

# Constitution, Europe, External Affairs and Culture Committee

## Agenda

5th Meeting, 2021 (Session 6) Thursday 23 September 2021

The Committee will meet at 09:00 am in the Burns Room (CR1).

- 1. Decision on taking business in private:** The Committee will decide whether to take item 4 in private.
- 2. Pre-Budget Scrutiny: culture sector funding:** The Committee will take evidence as part of its Pre-Budget Scrutiny from—  
Fiona Sturgeon Shea, Chief Executive Officer, Federation of Scottish Theatre;  
Alison Reeves, Scotland Manager, Making Music;  
Lucy Casot , Chief Executive Officer , Museums Galleries Scotland;  
John McVay , Chief Executive Officer, Producers Alliance for Cinema and Television.
- 3. Pre-Budget Scrutiny: culture sector funding:** The Committee will take evidence as part of its Pre-Budget Scrutiny from—  
Iain Munro , Chief Executive, Creative Scotland;  
Isabel Davis , Executive Director , Screen Scotland.
- 4. Consideration of evidence:** The Committee will consider the evidence heard earlier under agenda item 2 and 3.

## Papers for this meeting

The papers for this meeting are:

### Agenda Items 1 & 2

Cover note: Pre-Budget Scrutiny: culture sector  
funding

CEEAC/S6/21/5/1

## Contact details for the clerk

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**CONSTITUTION, EUROPE, EXTERNAL AFFAIRS AND CULTURE COMMITTEE**

**5th Meeting 2021, Session 6**

**23 September 2021**

**Pre-budget scrutiny: culture sector funding**

1. As part of its pre-budget scrutiny work, the Committee is currently looking at the continuing impact of COVID-19 on the culture sector and its longer-term future. Under agenda items 1 and 2 the Committee will take evidence from two panels giving evidence to the Committee as part of this enquiry.
2. Under agenda item 1, Members will hear from the following witnesses, who will join the meeting remotely—
  - Lucy Casot, Chief Executive Officer, Museums Galleries Scotland
  - John McVay, Chief Executive, Producers Alliance for Cinema and Television (Pact)
  - Alison Reeves, Scotland Manager, Making Music
  - Fiona Sturgeon Shea, Federation of Scottish Theatre
3. Under agenda item 2, Members will hear from the following witnesses, who will join the meeting remotely—
  - Iain Munro, Chief Executive, Creative Scotland
  - Isabel Davis, Executive Director, Screen Scotland
4. Members can find written submissions from Federation of Scottish Theatre, Making Music, Museums Galleries Scotland and Creative Scotland in **Annexe A**. A written submission from Pact is expected shortly and will be published once it is received.
5. A SPICe briefing on the budget, strategy and outcomes is provided in **Annexe B**.
6. The call for views [Funding for Culture](#) closed on 8 September 2021. Members can find a SPICe briefing summarising the written submissions received in **Annexe C**.

Committee Clerks  
September 2021

## **Submission from Federation of Scottish Theatre**

### **Introduction**

FST welcomes the opportunity to present views to the newly formed Constitution, Europe, External Affairs and Culture Committee. This submission has been compiled by inviting the views of all of our members and undertaking consultation with them before and throughout the pandemic period. It is focused specifically on the performing arts and our membership working in dance, theatre and opera in Scotland. For a wider view across the cultural sector, the submission by Culture Counts, of which we are member, will be an essential contribution to this Inquiry.

### **About the Federation of Scottish Theatre**

FST is the membership and development body for professional dance, theatre and opera in Scotland, bringing the sector together to speak with a collective voice, share resources and expertise and promote collaborative working. As of this week, FST represents 265 members. This encompasses professional organisations and individuals, from national performing companies to individual artists creating their own work, and the independent producers who support them. We count all of Scotland's professional producing companies as members as well as members who provide support to parts of the sector or work in different ways to create, develop and produce live performance for audiences across Scotland, in the UK and overseas.

### **Current economic model of the performing arts**

While public funding is crucial to the performing arts to ensure our ongoing contribution to Scotland and its recovery from the pandemic, the economic model of the performing arts is complex. Organisations and individuals working in the sector generate income from a wide range of different sources. These include fees, commissions, work or collaborations outside or adjacent to the sector, local, national and international residencies, co-production and touring, box office, catering, event hire, rental, merchandise, sponsorship, grant funding from private trusts and foundations, individual giving and borrowing.

### **Impact of COVID-19**

Prior to the pandemic, FST members turned over more than £100 million per annum on public investment of well under 20% of that amount. Research from one of our members, Pitlochry Festival Theatre, showed that every public pound invested in the Theatre produced a return of between £17 and £204. FST members created local jobs and supported - or were - artistic, technical, production and design freelancers all over the country, contributing to a much wider supply chain, and attracting more than 2.5 million people to productions each year.

Ironically, the success of the performing arts in reducing reliance on public funding means that they remain exposed and vulnerable to the unprecedented shut down of demand that occurred, the ongoing uncertainties because of the current 'spike' and the fact that they were one of the last sectors able to re-open or resume work. Even then, this has been at partial capacities due to safety mitigations. In many cases, of course, these are voluntary measures members are not legally obliged to take but are taking to ensure public safety and confidence and to support the Scottish Government's efforts.

## **The impact of the performing arts**

The performing arts in Scotland are highly interconnected, interdependent, and diverse. This diversity includes the scale and range of organisations, buildings, companies, and individuals involved, employed and engaged; the type of work that is created, developed and produced; the geographical locations of the communities served; the multiplicity of business and artistic models; and, the ways in which work and opportunities are created for audiences and for deep engagement by individuals and communities. Members were keen to stress that audiences and participants are the ultimate beneficiaries of public funding in the performing arts, and that investment in the performing arts is investment in them.

**Crucially, the performing arts contribute to an exceptional range of different outcomes beyond the essential cultural value they bring.** These include: the economy, community-building, place-making and regeneration, health and wellbeing, tourism, Scotland's national and international reputation, and a more environmentally sustainable Scotland.

**Prior to the pandemic and throughout, the performing arts have demonstrated their commitment to playing an active role in Scotland's future health and prosperity in the widest sense - and in its COVID recovery. We invite the Committee to consider this submission with that in mind.**

### **1. What should be the Scottish Government's immediate priorities in supporting the culture sector's recovery through Budget 2022-23?**

#### **1.1 Additional relief and recovery funds**

Members acknowledge that support from Creative Scotland's Performing Arts Venues Relief (PAVR) Fund was essential. However, with specific scope and timescales, the Fund was primarily designed to prevent immediate insolvency and avoid mass redundancies prior to September 2021 when the Job Retention Scheme ends. Within and beyond our membership, not every venue or organisation was able to access funding through PAVR or the Culture Organisations and Venues Recovery Fund, and there were disparities between the amounts awarded.

In June 2020, in discussion with the then Cabinet Secretary for Economy, Fair Work and Culture, based on information from our membership, we estimated that an investment of £30 million until the end of March 2021 would be necessary. This was made in the context of beginning to exit the first lockdown and on the basis that relief, recapitalisation and additional recovery costs would be primarily within a 12-month period. The reality as we know is that the timeframe has been much longer.

In the immediate term, we have been involved in conversations with the Deputy First Minister and Chief Medical Officer about the current COVID situation and the likelihood of further restrictions should the situation worsen. In the absence of **workable, affordable insurance or confirmed emergency funding**, a reintroduction of stronger restrictions will be devastating for the performing arts which is only now, in the last two months and with very little notice or opportunity to plan, able to make its first steps to re-opening.

## 1.2 Investment in restart and renewal

Because it was emergency relief, PAVR or COVR could not replace the lost income which is usually reinvested for the future. This enables essential work on creative and artistic planning, programming, development, commissioning and production; artistic, employee, audience and organisational development; or, maintenance of buildings or other assets.

It also cannot be underestimated how long it will be before income and activity levels can be restored to anywhere close to pre-pandemic levels and 'full' recovery is possible, particularly under current funding levels. Estimates suggest between three to five years. Organisational reserves have in many cases already been spent on survival; are already greatly reduced; or, where organisations accessed relief funding, will soon be seriously diminished given the extended period of recovery predicted.

Public funding for the arts is relatively small and in decline. Total funding for the arts in Scotland is much less than 1% of the total budget. Whilst FST members welcome the Scottish Government's support for arts and culture, Creative Scotland's practice of allocating flat cash funding, on standstill for most recipients for many years, is effectively a cut in funding. More than two-thirds of our regularly-funded members received the same cash award from Creative Scotland for 2018-21 as they received for 2015-18. For several, this is the same cash amount as their grant in 2010 when Creative Scotland took over responsibility for funding. This is a real-terms cut of more than 25% in ten years. Its impact on sustainability is palpable. We wholeheartedly welcome Creative Scotland's funding review and indications that different relationships between the funder and those in receipt of its funding are planned for the future. Without additional funding, however, reversing the impact of this lack of investment will be challenging for many years to come.

Throughout the last year, FST members have been engaged in a sector-wide strategic planning exercise, to develop a renewed and long-term vision for the contribution a vibrant theatre, dance and opera sector can make to Scotland. The process has been an engaging one and has seen our members actively commit to a sector that is greener, fairer and more inclusive. In doing so we have developed strategic relationships with a range of new partners, including the Fair Work Convention and the Wellbeing Economy Alliance.

The sector strategy aims to strengthen the performing arts in Scotland for the benefit of audiences everywhere, with members committing to the following themes:

- Wellbeing: prioritising fairness and wellbeing for people and nature
- Access: championing equitable access to create, participate and engage in performance activity
- Sustainability: making more effective and sustainable use of our resources
- Partnership: nurturing greater collaboration and partnership working

In March this year, in the context of this strategy development, FST Co-Chairs wrote to the then Cabinet Secretary for Economy, Fair Work and Culture, inviting her to consider **the creation of a Performing Arts Sector Recovery, Rebuild and Adaptation Fund**. This is even more relevant now. Such a fund would create the financial stability required to allow for future change and adaptation to take place strategically and in a managed way as we recover and adapt. Such a fund would also give our members the confidence to look to the future, to move forward with purpose and energy, connecting with audiences and communities across the country as we emerge from COVID restrictions. It would enable an increase in engagement with society and the changes required to ensure Scotland leads in tackling the climate crisis and builds a just and fair society.

### 1.3 Freelance support

The performing arts ecology is intrinsically linked and its freelance workforce is vital. The hardest hit, yet the most poorly and inconsistently supported, many highly skilled and experienced freelancers have not, since the beginning of the pandemic, worked in their chosen roles. Some have been forced to leave the industry altogether. New entrants to the industry have had their careers stalled indefinitely. This is a real crisis for the sector. Although relief funding like PAVR was helpful, its purpose was ambitious and, even in the short-term, could not possibly assist every freelancer in the performing arts whose livelihood was detrimentally affected.

Individual members of FST and groups like Freelancers Make Theatre Work make the point that supporting freelancers through organisations is crucial, given the interdependence of the relationships between the two. However, it is not the only way and there are alternatives and tangible benefits to funding freelancers directly, moving the emphasis crucially from 'hardship' to skills and jobs creation. **Sustained and increased investment at both organisational and individual level is the only way to support a thriving ecosystem.**

Creative Scotland's Bridging Bursaries provided a lifeline for some but again were short term and provided in the context of crisis. With increased funding available, this could be a model extended to support other skills development across the sector. Creative Scotland's Artists Bursaries which closed in 2014, and the Dr Gavin Wallace Fellowship, are other models where artists and freelancers are supported either on their own terms, or in mutually beneficial partnership with organisations. We welcome the improvements to Creative Scotland's Open Fund for Individuals and see a great deal of potential in scaling up that Fund.

An example of a hugely ambitious initiative is Creatives Rebuild New York, a three-year, \$125 million initiative providing guaranteed income and employment opportunities for up to 2,700 artists throughout New York State. The project will work to alleviate unemployment of artists, continue the creative work of artists in partnership with their communities and arts and cultural organisations, and enable artists to continue working and living in New York State under less financial strain. The project's budget of \$125 million is funded by The Andrew W. Mellon Foundation, the Stavros Niarchos Foundation and Ford Foundations.

#### 1.4 Sector-wide skills development programme

We have been in discussions with Skills Development Scotland, the entertainment unions and others about the long-term impact of the pandemic on the workforce. We have received indications of a large number of formerly employed and freelance practitioners leaving the performing arts, or finding a return to full-time working particularly challenging. This will potentially leave a large skills gap of experienced craftspeople that we cannot afford to lose or to not train, support and develop.

Simply making work will be a challenge, alongside the strong will there is to 'build back better' and pursue the aims of our strategy and others in relation to equalities, diversity and inclusion; anti-racism; and the climate emergency and sustainability. **An extensive, sector-wide investment in skills development** is required, responsive to the particular needs of the performing arts and aligned with ambitious outcomes for the sector.

#### 1.5 Local authorities

Members have deep concerns about the steady decline in local authority funding. Many of our members are working under both local and national budgeting pressure, as well navigating different policy priorities between the two. There is a need to **think strategically about how local authority funding interacts with other funding sources, and to align funding partnerships around shared values and outcomes.**

#### 1.6 International working

The challenges for our members' ability to work internationally have been compounded by the twofold blow of the pandemic and Brexit. Prior to this, Scotland's performing arts sector was an exemplar of international co-operation. It was extremely active internationally in a whole range of different ways. The sector led and facilitated long-term international collaborations. Countless productions of plays by playwrights living and working in Scotland were produced in other languages across the world. The work of Scottish performing artists toured extensively, and there were reciprocal residency opportunities here and overseas for and with international artists, partners and co-producers.

During the pandemic many of our members have sustained their international relationships through innovative use of digital technologies and prototyping new models and methods. Strategic and longer-term investment in innovation and skills development in this area would ensure Scotland's international cultural reputation recovers in alignment with ambitions to tackle the climate crisis. This aligns very closely with UNESCO's priority of, "enhancing the competitiveness of cultural and creative industries," described below.

As outlined in the Culture Counts manifesto, we fully support the proposal to **invest in an 'Office for Cultural Exchange' safeguarding international touring, festivals and residencies.**



## 1.7 Infrastructure

“The state of the estate,” was discussed with deep concern amongst members. Lack of **capital investment and availability of capital funding** has led to neglect of our theatre buildings. This is not simply in terms of protection and conservation but as ‘futureproofed’ hubs within communities that can contribute to Scotland’s climate change targets.

### 2. Do you agree with UNESCO that “a degree of restructuring is inevitable” [1] as the sector recovers from COVID? If so, what approach should the Scottish Government adopt?

As you can see from the content of this submission, we are in strong alignment with the objectives of the *UNESCO Policy Guide for a Resilient, Creative Sector*.

#### I. Direct support for artists and cultural professionals

Measures intended to allow artists and cultural professionals to continue pursuing their creative work by protecting their income, safeguarding their jobs or providing guaranteed social security.

#### II. Support for sectors of the cultural and creative industries

Measures intended to guarantee the survival of bodies encountering a severe lack of liquidity or cash-flow.

#### III. Enhancing the competitiveness of cultural and creative industries

Measures intended to assist the cultural and creative industries in readying themselves for the new conditions on the domestic market and international trade.

The Guide appears well researched and includes an interesting range of international perspectives. It is our view that **any restructuring recommended is long-term, planned and carefully executed**.

## 2.1 Do no harm

Concern was expressed by members about the concept of restructure that might happen quickly and without clear policies or priorities at a time when the sector is at its most vulnerable and has not yet had sufficient opportunity to move from, “survival mode,” to anything approaching recovery. Care must be taken not to destroy what, despite the devastation of the past 18 months, the sector has managed to both conserve and achieve.

### 3. A crisis can also trigger new ways of thinking – should the Scottish Government rethink how it supports the culture sector?

#### 3.1 Acknowledge the immediate priorities are also the long-term priorities

Although it is challenging to confront, many of the issues outlined under the first question about immediate priorities will not be fully resolved within one fiscal year.

### 3.2 Long-term, increased support to achieve maximum impact

As well as exposing its fragility, the COVID crisis has revealed the extraordinary resilience of the people and organisations in the sector, who have adapted their practice and ways of working at every stage. Those organisations unable to deliver their programmes in person have ‘pivoted’ to producing work on digital platforms, staging work outdoors or exploring manifold ways of reaching audiences and participants. Many members have expanded their output, re-purposed their activities and contributed to the national COVID effort. Local communities have been offered innovative ways to engage with a whole range of activities. Freelancers and those within organisations have developed new skills, campaigned, given generously of their time in contributing to taskforces, committees and working groups discussing and charting possible future strategies for the performing arts, or volunteered their expertise to support others. If this is possible during a pandemic, imagine the potential and the contribution to Scotland’s recovery that **longer-term, increased funding** could achieve?

**By fully understanding the impact of culture, advocating for it and exercising excellent stewardship of public funds, it is possible that the Scottish Government could lead the way to a healthy, more equitable and sustainable future for the performing arts and wider cultural sector.**

#### 4. Specifically, are there opportunities to develop a more strategic approach through, for example, the medium-term financial strategy, a multi-year spending review and the National Performance Framework?

As discussed above, any tool which allows the sector more time and space to plan and work in a way that contributes to recovery and a healthier long-term future would be welcome.

#### 4.1 Unify the landscape

The cultural policy and funding landscape is increasingly complex and difficult to navigate for our members who are already steering complex businesses, balancing funding and income generation from a range of different sources, even when relatively small.

Members suggested, “**a new unity of funders and support.**” Those bodies with a remit for making or influencing policy, distributing funding and developing specific areas within the different sectors in Scotland, not culture alone, would share an understanding of the potential of culture and the creative industries and work more effectively together towards shared goals and outcomes. This includes cross-portfolio within the Scottish Government (which directly funds some parts of our sector but not others), the National Partnership for Culture, Creative Scotland, COSLA, Skills Development Scotland, Scottish Enterprise, Highlands and Islands Enterprise, South of Scotland Enterprise and others.

The ability to access **more impactful support from Enterprise Agencies** was also discussed as something members would welcome the Scottish Government intervening in or advocating for.

## 4.2 Measure the performance of culture differently

Members discussed whether a different performance indicator for culture, that reaches beyond the metrics of growth, would be more meaningful. This seems particularly important as we move towards a future which we all hope will prioritise fairness and wellbeing for people and nature; champion equitable access to create, participate and engage in performance activity; make more effective and sustainable use of our resources; and, nurture greater collaboration and partnership working.

## 5. Summary

Crucially, the performing arts contribute to an exceptional range of different outcomes beyond the essential cultural value they bring. These include: the economy, community-building, place-making and regeneration, health and wellbeing, tourism, Scotland's national and international reputation, and a more environmentally sustainable Scotland.

Prior to the pandemic and throughout, the performing arts have demonstrated their commitment to playing an active role in Scotland's future health and prosperity in the widest sense - and its COVID recovery. We invite the Committee to consider this submission with that in mind.

In summary:

### 1. Additional relief and recovery funds

- Workable, affordable insurance or confirmed emergency funding

### 2. Investment in restart and renewal

- The creation of a Performing Arts Sector Recovery, Rebuild and Adaptation Fund

### 3. Freelance support

- Sustained and increased investment at both organisational and individual level is the only way to support a thriving ecosystem.

### 4. Sector-wide skills development programme

### 5. Local authorities

- Think strategically about how local authority funding interacts with other funding sources, and to align funding partnerships around shared values and outcomes.

### 6. International working

- Invest in an 'Office for Cultural Exchange' safeguarding international touring, festivals and residencies.

### 7. Infrastructure

- Capital investment and availability of capital funding

### 8. Restructuring

- Any restructuring recommended is long-term, planned and carefully executed to 'do no harm.'

**9. Acknowledge the immediate priorities are also the long-term priorities**

**10. Long-term, increased support to achieve maximum impact**

- By fully understanding the impact of culture, advocating for it and exercising excellent stewardship of public funds, it is possible that the Scottish Government could lead the way to a healthy, more equitable and sustainable future for the performing arts and wider cultural sector.

**11. Unify the landscape**

- A new unity of funders and support
- More impactful support from Enterprise Agencies

**12. Measure the performance of culture differently**

## Submission from Making Music

### **What should be the Scottish Government's immediate priorities in supporting the culture sector's recovery through Budget 2022-23?**

Making Music is a membership association that represents and supports leisure time music making groups - around 250 choirs, orchestras and bands across all local authorities in Scotland. These groups have only been able to meet digitally until Spring this year when some were able to meet outdoors and now, we are beginning to see some groups returning to in person activity. The challenge of doing so is enormous for all groups. They are required to risk assess their activity in great detail and implement all new procedures. This work is almost always carried out by volunteers. Some groups are having to find new venues that are bigger or have better ventilation, so are inevitably more expensive. Some choirs are investing in singers' masks for as many as 80 people, to better control aerosol transmission.

We appreciate that Scottish Government guidance does not currently require groups to operate with physical distancing. However, when risk assessing activity that generates aerosols - singing and playing wind instruments - it becomes apparent that continuing to wear face coverings and physically distance is still necessary to create a safe environment. We do not anticipate that groups will be able to dispense with these mitigations for some time.

Leisure time music making is a large and previously thriving sector that requires little direct investment and groups rarely draw on available arts or voluntary sector funding. This year they have either simply paused operations or drawn on their own reserves. However, re-start is proving a challenge without some direct investment.

This could be:

Financial support for the network of community halls, centres, arts spaces, concert halls etc that provide the rehearsal and performance spaces for leisure time music (and other art form) groups. If the operation of these is under threat or the rental costs of these spaces increases significantly, then this a great threat to our sector.

small, easy to access funds (via Creative Scotland or community activity funder) to cover the increased costs of running a group and reducing the risk of transmission - increased venue hire costs to ensure adequate physical distancing, purchase of singers masks/shields for wind instruments/screens for conductors, increased costs of concerts due to reduction in numbers of tickets available to sell.

**Do you agree with UNESCO that “a degree of restructuring is inevitable” [1] as the sector recovers from COVID? If so, what approach should the Scottish Government adopt?**

From this document: Measures 1 -3 would particularly benefit the professional conductors and directors who lead our groups as freelance practitioners. This would therefore benefit our sector, enabling us to continue to employ the practitioners who will be able to remain in the workforce and receive income from other employment/from benefits.

Measure 9 - "Aid should be offered to cultural and creative enterprises that will have to put hygiene measures in place to regain people's trust. "

Measure 11 - Strengthening the infrastructure and facilities our sector depends upon - community halls and venues as rehearsal spaces and cultural venues as performance spaces e.g. (as quoted from Japanese example in this document) "fund infection prevention measures, including a timed reservation system for visitors, and the installation of infrared cameras, air conditioning, air purifiers and alcohol-based disinfectant systems in cultural installations such as museums, theatres and music halls. "

**3 A crisis can also trigger new ways of thinking – should the Scottish Government rethink how it supports the culture sector**

Scottish Government should recognise the excellence of the grass roots community level cultural organisations that have been a thriving and vibrant part of the cultural landscape in this country and seek to support, invest in and celebrate these. This is a cultural sector that requires little direct investment but if infrastructure is eroded, suffers greatly. This sector includes community choirs, traditional music groups, ukelele orchestras and also large, old institutions such as Edinburgh Royal Choral Union. This sector offers an excellent return for very little investment - those who participate pay membership fees or participation costs. They don't need strategies or top down engagement programmes to flourish - but they would greatly benefit from recognition, from celebration and from being included in policy making to strengthen local community infrastructure. Because they rarely apply for funds, they do not often appear on the accounting of culture in this country. But their financial value to communities could be quantified, as they improve health, contribute to creating and maintaining vibrant communities where people want to live and work as well as providing a steady source of income for many professional musicians, venues and community spaces. Support for our sector does not need to come through direct investment. But the investment in communities is vital for the infrastructure that support us - public transport, cultural venues, community halls. We also benefit from investment in professional musicians, particularly those who are freelance and have an unstable income stream. These are the people who conduct and direct our groups, usually only as a part of their income and we need them to be financially secure to enable them to continue to work for us. We think investment for grass roots culture should be included as an investment in communities and people's physical and mental health, not simply as an investment in culture.

**4 Specifically, are there opportunities to develop a more strategic approach through, for example, the medium-term financial strategy, a multi-year spending review and the National Performance Framework?**

The contribution of leisure time music making (along with other leisure time art forms) could be measured under a number of headings in the National Performance Framework. As well as culture, our sector contributes to mental and physical health and to creating and maintaining vibrant communities/place making. This would ensure that the investment in infrastructure we require can be measured against the contribution we make.

## Submission from Museums Galleries Scotland

What should be the Scottish Government's immediate priorities in supporting the culture sector's recovery through Budget 2022-23?

Covid recovery

The immediate priority for museums and galleries – which we expect will be echoed by other parts of the cultural sector – is the need for continued support to manage the financial impact of the pandemic. As of 7th Sept, 68% of museums have reopened, though often with restricted opening. This figure has risen gradually over the summer.

Museums Galleries Scotland (MGS) is grateful for the support provided by the Scottish Government over the pandemic and for the furlough scheme operated by the UK Government.

From April 2020 to March 2021, MGS distributed a total of £8,927,932 to museums and galleries across Scotland, supporting 168 organisations through 6 funding streams. This was an exceptional amount of money compared to the £1,137,658 distributed in 2019-20 and was possible due to the COVID-19 response funds made available by the Scottish Government.

However a survey conducted by Museums Galleries Scotland has highlighted the extent of the financial fragility faced by those who have reopened.

Of the museums who responded, in late July:

- Every open museum was operating at a financial loss.
- 98% had seen a reduction in visitor numbers.
- 55% were experiencing losses of more than 40% compared to 2019-20; 14% were at less than 80% of their former income levels.

Museums typically rely on surpluses generated during the summer season to carry them through the low season. A significant minority of museums remain closed and all open respondents were making a financial loss. While 75% of survey respondents had reserves of more than six months, there remains a significant financial risk that reserves will be insufficient to carry organisations through to next spring.

Looking ahead to the next financial year, the difficulties facing museums are compounded by uncertainty over the medium-term return of international visitors. With reserves likely to be reduced over the winter season, museums will find it harder to invest in maintenance, development and staff, damaging their resiliency over the long-term. The sector will need continuing support to become more resilient and sustainable.



The urgent priority for the Scottish Government should be to prevent the permanent closure of museums due to the pandemic. Losses within our cultural sector would be damaging for our collective wellbeing and our attractiveness as a visitor destination.

There is also a growing backlog of repairs and maintenance within the sector. The core purpose of museums is to hold collections in order to preserve, and allow access to, our collective heritage. If buildings are allowed to fall into a state of disrepair then this puts collections at risk.

### Climate adaptation

One area of particular urgency is climate adaptation. Many museums are in historic buildings with poor energy efficiency. We therefore welcome the SNP's manifesto commitment to increase capital funding to help 'green' cultural infrastructure. This investment would have the additional benefit of reducing costs for museums and making them more financially resilient. This investment could also be used to widen the scope of these buildings for other community purposes.

Due to the importance of the climate emergency and the financial position faced by museums, MGS hopes to see this increase in capital funding available from the 2022/23 budget.

Museums can also play a role in supporting climate adaptation through public engagement. Museums are trusted and skilled at presenting complex issues in an engaging way, and the sector can support the behavioural change that will be part of our climate adaptation. Many museums hold collections with considerable relevance to climate (such as technology, engineering, geology and specific collections related to fossil fuels) and this can be used to reach both public audiences and supporting education from early years through to higher education.

### Empire, Slavery and Scotland's Museums

Museums Galleries Scotland is currently undertaking the Empire, Slavery and Scotland's Museums project sponsored by the Scottish Government. This project is considering how museum collections and spaces are addressing the legacies of empire, colonialism, and chattel slavery.

The project is overseen by an independent steering group which is representative of relevant expertise and community interests, and diverse in its membership. The Steering Group's recommendations to the Scottish Government will concentrate on six key subject areas:

- Research
- Collection
- Interpretation
- Education/Learning
- Human Resource
- Proposal for the establishment of a museum of empire and slavery

In June 2020 the Scottish Parliament voted in favour of establishing a Museum of Slavery. Meeting that commitment, and other recommendations in the final ESSM report, will require some financial resourcing to be implemented.

## Skills

There remain challenges in the sector with skills gaps, for example in curatorial expertise, that threaten the quality of our cultural offer. In addition, the pivot to digital during the pandemic – while welcome – will require greater resourcing in order to allow the sector to provide a high quality digital offer.

2 Do you agree with UNESCO that “a degree of restructuring is inevitable” [1] as the sector recovers from COVID? If so, what approach should the Scottish Government adopt?

It is likely that the pandemic will have a long-term impact on the cultural sector. While the priority for government should be to minimise this impact, it is also prudent to consider whether new models of funding or delivery are necessary and desirable.

The museums sector is already a diverse ecosystem consisting of different governance and funding models. The Scottish Government directly funds National Museums Scotland and the National Galleries of Scotland. They also make a contribution to the funding of V&A Dundee and three industrial museums. A majority of museums and galleries are classed as ‘independent’ and run on a charitable basis, usually without core funding. Other museums include those operated by local government or ALEOs, Historic Environment Scotland and university museums.

This diversity is a strength. It has however left parts of the sector more vulnerable to financial shocks than others. Civic museums – those operated directly by local government or by ALEOs – are an area of particular concern, as they are legally obliged to be free at the point of access and so are dependent on both visitor income (from donations, catering etc.) and core funding from councils who are facing wider financial pressures. This is most visible in the case of Glasgow Life, who operate by far the largest civic museum service in terms of footprint, and who are currently unable to reopen all of their venues. Glasgow Life has announced intended savings reported to be the equivalent of cutting 500 jobs across all of its services. Glasgow City Council is arguing that their museums service has a national impact and should be funded directly by national government. Glasgow is one of a number of local authorities where facilities may be subject to community asset transfer or operated by third parties.

However independent museums who fail present a different set of challenges. As charities, their collections are not owned by the public and they do not have the safety net of the wider local authority when facing closure. In some cases independent museums hold collections requiring a high degree of upkeep – historic ships, for example – that would not be easily transferred elsewhere.

Any proposed reforms should seek to answer a simple question: how do we ensure that people have access to culture and heritage?

The Scottish Government has committed to incorporating the International Covenant on Economic, Social and Cultural Rights into Scots law, which would recognise “the right of everyone to take part in cultural life”. This follows the incorporation of the United Nations Convention on the Rights of the Child which enshrines the rights of children to “to participate fully in cultural and artistic life”, and requires the government to “encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity”.

The question of cultural access has a direct relationship with a number of other Scottish Government priorities, including Community Wealth Building, 20 minute neighbourhoods, and the commitment to provide universal public services.

This human rights approach adopted by the Scottish Government will create a legal duty to ensure a level of cultural provision. It is however currently unclear what measures will be taken to meet these legal commitments. The delivery of cultural provision varies significantly in different parts of the country, with some local authorities without any form of core publicly funded museum provision. While our major cities benefit from excellent publicly funded museums, other communities rely on the independent sector. New relationships and models may be needed to ensure a strong and equitable level of access.

3 A crisis can also trigger new ways of thinking – should the Scottish Government rethink how it supports the culture sector?

### Access

The principles established by the Scottish Government’s Culture Strategy remain relevant and important – including the centrality of culture to our national wellbeing and prosperity; the celebration of diversity; the right to participate in the cultural life of the community; and the importance of place.

All of these aspirations speak to the question of access. The majority of publicly-core-funded museums are provided by local government on a non-statutory basis. As a result the level of provision varies across the country, although many communities without a civic museum are served by excellent independent museums that may receive some non-core public funding (for example, through project funding from MGS). There is neither a duty to provide such cultural services nor to protect existing provision.

One solution would be to establish a minimum acceptable level of cultural provision as a national standard that local authorities were required to report and deliver against, while recognising that cultural provision will vary in scale and business models across the country. One aspect of this could be a duty to ensure a high standard of public access to collections held by local government, which could be delivered through partnership with independent museums and other organisations as well as through civic museums and other civic buildings. Core funding for collections care and access would be required to support such arrangements and maintain professional expertise, although such a model could see greater value for money for public investment.

There are other potential models of funding the museums sector that may merit consideration. One solution may be to identify, and provide core funding for, strategically important museums across Scotland. A further step would be to core fund regional 'hubs' in order to improve standards in collections care curatorial provision while benefitting from the efficiencies of shared services. Alternatively, an approach similar to Creative Scotland's Regularly Funded Organisations could be adopted. These models would signal more radical departures from the present model of museum provision and there may not be consensus within the sector on their merits.

#### Cross-portfolio resourcing

The Culture Strategy aspires to embed culture across government portfolios. This is an important aspiration and one which the museums sector delivers against. There is a strong evidence base to show that engagement with museums can have positive impacts on education and on health and wellbeing. University museums contribute extensively to learning and teaching in Higher Education, and are recognised as valued research assets due to their collections and knowledge.

Greater investment in this work would have the dual benefits of having a strong, standardised and Place based social impact while ensuring that the cultural sector is financially resilient.

In education, for example, museums are shown to have a positive impact on attainment with the benefits most significant for children from disadvantaged areas. This has clear relevance to the cross-party ambition to tackle the attainment gap. A cross-portfolio approach – both in strategy and resourcing – could be enormously powerful.

#### Shared services

One area worth consideration is whether the museums sector – and the cultural sector more widely – could benefit through greater shared services. One existing example of this approach is the Kelvin Hall facility, which allows access to collections held by Glasgow Museums, the University of Glasgow and National Library of Scotland.

A shared approach to services such as storage or curatorial expertise could be a financially efficient way of supporting high standards across the sector, tackling

national skills gaps and could benefit independent as well as publicly funded museums. Back of house shared services such as HR, volunteer management, collections care and curatorial provision could increase the standards of the museum sector in key policy areas.

A caveat to this point is that shared services should not be introduced as a way to compensate for cuts to provision, but should instead reflect a strengths and skills based approach to delivering services.

The committee may also want to consider whether there is potential for greater collaboration across cultural bodies. MGS enjoys constructive relationships with partners beyond the museums sector, working collaboratively to deliver, for instance, business support training, climate engagement and joint funding.

#### Rates relief

There is a discrepancy in the business rates bills faced by museums, and the availability of charitable reliefs has been a major driver in the expansion of ALEOs.

This point is of particular concern for local government museums as recent court cases in England have found that museums were being overcharged business rates due to being calculated on the 'contractors method' rather than on income. While business rates are of course devolved, Scottish assessors take a similar approach which leads to museums facing higher rateable values than, for example, historic houses with art collections.

An extension of rates relief to local government-run museums and galleries would considerably simplify this system.

4 Specifically, are there opportunities to develop a more strategic approach through, for example, the medium-term financial strategy, a multi-year spending review and the National Performance Framework?

Multi-year budget setting would provide greater security, allow organisations to plan with more certainty and would respond to the Fair Work agenda by reducing the prevalence of short term contracts. This would also enable partnerships to be cultivated and allow organisations to achieve a greater impact by focusing on sustained work. Short-term funding cycles can cause short-term thinking.

This approach may be hard to achieve in the civic sector in particular unless local government also moves to a system of multi-year budgets. It is possible that civic museums could benefit from direct central core funding through multi-year agreements or from core-funded geographical hubs, which are models worth exploring.

As museums, and culture more broadly, contribute across the outcomes of the National Performance Framework the committee may wish to explore how cultural activities can be supported by cross-portfolio financing.

## Submission from Creative Scotland

[Creative Scotland](#) is the national development body which supports the arts, screen, and creative industries across all parts of Scotland. We are a Non-Departmental Public Body, sponsored by Scottish Government and Scottish Ministers and we work with funding from both the Scottish Government and the National Lottery.

We support the arts, screen and creative industries as a funder, an advocate, and as a public body that seeks to influence others to increase opportunity, to develop Scotland's creative and culture sectors nationally and internationally and to maximise the impact our resources can offer. We work in partnership with Government, Local Authorities, national and international partners, and the wider public, private, and voluntary sectors to deliver this support.

We distribute funding from the Scottish Government and the National Lottery in the region of £90m each year, although this has almost doubled through 2020/21 with our distribution of additional emergency funding provided by the Scottish Government to help address the impact the COVID-19 pandemic has had on Scotland's creative and culture sectors.

[Screen Scotland](#), established in 2018, is part of Creative Scotland and leads the growth of the screen sector through increased funding and support for film and television production, an increase in specialist staff and further investment in skills, festivals, audiences, and education.

What follows is our response to the Constitution, Europe, External Affairs and Culture Committee (CEEAC) enquiry into Funding for Culture and the [questions set as part of that enquiry](#).

Specifically, the Committee has asked Creative Scotland the following:

- What are Creative Scotland's immediate priorities in supporting the culture sector's recovery through Budget 2022-23?
- Do you agree with UNESCO that "*a degree of restructuring is inevitable*" as the sector recovers from COVID? If so, has Creative Scotland adapted its approach?
- A crisis can also trigger new ways of thinking – has Creative Scotland had to rethink how it supports the culture sector?
- Specifically, are there opportunities to develop a more strategic approach through, for example, the medium-term financial strategy, a multi-year spending review and the National Performance Framework?

Our response to each of these is provided below. We will be able to expand on these and our work more broadly when we give evidence to the Committee on 23 September.

## What are Creative Scotland's immediate priorities in supporting the culture sector's recovery through Budget 2022-23?

The main priority for Creative Scotland since March 2020 has been delivering emergency support to help address the impacts of the COVID-19 pandemic on people and organisations working in the creative sector.

Since the onset of the pandemic, we have made almost 12,500 emergency funding awards totalling £91m in value. This is alongside 1,400 funding awards made through our existing funding programmes totalling £88m in value. This is far in excess the normal level of funding support that we deliver each year (typically around 1,300 awards). The staff of Creative Scotland have worked tirelessly and with enormous dedication to deliver this emergency funding efficiently and effectively, and at considerable pace, in the most challenging of circumstances.

Throughout the pandemic, we provided regular [monthly updates](#) to the Culture, Tourism, Europe and External Affairs Committee in the previous Parliament session, setting out in detail the extent of our support for the creative sector during the pandemic.

The most recent round of emergency COVID-19 funding was in August of this year and consisted of [£17m delivered to 331 businesses](#) through the Culture Organisations and Venues Recovery Fund and the Performing Arts Venues Relief Fund.

At time of writing, we are not aware of any plans for further emergency funding from the Scottish Government and, as such, our focus is firmly on the recovery and renewal of Scotland's creative and culture sectors.

During the pandemic, an important part of our ongoing support has been the continued provision of [Regular Funding](#) to 121 of Scotland's key creative and cultural organisations; the availability of [Open Funding](#) for Individuals and Organisations; and broad support for different aspects of creative and cultural provision through [Targeted Funding](#), including amongst a host of other funds, support for Youth Arts and the Youth Music Initiative.

Following [confirmation of a stable budget settlement](#) of c£60m from the Scottish Government in January 2021, we were pleased to be able to confirm a further year of support for Regularly Funded Organisations, and the continuation of the support we provide through Open and Targeted Funding (using £30m from the National Lottery).

Our plans for the current financial year are provided in our [Annual Plan for 2021-22](#), which sets out our priorities and budgets against a refreshed strategic framework. In it, we say:

*"In 2021/22, our focus will be on supporting both recovery and future renewal across the creative sector. This includes continuing to adapt our programmes of support, demonstrating understanding and offering flexibility as many incrementally rebuild their programmes, operations, and audiences. This sustained support and*

*understanding will sit alongside our continued drive to grow participation in arts and creativity and to help build a more diverse, equitable, and sustainable sector for the future.”*

Our priority areas of work for the year include:

- A commitment to transition to a new long-term and sustainable funding model for organisations (to be announced by April 2022 and implemented from April 2023) replacing the existing Regular Funding programme (more on this below).
- Continued support for individuals and organisations through a refreshed and improved Open Fund (first phase launched in August 2021), as well as through Targeted Funding.
- The development and launch of a new approach to advocating on behalf of creativity and culture in Scotland, and increasing participation in art and creative activity, in partnership with people and organisations from the sector ([Our Creative Voice](#), launched on 08 September 2021).
- The development of a new [Climate Emergency and Sustainability Plan](#), work on which is underway, reflecting the scale of the challenge we all face and the role that both Creative Scotland, the sectors we work with, and art and creativity more broadly, can play in helping addressing that challenge.
- A commitment to Fair Work, promoting fair pay, conditions, and employment opportunities across the creative and culture sectors, with our [Fair Work Review](#) launched on 08 September.
- Work to develop our next Gaelic Language Plan for 2022-27, incorporating a comprehensive review of how we support and promote Gaelic language and culture through our advocacy, our operations, and our funding.
- Building on our existing support for international collaboration and artistic exchange, including promoting Scotland’s cultural strength at home and internationally through initiatives such as [Our Creative Voice](#) and as a Partner in [Scotland is Now](#)/Brand Scotland campaigns.
- Continuing to grow our commitment to Equalities, Diversity, and Inclusion by supporting a diverse range of creative people, communities, and activity, promoting an equality of opportunity to create, participate and engage.
- Continued roll out of our improved experience for applicants through digital channels, including an on-line application process to improve access to our support.

Key to successful delivery of all the above is the security of long-term and sustainable funding support from the Scottish Government.

We were pleased to see in the recently published Programme for Government a commitment to ‘*Strengthening our world class culture offer*’ and, also the commitment to multi-year budget planning. Following on from a prolonged period of year-on-year budgeting, this commitment to longer-term funding, building on the extensive emergency support provided by the Scottish Government during the pandemic, will bring some very welcome stability to aid sector recovery and move towards a period of renewal with more confidence.



This is also in tune with public opinion. For example, the evidence for support of public funding for art and creativity from the public is overwhelming:

*84% of people believe that it is right that there should be public funding of arts and cultural activities in Scotland (Scottish Opinion Survey, 56 Degree Insight, December 2020)*

Evidence also recognises the wider economic value of art and creativity:

*Scotland's Creative Industries contribute £4.6bn to the Scottish economy each year, supporting 90,000 jobs (Latest Scottish Government Creative Industries Growth Sector Statistics, 2020).*

It remains a fact, however, that the demand on public funding for cultural activity from people and organisations across Scotland continues to outstrip the budgets available. Creative Scotland's annual budget is 0.2% of the total Scottish Government budget, and culture spend as a whole is 0.7%.

In the last [full pre-pandemic year](#), for example, Creative Scotland received more than 2,400 applications for support through Open and Targeted funds and were able to support just over 1,300 of those applications with our available funding. We welcome the increased commitments to sector support set out in the Programme for Government and look forward to discussing these further with the Scottish Government.

It's also important to note that Creative Scotland is part of a network of broader support for culture across Scotland and we work in partnership with a network of stakeholders and partners, including, importantly, Local Authorities whose continued support for culture is a vital part of the overall landscape.

**A crisis can also trigger new ways of thinking – has Creative Scotland had to rethink how it supports the culture sector?**

Yes, we agree with the UNESCO view that a degree of restructuring is inevitable following the pandemic, and that a crisis can trigger new ways of thinking.

Something that is obvious from our own research, but also from our collective experience over the past 18 months, is how important art and creativity is to us as human beings and how that importance has been amplified during the pandemic.

For example, our own [survey of public opinions on art and creative activity during the pandemic](#) tells us that:

*57% of the population report that they missed cultural activity during lockdown*

*Nearly all the population have listened to music, watched films, drama or documentaries, read for pleasure, or pursued creative activities such as painting or craft at home during lockdown.*

*Since November 2020 the desire to take part in all cultural activities has increased for the majority of the population*

Compared with other surveys on cultural engagement and participation, this strongly indicates that cultural activity has been of even greater importance to people through the pandemic period and that an increased number of people are interested in re-engaging as the pandemic recedes (although public health concerns will continue to be a factor influencing that re-engagement).

The role that art and creativity will play in our post-pandemic lives is more significant than ever in terms of our health and wellbeing, our sense of community, our local and national economies, and our place in the world.

This is why a new initiative from Creative Scotland like [Our Creative Voice](#) becomes even more important post-pandemic, where we will work collectively across the culture sector to unequivocally tell the story of the difference that art and creativity makes to all our lives. Our Creative Voice shares the evidence and seeks to influence policymakers to support greater investment in culture, encourage increased participation amongst the broader public, while also working to improve access to culture for everyone.

Another vital part of our support being refreshed as we look forward is our new approach to funding, particularly in relation to organisations.

Pre-pandemic, Creative Scotland carried out an extensive programme of consultation aimed at informing the way that we deliver funding in the future. This work was necessarily paused because of the pandemic to focus on the development and delivery of emergency support. Whilst remaining sensitive to the ongoing impacts of COVID-19, our work on delivering the outcomes of this review has resumed, with the focus now very much on supporting the future recovery and renewal of Scotland's art and creative sector.

Our main aims for the future funding approach, responding to the feedback received from people and organisations working across the creative and culture sectors and their experience of the pandemic, are:

- **A broader base of organisations receiving funding regularly:** Most organisations want *stable, regular funding* to do their work effectively and this is even more apparent following the pandemic, where we saw how fragile many organisations are in terms of sustainable finance. Responding to this, we aim to better reflect the full range of creative organisations which need support on a regular basis and move towards a more tailored approach to providing support, based on the specific context and individual needs of organisations, and the funding available.
- **Strengthened relationships:** We will take a partnership approach to developing art and creativity and place a greater emphasis on managing relationships with creative organisations and individuals. Creative Scotland's expectations in terms of applications and monitoring will also be scaled according to the size of funding. Again, these also build on experience and learning from the pandemic period.
- **Improved decision-making processes linked to priorities:** We will also approach assessment and decision-making in a less generic way, taking into account the different circumstances of those we support. Most funding will still need to be considered on a competitive basis as demand for funds continues to exceed funding available.
- **Support for individual artists:** In response to the widely expressed desire for more dedicated support for artists and individual creative practitioners, we have established an easy access grants programme for individual creative development. The refreshed [Open Fund for Individuals](#) went live in August 2021.
- **Simpler, more transparent processes:** We are introducing a new Funding Management System which will mean a streamlined online process for applicants. This system is being developed in stages and many people will already have experienced it in use through delivery of recent emergency funds.

It is clearly not practical or appropriate to seek to implement this approach in its entirety within 2021/22 and so we will be treating 2022/23 as a transition year prior to a new system being fully implemented from 2023/24 onwards. Subject to our own budget confirmation from the Scottish Government, we will maintain commitments to organisations currently in receipt of regular funding in 2022/23 at a level consistent with their current average awards and will provide further information on the transition year arrangements in October 2021, with key information on the new funding framework available by April 2022.

**Specifically, are there opportunities to develop a more strategic approach through, for example, the medium-term financial strategy, a multi-year spending review and the National Performance Framework?**

The pandemic has necessitated a re-think of our strategic approach, alongside the pressing need to deliver swift and effective emergency funding support to enable the culture sector to address its impact.

In responding to the context, we are operating within, we have established a refreshed Strategic Framework to guide our work in 2021-22 and beyond, which is presented as part of our [Annual Plan](#). We have identified four Strategic Priorities:

- Equalities, Diversity, and Inclusion: Supporting a diverse range of creative people, communities, and activity, promoting an equality of opportunity to create, participate and engage.
- Sustainable Development: Helping tackle the climate emergency and supporting the growth of sustainable creative businesses across Scotland.
- Fair Work: Promoting fair pay, conditions, and employment opportunities across the creative sector.
- International: Developing innovative and sustainable ways of strengthening international collaboration and promoting artistic and cultural exchange

These priorities are clearly linked to the aims of Scotland's Government Economic Strategy and National Performance Framework. We believe that the arts, screen, and creative industries in Scotland have a considerable contribution to make in achieving National Outcomes and a successful wellbeing economy. However, achieving progress in each of these four areas will be challenging, as creative and cultural organisations focus on recovery and stabilising their financial positions.

We also welcome, as stated above, the commitment to longer term budget planning by the Scottish Government, set out in the recently published Programme for Government.

Alongside this, the pandemic has made us all realise the value of art and creativity in our lives, and its role across all parts of society and all aspects of public life, in terms of economy, health and wellbeing, education, environment and community.

Again, demonstrating that value and underlining it for policymakers and public alike is a core objective of our new approach to advocacy, [Our Creative Voice](#), which also underlines the need for impacts of culture and creativity to be recognised across more parts of the National Performance Framework, unlocking opportunities and resources to deliver for the greater good – culturally, socially and economically. Culture and creativity have a role to play across all parts of public life in Scotland.

### **In conclusion**

All this evidence underlines the significant role that creativity and culture can play in a wellbeing economy, helping Scotland recover from the effects of the pandemic, and contributing to the health, happiness, and wellbeing of the nation. This is the priority focus of Creative Scotland now and as we look to the future.

Finally, we would like to take this opportunity to formally welcome all the Members to the Committee and to also welcome Angus Robertson as Cabinet Secretary for the Constitution, External Affairs and Culture and Jenny Gilruth as Minister for Culture, Europe, and International Development. We look forward to working collaboratively to the benefit of Scotland's world- renowned art and creativity, during the coming Parliamentary term and beyond.

**Constitution, Europe, External Affairs and Culture Committee  
Budget, Strategy and Outcomes  
23 September 2021**

**BACKGROUND**

The paper is intended to support the Committee in its third evidence session of the Committee's pre-budget scrutiny. The Committee will hear from two panels—

Panel 1, stakeholders

- Federation of Scottish Theatre
- Making Music
- Museums Galleries Scotland
- Pact

Panel 2

- Creative Scotland
- Screen Scotland

The paper prepared for the meeting on 9 September focused on the purpose and approach to the budget process and provided a sketch of the strategic policy work in Scottish culture policy. That [paper remains relevant and can be found online](#). The paper for last week's meeting focused more on the impact of the pandemic and again can be [found online](#).

The Committee have received more than 50 submissions. A brief summary of the submissions has been prepared and is including in Members' papers (Annexe C).

That summary, the submissions themselves and the previous weeks' papers will likely cover much of the topics of the first panel. This paper will focus on in the second panel with Creative Scotland and Screen Scotland.

Creative Scotland is a non-departmental public body which was established under the [Public Services Reform \(Scotland\) Act 2010](#). The constitution of Creative Scotland is set out in [Schedule 9 of the Act](#). Creative Scotland took on the responsibilities of the Scottish Arts Council and Scottish Screen.

Screen Scotland sits within Creative Scotland and is a partnership with Scottish Enterprise, Highlands and Islands Enterprise, Skills Development Scotland, Scottish Funding Council. How these organisations work together is set out in a [Memorandum of Understanding](#).

## STRATEGIC ROLE

Creative Scotland supports the arts, screen and creative industries across Scotland. It aims to do so on behalf of everyone who lives, works or visits here. Its functions are set out in the 2010 Act (s.37). These functions, broadly speaking, are to support, develop and promote creative industries and the access to and participation in cultural activities.

In undertaking its statutory duties, Creative Scotland “must do so with a view to increasing the diversity of people who access and participate in the arts and culture.” Creative Scotland also has a statutory role to advise ministers on the arts, culture and creative industries.

As with other NDPBs, the Scottish Government issues letters of guidance to Creative Scotland. Letters of guidance set out agreed strategic aims, objectives and key targets for Creative Scotland – they do not cover day-to-day functions or decisions of artistic or cultural judgement. The most recent published on Creative Scotland’s website covers the year 2018-19.

A representative of Creative Scotland sits on the National Partnership for Culture. The NPC’s role is to—

“Support delivery of the collective vision, ambitions, aims and actions set out in the culture strategy, help to inform and influence policy decisions and continue the national culture conversation so we can drive the transformational potential of culture.”

How the NPC’s advisory role complements Creative Scotland’s statutory advisory role is not clear.

### 10-Year plan

Creative Scotland’s current 10-year plan covers the period 2014-2024. This set out five ambitions. These were—

- 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

Alongside these ambitions Creative Scotland set out four connecting themes to across all aspects of its work. These were—

- Creative learning

- Equalities and diversity
- Digital
- Environment

Creative Scotland reported on indicators for its five strategic ambitions in its Annual Review. The latest [Annual Review covered 2019-20](#). This review recorded falls across a number of indicators compared to the previous years. This included the number of events, participation and audiences for RFOs. Iain Munro commented in his foreword—

“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.”

Creative Scotland described the 2019-20 review 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.”

### **New Strategic Framework**

The review also noted that in 2019, Creative Scotland was undertaking work on its strategic and funding review. It said—

“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.”

Details of the new strategic and funding approach are set out in the [2021-22 Annual Plan](#). The refreshed strategic framework is intended to guide Creative Scotland’s work in “2021/22 and beyond”. The strategic framework is reproduced in full in Annexe to this paper. Its vision, or “What we want to see” is—

- People and organisations working in art and creativity are supported to make work of quality and ambition that enriches life in Scotland for everyone.
- More people from all parts of society access, participate in and value a range of artistic and creative activities.
- Art and creativity are recognised by people at home and abroad as a central part of our nation.

The revised funding approach, including an updated approach to how individuals can access grants through the Open Fund, has been discussed in previous papers. There is current little detail on the overall approach. It will be phased in through this and the next



financial year with full implementation in 2023-24. RFOs are expected to be offered another year of funding in 2022-23. Creative Scotland's Annual Plan stated, "over the summer months, we will share further information on the proposed approach to support organisations, working towards confirming details on the process by October 2021."

The implication of the new strategic framework is that the 10-year plan is no longer current. Further, Creative Scotland stated that this year it would revise the measures by which it tracks its own performance. The 10-year plan shared or shares common elements with both the new Creative Scotland strategic framework and the [Culture Strategy for Scotland](#). It is not clear whether Creative Scotland will examine how successful it has been in fulfilling the aims of the 10-year plan. Any lessons learned in that respect could support its future work.

## **SCREEN SCOTLAND**

The plans for Screen Scotland this year are set out in the Annual Plan. This is reproduced below—

Screen Scotland will revise the criteria for the Film Development and Production Fund to increase the range of funding opportunities for the development and production of feature films from Scotland. The Screen Scotland Skills Strategy will be launched, and additional funding will be focused on the development of skills across film and television development and production for scripted and unscripted genres.

In 2021/22, as part of our efforts to foster sector development partnerships, we will renew our Memorandum of Understanding with the BBC and develop to agree a similar agreement with Channel 4.

Screen Scotland will also work with Glasgow City Council to ensure that the Scottish Government's investment in the redevelopment of Kelvin Hall delivers inclusive talent, business and skills development opportunities for Scotland-based screen practitioners. Further studio development opportunities will be explored alongside sector partners.

We will continue to advocate for and support the development of film education within schools, including teacher professional development, provision of teaching resources, and improved qualification provision in the senior phase in secondary. We will encourage funded productions to contribute to film education.

A new Audience Development strategy is being developed throughout 2021/22 in consultation with key stakeholders which will lay out new and updated priorities and outcomes for increasing the reach and impact of screen culture in Scotland. It will review and update existing programmes of support including the Film Festivals Fund and Distribution and Exhibition Fund.

Across the year, we will continue to support Scotland-based producers and production companies to develop and improve engagement with international markets, finance and partners.

## RELATIONSHIP WITH OTHER BODIES

Screen Scotland is itself a partnership with other bodies and, as noted above, it works with broadcasters and others to support its work. Creative Scotland more broadly has relationships with other bodies.

Until it was discontinued in 2019, Creative Scotland was part of Scotland's Creative Industries Partnership (SCIP) which was established in 2009 by the Scottish Government. The membership of SCIP comprised national public agencies, local government representatives and the Scottish Government and its intent was to support the development of the creative industries in Scotland.

The Culture Strategy for Scotland notes that Scottish Enterprise was considering how it's can best support the creative economy and work with Creative Scotland. The Culture Strategy for Scotland stated—

“We will ensure the work of our partners is as joined up and aligned as possible to achieve maximum benefit for the creative sector.” (p15)

### Specific Programmes

A key aim of Creative Scotland is to support cultural and creative opportunities across Scotland. The [Place Partnership Programme](#) is—

“A strategic programme designed to encourage and support local partners to work together with their creative community. The partnership should aim to make significant interventions which address opportunities and issues, and help to strengthen creative development in their area.”

Creative Scotland's website lists 12 local authorities under “Current Place Partnerships” and four others under “Completed Place Partnerships”.

Creative Scotland's recent Visual Artists and Craft Makers fund has been developed along with 24 local authorities to provide bursaries of £500 and £750.

Creative Scotland also ran pilots of its Culture Collective fund late last year. These pilots entailed—

“The programme will focus on community engaged creative activity, supporting participatory approaches and projects where creative practitioners and communities work collaboratively. A key element of this will be proactively responding to the impact of COVID-19, providing employment opportunities for creative practitioners and actively engaging people in shaping the future cultural life of their community.

“Working collectively is central to the programme at a local and national level. Each of the supported organisations and creative practitioners will be required to collaborate with communities locally but also to work together as a national collective. With the support of a central coordinator who will oversee the programme, this includes the ongoing sharing of progress; attendance at national meetings and events; and participation in an evaluation of the pilot.”

An apparently similar project to the Place partnership programme noted above, [Creative Communities](#), was funded outwith Creative Scotland and delivered by Inspiring Scotland. The aim of this programme was—

“To support communities to develop and implement programmes of creative activity. Support is focused on communities where social or geographical circumstances make engaging with cultural activities more challenging.”

It is not clear what role, if any, Creative Scotland had in the Creative Communities project.

## RESEARCH

To support the sector, Creative Scotland [produces and commissions research](#). This can be on a range of topics, from data on the funds, evaluations of programmes, sector profiles and so on.

Over the past year, much of the research output has been focussed on the impacts and responses to the pandemic. These include—

- [COVID-19 Population Survey](#)  
This commissioned work sought to understand the Scottish population’s attitudes to attending cultural events and venues. The third wave of the survey was undertaken in [May 2021 and published in June](#).
- [COVID-19 Scottish Creative Sectors Survey](#)  
An open survey which was launched in December 2020 and was intended to give a picture of the ongoing challenges facing the sector.
- [Exploring the post-pandemic landscape of Scottish Literary Festivals](#)  
Looking at the lessons learned from the “pivot to digital” of book festivals.

In September, Creative Scotland commissioned [a Fair Work Review](#). This work is intended to find out about awareness of Fair Work in the sector and any measures organisations may be undertaking in this area. It will also gather information on workforce, leadership or skills development training currently offered.

Screen Scotland also undertakes and commissions research. Again, this research is on a range of topics. Under a list of work “contracted for 20/21” included—

- a full-scale economic impact study to assess the value of the Scottish screen sector, its sub-sectors and activities, and linkages to and influences on wider economic activity across Scotland
- mapping of the moving image education sector in Scotland;
- Greening Scotland’s Screen Industry.

As yet, these pieces of research do not appear to have reached the publication stage.

## BUDGET AND FUNDING

In terms of the Scottish Government funding, Creative Scotland's budget is presented in the with two level 4 lines. 'Creative Scotland' and 'Other Arts'. The former is the core funding for Creative Scotland. Other Arts line has increased in the past several years. It includes ring fenced funding for Creative Scotland including Screen Scotland, Youth Music Initiative, Expo and Festivals, as well as providing for revenue funding for V&A Dundee, Sistema Scotland and other smaller cultural opportunities and priorities. In addition, it is to maintain support for the Regular Funded programme as a result of a trend of decreasing lottery income up to 2020.

Level 4	£m
	<b>2021-22</b>
Creative Scotland	32.58
Other Arts	30.35
<b>Total Resource</b>	<b>62.93</b>

Broadly speaking this was a similar settlement to 2020-21. There was a decrease in the Other Arts line of £3.17m, however, Scottish Government told SPICe the decrease "is due to a technical change agreed with Creative Scotland, where we have moved £3.1 million of grant funding into 2020-21 from 2021-22". Another change compared to the previous year was that the Financial Transactions (for the provision of loans) budget was zero, down from around £1m (net) in the previous year.

[Creative Scotland's Annual Plan](#) sets out its income, grant expenditure and operating cost budgets for the current year. Creative Scotland has two main sources of income, the Scottish Government and the National Lottery. Correspondingly, it also has two reporting standards to meet. Please note that the next three tables are based on data from the Annual Plan; they do not include pandemic-related emergency funds.

The following table shows the budget for Creative Scotland (CS) for the financial year 2021/22, funded by grant-in-aid from the Scottish Government and the Creative Scotland National Lottery Distribution Fund (CS NLDF).

Income 2021-22	CS (£)	CS NLDF (£)	Total (£)
Grant-in-aid from the Scottish Government	56,882,000	-	56,882,000
UK National Lottery proceeds	-	30,500,000	30,500,000
Project income from third parties	1,020,000	200,000	1,220,000
Other income	349,000	300,000	649,000
<b>Total Income</b>	<b>58,251,000</b>	<b>31,000,000</b>	<b>89,251,000</b>

The next table sets out the budgets for grants this year for Creative Scotland (and Screen Scotland).

<b>Grant expenditure 2021-22</b>	<b>CS (£)</b>	<b>CS NLDF (£)</b>	<b>Total (£)</b>
Regular Funded Organisations	30,775,000	3,100,000	33,875,000
Open and Touring Funds	-	14,400,000	14,400,000
Arts and Engagement targeted	12,800,000	2,085,000	14,885,000
Screen Scotland	7,270,000	9,209,000	16,479,000
Creative Industries targeted	300,000	1,981,000	2,281,000
Strategy targeted	-	1,864,000	1,864,000
Other targeted*	75,000	5,000	70,000
<b>Total grant expenditure</b>	<b>51,220,000</b>	<b>32,634,000</b>	<b>83,854,000</b>

\*Figures in this line do not sum nor does the total for CS NLDF column. Figures are presented as they appear in Creative Scotland's Annual Plan.

The next table summarises the expected overall income and costs.

<b>Summary 2021-22</b>	<b>CS (£)</b>	<b>CS NLDF (£)</b>	<b>Total (£)</b>
Total operating costs	7,031,000	4265000	11,296,000
Total grant expenditure	51220000	32,634,000	83,854,000
Total Expenditure	58,251,000	36,899,000	95,150,000
Total Income	58,251,000	31,000,000	89,251,000
Deficit/(Surplus)	0	5,899,000	5,899,000

The annual plan notes the expected deficit and stated—

“The CS NLDF budget shows a planned deficit of £5.9m and is being funded from reserves which have been assessed as sufficient to accommodate this level of expenditure.”

## Grants awarded in 2019-20

More detail on grants is reported in Creative Scotland’s annual accounts. Annual accounts look backwards and the latest available cover 2019-20.

### *Open fund*

Open funding is for a wide range of activities and there are routes for funding both individuals and organisations. In 2020, the fund was re-badged as Open Fund: Sustaining Creative Development. The fund “aims to enable individuals and organisations to explore ways of working that will help them to adapt and respond to the current changing circumstances”<sup>1</sup>. In 2019/20, Open Project Funding (as it was then called) disbursed

<sup>1</sup> <https://www.creativescotland.com/funding/funding-overview>

£8.8m, the majority of which (£8.2m) was National Lottery funding. The table below shows how the open fund was distributed in 2019/20.

**Principal art form specialism of Open Project Funding awards 2019/20**

<b>Art form</b>	<b>Number of awards</b>	<b>Value of Awards</b>
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
<b>Grand Total</b>	<b>447</b>	<b>£8,800,662</b>

In the previous year, 2018/19, around 42% of applications to the open fund were successful. Creative Scotland also reports that the total budgets for the projects funded through the Open Fund substantially exceeds Creative Scotland funding as these projects access funding from other sources, e.g. Local Authorities, Trusts and Foundations and the Private Sector, earned income. The projects which received funding under the 2018/19 open fund had an estimated combined budget of around £28m.

*Regular funding*

Regular funding supports 121 organisations and consortia. It provides “stable support for a range of organisations and consortia across Scotland who make an important contribution to the development of the arts, screen and creative industries, enabling them to plan and deliver activities over a 3-year period.” The most recent 3-year period was due to finish this year but was extended due to the pandemic and the introduction of the new funding model. Funding for the current Regularly Funded Organisations (RFOs) will now run to March 2022. Regular funding in 2019/20 totalled £34m and this was entirely funded through the Scottish Government grant to Creative Scotland. The table below shows the number of RFOs by artform.

## RFOs by Artform

Art form	Number of awards
Craft	4
Creative Industries	4
Dance	9
Digital	1
Literature/Publishing	8
Multi-Artform	21
Music	19
Screen	4
Theatre	28
Visual Arts	23
<b>Total</b>	<b>121</b>

### *Targeted funds*

Targeted funding covers a variety of strategic programmes. These include ringfenced fund (e.g. Youth Music Initiative) and devolved funds which are delivered 3<sup>rd</sup> party organisations.

### *Screen*

Separately, Screen Scotland made 317 awards in 2019/20 totalling £13.7m. The total amount of funding for the screen sector in that year was £16m and included funding for RFOs and targeted funds disbursed by Creative Scotland.

### *Geographic spread*

The annual review of 2019-20 provided data on the geographic spread of Creative Scotland funding by local authority. The table below reproduces that data with some additional analysis using population data.



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

	Applications	Awards	% of successful awards	Amount Awarded (£)	Average award	Funding per capita*	Applications per 1000 people
Aberdeen City	48	22	46%	£1,068,941	£48,588	£4.67	0.21
Aberdeenshire	36	17	47%	£1,311,906	£77,171	£5.02	0.14
Angus	20	12	60%	£627,801	£52,317	£5.40	0.17
Argyll and Bute	56	39	70%	£1,340,113	£34,362	£15.61	0.65
City of Edinburgh	693	377	54%	£26,803,392	£71,097	£51.06	1.32
Clackmannanshire	4	3	75%	£104,883	£34,961	£2.03	0.08
Dumfries and Galloway	58	23	40%	£1,101,974	£47,912	£7.40	0.39
Dundee City	63	27	43%	£3,280,373	£121,495	£21.97	0.42
East Ayrshire	11	5	45%	£215,824	£43,165	£1.77	0.09
East Dunbartonshire	26	11	42%	£340,000	£30,909	£3.13	0.24
East Lothian	48	23	48%	£742,643	£32,289	£6.93	0.45
East Renfrewshire	8	4	50%	£155,184	£38,796	£1.62	0.08
Falkirk	14	5	36%	£320,596	£64,119	£1.99	0.09
Fife	68	27	40%	£1,168,702	£43,285	£3.13	0.18
Glasgow City	794	429	54%	£21,912,938	£51,079	£34.61	1.25
Highland	104	56	54%	£3,347,235	£59,772	£14.19	0.44
Inverclyde	13	13	100%	£591,502	£45,500	£7.60	0.17
Midlothian	24	11	46%	£163,061	£14,824	£1.76	0.26
Moray	24	12	50%	£703,418	£58,618	£7.34	0.25
Na h-Eileanan Siar	30	20	67%	£884,772	£44,239	£33.11	1.12
North Ayrshire	19	7	37%	£341,313	£48,759	£2.53	0.14
North Lanarkshire	21	12	57%	£1,033,992	£86,166	£3.03	0.06
Orkney Islands	8	6	75%	£509,151	£84,859	£22.86	0.36
Outside of Scotland**	111	56	50%	£3,384,668	£60,441	-	-
Perth and Kinross	35	19	54%	£1,454,302	£76,542	£9.57	0.23
Renfrewshire	20	8	40%	£246,837	£30,855	£1.38	0.11
Scottish Borders	36	14	39%	£738,724	£52,766	£6.40	0.31
Shetland Islands	18	9	50%	£528,224	£58,692	£23.05	0.79
South Ayrshire	20	6	30%	£210,385	£35,064	£1.87	0.18
South Lanarkshire	40	14	35%	£559,158	£39,940	£1.74	0.12
Stirling	40	23	58%	£1,824,804	£79,339	£19.37	0.42
West Dunbartonshire	9	5	56%	£137,740	£27,548	£1.55	0.10
West Lothian	20	8	40%	£453,147	£56,643	£2.47	0.11
<b>Total</b>	<b>2539</b>	<b>1323</b>	<b>52%</b>	<b>£77,607,703</b>	<b>£58,660</b>	<b>£13.59</b>	<b>0.44</b>
* Based on NRS mid year estimates 2019							
** 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.							

The table shows a wide variance of funding by local authority. Organisations and individuals based in the cities of Edinburgh and Glasgow, and to a lesser extent Dundee, receive per capita funding significantly above the national average. The island authorities, Stirling and Argyll and Bute are the other areas which receive per-capita funding above the national average. There are also above-average applications per capita from Edinburgh, Glasgow, Na h-Eileanan Siar, Shetland Islands, Argyll and Bute and East Lothian. The 5 local authorities<sup>2</sup> with the lowest per capita funding from Creative Scotland in 2019/20 all share a boundary with either Edinburgh or Glasgow.

<sup>2</sup> In order of lowest first: Renfrewshire, West Dunbartonshire, East Renfrewshire, South Lanarkshire, Midlothian.



The figures here relate to where the organisations or individuals are based. Not necessarily where any output takes place or where the audience are from.

Creative Scotland's 2019-20 Annual Review reported that—

“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. ... 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. The survey was conducted online in 2019, not face-to-face as in previous years, which may have had an impact on results.”

The gap between those that think Scotland is creative and their locale is creative is 29 percentage points. This indicates that a significant proportion of Scots consider creative activity as something that takes place elsewhere. It is not clear how this data has been used to inform future research to understand if there is unmet demand or where Creative Scotland can better direct support.

### **Multi-year funding**

A theme of this inquiry has been a desire for more multi-year funding to the sector. Creative Scotland provides multi-year funding currently through its regular funding programme. It also administers some projects with several years' funding, for example, the Platforms for Creative Excellence Programme. Funding for RFOs is expected to account for around 40% of the grants Creative Scotland disburses this year, not including emergency funding.

As noted in the paper for last week's meeting, the UK Government confirmed on [7 September](#) that a UK Spending Review and UK Autumn Budget will be announced on 27 October. This may trigger a Scottish Government spending review. Should there be a Scottish Government spending review, the Parliament would anticipate that “the Scottish Government to publish a framework document setting out the economic and political context, the criteria which will govern the assessment of budgets and the process and timetable for review” and time for “constructive dialogue with Ministers, public bodies, and stakeholders once the Framework is published in order to influence the outcome of the Spending Review”<sup>3</sup>.

Not all projects require multi-year public funding. Whether a multi-year settlement for Creative Scotland would lead to it providing more multi-year grants is therefore unclear.

### **Capital**

In the current financial year, the capital budget of Creative Scotland is nil. Previously, Creative Scotland has had funds to support capital projects. Creative Scotland's Annual Review covering 19/20 noted that projects it had committed to supporting were ongoing,

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<sup>3</sup> See [a letter from the Finance and Public Administration Committee to the Cabinet Secretary for the Finance and the Economy](#).

this time last year. It said noted listed three major projects, all of which had been impacted by the pandemic—

- 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.

## RESPONSE TO THE PANDEMIC

Mr Munro’s foreword Creative Scotland’s Annual plan set out his view on the impact of the pandemic. He said—

“We are witness to a pandemic that is having a profound effect on all aspects of our lives. The world around us has fundamentally changed and there is no going ‘back to normal’.

“For the arts, screen and creative industries in Scotland, the impact is stark. The closure of venues and the cancellation of activity has resulted in a significant reduction in opportunities for cultural participation, whilst many artists, creative practitioners and businesses continue to face financial distress and significant uncertainty over their future. It is clear that recovery will take longer than anyone would wish.

“However, the importance of the arts and creativity to our wellbeing, our communities, the economy, and to Scotland as a nation has been reinforced.

“Alongside unprecedented levels of additional funding and support measures introduced over the last year, we have witnessed real collaboration, solidarity, and recognition of the value of the arts and creativity. People across the creative sector have come together, supporting each other and continuing to find ways to create and share new work, whilst in our homes many of us have rediscovered our creative interests and have taken solace through the arts, whether watching television or films, listening to music, reading a book, painting, taking part in an online class, or watching a digital performance.

“As society re-opens, Creative Scotland, including Screen Scotland, believes that the arts and creativity will play an increasingly important role in our lives and to Scotland’s future. And whilst uncertainty remains, we look forward with a focus on how Creative Scotland can best support people and organisations working across the arts, screen and creative industries to make work of quality and ambition that enriches life in Scotland for everyone.”

Creative Scotland disbursed a number of emergency funds aimed at supporting individuals and organisations through the pandemic. These were designed to prevent hardship and prevent insolvency. For example, the Hardship Fund for Creative Freelancers totalled £17m; £8m was administered between October 2020 and February 2021 and a further £9m in March 2021. In August this year a further £17m was made available to [culture organisations and performing arts venues](#) to “help prevent insolvency and/or significant job

losses due to the impact of COVID-19 ... and enable new artistic commissions from freelance artists.”

In its [final submission to the previous Committee in late January 2021](#), Creative Scotland stated that it had made “6,464 Covid-19 emergency fund awards totalling £43,528,766 (421 to organisations and 6,043 to individuals, including 1,935 Hardship Funding awards made to individuals through partners).” The total business as usual funding awards in that year was 913 at total value of £63,005,280 (557 to organisations and 356 to individuals). The submission noted—

“This equates to a total number of awards made so far in 2020/21 of 7,377 which is more than five times the number of awards that Creative Scotland would normally make each year, pre-Covid.”

The reach of Creative Scotland in through emergency funding was considerably greater than normal years. A key operational and strategic question is whether this will lead to greater demand for funding in the years to come, and whether this demand would have a different geographical or sectoral profile to that of the pre-2020 applications and grants and what this means in terms of the balance of central funding.

## Digital

In response to the pandemic, performing artists and community organisations moved to a digital delivery of their output. While there are negatives to this – the live experience is not possible to recreate – there are benefits in terms of geographical reach and inclusivity. It was notable that creative organisations across Scotland used a variety of platforms and appeared to be grappling with similar challenges of ensuring a high-quality product and seeking to monetise the output of performing arts.

In March 2020 Creative Scotland developed two projects aimed at supporting the sector to move to digital working. The Digital Pivot and Digital Mentoring programmes were designed to support organisations using digital tools and media to enable staff to work remotely and keep their audiences informed and engaged. In January 2021, the Creative Digital Initiative was announced. This was a £1m programme of development and support, coordinated by Creative Scotland and involving all the enterprise agencies.

**Ned Sharratt**  
**SPICe Research**  
**15 September 2021**

Note: Committee briefing papers are provided by SPICe for the use of Scottish Parliament committees and clerking staff. They provide focused information or respond to specific questions or areas of interest to committees and are not intended to offer comprehensive coverage of a subject area.

The Scottish Parliament, Edinburgh, EH99 1SP [www.parliament.scot](http://www.parliament.scot)

**ANNEXE**

**Creative Scotland's new Strategic Framework**

What we want to see:

- People and organisations working in art and creativity are supported to make work of quality and ambition that enriches life in Scotland for everyone.
- More people from all parts of society access, participate in and value a range of artistic and creative activities.
- Art and creativity are recognised by people at home and abroad as a central part of our nation.

We will do this by:

- Ensuring that the funding we distribute from Scottish Government and the National Lottery delivers the widest possible public benefit across Scotland.
- Advocating for the arts and creativity, promoting policy and practice that enhance their growth.
- Using our skills, knowledge, and expertise to enable creative development.

We will prioritise:

- Equalities, Diversity and Inclusion: Supporting a diverse range of creative people, communities, and activity, promoting an equality of opportunity to create, participate and engage.
- Sustainable Development: Helping tackle the climate emergency, and supporting the growth of sustainable creative businesses across Scotland.
- Fair Work: Promoting fair pay, conditions, and employment opportunities across the creative sector.
- International: Developing innovative and sustainable ways of strengthening international collaboration and promoting artistic and cultural exchange

We will commit to:

- Increasing the diversity of who receives and benefits from our support.
- Ensuring all our support contributes to fair pay, conditions, and employment opportunities.
- Significantly reducing the environmental impact of our work and those we support.
- Responding to local contexts, promoting artistic development and business sustainability across all parts of Scotland.

- Building on our existing support for international collaboration and artistic exchange.

## **Constitution, Europe, External Affairs and Culture Committee Budget, Strategy and Outcomes Submissions**

### **BACKGROUND**

The Committee's [call for views on its pre-budget scrutiny](#) was issued on 4 August 2021 with a closing date of 8 September 2021. The call for views contained the following four questions:

- What should be the Scottish Government's immediate priorities in supporting the culture sector's recovery through Budget 2022-23?
- Do you agree with UNESCO that "a degree of restructuring is inevitable"<sup>1</sup> as the sector recovers from COVID? If so, what approach should the Scottish Government adopt?
- A crisis can also trigger new ways of thinking – should the Scottish Government rethink how it supports the culture sector?
- Specifically, are there opportunities to develop a more strategic approach through, for example, the medium-term financial strategy, a multi-year spending review and the National Performance Framework?

The Committee has to date received over 50 responses to its call for views and these submissions are from across the culture sectors. These have been published and are available [online](#). This paper is intended to highlight some of the main themes in the submissions. It is not intended to be exhaustive.

Many respondents took a liberal approach to responding to the questions and similar themes and issues can be found across a number of the questions. The approach of this paper, therefore, is to group together themes, rather than to follow the structure of the questions asked in the call for views.

### **ARTS AND THE CREATIVE INDUSTRIES**

#### **The long tail of COVID**

A key issue often identified under the first question was the ongoing need for emergency support. The Royal Society of Edinburgh's submission stated—

“The ongoing public health emergency has had a detrimental effect on the Scottish cultural sector across the board. It is important to note that while the public health crisis might soon be over, the state of emergency generated in the cultural sector is likely to continue past the next funding year. Culture sector organisations will need to continue to adapt to an evolving landscape, including updated guidance for

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<sup>1</sup> See the Annexe for a brief description of the UNESCO paper.

opening venues with social distancing and enhanced safety measures, changes in the nature of audiences and in audience appetite. There is also a compounded impact from related hard-hit industries such as tourism. Faced with such challenges, the RSE is of the view that the level of funding that the Scottish Government will allocate to culture in the Budget for 2022-23 should reflect the importance of culture and heritage to society. Scottish Government funding remains vital to ensure the resilience of organisations as they recover and adapt to this new situation.”

The Edinburgh Fringe Society’s submission said—

“It is well documented the long-term impact Covid has had on Scotland’s culture and creative sector and it is envisaged that it will take at least 3-5 years of sustained investment to support recovery and ensure future resilience for individuals and organisations.”

The Creative Industries Federation stated—

“Additional support measures for industries affected must remain in place beyond the end of formalised Covid-19 restrictions and continue until audience confidence has returned.”

The Incorporated Society of Musicians said—

“The ISM is concerned that none of the existing funds can generate a sustainable approach to the long-term return of live performance. The ISM believe that an immediate priority should be a sustainable roadmap to recovery, with targeted financial investment to ensure that Scotland’s music and creative industries can recover, and then grow, beyond COVID-19.”

## **Understand the baseline**

Different sectors, areas, and demographics have been impacted in different ways. A number of submissions stated that a baseline understanding of the impacts would be required.

The Grassroots Music Venues Trust stated—

“In order to get as accurate data as possible on the impact of the crisis on the GMV sector, Music Venue Trust recommends that the Scottish Government takes a personalised and specific approach by committing to conducting a cultural venues infrastructure audit. An audit would be able to properly assess the extent to which Covid-19 has impacted the GMV sector, its scale and the variable needs represented within the GMV sector.”

The playwright, Peter Arnott told the Committee—

“A ‘Scottish Theatre 2030’ vision has to be informed first by a national survey of local capacities and needs. From education to health care to prison workshops to rural touring, we need to audit, locality by locality, what is already there and what is needed in order to deliver to every citizen of those localities the high quality of participation in performance that they all deserve. How we live and work and shop

are changing...how we participate in theatre needs to be a coherent part of that change.”

The National Trust for Scotland’s submission stated that the Scottish Government’s immediate priorities should include—

“Understanding which areas of Scotland's cultural base have been most affected by Covid-19, and what is needed to revitalise these areas. The review should take into account those elements which may lack organisational representation, including freelancers. The review should take a local as well as a national perspective, understanding where local areas are underserved or particularly affected.”

National Museums Scotland agreed. It said—

“We also believe the Scottish Government need time to analyse, understand and share the impact of the pandemic across society and the cultural sector and consider how this aligns with driving forward the National Culture Strategy and the National Performance Framework. The impacts of the digital world and the experience of society are still not fully known.”

The submission from Vocal (Voice of Culture and Leisure Managers in Scotland) suggested that planning could be better located at a local level.

“A root and branch review of the culture sector would highlight key issues of funding, investment, infrastructure and would enable a snapshot of the health of the sector. However, the vested interests of a diverse sector with “competing” national bodies and agencies sitting alongside national and local provision likely makes the task of review both cumbersome and time-consuming. The Scottish Government has made a number of commitments which place the right to take part in cultural life and it seems sensible, therefore, to receive the Community Planning Partnership/Local Authority plans to enact those commitments. A statutory culture plan for each CPP area would begin to show the way in which people, communities and local areas will benefit from an accessible cultural provision. It will also show where there are gaps in provision, particularly around cultural facilities, and can help to start a national debate on access to, equity of and participation in cultural life.”

### **Place-based focus/the importance of the local**

In thinking about what a cultural landscape ought to look like, a key theme across a great number of submissions was a desire for a greater focus on it being place-based. Taking a step away from the submissions briefly, Iriss [has a useful blog on a place-based approach](#) and it defines it as—

“Place-based working is a person-centred, bottom-up approach used to meet the unique needs of people in one given location by working together to use the best available resources and collaborate to gain local knowledge and insight. By working collaboratively with the people who live and work locally, it aims to build a picture of the system from a local perspective, taking an asset-based approach that seeks to highlight the strengths, capacity and knowledge of all those involved.”

Creative Industries Foundation said—



“Government should look to empower the creative industries in places across Scotland to drive regeneration and growth. In consultation with industry and the communities they serve, Scottish government should assess which national and local levers might maximise opportunities for these areas to thrive, regenerating communities, bringing people together, attracting and retaining diverse talent, and building on world-leading strengths.”

The Stove Network stated—

“We believe the key action for our country at this time is to invest in innovative and long-term projects that place creative practitioners within community settings to co-create projects with local people. Outcomes from such work will include: community visioning and cohesion, increased confidence and interaction, new skills and the development of community initiatives such as neighbourhood plans and new groups. ...these together with grassroots cultural provision and a flourishing cultural sector that makes pathways for those from disadvantaged backgrounds to grow careers within it.”

Creative Lives argued that in a future with less commuting, a more localised culture offer will be required. And in terms of supporting participatory groups, it said—

“In our experience, ‘micro grants’ of just a few hundred pounds have galvanised groups to make things happen in their local community, with a positive ripple effect beyond the group itself. At this point in time, groups need additional funds to help them return to in-person gathering in a Covid-secure manner (this could include extra cleaning and sanitation or helping those who are not digitally confident to prove vaccination/test status).”

Local authorities might be expected to be well-placed to support bottom-up local cultural. Community Leisure Scotland noted that “local authorities are under incredible financial pressures and faced with difficult decisions around funding of services” and that the management fees paid to service providers no longer were covering costs. It said—

“Culture trusts are ideally positioned as registered charities to deliver on their key priorities of social value and community benefit.”

### **Inclusion, access, wellbeing**

The need to ensure that the cultural sector supports and is accessible to everyone was highlighted by several submissions.

Festivals Edinburgh noted that there may need to be cross-subsidisation. It said—

“Cultural experiences have been recognised as an important part of recovery for individual wellbeing and vibrant communities, and maximising inclusion requires income generation to subsidise free and low-cost access so future culture sector support needs to take business models into account.”

This was a point echoed by the Arts in Education Recovery Group, whose submission stated—

“There needs to be recognition that embedded access and inclusion comes at a cost to providers and sits in direct opposition to earning income via ticket sales and participation fees.”

### **Focus on the freelancers**

A key issue through the pandemic has been the important position of freelancers within the creative industries and the support they required. This is reflected in the submissions.

The Necessary Space told the Committee—

“The immediate priority should be in addressing the inequalities, imbalances and precariousness of employment status of artists, freelancers, SME and sole trader supply ancillary, technical and support staff. There has been a catastrophic impact on the lives and incomes of the workers who produce the work, the services that support the work and the night-time economy staff who service audiences. The inequality of the status of a freelance dancer, actor, designer, technician or producer who have trained for a lifetime, compared to the security offered to administration, finance, building admin, marketing and development departments was made glaringly obvious during the pandemic. There is danger of a schism developing within the sector.”

The Scottish Artists Union stated—

“Unlocking and returning to normal is proving unpredictable and the sector will require further enhanced funding to support freelancers through the current budget period to April 2022. The mechanisms used to disburse hardship funding were effective – however, we are aware of the strain this causes on the capacity of organisations such as Creative Scotland. Increasing funding to Creative Scotland’s newly aligned Open Fund would enable more artists and makers to focus on their creative practice.”

The Creative Industries Federation argued that the emergency funds targeted at creative freelancers “should pivot and continue, de-risking essential freelance work and incentivising entrepreneurialism.” It said—

“Freelancers make up over a third of the total creative industries workforce and must be integrated in a central and strategic way. They are incredibly agile and exhibit dynamic working practices in response to topical challenges. Ensuring a new compact between freelancers, government and industry, that supports the self-employed and enables them to flourish, will be essential to a burgeoning economy.”

A greater focus on fair work principles was welcomed by a number of submissions. The Arts in Education Recovery Group noted that this is a challenge in sectors with high numbers of sole-traders and micro-businesses. Creative & Cultural Skills’s submission stated—

“Aligned with the Scottish Government’s principles of Fair Work, we identify a need for more readily accessible support and advice for creative and cultural businesses throughout Scotland, to help a wider, more diverse, more inclusive range of talent into our creative workforce.”

Peter Arnott argued that a focus on funding organisations creates an imbalance of power and more bottom-up approach to funding is required. Alex Scott-Fairly, an actor for over two decades, highlighted that funds aimed at individuals need to be easy to access and the process not onerous.

### **Importance of venues**

Other submissions foregrounded the value of venues, although not necessarily at the expense of individuals. The Music Venues Trust argued—

“[Grassroots music venues] are at the heart of their local communities, providing early-stage access for artists and creatives to experiment, grow their skills and develop their talent. They are the Research and Development labs of the £5.8 billion per annum UK Music Industry, which is a world leader in music and culture. They foster and develop new talent in an open, non-profit driven model which enables creativity to flourish. In many locations they provide an outlet for people otherwise left behind by other local creative and cultural offerings.”

Making Music described the reliance of community groups on the local infrastructure and called for “financial support for the network of community halls, centres, arts spaces, concert halls etc that provide the rehearsal and performance spaces for leisure time music (and other art form) group”. It continued, “if the operation of these is under threat or the rental costs of these spaces increases significantly, then this a great threat to our sector.”

Scotland’s Workshops, which is a collaboration between 11 organisations across Scotland supporting printmaking, sculpture, glassmaking, photography workshops stated—

“Our organisations, in parallel with residency centres, are the central mechanisms where the development, experimentation and production of work can happen ... Invest in capital projects - not simply create the new but support existing buildings that have grown and established over the years in support of the sector.”

### **Capital investment**

A number of submissions suggested that capital investment in venues and community spaces would support the sector. There was a particular focus on making these buildings more energy efficient and reducing ongoing costs. An example of this happening was provided by Industrial Museums Scotland—

“Scottish Maritime Museum received Museum Galleries Scotland’s Recovery & Resilience funding to improve insulation in its museum and has already seen a reduction in energy costs, which will continue to be of benefit in years to come.”

In the heritage sector, the preservation of old buildings and structures is an ongoing focus. Historic Environment Scotland’s submission stated—

“Access to capital funding for existing assets has been a long-standing issue for the sector with ‘lack of available funding’ being noted as the primary reason for the lack of investment in the built historic environment by the OPiT (Our Place in Time) Built Heritage Investment Working Group. ... Overall, we support greater funding being made available in the 2022-2023 Budget for cultural infrastructure and we would be

pleased, to work with other public bodies in the Culture portfolio (e.g. Museums Galleries Scotland, Creative Scotland) and beyond (e.g., Zero Waste Scotland, Architecture Design Scotland) to help support these funds being administered and evaluated.”

Supporting the built infrastructure of older buildings require specialist skills. Supporting the pipeline for such skills is another longstanding policy issue, see below.

### **Investment in skills**

Human capital and the investment in skills is another theme across many of the submissions. While this is not a new issue, it is in the context of concerns of the loss of skills as people may have left the sectors recently.

Historic Environment Scotland’s submission stated—

“Funding for skills development should build on the work of the Kickstart Scheme and advance access and inclusivity in the sector ... This scheme not only provided an opportunity for an accessible route into the sector for young, unemployed people, but the funding assistance offered meant that smaller organisations could benefit. The uptake of Kickstart placements has demonstrated a desire to provide entry level opportunities in the sector. However, formalising apprenticeships remains out of reach to many occupations where suitable frameworks and pathways do not exist, whilst developing new pathways and frameworks, is often difficult [for small numbers]. This is particularly a problem for specialist craft skills, which are usually carried out by single person or small enterprises [and therefore] they run the risk of not passing on their craft before they leave the market and that skillset being lost in Scotland ... Funding for skills should also help support upskilling in business skills for the sector. This had been identified as a gap by the historic environment Skills Investment Plan pre-pandemic, but since the pandemic this has only increased. Skills including developing leadership, business planning and management skills are all required and an upskilling of digital to respond to increase demand and to work out ways to make digital services and content commercially viable. In response to the pandemic, HES developed an online programme for small independent heritage organisations focusing on diversifying income streams and creative leadership.”

The latter point about supporting organisations and individuals to have the skills to adapt their businesses to the new social and market conditions was echoed in many submissions across different sectors.

### **Culture online**

The pandemic pushed a great deal of activity and consumption of culture online. There are several aspects to this evident in the submissions. How this has improved access and reach; how the digital (or hybrid) offer can be high quality; to what extent the digital product can support income; and whether a move to digital creates new barriers. The skills required to move to digital provision is a commonly mentioned issue.

Dance North Scotland’s submission stated—

“The pandemic has highlighted the ability of the sector to innovate. Digital initiatives have been ambitious, and in some instances, transformative. Fostering a more strategic approach to research and development within the creative industries could provide a fundamental shift in the way the sector develops and provide more opportunities for sustainable business development.”

The Royal Society of Edinburgh’s submission echoed this view and indicated a specific intervention the Scottish Government or its agencies could support—

“Investing in digital provision, the Scottish Government should also support organisations [to] address challenges related to intellectual property as well as the availability of digital platforms, as there are not many benign platforms available to host cultural productions. Inspiration could come from the UNESCO report in this area where several case studies are presented where dedicated national publicly-funded platforms were created to ensure profits and rights remain with the organisations that create the content.”

In terms of supporting access to digital services or content, Glasgow Life stated—

“Many people in disadvantaged communities still lack the skills, capacity and hardware to access online content and digital services. In addition digital infrastructure, particularly across many public sector organisations, is insufficient to enable these services to provide online content and programming. As a result investment in infrastructure and support to build skills and capacity is essential.”

The Scottish Arts and Humanities Alliance highlighted digital delivery’s potential to increase reach. It said—

“Digital / hybrid delivery models in the performing arts allow culture to be enjoyed nationwide, moving beyond the Central Belt where most companies and venues are located. Digital engagement has not only allowed greater numbers of people to engage with culture during the pandemic, but also radically improved access to culture, especially for disabled people. There is a significant risk that the return to traditional models will also be a return to inaccessible and unaffordable art, reinstating and exacerbating systemic inequalities.”

Universities Museums in Scotland stated—

“There is now universal acknowledgement that, going forwards, a blended or hybrid model of delivery for both teaching and engagement will be the standard. To this end, support in digital skills and infrastructure within the museum sector is essential to ensure that the work undertaken during the pandemic can be developed, improved and mainstreamed, and to ensure a continuity of offer.”

## **Collaboration**

A way to improve services and to reduce costs identified by a number of submissions was to support greater collaboration within and across sectors.

Glasgow Life called for—

“Radical collaboration via shared technical and professional services using regional hubs to build capacity and embed collaboration, particularly in sectors such as museums which may be facing collapse without reformed delivery models. Coordination and delivery at different local, regional and national levels may improve effectiveness in terms of reach and efficiency and may bring Scotland in line with other similarly-sized countries such as New Zealand which deliver cultural services at broadly regional-level.”

The Royal Society of Scotland stated—

“The Scottish Government could create a dedicated incentive fund to support collaboration that enable organisations to provide shared services. Such an incentive fund should not be prescriptive, it should allow willing organisations to define the terms of collaboration as they negotiate how to address common problems. An example for this would be shared use of storage facilities for different museums and galleries, for instance. Another example from performing arts is the shared use of rehearsal spaces in the National Theatre of Scotland’s building Rockvilla in Glasgow, which are open to the wider Scottish theatre community. For the festival industry, successful collaboration could possibly take the form of interdisciplinary collaboration where several festivals come together to share resources and commission creative work.”

However, National Museums Scotland stated that—

“As a sector we are ripe to deliver on a more joined-up approach. At present our structures and limited year funding make collaboration cumbersome and overly bureaucratic. Streamlining how the cultural sector effectively works together to join-up and share best practice and resources as well as deliver across portfolio areas of the National Performance Framework would lead to greater impact.”

### **The triple bottom line and a cross-portfolio approach**

The triple bottom line is a concept that the economic, social and cultural value should be recognised. This is set out in the Scottish Government’s [vision for creative industries in Scotland](#).

Many submissions stressed that the cultural sectors support wider outcomes such as health and wellbeing. The Scottish Arts and Humanities Alliance’s submission stated—

“In rethinking the support offered to the cultural and creative arts sector the Scottish Government can also recognise the role creative practice has in the health and wellbeing of the population. From arts therapy to creative writing courses, the Higher Education sector is integral to the mental health and physical resilience of the communities it serves.”

The submission from the Traditional Music & Song Association of Scotland highlighted the negative impact of the pandemic on mental health and a project to support people in care homes through singing.

The Museums’ Association stated—

“Museums can also play a role in raising public awareness and supporting community action through public engagement. Museums are experienced in presenting complex issues in an engaging way, and reaching diverse audiences. The sector can support the behavioural change that will be part of our climate crisis response, and it is vital that museums are recognised and supported to play a full role in public engagement efforts. Efficient cross-portfolio resourcing and communication will be key to making the most of museums’ potential in this area.”

### **Multi-year funding**

The Committee’s question about multi-year funding garnered a very positive response. Multi-year funding was seen as a way to support greater stability and more strategic behaviours from the sector. It was also seen as a way to better support freelancers, providing more certainty throughout the supply chain. The Museums Association said—

“Multi-year budget setting would provide greater security, allow organisations to plan with more certainty and would respond to the Fair Work agenda by reducing the prevalence of short-term contracts. This would also enable partnerships to be cultivated and allow organisations to achieve a greater impact by focusing on sustained work. Short-term funding cycles can cause short-term thinking.”

### **The culture strategy**

A number of submissions highlighted the Culture Strategy for Scotland as being a useful document on which to base the recovery from the pandemic, not least because it reflects some of the topics that were themes in the submissions. For example, Museums Galleries Scotland stated—

“The principles established by the Scottish Government’s Culture Strategy remain relevant and important – including the centrality of culture to our national wellbeing and prosperity; the celebration of diversity; the right to participate in the cultural life of the community; and the importance of place.”

### **Levels of funding**

A number of submissions argued that building sustainable cultural sectors in the future required greater levels of funding. The Scottish Contemporary Art Network stated—

“We think there is a historic opportunity to contribute fully to Scotland’s recovery, implement the aims of the Scottish Government’s Cultural Strategy and rebuild the cultural workforce based on the principles of fair work, if we aim for the figure of a cross-portfolio investment in culture of 1% of the Scottish Government Budget as recommended by the Putting Artists in the Picture report of the [previous Committee] in December 2019. We are calling for renewal rather than recovery measures.”

The financial support included suggesting that sector-wide supports be maintained, such rates relief.

The Royal Society of Edinburgh, said that local government funding had been “squeezed” in the past decade and that funding for culture was therefore contracted as local authorities focused on statutory services. The RSE also suggested that greater partnerships should be forged with other parts of the economy to secure match-funding. It also suggested that consideration be given to funds from a transient visitor levy being ring-fenced for culture.

### **Wider recognition and access to public funding**

A number of submissions expressed the view that their own sector had little policy attention prior to the pandemic. For example, the Scottish Music Industry Association stated—

“Because so much of the cultural product that the music industry contributes is inherently commercial (recorded music for sale as albums, concert and festival tickets, et cetera), there is the expectation for the industry around music - the management companies, record labels, concert promoters and venues - to be self sufficient. Their cultural contribution is not recognised by means of having access to cultural funding.

The fragility of the support system that fuels Scottish musical product was made clear [ by the pandemic], and we hope it has been a clear realisation that the music industry, this vital and strong contributor to the financial and creative economies, has been somewhat alienated from the broader conversation around Scottish Government funding for the culture sector.”

The Stand’s submission asked that the Scottish Government—

“Continue to support the organisations that have received support so far, including ones that don’t normally receive funding – they won’t recover to 100% quickly and will require ongoing, tapered support until they are able to reach full pre covid capacity levels.”

Making Music’s submission said—

“Scottish Government should recognise the excellence of the grass roots community level cultural organisations that have been a thriving and vibrant part of the cultural landscape in this country and seek to support, invest in and celebrate these.”

**Ned Sharratt**  
**SPICe Research**  
**18 September 2021**

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**ANNEXE**

**UNESCO Policy Guide**

Submissions were asked to reflect and comment on a quote from a December 2020 publication of [UNESCO, Culture in crisis: Policy guide for a resilient creative sector](#). The quote was “a degree of restructuring is inevitable”.

The policy guide is intended to be both a practical guide to help governments address the challenges artists and cultural professionals are facing during the pandemic, as well as offering advice on how to strengthen the resilience of the creative industries in the future. UNESCO’s paper identified three areas of work—

- Direct support for artists and cultural professionals
- Support for sectors of the cultural and creative industries
- Strengthening the competitiveness of the cultural and creative industries

Under each of these headings, UNESCO set out several specific policy actions. Many of these actions will be familiar, e.g. direct financial support, training programmes. UNESCO also recommends taking the opportunity to support capital upgrades to facilities with a future that includes social distancing in mind, e.g. digital infrastructure, outdoor performance spaces. The final bullet is more forward-thinking and suggests that States take a participatory approach to policy responses; specifically it recommends supporting the adaptation to business models, for example using digital platforms to expand markets where the artform lends itself to this.