

Regular Funding Programme 2018-21

Appendix 3

Connecting Themes Guidance



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Introduction

This appendix has been developed to provide additional guidance for applicants for Creative Scotland's Regular Funding programme. It aims to give further information on each of Creative Scotland's Connecting Themes, and offer advice on how an applicant can demonstrate that they are embedding these themes across their organisation and the work they do.

Please note that it is an essential requirement for all applicants to show us how their organisation will address these Connecting Themes in their Business Plans and application forms. Whilst it is unrealistic to expect every organisation to be able to fully meet every criteria for each theme, we still want you to tell us where you presently are in relation to each. Where you have particular strengths or have best practice to share – then we want you to tell us. Equally, if you feel that in other areas you are still developing your organisation, then we encourage you to use the information contained within this document to help with your future planning.

Please note, this appendix must be read in conjunction with the Regular Funding Application Guidance, Application Form and other appendices, all of which can be found on the **Creative Scotland website**.

On our website you will also find further useful information and questions or points to consider when developing your plans for each Connecting Theme. Links to each page can be found at the end of each section.

1. Equalities, Diversity and Inclusion

What do we mean by Equalities, Diversity and Inclusion (EDI)?

EDI is about fairness and cultural entitlement. It is also about creating the conditions for excellent art to be produced. Equality is about removing barriers, and diversity is about supporting and reflecting different cultures in Scotland, enabling all artistic and creative voices to be heard. Inclusion is about creating opportunities for people to work in, engage with, participate in, and experience arts and creativity throughout the country.

Experience shows that organisations which embrace EDI are more successful creatively, as they recognise the rich artistic and creative opportunities that diversity and inclusion offers, as well as being more economically viable and sustainable. It makes good business sense to offer flexible working environments, to diversify audiences and better reflect the changing population of Scotland today.

We know that the arts, screen and creative industries in Scotland are not fully representative of wider society. We are not using all the resources available to us, and are therefore not benefiting fully from diversity of experience. For example, Boards tend to be homogeneous, the employment in our funded organisations of disabled people and those from ethnic minorities is low and there are deep-rooted issues to be addressed about the representation of women on stage, screen and in the games industry.

What are the legal frameworks around EDI that we all have to comply with?

The **Equality Act 2010** provides a comprehensive legal framework to protect the rights of individuals and advance equality of opportunity for all. All organisations that provide goods, facilities or services and all employers are subject to the Equality Act.

As a public body, Creative Scotland has a responsibility as part of the general duty under the Equality Act 2010, to promote a fair and more equal society and show 'due regard' to:

- eliminate unlawful discrimination, harassment and victimisation, as well as other conduct prohibited by the Act
- advance equality of opportunity between people who share a protected characteristic and those who do not
- foster good relations between people who share a protected characteristic and those who do not.

We share these responsibilities with the organisations we fund.

Further legislation supporting EDI objectives include the **BSL (Scotland) Act 2015** and the **Gaelic Language (Scotland) Act 2005**.

What is the key outcome for the EDI Connecting Theme?

Across the network of organisations that we will fund, the key outcome in relation to EDI is that:
The network of regularly funded organisations 2018-21 better reflects the diversity of Scotland today.

To help us with this, your organisation should clearly embed equal opportunities in all aspects of its delivery.

What is the criterion for EDI?

How well is EDI embedded across all aspects of your organisation and its work?

How will we assess this?

We will use the information you give in the EDI section of the application form, under question 5, but more importantly we will look at your Business Plan and documents from the document checklist. It is essential that your organisation is able to give evidence of how it is addressing EDI and providing equal opportunities in practice. We will specifically look for:

- Where we can see EDI across all of your activities, including your artistic programme, staff and working environments, management and board, audiences and participation, and buildings and spaces.
- An EDI Action Plan that covers the funding period and each of the required sections outlined in the EDI toolkit. You can find the toolkit [on our website](#).
- If you do not presently have an EDI Action Plan, then we will look for a firm commitment to develop one by March 2019.
- Realistic costs for access should be included in your budget, where appropriate. Creative Scotland is committed to ensuring that as many people as possible can access the work we fund. We encourage you to think about improved access provision and to check you are doing all you can reasonably do to develop and sustain inclusive practice. Access costs are non-artistic costs that specifically relate to enabling participation and inclusion and you can include costs to make your activity accessible to a wide range of people – such as funding to provide Easy Read exhibition interpretation, translators, captioned film or performance, BSL interpretation, or ‘relaxed’ performances for people with autism or dementia.

Further information and points to consider can be found on the [EDI section of our website](#).

2. Creative Learning

What do we mean by Creative Learning?

The term creative learning covers lifelong learning and applies to a range of settings – anywhere where learning takes place – in and out of formal education.

All cultural activity can inspire learning by its very nature. Artistic experiences can challenge and influence how we respond to the world in reflective and imaginative ways. Creative learning has huge benefits for individuals and society in terms of wellbeing, employability and skills development. We are committed to increasing the quantity and quality of opportunities for everyone to develop their full potential through the arts and creativity. We encourage organisations to clarify and develop the reach, relevance and power of learning opportunities they plan and deliver within and outwith, their organisations.

Creative Learning – a definition

Our definition of Creative Learning is as follows:

In the context of Creative Scotland's remit across the arts, screen and creative industries, creative learning takes place when arts and cultural activity leads intentionally to the development of understanding, knowledge and skills.

This definition includes:

Learning in an art form; developing the attributes, skills and techniques that will lead to increased mastery of that art form

Learning through an art form; using the attributes, skills and techniques of an art form to engage and develop learners, primarily in another subject area

Creative Learning; developing the creativity skills of learners (open minded, constructively inquisitive, able to harness imagination, able to identify and solve problems) and developing creative approaches to learning.

Further clarification on the scope and characteristics of creative learning can be found in the Creative Learning Review, undertaken by Creative Scotland during 2016. This is scheduled to be published in late 2016.

In developing your Creative Learning activities, you may like to use, *Is this the best it can be?* This is a new toolkit from Creative Scotland and ArtWorks Scotland to support continual improvement in participatory practice and Creative Learning and can be found on the [Creative Scotland website](#).

What are the key outcomes for the Creative Learning Connecting Theme?

Across the network of organisations that we will fund, the key outcomes in relation to Creative Learning are that:

1. Excellence and experimentation in creative learning across the arts, screen and creative industries is understood, valued and developed.
2. Everyone in Scotland has the opportunity to experience high quality arts and creative learning.
3. Places and quality of life are transformed through the reach and application of creative learning.
4. There is a workforce skilled in the leadership and delivery of creative learning and the leadership and workforce across the arts, screen and creative industries has the opportunity to share and develop their practice and expertise in and through creative learning.
5. Creative learning approaches and developments are showcased and shared internationally.

What is the criterion for Creative Learning?

How well is Creative Learning embedded across all aspects of your organisation and its work?

How will we assess this?

We will use the information you give in the Creative Learning section of the application form, under question 5, but more importantly we will look at your Business Plan and documents from the document checklist.

We will understand how well you have embedded Creative Learning through your organisation by looking for:

- a clearly articulated vision and outcomes for creative learning in the connecting themes section of the application form
- evidence that Creative Learning activity appears across a range of activity in the Business Plan and is not limited to “education” or “outreach”. For example is Creative Learning reflected in plans for programming, international work, staff development, evaluation, partnerships and organisational development
- Clear and realistic costs are set out in your budget for the delivery of any Creative Learning activities
- Your target participant groups for Creative Learning are identified (and detailed where possible), with a clear rationale as to why you have chosen to work with these groups and how they will be reached including planned partnerships. For example you may be planning to work with schools, youth groups, teachers, looked after young people, professional artists or older learners; in each case different partnerships will be required to effectively reach these target groups.

Further information and points to consider can be found on the [Creative Learning section of our website](#).

3. Digital

What do we mean by Digital?

The internet is the defining architecture of our age, and the use of digital tools and media is increasingly pervasive in the way we communicate and share what it is to be human. Digital has changed the way organisations operate, and this is keenly felt across the arts, screen and creative industries where it has been both disrupter and enabler.

We are committed to supporting the arts and creative sectors to utilise all the benefits that digital tools can bring. Using new digital tools and media can change and enhance the way organisations run their operations, generate revenue, engage and broaden their audiences and influence creative practice.

We recognise that Digital is used in different ways by different organisations. However, everyone should have the capacity to take advantage of new technology and have the confidence and skills to use an ever expanding range of tools to support participation and drive innovation.

During the decision making around the RFO portfolio in Autumn 2014 it was apparent that digital engagement and leadership wasn't articulated strongly in applications. The Scottish Government's ambition is for Scotland to be a world-leading digital nation by 2020. You can find further information on the [Scottish Government website](#). Central to achieving this is ensuring that everyone has the access, motivation and skills required to participate fully in the digital world. Organisations across the arts, screen and creative industries can play a significant role in helping to deliver this vision.

What are the key outcomes for the Digital Connecting Theme?

Across the network of organisations that we will fund, the key outcomes in relation to Digital are:

- The production of world-class creative work that uses technology in imaginative new ways
- More organisations employing or working with technologists and programmers
- More organisations investing in the skills of their existing staff
- Digitally connected audiences who are able to engage with work in new ways
- More efficient, sustainable organisations

What is the criterion for Digital?

How well is Digital embedded across all aspects of your organisation and its work?

How will we assess this?

We will use the information you give in the Digital section of the application form, under question 5, but more importantly we will look at your Business Plan and documents from the document checklist. We appreciate that developing digital capacity will require new skills and resources to be developed within organisations. We encourage you to consider how best to achieve this within the context of your application for Regular Funding.

We recognise that not all organisations are currently able to deliver across all areas, but we expect to see a commitment in your Business Plan to developing in these areas.

We're interested in how digital tools and media can support and enhance your work and will specifically be looking for:

1. Arts and creative practice

- Evidence that you are using or planning to use creative technology within your organisation's artistic practice or your organisation's support of artistic practice
- That you are seeking to enhance your organisation's skills base either through developing relationships with technologists or through training
- That you are using digital tools to document and archive your organisation's work

2. Engaging with and building new audiences

- That you have demonstrated how the organisation will use digital tools to connect and interact with its audiences
- Evidence that your organisation will use digital tools to gather audience data and information in order to understand audience behaviours and needs

3. Organisational efficiency

- That you are using digital tools to improve your organisation's efficiency
- That you are using digital tools to network and connect your organisation with partners and stakeholders
- That you demonstrate an understanding of how digital data can help your organisation to understand its value and inform planning

Further information and points to consider can be found on the [Digital section of our website](#).

4. Environment

What do we mean by Environment?

We are committed to operating in an environmentally sustainable manner and will work to ensure that individuals and organisations that we support do the same. In 2012 we developed and published our **Environment Policy**, to guide all of our work.

On one level, this involves reducing our impacts on the environment, including our carbon emissions (a legal requirement), resource use and waste streams. Many of these are measurable, depending on circumstances. On another level, it can involve influencing others, be they audiences, suppliers, other cultural organisations, networks and creative practitioners, or local communities and businesses.

What are the key outcomes for the Environment Connecting Theme?

Across the network of organisations that we will fund, the key outcomes in relation to Environment are:

- Reduce the direct environmental impacts of our work
- Influence others on issues relating to the environments

Reducing direct environmental impacts

Like most activities, the arts, screen and creative industries have an impact on the environment, but we recognise that the environmental challenges facing them are exceptionally diverse and complex, reflecting the wide spectrum of activities undertaken. These may range from the management of energy use in arts venues to the environmental impacts of international projects, travel by audiences, or one-off unique productions.

There are now legal requirements concerning carbon emissions: the Climate Change (Scotland) Act (2009) requires all public bodies, including Creative Scotland, to work to deliver the aims of the Act and help reduce Scotland's carbon emissions. We are required to report our emissions annually and consequently have required Regularly Funded Organisations (RFOs) to report their emissions since 2015. Applicants for Regular Funding should therefore demonstrate in their application how they will monitor their carbon emissions.

Over time, we aim to see the arts, screen and creative industries show leadership in reducing their environmental impacts and carbon footprint, and have sustainable behaviours embedded in their organisations and their work, with the additional cost reductions that this can often bring.

Although there is an overarching aim to reduce carbon emissions, no targets are set for year-on-year reductions. The activity of arts and cultural organisations is not always continuous, so one year's programme may differ widely from another, with corresponding fluctuations in carbon emissions.

Other environmental impacts besides carbon emissions are also important. Some aspects of resource use and waste streams can be measured in terms of their equivalent carbon emissions, others can nonetheless be monitored and reduced.

Influencing Others

The arts, screen and creative industries influence the wider public through their communication of ideas, emotions and values.

We are keen, to see how the arts, screen and creative industries use their influence, through the work they produce and present, through the way in which they operate and through their communication with their audiences, networks, and partners.

What is the criterion for Environment?

How well is Environment embedded across all aspects of your organisation and its work?

How will we assess this?

We will use the information you give in the Environment section of the application form, under question 5, but more importantly we will look at your Business Plan and documents from the document checklist. We will particularly look for:

- at any systems in place to measure your carbon emissions, any policies or plans for environmental sustainability including reducing your emissions.
- a Board or staff member who has responsibility for or actively champions environmental issues within the organisation and that there is a clear structure to address any issues.
- any opportunities where you are taking the opportunity to influence others with whom you engage

Further information and points to consider can be found on the [Environment section of our website](#).