

## CTEEA Committee evidence session: 02.05.19 Update on key topics from Creative Scotland

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### Introduction

This written submission provides the Culture Tourism Europe and External Affairs Committee (CTEEA) with an update on the organisation's progress, in particular on its Strategic, Funding and Organisational Reviews.

A fuller update on the progress of Screen Scotland as part of Creative Scotland is contained under separate cover.

This is ahead of the evidence session on 2 May 2019 at the Scottish Parliament, where our Acting Chief Executive and our Screen Scotland Executive Director will be able to expand on these topics, and any others, as required by the Committee.

This submission contains updated information on:

1. An overview of recent progress and activity
2. Strategy Update and Funding Review
3. Organisational Development
4. Local Authority engagement

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### 1. An overview of recent progress and activity

Creative Scotland has continued to support the development of the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here.

We continue to work to a 10-year plan "Unlocking Potential, Embracing Ambition", which articulates our key contributions:

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

As outlined in previous submissions to the Committee, five years into the plan, there is a need to clearly describe our strategic priorities in the context of the National Performance Framework, the future publication of the Scottish Government's National Culture Strategy and ever-increasing pressures on resources. Later in this submission we have outlined progress to date.

Our role as a development organisation includes providing support beyond funding and we have continued to help develop the arts, screen and creative

industries and advocate on their behalf.

For example, we have helped showcase Scottish talent, and have provided networking opportunities which support growth, by participating in a substantial events programme. This includes involvement and promotion of local, national and international festivals and events which this year includes the Cannes Film Festival, Jazzahead in Bremen, the Edinburgh International Film Festival, the Glasgow Film Festival, Look Again Festival for visual arts in Aberdeen, The Great Escape in Brighton showcasing Scotland's new and emerging music, Celtic Connections, the Edinburgh Art Festival and the Scotland+Venice International Art Festival, to name but a few.

In addition, we provide a different form of support for creative work by hosting, managing and promoting an Opportunities website which currently hosts over 1,000 opportunities for creative people, reaching over 26,000 users of the service on a weekly basis.

We also advocate and promote the creative activity of individuals and organisations through our social media platforms (which includes a Twitter following of over 88,000 followers) and continue to run a #creativitymatters campaign which demonstrates the cultural, social and economic benefits of creativity.

We continue to explore strategic approaches to developing arts and creative provision across other policy sectors such as education, justice and health. For example, in order to ensure that young people have access to the best possible creative learning experiences and opportunities, we work in partnership with Education Scotland to support local authorities across Scotland to develop Creative Learning Networks.

Funding remains a crucial part of our development work and we offer [three funding routes](#): **Regular Funding** for up to three years for organisations; **Open Project Funding** for individuals and organisations for programmes of work for up to two years; and **Targeted Funding** to support specific sectors, projects and initiatives (including film & TV production).

We work with, and support, the network of 121 Regularly Funded Organisations that make a vital contribution to the current health and future development of the arts, screen and creative industries in Scotland. This has included £101.6m Grant in Aid funding across three years from the 2018 - 21 round of Regular Funding.

We have also continued to support creative activity by individuals and organisations through our Open Project Funding (supported by The National Lottery). This includes creative work across crafts, dance, design, digital, film and screen, literature and publishing, multi-art form, music, theatre and the visual arts. In total in 2018/19 we received 1,177 applications requesting £23.7m and were able to award £10.65m to 493 applicants. Of these, 201 awards (41%) were made to individual artists and practitioners and 292 (59%) to organisations, which in turn support many hundreds of artists

through their projects.

To support greater understanding of our funding support, we have created a 'data dashboard' for Open Project Funding which illustrates the number of applications, awards made, by sector and by value for the past three financial years. This information is available on our website (<https://www.creativescotland.com/openprojectfunding>). This is in addition to the grants listings, media releases, social media and digital communications we currently undertake in communicating about these awards.

Many more opportunities for creativity are also being supported through Targeted Funding which supports activities help support a specific art form or type of work, or to help meet a strategic need or gap. Some examples of our Targeted Funds include:

- The **Youth Music Initiative**, which is an annual funding programme from the Scottish Government to support music-making activity for young people
- The **Made in Scotland Fund**, which can support costs for Scottish theatre, dance and music projects which are planning to perform as part of the Edinburgh Fringe Festival.
- The **Create:Inclusion Fund** which seeks to increase the diversity of people in the arts, screen and creative industries.
- The **Screen Funds**, which support filmmakers and producers to develop and produce films, documentaries and other screen projects.
- **Creative Industries Funds** which include work aimed at growing an infrastructure for sustainable creative businesses, including our innovative crowdfunding scheme and music industry partnership work with PRSF and Spotify.

At the same time, we have been supporting the development of Screen Scotland and its programme of activity.

Since its launch in August 2018, Screen Scotland has been working hard to lead the growth of the sector through increased funding and support for film and television production, an increase in specialist staff and investment in skills, festivals, audiences and education.

Since August, we have seen a period of very intense work and transformation for Screen Scotland as the partnership, now under the leadership of Isabel Davis, is nurtured and developed.

Recent key milestones include

- The completion of the Screen Scotland Business Plan 2019/20 which concludes a comprehensive process involving the Screen Scotland team and partners to build on the Collaborative Proposal 2017 and make it our own by joining up existing delivery and the new remit. This will be published by end of April 2019.
- The Broadcast Content Fund, which attracted 31 applications from

across the TV sector in a variety of genres and has invested a budget of £3m in its first financial year. The first successful applicants were announced in April 2019

<https://www.screen.scot/news/2019/03/independent-scottish-production-companies-receive-boost-for-new-tv-content>.

- The Partnership Agreement between Screen Scotland and the BBC was signed on the occasion of the launch of the new Scotland Channel on 24 February 2019. The [announcement](#) was warmly received.
- Following the published tender process, we are currently in advanced negotiations with a preferred bidder for the Studio in Bath Road, Leith. Subject to finalising the necessary legal detail and Scottish Government approval, the operator will be announced as soon as possible, with the intention still to have the studio operational by the end of the year.

We also now have a range of screen funds available, including:

- **Broadcast Content Fund:** offering development and production funding for broadcast projects by eligible Scottish production companies.
- **Cinema Equipment Fund:** increasing access to cinema and encouraging resilience for film exhibitors based in Scotland.
- **Film Development and Production Fund:** offering development and production funding for screen projects by filmmakers based in Scotland.
- **Film Education Partnership Fund:** increasing access to film education provision in communities across Scotland.
- **Film Festivals Fund:** increasing access to film in communities across Scotland and encouraging film festivals to grow.
- **Distribution and Exhibition Fund:** to support the wider distribution of Scottish films.
- **Market and Festival Attendance Fund:** to help screenwriters, directors and producers based in Scotland to attend key film markets and festivals.
- **Production Growth Fund:** offering funding to help grow Scotland's screen production sector.
- **Professional Development Fund:** to help screen professionals further their skills in their chosen field.

We have a range of support available including a Screen Commission (we offer a fast, free and fully-confidential locations service to help incoming productions make the most of what Scotland has to offer), business support and links to other funding and support.

A more detailed report is contained under separate cover for the Committee.

## 2. Strategy Update and Funding Review

We have previously communicated to the Committee that it is now timely to update our 10-year plan, which was first published in 2014. To help inform this, and our Funding Review, we have been working through a five-stage

approach:

### Phase 1: Research (November 2018 – April 2019)

This has included:

- Commissioning a comprehensive analysis of other models of funding and investment in culture and creativity used by similar cultural agencies across the world. The report also investigates financing models used by enterprise development agencies and in social enterprise investments.
- Conducting a statistical review of Creative Scotland’s historical funding and a review of previous consultations undertaken with the arts sector, including Creative Scotland’s artform sector reviews and Culture Strategy consultations

This work will be published on the Creative Scotland website shortly to inform those participating in internal and external conversations which form Phase 2.

This complements the evidence submitted to the Committee last year and the publication of the Wavehill evaluation of the 2018-21 RFO process, and feedback from RFO’s gathered through the Annual Reports returned in 2018/19.

### Phase 2: Internal and public conversations (May – July 2019)

We are now moving into Phase 2 of our approach: Internal and Public Conversations. We have started discussions across the organisation, through internal events, online, and team discussions, for options on new approaches based on this research and our own sector knowledge and expertise. (This complements the work being done through the Organisational Development process – see Section 3).

We have also engaged with sector development organisations and are finalising plans for public conversations, including events around Scotland, from May. We will also hold discussions online for those who cannot take part in person to engage in a wider public conversation. Venues and dates will shortly be published, and we will be promoting those through our networks and online.

In addition, we are planning further bespoke conversations with sector development groups and will be using existing events and activity to promote external engagement in the conversation about our future funding approach.

### Phase 3: Refine and Design new funding approaches (Summer 2019)

### Phase 4: Testing (Autumn 2019)

### Phase 5: Conclude and publish (Winter 2019)

Following on from the internal and external conversations, we will develop and test potential new funding models during the Summer and Autumn this year.

At that point we will also be able to give more definitive timelines on the implementation of new funding models (as these depend on the solutions informed and created with the sector).

Alongside this longer-term approach there will be consideration of the immediate need for revenue funding for creative organisations that will take effect from 01 April 2021 when current RFO arrangements will finish. We appreciate that there will be a need to discuss and communicate on plans for the next round of Regular Funding and we will do so as soon as we are able.

### **3. Organisational Development**

Since we last gave evidence to the Committee, we have been working hard in progressing our organisational review, looking at culture, working practices, values, structure and operations.

All staff and the board have been involved in some way and work is progressing across seven themes for change: our approach to funding, our strategic focus, systems and processes which make it easier for applicants, improving how we connect externally, learning opportunities for staff, leadership, and removing any siloed ways of working.

This work has also involved external organisations which have undergone significant change and have shared their experience with Creative Scotland staff.

The next stage of this work will involve engaging external sector stakeholders to help us continue to shape this work. This is in keeping with our intention to build on our existing relationships and make a culture shift in how we work with stakeholders, engaging on a peer-to-peer basis and through working more openly on a constant basis.

To ensure the process leads to appropriate and effective action within agreed timescales, the Board set up a sub-Committee with a small dedicated project team of staff who are empowered to co-ordinate and drive the planning and delivery of the overall programme, working with a specialist external resource.

Following an open tender process, [Open Change](#), a Dundee based company, have been working with us and we have recently agreed to continue their support until the end of September this year to help embed the progress that has been made to date and ensure sustained change for the longer term.

### **4. Local Authority Engagement**

In response to the pressures in Scotland's 32 local authorities which play a central role in local cultural provision and support for creative businesses, we are currently planning to undertake an additional programme of activity this year.

We have seen a decrease in net revenue expenditure on non-statutory services, including arts and culture. Maintaining provision year on year with standstill or reducing budgets, whilst inflation rises, is placing increased pressures on both individuals and organisations at a local level and their ability to deliver their work. In turn this is leading to a significant reduction in the cultural offer for the people of Scotland.

The work we will be undertaking will explore potential models of collaboration between local authorities and Creative Scotland which can better support the sustainability of organisations and institutions that provide artists with the opportunities necessary to grow their careers.

In the first instance, we will research the current position of arts and culture within local authorities and Arm's Length External Organisations (ALEOs) to ensure we understand the challenges and opportunities that exist, then explore options for better collaboration.

At the same time, we will also be hosting related discussions with local partners. The first of which will be around the findings and recommendations from the recently published Cultural Cities Enquiry<sup>(1)</sup> which highlighted how strategic investment in culture can drive inclusive growth in cities, as well as building a network of local creative business support to ensure enterprise activity in the creative industries is joined up across all areas of the public sector.

## **5. Evidence Session on 2 May**

We look forward to being able to discuss these, and any additional areas of interest, at the evidence session on 2 May where Acting Chief Executive of Creative Scotland, Iain Munro, and Screen Scotland Executive Director, Isabel Davis, will be in attendance.

## **ENDS**

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<sup>1</sup> <https://www.corecities.com/cultural-cities-enquiry/news/core-cities-uk-helps-launch-ground-breaking-report-future-culture>