

A CULTURE STRATEGY FOR SCOTLAND

**CULTURE COUNTS
RESPONSE TO THE DRAFT
FOR CONSULTATION**

Culture Counts hosted a consultation event at the Epworth Halls, 25 Nicholson Square, Edinburgh on Thursday 30th August 2018.

WE COVERED:

**THEME 1: MEASURING
IMPACT: IDEAL OUTCOMES
AND PRACTICAL REALITIES**

**THEME 2: ONE STEP BEYOND:
CULTURE STRATEGY INTO
ACTION PLAN (AMBITION:
SUSTAINING CULTURE)**

**THEME 3: TO TSAR OR NOT
TO TSAR?**

OVERVIEW

It is the general view that whilst the Culture Strategy for Scotland Draft for Consultation is an analysis of the sector which outlines sector challenges, needs, potential aims, ambitions and actions; it is not yet a fully developed strategy with clarity on actions and responsibilities.

It has been useful to respond to the draft strategy at this stage; enabling us to provide ideas and insight into how we think the aims, ambitions and actions can be achieved. Further consultation may need to take place on the strategy itself.

We appreciate the leap that the Scottish Government is taking in terms of shared responsibility for delivery; though clear lines of responsibility and accountability are a useful way to show how we get from A to B, or 'who does what and by when'. We hope to be able to see more structure in the final draft. Furthermore, heritage, natural and historic environment are a vital part of the cultural sector in Scotland and should feature more clearly in the final draft.

We warmly welcome the draft strategy's recognition that culture has much to offer other areas of government, and of the need to ensure that culture is placed at the heart of decision-making far beyond the culture department itself.

Data is vital for decision making and policy making. We considered 'measuring impact' in detail as data and measuring inform decision/policy making. How do we decide what data to collect? What should government collect? How should it be distributed?

THEME 1: MEASURING IMPACT: IDEAL OUTCOMES AND PRACTICAL REALITIES

CULTURE STRATEGY QUESTION: What is your view of the proposed approach to monitoring and evaluating the strategy?

Action 1: National Performance Framework Outcome for Culture:

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

Expressed could represent production of culture while *enjoyed* could represent distribution?

Connected Indicators:

- **Attendance at cultural events or places of culture**
 - **Participation in a cultural activity**
 - **Growth in cultural economy**
 - **People working in arts and culture**
- 1 There is a need to map and understand the data the sector currently collects. National companies collect one data set; while local authorities collect another; while Creative Scotland and Historic Environment Scotland collect another.
 - 1.1 A review of the cultural questions within the Scottish Household Survey, Scotland's Census and SIMD reporting should form part of cultural data mapping exploration.

- 1.2 The indicators tied to the outcome are a useful starting point for collecting data.

Attendance at cultural events or places of culture	—————	Distribution
Participation in a cultural activity*	—————	Production
Growth in cultural economy	—————	Distribution
People working in arts and culture	—————	Production

**‘Participation’ would be required to mean ‘expressed culture’ and not ‘enjoyed culture’ otherwise it would be difficult to understand the production levels; unless it could be two questions that make up the answer and the breakdown could be provided.*

“It is vital that we establish early which data sets will be used to inform indicator results.”

- 1.3 There is a need to evaluate how the data we already have is distributed and if that is immediately available; or distributed in an accessible format. We now live in a fast-moving environment; if a freedom of information request is required to access information; the delay in access may mean that by the time the information is received the opportunity to use it has passed.
- 1.4 Culture Counts members find local authority data difficult to access; there is a need to improve what is collected locally and to improve how it is distributed.
- 1.5 There is a need to map and understand cultural assets and to make the results available in an accessible way; interactive; visually and by excel.
- 1.6 Priorities for measuring should be established collaboratively. Practitioners, experts, academics and policy makers should collaborate on the direction and goals of measuring.
- 1.7 Where possible data collection design should consider international measurements; so that Scotland can compare impact. For example: https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment
- 1.8 Access levels to free cultural education should be collected. This data has the potential to show the sector where the gaps are; which could inform where they target support.
- 1.9 The machinery for collecting and distributing data evidence of how the cultural sector impacts on other portfolios (Health, Education, Justice) should be collaboratively agreed between practitioners, experts, academics and policy makers representing each portfolio area.

THEME 2: ONE STEP BEYOND: CULTURE STRATEGY INTO ACTION PLAN

CULTURE STRATEGY QUESTION: What is your view of the ambition sustaining culture?

Ambition:

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

Aim 1:

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

Action 1: Explore new funding models to support the culture sector and to develop the creative economy that includes new partnerships and examine the potential of Scottish Government powers such as, Scottish National Investment Bank, devolved tax and legislative powers that will generate a collective responsibility to supporting culture in the long term.

- 2.0 The cultural sector is flexible and has a history of being able to adapt to a range of funding models. New models have not been exhausted and new ways of doing things are always of interest. The cultural sector would benefit from an improved understanding and a closer working relationship with portfolio areas such as the Third Sector, Health and Social Care, Education and Justice.
- 2.1 There is an all-round policy and knowledge gap between portfolio areas (listed above); networks to improve partnerships between areas are at an early stage. Early networks in most areas rely on individuals who are trying to innovate. New working partnerships rely on individuals managing to create enough diary-time to step out-with their own area to work with likeminded people. Support to improve and develop effective networks to inform policy would be useful.
- 2.2 In terms of developing the creative economy that includes new partnerships; we found Dr Richard Sennett's address at the recent Edinburgh International Culture Summit very informative; we've made it available on the Culture Counts Twitter feed as a 4-part film-clip.

2.3 How does the Scottish Government invest in culture?

1 Direct Investment & Indirect Investment

Why invest in culture?

2 To produce Culture & To distribute Culture

2.4 What are some of the benefits of investing in culture?

- Health and wellbeing; including the rehabilitation of prisoners, rehabilitation of those recovering from illness, improvements in those suffering from Parkinson's and Dementia, community cohesion, happiness and contentment
- Education: the best way to invest in access to culture for children and young people, highlighting potential career paths, improving ambition, attainment and confidence
- Further and Higher Education: a skilled workforce
- Development of cultural production; including buildings, venues and outdoor space, laying the ground for the creative industries to grow
- Tourism, including international connectedness and economic impact
- Soft Power, attracting inward investment, attracting international experts

2.5 The links between tourism, culture and the third sector are well established, comparatively networks and knowledge share between the cultural sector and the areas of health, education and justice are all at an early stage and will need further support and facilitation to develop.

How will academia, experts and practitioners including for example nurses, actors, prison officers and teachers contribute to policy change to support development and implementation of new funding models?

"To develop the cultural economy, it is imperative that we learn to experiment more, be less worried about final outcomes; and share and celebrate 'failure' in a similar way to the technology community."

"Innovation does not come from short term projects; you need to invest in long term production not a little here and there, that will not work."

Action 1: Explore new funding models to support the culture sector and to develop the creative economy that includes new partnerships and examine the potential of Scottish Government powers such as, Scottish National Investment Bank, devolved tax and legislative powers that will generate a collective responsibility to supporting culture in the long term.

- 3.0 Culture Counts agree that the potential of Scottish Government powers such as the Scottish National Investment Bank and devolved tax and legislative powers should be examined.

How would they be examined and by who?

“Could we establish a kind of ‘Culture Proofing’ similar to ‘Island Proofing’?”

Ideally ‘Culture Proofing’ criteria would be established by a collective consultation with practitioners, experts, academics and policy makers; the implementation of which would be led by the Scottish Government via guidance and where appropriate by contractual agreement with those in receipt of public funds.

Action 1: Explore new funding models to support the culture sector and to develop the creative economy that includes new partnerships and examine the potential of Scottish Government powers such as, Scottish National Investment Bank, devolved tax and legislative powers that will generate a collective responsibility to supporting culture in the long term.

- 4.0** A collective responsibility to supporting culture in the long term should consider what is required locally as well as nationally, the requirements of supporting production as well as distribution as well as how to support development as well as the commercial sector.

Considerations:

**Local, National, International
Development & Commercial
Production & Distribution**

- 4.1** Local authority budgets for the cultural sector have been subject to a steep decline since 2008. Local Culture Services expenditure in 2008 was £485million; by 2016 this had dropped to £412million (a total loss of £73million, over eight years, not including inflation). Staff including arts development officers are now rare and most services (performances, visits, classes and opportunities) are available only to those who can pay for them.

The solution could be to consider a similar approach to Ireland who have invested in an innovative agreement between Arts Council Ireland and the County and City Management Association; <http://www.artscouncil.ie/uploadedFiles/FrameworkforCollaboration.pdf> allowing a national body to work in collaboration to support culture at local level.

Scotland could invest in 'culture region deals' like 'city region deals'; and form an agreement between national agencies, arms length external organisations (possibly including further and higher education institutions) and multiple delivery stakeholders, to provide a cultural services delivery framework to support development, commercial, production and distribution at local level.

- 4.2** International.

What is Scotland's plan for cultural exports? Cultural trade (services and products) are currently managed by multiple stakeholders; should we have a goal-led strategic plan to increase cultural exports?

- 4.3** Promoting Scotland. **Culture Ireland** have an interesting model for arts; a wider cultural model for Scotland could be explored; including how Culture and International Hubs can work more strategically together.

- 4.4** Education (primary and secondary schools) offer us an opportunity to improve access to culture for children and young people; improving this should be high on the agenda for supporting culture in the long term.

THEME 3: TO TSAR OR NOT TO TSAR?

CULTURE STRATEGY QUESTION: What is your view of transforming through culture?

Aim 1: Place culture as a central consideration across all policy areas.

Action 1: Develop a new cultural leadership post within Scottish Government, supported by strategic thinkers from across the culture sectors and beyond. The role will support creative and innovative thinking and highlight the benefits of a more connected and multi-disciplinary approach across all areas of government and its major stakeholders to consider the big societal issues faced in Scotland today and in the future

- 5.0 On balance, Culture Counts supports the case for a cultural leadership post within the Scottish Government. There are concerns that the brief as outlined above may be too much for one person to deliver, or that the creation of one post might work against mainstreaming across all government departments. Members require more information as to the role and remit of the post. Culture Counts members considered that the postholder, and indeed the wider cultural sector, would be supported by the development and adoption of clear goals on access to culture for everyone in Scotland. Cultural infrastructure is the responsibility of local and national government, as well as local communities who provide access on a voluntary and self-organising basis.

Example 1 (example only); A town with 10,000 inhabitants should have access to:

- High Speed Broadband [minimum xx MbPS]
- Local Cinema provision [within xx miles]
- Local visual arts provision [within yy miles]
- Local performing arts provision [within zz miles]
- Access to National Companies' work xx times per year

For example, 2 (example only); Every school child should have access to:

- XX Professional performing arts productions per year
- XX Out of school arts experience
- Film within xx miles of their home
- Digital xx
- Visual Art engagements
- Xx Historic environment experiences out of school and digitally within school
- Paid-for musical instrument tuition

We hope that the Culture Counts feedback is useful.