with their Local Authority culture and sport and leisure facilities. It found that:

- 40% were very or fairly satisfied with Local Authority museums and galleries (down slightly from 42% in 2018 and a 1 percentage point decrease from 2007)
- 42% were very or fairly satisfied with Local Authority theatres and concert halls (down slightly from 43% in 2018 and a 2 percentage point decrease from 2007).

Satisfaction levels are considerably higher among those who indicate they have used these facilities in the past year, with rates of those saying that they were very/fairly satisfied at 88% with museums and galleries and 89% with theatres or concert halls. These are consistent with levels in previous years.

In our 2019 omnibus survey, 84% of respondents indicated that they felt Scotland is a creative nation, a decrease from 91% in 2018. 55% of respondents agreed that their local area is a creative place (down from 68% in 2018) and 66% agreed that people in their local area would lose something of value if the area lost its arts and cultural activities (down from 79% in 2018). It should be noted that the omnibus survey fieldwork was carried out online in 2019, compared to face-to-face in prior years¹².

The survey reported that 60% of people in Scotland take part in creative activity every week and identified a range of wellbeing, social and learning benefits:

- “Helps me to relax” was the most cited benefit of creative activity (62%) followed by “makes me feel good” (57%)
- Respondents felt creative activity helped them to be more socially active: “spending time with friends and family” (37%); “getting them out of the house” (42%) and “meeting new people” (28%)
- Other reported benefits included “learning something new” (44%), “improving wellbeing” (50%) and “visiting new places” (39%).

Explore more online



Maramedia - world class natural history content

Multi award-winning, Maramedia's productions have a hallmark of quality – showcasing the natural world in a spectacular way, as well highlighting the issues it faces.

¹² The change of survey mode followed declining levels of response in face-to-face surveys as approaches available to conduct online surveys have become more robust. We would expect to see some disruption in time-series data as a result of this change.

Figure 20: Summary of progress against performance indicators for Outcome 3

Outcome 3:

Increase in artists and creative people working with communities and addressing local needs.

Three-year Indicator	Measure	Source	Status
3.1 Broader spread of Creative Scotland funding by geographic location	The count and value of Creative Scotland funding awards including supporting new or enhanced cultural infrastructure	Creative Scotland funding operations data	<p>In 2019/20 RFOs were based in 21 of Scotland's 32 Local Authority areas.</p> <p>In 2019/20 Open Project and Targeted funding was awarded to recipients in all of Scotland's 32 Local Authority areas.</p> <p>In 2019/20, we supported 14 Place Partnerships across Scotland. In 2018/19, we also supported 14 Place Partnerships.</p>
3.2 Increased range of partnership income leveraged through Creative Scotland funding, across Scotland	Value and range of partnership funding secured through Creative Scotland funding across Scotland broken out by Local Authority areas	Creative Scotland funding operations data	<p>In 2019/20 successful applicants to Open Project and Targeted funding indicated a total of £95m in partnership funding. In 2018/19 successful applicants indicated a total of £217m in partnership funding.</p>
3.3 Improved public perceptions of national and local creativity	% difference between agreement that 'Scotland is a creative nation' and % agreement that 'my local area is a creative place'	Creative Scotland omnibus survey	<p>In 2019, 84% of survey respondents felt Scotland was a creative nation, a decrease of 7 percentage points on 2018. 55% were of the view that their local area is a creative place, down 13 percentage points on 2018.</p> <p>The survey was conducted online in 2019, not face-to-face as in previous years, which may have had an impact on results.</p>
3.4 Improved public perception of the value of local cultural offer	% agreeing that people in my local area would lose something of value if the area lost its arts and cultural activities	Creative Scotland omnibus survey	<p>In 2019, 66% of survey respondents agreed that people in their local area would lose something of value if the area lost its arts and cultural activities, a decrease of 13 percentage points on 2018.</p> <p>The survey was conducted online in 2019, not face-to-face as in previous years, which may have had an impact on results.</p>

Performance against our Ambitions

4. Leadership and Workforce

We work to support the development of sustainable business models in the arts, screen and creative industries and to strengthen the talent and skills needed to develop sustainable careers through sectoral partnerships. The fourth of our 10-year Ambitions is that ideas are brought to life by a diverse, skilled and connected leadership and workforce. As part of our Performance Management Framework we currently measure our progress against the following outcome:

Outcome 4:

Leaders across the sectors are more confident, knowledgeable, connected and developing more sustainable business models.

We have continued to deliver the Creative Industries Strategy, published in May 2016, which presents the overall ambition for Scotland to be the most positive environment globally for innovative creative businesses of all scales. The Strategy has four headline aims:

- Investing together to grow sustainable creative businesses through collaboration and partnership working
- Innovating for the wider economy across all areas of business including the public sector
- Increasing inclusivity; creating opportunity for emergent creative forms and recognising the value of local trading and place-based partnerships
- Increasing international profile and status; opening pathways to global marketplaces.

We actively pursue a collaborative, partnership approach to working with other public sector agencies and in developing the workforce in the creative sector. In particular we support Skills Development Scotland in delivering the Skills Investment Plan for the Creative Industries.

In 2019 we concluded the formal arrangements of Scotland's Creative Industries Partnership (SCIP)¹³ in order to begin updating the Framework Agreement that was originally put in place in 2009. Partnership work continues across all of these public sector agencies in the light of the Enterprise & Skills Review and the development of the Single Access Point of Entry for enterprise support as well as in support of Screen Scotland.

The Scottish Government Growth Sector Statistics for the Creative Industries (including Digital) measure the economic footprint of the Creative Industries. Following a period of decline from 2008, in terms of employment, business turnover and Gross Value Added (GVA)¹⁴, the Creative Industries have seen a steady increase in employment since 2010, although this year has seen a slight decline. The 2019 growth sector statistics showed¹⁵:

- The Creative Industries included 15,845 registered enterprises in 2019, a slight increase from 15,505 in 2018
- The sector is dominated by small enterprises; 58% of registered enterprises have zero employees (i.e. are sole traders) and 30% have between 1 and 4 employees
- In 2018, the most recent year available, 86,625 people worked in the Creative Industries, an increase of 12% on 2017
- The GVA of the creative industries was £4.9bn in 2017¹⁶, the most recent year available. This represents a 12% increase on 2016 figures when GVA stood at £4.4bn.

Explore more online



Songs to end Homelessness - Ensemble

Ensemble - a leading provider of care and support services for a wide range of people in Scotland - where professional musicians and musical volunteers work with groups of young people to write songs over a series of songwriting workshops.

¹³ SCIP brought together Scottish Government, Creative Scotland, Scottish Enterprise, Highlands and Islands Enterprise, Scottish Funding Council, Skills Development Scotland, VOCAL (the national association for Local Authority culture and leisure managers), Scottish Local Authorities Economic Development group (SLAED), Scottish Development International and Business Gateway.

¹⁴ Gross Value Added or GVA is the common measure of aggregate value generated for the economy.

¹⁵ Growth Sector statistics from December 2019.

¹⁶ The latest data available in financial year 2019/20.

Leadership and Workforce

The work of organisations in the RFO network reaches across Scotland and, importantly, supports the individuals working in the arts, screen and creative industries, both as artists and in vital production, presentation and operational roles. These organisations also, in turn, collaborate with and support the work of other organisations across Scotland, the UK and internationally.

Of the 121 RFOs, 76 actively take a national leadership role in their sector and 69 play a key leadership role in their locality. Of these, 31 organisations were performing both roles.

Analysis of the Annual Statistical Survey returns from RFOs for the year 2019/20 shows that RFOs employed 4,966 full-time-equivalent (FTE) staff members, of whom the equivalent of 3,152 FTE (63%) were employed on a freelance or contractual basis (**Figure 21**). This compares to 5,074 FTE staff reported in 2018/19, of whom 59% (3,016 FTE) were contractual or freelance staff.

In returns to our Annual Statistical Survey for 2019/20, RFOs reported that they organised 19,050 events supporting artists, artistic development or professional training, attracting over 34,147 participants. In total, they commissioned 1,564 artists and creative practitioners to create new work, delivered 1,383 residencies and provided support-in-kind to a further 33,145 artists and creative practitioners. In 2018/19, RFOs reported that they organised 15,977 events supporting artists, artistic development or professional training, attracting over 33,668 participants. They commissioned 1,252 artists and creative practitioners to create new work, delivered 1,556 residencies and provided support-in-kind to a further 24,493 artists and creative practitioners.

In 2019/20 Creative Scotland made 48 awards through OPF to support leadership training opportunities, professional development and work placements, to the value of £958k.

A further 148 awards (to the value of £5.4m) were made through Targeted routes to support professional development. These awards include Visual Artist and Crafts Makers Awards, devolved funding to local authorities to enable creative development and support in local areas.

In 2018/19 Creative Scotland made 62 equivalent awards through Open Project Funding to the value of £2m and 117 equivalent awards through Targeted routes to the value of £4m.

Explore more online



Screen Fringe Pilot Programme

The aim of this pilot programme, Screen Fringe is to connect film and TV creative producers with Scotland-based theatre and comedy talent, in a bid to capitalise on the growth in the production of high-end TV and film content as a result of the rapid expansion of streaming platforms such as Netflix and Amazon, alongside the recent push for UK public-funded TV and film content to be made outside of London.

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Once Were Farmers

Once Were Farmers works to create an environment that helps graduates get a foot in the door of the industry, hosting programmes like Animation Base Camp with Sony Pictures Animation.

Figure 21: Organisations in receipt of Regular Funding: workforce 2019/20

	Full-time (FTE)	Part-time (FTE)	Number (FTE)
Permanent	1,027	787	1,815
Contractual/Freelance	674	2,477	3,152
Total	1,702	3,265	4,966

Youth employment initiatives

Analysis of returns from the Annual Statistical Survey also shows that RFOs collectively employed more than 285 young people through youth employment initiatives, compared to 353 in 2018/19 (**Figure 22**).

Analysis of these returns suggests that the relatively high numbers of individuals working with organisations on an unpaid work placement are doing so as part of structured work experience programmes with schools, universities and colleges. Creative Scotland is committed to ensuring that all organisations and projects that receive public funding are demonstrating best practice with regard to fair pay.

Figure 22: Organisations in receipt of Regular Funding: FTE youth employment initiatives 2019/20

	Number (FTE)
Paid work placements	71
Unpaid work placements	103
Paid apprenticeships / traineeships	26
Unpaid apprenticeships / traineeships	12
Paid internships	46
Unpaid internships	27
Total	285

Diversity of income

RFOs drew on a range of additional income sources in 2019/20, to a total of £109.9m. This included £15.9m in donations, gifts and legacies and £11.1m from Trusts and Foundations. Organisations reported a total of £39.4m in earned income.

This compared to a total of £104.6m in 2018/19, including £4.9m in donations, gifts and legacies, £9.2m from Trusts and Foundations and £58.5m in earned income.

Figure 23: Additional income streams: 121 RFOs (2019/20) and comparison to 2018/19

Income stream	2018/19 (£)	2019/20 (£)
Public: Local Authority	£12,017,780	£14,090,008
Public: Other	£10,987,917	£14,367,483
Public: Creative Scotland other	£4,859,549	£5,941,855
Private: Donations, gifts and legacies	£4,873,309	£15,894,063
Trusts and Foundations	£9,190,409	£11,109,844
Other Funding	£4,114,479	£9,143,066
Earned Income	£58,545,440	£39,403,288
Total	£104,588,883	£109,949,607

Sectoral Development

We have included a number of development organisations in the 2018-21 RFO network that will support the arts and creative sectors to strengthen their networks and resilience. These organisations are:

- Arts and Business Scotland
- Craft Scotland
- Creative Carbon Scotland
- Creative Dundee
- Creative Edinburgh
- Federation of Scottish Theatres
- Publishing Scotland
- Scottish Contemporary Art Network (SCAN)
- Scottish Music Industry Association
- Voluntary Arts Scotland

In 2019/20, these organisations received £2m to aid sector development, innovation and sustainable change to develop resilient ways of working.

Figure 24: Summary of progress against performance indicators for Outcome 4

Outcome 4:

Leaders across the sectors are more confident, knowledgeable, connected and developing more sustainable business models.

Three-year Indicator	Measure	Source	Status
4.1 Maintain the breadth of organisations taking a leadership role in their sector and/or locality	The count of organisations in receipt of Creative Scotland Regular Funding that provide a leadership role in their sector or locality	Creative Scotland funding operations data including funding agreements	Of the 121 RFOs, 76 actively take a leadership role in their sector and 69 play a key leadership role in their locality.
4.2 Increase in the number of professional development opportunities through Creative Scotland funding	The count and value of leadership training opportunities, professional development, work placements, apprenticeships or internships supported by Creative Scotland funding	Creative Scotland funding operations data, annual returns and end of project monitoring	<p>In 2019/20 Creative Scotland made 48 awards through Open Project Funding to support leadership training opportunities, professional development and work placements, to the value of £958k. A further 148 awards were made through Targeted routes to support professional development, to the value of £5.4m.</p> <p>In 2018/19 Creative Scotland made 62 equivalent awards through Open Project Funding to the value of £2m and 117 equivalent awards through Targeted routes to the value of £4m.</p>
4.3 Improve youth employment opportunities in Creative Scotland funded organisations	The count of young people employed by Creative Scotland funded organisations through youth employment initiatives and type of employment	Creative Scotland funding operations data, annual returns and end of project monitoring	In 2019/20 RFOs collectively employed more than 285 young people through youth employment initiatives, compared to 353 in 2018/19.
4.4 Broaden range of income streams across the sector	The count, value and type of income streams of Regularly Funded Organisations, including earned income and voluntary giving	Creative Scotland funding operations data and annual returns	<p>RFOs drew on a range of additional income sources in 2019/20, to a total of £109.9m. This included £15.9m in donations, gifts and legacies and £11.1m from Trusts and Foundations. Organisations reported a total of £39.4m in earned income.</p> <p>This compared to a total of £104.6m in 2018/19. This included £4.9m in donations, gifts and legacies and £9.2m from Trusts and Foundations. Organisations reported a total of £58.5m in earned income.</p>

Performance against our Ambitions

5. International

Creative Scotland operates in a broader national and international context, working closely with our partners to provide leadership and advocacy for the arts, screen and creative industries in Scotland. The fifth of our 10-year Ambitions is ensuring that Scotland is a distinctive creative nation connected to the world. As part of our Performance Management Framework we currently measure our progress against the following outcome:

Outcome 5:

More of Scotland's artists and creative people are engaging with international artists and creative practice

International Engagement

2019 marked the 9th edition of the Momentum programme (and 7th branded as “Momentum”) which hosted a total of 171 participants from 30 countries, compared to 154 in 2018, therefore increasing the total number of participants by 10%.

Of the 171 participants, 74 were invited delegates from 21 countries as part of 11 separate delegations. A further 96 international guests attended seminars, networking events or one to one meetings.

Through funding from the Scottish Government’s Expo Fund, Made in Scotland is a partnership between the Edinburgh Festival Fringe Society, Creative Scotland, the Federation of Scottish Theatre and the Scottish Music Centre. A total of £550,000 has been received from the Expo Fund which has enabled Made in Scotland to present 22 artists, companies and ensembles in 2019 including six world premieres. Approximately £100,000 of this funding went towards onward touring to enable artists and organisations to take up future opportunities with contacts made with industry professionals during the Festival Fringe. In addition, 2019 saw the inaugural Made in Scotland Festival in Brussels, which saw six dance, theatre and music performances being performed in Belgium in June 2019.

In 2019/20 RFOs toured to 93 international venues across Europe, Asia and North America¹⁷, compared to 65 international venues in 2018/19.

Our funding programmes for 2019/20 supported 162 awards enabling international exchange, with a total value of £3.2m. We made 37 awards that specifically supported the showcasing of international work in Scotland, to the value of £1.4m.

In 2018/19 our funding programmes supported 204 awards enabling international exchange, with a total value of £3m and 42 awards supporting the showcasing of international work in Scotland, to the value of £1.3m.

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Scotland + Venice - Charlotte Prodger

The Scotland + Venice partnership presented SaF05, a new single-channel video by 2018 Turner Prize-winning artist Charlotte Prodger for the 58th International Art Exhibition - La Biennale di Venezia.

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Hi, my name is Ben

Dundee Rep Theatre announced that its transatlantic collaboration piece, Hi, My Name is Ben has been selected for the Annual Festival of New Musicals in New York (taking place in October) following its successful premiere in the United States.

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Hungry Ghost Engines

In 2018, the exhibition *Hungry Ghost Engines* took place at CASO in Osaka, Japan in October. It was developed by two artists: Arabella Hope and Silas Parry.

The exhibition’s second iteration was shown at Edinburgh’s Patrio Hall Gallery, from 4 - 19 May 2019.

¹⁷ Including: USA, China, Spain, Tokyo, Belgium, Finland, Germany, Poland, New Zealand.

Creative Europe

Creative Europe is the European Union's programme to support the cultural, creative and audio-visual sectors from 2014-2020. Creative Scotland is a partner of Creative Europe Desk UK, led by the British Council and BFI, which promotes awareness and understanding of Creative Europe, providing free advice and support for applicants from the UK. This involves specialist staff in both MEDIA and Culture sub-programmes organising workshops, seminars and industry events, as well as answering enquiries and offering one-to-one meetings.

Creative Europe also provides up-to-date Brexit advice and information that can be referred to on ***Creative Europe Desk UK's webpage***.

The Creative Europe programme comprises two sub-programmes; Culture supporting the creative, cultural and heritage sectors and MEDIA promoting the development and distribution of audio visual works, including film, television, documentary, animation and video games.

Since the start of the Creative Europe programme in 2014 and up to the end of 2019, 37 Scottish organisations (14 MEDIA, 21 Culture, and 2 Cross-sector) have been involved in 53 successful applications (26 MEDIA, 26 Culture and 1 Cross-sector) receiving Creative Europe support, totalling over €17 million, ranging from direct support for film development, through to partnership projects working in collaboration with other European organisations in 34 of the 41 participating countries. These beneficiaries range across Scotland, from Edinburgh, Glasgow and Dundee to Shetland, South Uist, Inverness, Aberdeenshire, and Isle of Lewis. These statistics however do not encompass the wider opportunities created by Creative Europe, including membership of European networks; distribution grants supporting the circulation of Scottish works to the rest of Europe; literary translation funding secured by other European publishers to translate Scottish works; and mobility funding for artists under the new i-Portunus pilot funding scheme.

2019 saw three new awards totalling €1.8m announced by Creative Europe towards collaborative European projects involving creative and cultural organisations in Scotland. Youth Theatre Arts Scotland was successful in submitting an application as a lead partner of Cooperation Project BUZZ Network, a 3-year project which enables

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The Gaelic Showcase is an event for Showcase Scotland delegates showcasing the diversity of Gaelic music and the role of the arts in supporting Gaelic, giving it a platform to people around the world.

5 European partners to share and develop best practice in Youth Theatre across Europe for the first time, as well as mapping out possibilities for a wider youth theatre development network in Europe in the future. Alongside this, Take Me Somewhere and Scottish Sculpture Workshop both joined Cooperation Projects as partners, respectively in Festivals of the Future, a project of 6 independent, founder-led contemporary arts festivals who will intensively examine their current models and look at ways to create a blueprint for greater sustainability and security of small festivals during turbulent times, and BE PART, a large 4-year project involving 10 arts organisations exploring how artwork can be made collaboratively by artists and citizens together.

On the MEDIA sub-programme side, we experienced an increase in the number of applications and higher interest for specific calls (Development: Single, Development: Slate) but no new Scotland-based beneficiaries in 2019. Five Scottish cinemas received funding through Europa Cinemas including the ongoing participation of Scotland's Centre for the Moving Image (CMI) in the Film Education project MOVING CINEMA continued.

Wild Child Animation continued working on the MEDIA Development Single-awarded project The Tree of Ears, a 2D animation feature length film and Edinburgh-based Film & Campaign continued as a partner in the network Moving Docs which promotes online distribution of documentaries as well as documentary releases in UK cinemas through campaigns. Scotland produced and co-produced films including Beats, Daphne and Yuli received MEDIA Distribution support.

Scotland's International Reputation

As part of the Government's National Performance Framework (NPF) Creative Scotland is a named partner contributing to for the delivery of the indicator to 'improve people's perceptions, attitudes and awareness of Scotland's reputation'. This indicator is measured by the Anholt-GfK Roper Nation Brands Index[®] (NBI), analysing people's attitudes and perceptions of countries' reputations. The most recent data is from 2018.

Scotland's overall score on the NBI was 62.7 in 2018, slightly up from 62.2 in 2016, ranking Scotland 16th across 50 evaluated countries around the world, very similar to other Western nations of similar size.¹⁸

The Culture dimension of the NBI measures three elements of a nation's cultural reputation: its cultural history and heritage; its contemporary culture; and its sporting excellence. The Contemporary culture score remained at 4.6 in 2018, as it was 2016, ranking Scotland 17th across all the countries included.

¹⁸ The Anholt-GfK Roper Nation Brands Index: 2018 Report for Scotland <https://www.gov.scot/publications/anholt-gfk-roper-nation-brands-indexsm-2018-report-scotland/>

Figure 25: Summary of progress against performance indicators for Outcome 5

Outcome 5:

More of Scotland's artists and creative people are engaging with international artists and creative practice

Three-year Indicator Measure	Source	Status
5.1 Improve the quality and impact of international engagement opportunities through Creative Scotland funding	The count and value of Creative Scotland funding awards with a focus on international exchange and creative development	Creative Scotland funding operations data
		In 2019/20, we made 162 awards enabling international exchange with a total value of £3.2m. In 2018/19, we made 204 awards enabling international exchange with a total value of £3m.
5.2 Increase in the amount of international touring across Scotland through Creative Scotland funding	The count, value and geographic spread of individuals and organisations in receipt of Creative Scotland funding to showcase international work in Scotland	Creative Scotland funding operations data including annual returns
		In 2019/20 we made 37 awards that specifically supported the showcasing of international work in Scotland, to the value of £1.4m. In 2018/19 we made 42 awards that specifically supported the showcasing of international work in Scotland, to the value of £1.3m.
5.3 Increase in the % of positive international perceptions of Scotland's culture	% of positive perceptions of Scotland's nation brand across six areas of national competence, characteristics and assets (exports, investment, tourism, governance, people and culture)	The Anholt-GFK Roper Nations Brand Index. The Index is based on yearly interviews with approx. 1,000 adults who are internet users in each of the 20 panel countries
		Scotland's overall 2018 score was 62.7, ranking 16th on the NBI. The Contemporary Culture score remained at 4.6 in 2018, as it was in 2016, ranking Scotland 17th for Contemporary Culture. The most recent data is from 2018.

Performance against our Ambitions

6. Our service and how we deliver our work

Creative Scotland is committed to providing an effective and efficient service to those we are here to support and to effectively manage the public funds for which we are responsible. As part of our Performance Management Framework we currently measure our progress against the following outcome:

Our Service:

Creative Scotland is a more effective and accountable organisation.

We continue to develop partnerships with others to create the best conditions for the arts, screen and creative industries to thrive. This includes working with economic development agencies, trusts and foundations, Local Authorities and other public and private sector organisations to address strategic needs in the arts, screen and creative industries. Our strategic partnerships include those with the BFI to support the Scottish Film Talent Network, Local Authorities involved in Place Partnerships and VACMA awards (Visual Artist and Crafts Makers Awards) and the EU's Creative Europe programme.

In 2019/20 our strategic partnerships secured £2.9m of leveraged funding. This includes partnership funding from the BFI and Creative Europe, PlaCE funding from City of Edinburgh Council and estimates of local authority matched funding secured through the Youth Music Initiative (YMI). This compares to £2.7m of leveraged funding in 2018/19.

In 2019/20, we received and processed 1,112 applications to our Open Project Funding programme. This fund operates two processing times: eight working weeks for under £15k applications and 12 working weeks for over £15k. On average the turnaround times for the assessment of applications, from the date application received to notifying applicant of our decision, were 38 and 55 working days respectively. Overall, 99% of applications to the Open Project Fund were processed within the specified time frame (99% for the under 15k fund and 99% for the over 15k fund). In 2018/19, 98% of applications to the Open Project Fund were processed within the specified time frame.

In 2019/20, 98% of all award payments were made within 10 working days of the exchange of contracts. Creative Scotland paid 81% of valid invoices within 10 working days, an increase from 78% in 2018/19.

In order to better understand the service we provide, we undertake an annual survey of both successful and unsuccessful applicants to our funding routes. In the February 2020 survey, those expressing trust in Creative Scotland was 44%, up from 37% in the December 2018 survey. Creative Scotland's knowledge and specialist expertise, promotion and advocacy of creative activity and support and development remain highly rated aspects of our service.

We ask a number of survey questions to gauge applicants' satisfaction with our services. Survey responses for February 2020 show that:

- The percentage of respondents either very or fairly satisfied with communications with Creative Scotland was 87%, up from 76% in December 2018
- The percentage of respondents rating the Creative Scotland website as good, very good or excellent was 84%, a 1 percentage increase on December 2018
- The percentage of respondents rating the Enquiries service as good, very good or excellent was 84%, compared to 83% in December 2018
- Those rating the application process as good, very good or excellent was 72%, an increase of 9 percentage points from 63% in December 2018

Our digital channels continue to be our primary means of communication and engagement with the majority of our stakeholders and have had an increasing reach across all platforms. In 2019/20:

- Creativescotland.com had 366,533 views and in total, we have had over 1.7m page views (i.e. including our Opportunities site which allows individuals and organisations to advertise and respond to sector opportunities).
- We had 36,507 views of our Creative Scotland Explore pages where we published 39 new features
- Creative Scotland's Facebook likes increased to 45,068
- @creativescots earned over 6m impressions on Twitter and ended the financial year with 90,872 followers
- @screenscots earned over 2.2m impressions on Twitter and ended the financial year with 4,532 followers
- Our monthly newsletter had just over 7.5k subscribers at the end of the financial year.

Our most recent Staff Engagement Survey was undertaken in 2017 by ORC International and we received a response rate of 78%. The aim of the survey was to hear staff views on organisational culture, communication and management to help us to develop the organisation and its support structures, and ensure the successful delivery of the organisation's goals and strategic objectives.

Headline findings include an increase in employee engagement by three percentage points to 59%. 97% of employees stated that they were happy to go the extra mile, with no respondents giving a negative response. The largest increase in positive responses was to the question about perceptions of feeling proud to work for Creative Scotland, which saw an increase of 13 percentage points to 73%.

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WOMEX – the World Music Expo – is an international music meeting and the biggest conference of the global music scene, featuring a trade fair, talks, films and a showcase festival.

Figure 26: Summary of progress against performance indicators for Our Service

Our Service:

Creative Scotland is a more effective and accountable organisation.

Three-year Indicator	Measure	Source	Status
6.1 Increased applicant satisfaction	% of surveyed funding applicants reporting positive interaction with Creative Scotland	Creative Scotland Applicant survey	In 2019, the number of respondents satisfied with communications with Creative Scotland was 87%, compared to 76% in 2018. Those rating the application process as good, very good or excellent was 72%, compared to 63% in 2018.
6.2 Maintain applicant satisfaction with Creative Scotland website	% of surveyed funding applicants reporting all aspects of website as good or excellent	Creative Scotland Applicant survey	In 2019, the percentage of respondents rating the Creative Scotland website as good, very good or excellent was 84%, compared to 83% in 2018.
6.3 Minimum of 90% of funding applications processed within published timeframe	% of applications processed within agreed timeframe	Creative Scotland operational funding data	Overall, 99% of applications to the Open Project Fund were processed within the specified time frame in 2019/20. In 2018/19 98% of applications to the Open Project Fund were processed within the specified time frame.

6.4 Minimum of 90% of initial payments to successful funding applicants made within published timeframe	% of initial award payments made within 10 working days of exchange of contracts	Creative Scotland operational finance data	98% of award payments in 2019/20 were made within 10 working days of the exchange of contracts. In 2018/19 95% of award payments were made within 10 working days of the exchange of contracts.
6.5 Minimum of 90% of invoices paid within published timeframe	% of valid invoices paid within 10 working days	Creative Scotland operational finance data	In 2019/20, 81% of valid invoices were paid within 10 working days. In 2018/19, 78% of valid invoices were paid within 10 working days.
6.6 Increase the range of funding for the arts, screen and creative industries leveraged through Creative Scotland strategic partnerships	Value and source of additional funding opportunities in the arts, screen and creative industries sectors established as a result of Creative Scotland partnerships	Creative Scotland operational funding data	In 2019/20 our strategic partnerships secured £2.9m of leveraged funding. This compares to £2.7m in 2018/19.
6.7 Maintain high level of applicant satisfaction and resolution levels of enquiries	% of satisfaction with enquiries service	Creative Scotland Applicant Survey	In 2019/20, The number of respondents rating responsiveness to enquiries and requests as good, very good, or excellent was 87%, compared to 76% in 2018/19. For those who had used our dedicated Enquiries Service, satisfaction was 84%, compared to 83% in 2018/19.
6.8 Improve level of staff engagement and satisfaction	% of staff agreeing that Creative Scotland is a good place to work	Creative Scotland staff survey	Our 2017 staff survey, the latest commissioned, found that 60% of staff would recommend Creative Scotland as a good place to work, representing no change from the 2015 survey.



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