

Creative Scotland Annual Review of Performance 2018/19

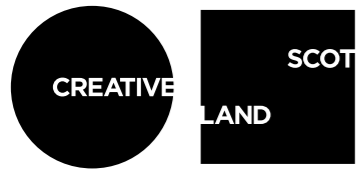


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Contents

Introduction	2
The Year in Numbers and Key Activities Delivered in 2018/19	4
The Arts, Screen and Creative Industries	6
Understanding our performance	12
Monitoring our performance	13
Organisational Development	14
Progress against our priorities for CS Annual Review	15
Our income and expenditure	18
Performance against our Ambitions:	19
1. Excellence and Experimentation	19
Regular Funding	20
Open Project Funding	22
Targeted Funding	24
Breadth of our funding	26
Outputs of our funding	27
Summary of progress against Performance Indicators	28
2. Access and Enjoyment	29
Increasing cultural engagement	30
Equalities, Diversity and Inclusion	32
Creative learning	34
Digital engagement	36
Touring	37
Gaelic, Scots and Traditional Arts	38
Summary of progress against Performance Indicators	39
3. Places and Quality of Life	40
Geographical funding profile	41
Place Partnerships	44
Cultural infrastructure	45
Environment	46
Local creativity and wellbeing	46
Summary of progress against Performance Indicators	47
4. Leadership and Workforce	48
Workforce and professional development	50
Youth employment initiatives	51
Diversity of Income	52
Summary of progress against Performance Indicators	53
5. International	54
International engagement	55
Showcasing	56
Creative Europe	56
Scotlands International Reputation	57
Summary of progress against Performance Indicators	58
6. Our Service and How We Deliver our Work	59
Summary of progress against Performance Indicators	61

Introduction

This year has been a significant one for Creative Scotland as we continue to evolve our contribution to the vibrant cultural offer for people who work, visit or live in Scotland.

In addition to delivering a substantial programme of work to develop, fund and advocate for creativity, we have worked hard at ensuring a diverse range of quality creative activity is developed and experienced across the breadth of Scotland and beyond.

This includes continuing to support a network of 121 Regularly Funded Organisations, each making a unique and vital contribution to the cultural life of Scotland. Thanks to the funding of the National Lottery we have also supported 487 different projects through our Open Project Fund. 2019 marks the National Lottery's 25th Anniversary. During the last quarter of a century it has made an astonishing contribution to communities right across Scotland with an incredible £583m awarded to almost 16,000 arts, screen and creative organisations projects in Scotland since its launch.

Many more opportunities for creativity have also been supported through our Targeted Funding. This includes introducing major new programmes including our Create:Inclusion Fund, which is proactively supporting diversity across the arts, screen and creative industries. In addition, the establishment of our £2m Touring Fund has been a significant step in improving the touring and reach of publicly funded theatre and dance productions across Scotland.

A major focus for Creative Scotland throughout 2018/19 has been to establish Screen Scotland, which was formally launched on 21 August 2018. Screen Scotland is leading the sector through increased funding and support for film and television production, an increase in specialist staff, marketing and promotion, and further investment in skills, festivals, audiences and education. Under the leadership of its Executive Director, Isabel Davis, the Screen Scotland team have been building a strong programme of work to support sustainable growth for the screen sector.

This year we have also embarked on a significant programme of change and we have been reaching out to people across Scotland as we seek to ensure our future priorities, funding and operations are as relevant, accessible and effective as possible. This has been a substantial undertaking and the work continues, however, the significant breadth and impact of activity within this Annual Review reinforces the importance of our work and ensuring we continue to be responsive to the people of Scotland.

I would like to thank all my colleagues for their continuing enthusiasm, expertise and industry in working collaboratively with the people and organisations we are here to support. Everyone at Creative Scotland is committed to moving forwards positively and with ambition to bring creative activity to all aspects of our lives. I look forward to the year ahead.

Iain Munro
Chief Executive

The Year in Numbers

£80.5m

FUNDING AWARDED IN TOTAL

1257

recipient individuals, organisations and projects

These awards reported that they secured

£321m

in partnership funding and income

2003

Applications received (through Open Project and Targeted Funds)

184

Applicants for Regular Funding for 2018-21 requesting

£154m

121

Organisations (including 19 new to the programme) awarded

£101.6m

£10.4M AWARDED THROUGH OPEN PROJECT FUNDING. THERE WERE 1170 APPLICATIONS, 487 AWARDS MADE AND AN OVERALL SUCCESS RATE OF 42%. THESE PROJECTS REPORTED THAT THEY RAISED £28.6M IN PARTNERSHIP FUNDING

£33.7m

Awarded through Targeted Funds

£15.6m

Support for Screen projects

218

Awards made to screen activity

17

Feature films supported

FUNDING AWARDED ACROSS ALL 32 LOCAL AUTHORITIES IN SCOTLAND, ALONG WITH 14 PLACE PARTNERSHIPS AND 11 PARTNERS IN THE VISUAL ARTISTS AND CRAFT MAKERS AWARDS SCHEME

143

AWARDS TALLING

£6.8m

WERE MADE TO ACTIVITY IN THE MOST DEPRIVED COMMUNITIES IN SCOTLAND

240k

Young people directly benefited from youth music tuition, training and support through the Youth Music Initiative

5926

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

£34.4M RFO FUNDING RESULTING IN £105M PARTNERSHIP FUNDING 5074 JOBS 56818 SHOWS, PERFORMANCES, EXHIBITIONS 15977 DEVELOPMENT EVENTS 5.7M TOTAL AUDIENCES REACHED

Key work delivered in 2018/19

In addition to our day to day operations, key activity delivered in 2018/19 included:

The launch of **Screen Scotland** offering increased funding and support for the film and television industry. This included new Screen funding programmes – for **Film Festivals, Broadcast Content, Professional Development** and a **Cinema Equipment Fund**

We signed our first **Memorandum of Understanding with the BBC** – to support a more sustainable TV industry in Scotland

We launched the tender for the establishment of a **new film studio** in Leith Edinburgh

We oversaw the first year of the new network of 121 **Regularly Funded Organisations** – welcoming 19 new organisations to the network

We began work on an **organisational development programme** using the principles of Service Design

We initiated a review of our **long-term, overall approach to funding** – to establish the best future funding approach for Creative Scotland – including a research evaluation of our RFO programme and a review of other international funding options

We launched the **Create Inclusion Fund** to support greater diversity in the arts, screen and creative industries

In partnership with the Theatre and Dance Sector, we launched the new **Touring Fund** to boost the making and touring of performing arts, and stimulate new audiences

We continued to work with a wide variety of partner organisations in delivering our funding - including **the Royal Edinburgh Military Tattoo, the National Lottery Community Fund, the PRS Foundation for Music and The Space**

Working with Publishing Scotland and the Edinburgh International Book Festival, we launched **Scottish Books International** to champion Scottish literature overseas

The **Scotland + Venice** partners announced that Charlotte Prodger would represent Scotland in 2019. This was also the year that the artist was nominated for, and went on to win, the prestigious Turner Prize

In partnership with the British Council, we supported a **new Scotland + Europe fund** to strengthen relationships and networks with European peers.

On behalf of the Edinburgh Festivals, the City of Edinburgh Council and the Scottish Government we managed their £3m **Platforms for Creative Excellence (PLACE) Fund**

As part of the Year of Young People, we oversaw a programme of **Creative Traineeships** offering year-long paid traineeships hosted by creative organisations across Scotland

The **V&A Museum of Design in Dundee** – supported by a £5m capital funding award by Creative Scotland – opened to considerable acclaim in Sept 2018. It welcomed over 830,000 visitors in its first year

Four other Creative Scotland large capital projects were completed and opened to the public which included: **Aberdeen Music Hall; Moat Brae House Dumfries; the Collective Gallery and Edinburgh Printmakers**

Crowdfunding Creativity – a new pilot mentoring and match-funding scheme for those looking to embark on a crowdfunding campaign – was launched and welcomed its first cohort of creative businesses

We also launched the **Go See Share Fund** to support the creative sector to explore new ways to make them more financially sustainable

In research, we commissioned research into the **Video Games Industry, sales opportunities for the Visual Arts** and an **update on funding for youth music**

We also supported the development of the network of **Visual Arts Production Facilities** across Scotland

We updated and republished our **Environmental Action Plan** to demonstrate the steps we are taking to tackle environmental concerns

We launched the **Radical Childcare** project – to explore how better childcare provision can support independent creative workers.

The Arts, Screen and Creative Industries – An overview of 2018/19

Arts and Engagement overview

The Arts and Engagement directorate continued to work to support artists and other professionals that make up the vibrant, world class arts sector in Scotland. That support took many forms: supporting our Regularly Funded Organisations, assessing the rolling Open Fund, delivering a range of targeted funds, collaborating to develop the sector, and ensuring the public benefit of artist's work is recognised and valued in a time of financial challenge and organisational change. Some examples of work from across the directorate include:

Music

Throughout the year, Creative Scotland supported a range of festivals, skills development conferences and artist tours across the country. We supported Scottish showcases at The Great Escape in Brighton, jazzahead! in Bremen and Classical:Next in Rotterdam. We funded recording projects across an increasingly wide range of genres, including critically acclaimed album releases from Lau, Graham Costello's Strata, Brighde Chaimbeul, Talisk, Dunedin Consort, Hebrides Ensemble, Carla J Easton and Sean Shibe.

Literature

The Muriel Spark Centenary Year drew to a close in 2018, having supported over 160 events delivered across Scotland and the wider UK, from large-scale exhibitions, theatre productions and broadcasts to volunteer-run film screenings, readings and guided walks. Partners ranged from local community centres and associations to BBC Radio Four and Donmar Warehouse. In November 2018, the celebration culminated in a gift of full sets of Spark's work to all public libraries in Scotland by The Scottish Government.

Literature sector aspirations for a co-ordinated approach to such international opportunities also saw the launch in 2018/19 of Scottish Books International, a service for the promotion of Scottish literature overseas delivered in partnership between Edinburgh International Book Festival and Publishing Scotland, with support from Creative Scotland, and the establishment of a fund to support authors undertaking international travel.

Visual Arts

In May 2018, the Scotland + Venice partners announced that Charlotte Prodger would undertake a new film commission for the 58th International Art Exhibition — La Biennale Arte 2019 — curated by Linsey Young with Cove Park. This was also the year that the artist was nominated for, and went on to win, the prestigious Turner Prize.

The Visual Arts and Creative Industries teams commissioned research into sales opportunities for artists, designers and makers in Scotland. The study identified the range of opportunities for selling original work and limited editions, the challenges that exist in making sales and the potential for future growth. We also supported the development of the network of Visual Arts Production Facilities across Scotland. Unique within an international context, these organisations provide specialist facilities and technical support in print, sculpture, and photography; support artists in the production of their work; develop skills and learning, employment and professional development opportunities; encourage public access and participation through a range of workshops, classes and courses. The project was designed to share knowledge and expertise within and beyond the network, to enhance its collective impacts and its social, cultural and economic value.

Dance

Internationalism continued as a theme within dance development. The dance team worked with The Work Room to support delegations of artists, producers and companies to attend significant international showcases in Germany (Tanzmesse in Düsseldorf) and Québec, Canada (CINARS). A number of companies also toured their work internationally with Creative Scotland support to destinations including the USA, Australia, Canada, China and Japan.

Notable among developments in the dance community were Scotland's national youth dance organisation, YDance, celebrating their 30th birthday, whilst Scottish Dance Theatre appointed Joan Clevillé as their new Artistic Director. Well known in the Scottish dance community, Clevillé originally moved to Dundee in 2009 to dance with the company before leaving to establish his own highly acclaimed choreographic practice.

The Creative Scotland Dance team brought the Dance Regularly Funded Organisations together to explore mutual areas of interest for them and the wider sector. Access to space to create and rehearse dance works continued to be a priority and Glasgow Life received funds from Creative Scotland to commission a study of the potential of repurposing space in Glasgow.

Theatre

The publication of *The Review of Touring of Theatre and Dance in Scotland* in 2017 led to the creation of a dedicated fund for the touring of theatre and dance. The fund was developed in partnership with the touring theatre and dance sectors, and the first decision panel was held in December 2018, with awards made to support creative excellence and the potential for new audiences.

The appetite for working internationally continued to be evident across the theatre sector with several organisations successfully attracting Creative Europe funding. New and deepening international partnerships were also generated via the Made in Scotland Showcase (funded as part of the Scottish Government's Festivals Expo Fund) and Momentum, the international delegate programme run during Edinburgh's August festivals and delivered in a three-way partnership between Creative Scotland, Festivals Edinburgh and the British Council.

The PLACE Fund (Platforms for Creative Excellence), developed by the Edinburgh Festivals, the City of Edinburgh Council and Scottish Government recognised the need to invest to ensure a positive legacy following the festivals' 70th anniversary year in 2017. The fund value is £3m each year for three years.

Creative Learning and Young People

In 2018/19, the Creative Learning team delivered a wide range of programmes focusing on opportunities for Scotland's children and young people. The Youth Music Initiative provided music making opportunities for over 240,000 children and young people, and CashBack for Creativity maintained quality creative engagement for young people experiencing disadvantage in their lives, primarily in areas of deprivation. Time to Shine continued to support key initiatives including the delivery of the Year of Young People Creative Traineeships,

supporting young people with employment opportunities, and the National Youth Arts Advisory Group which launched their Culture and Connection report which outlines the group's recommendations across three key themes: Community Participation, Recognition and Pathways for Growth. The Creative Learning team also delivered a programme of workforce development events and built on international connectivity.

Creative Europe

Creative Scotland continues to host the Scottish office of Creative Europe Desk UK, the contact point for the EU's Creative Europe programme. Creative Europe's Culture sub-programme supports collaborative European projects across all creative, cultural and heritage sectors, as well as the translation, production and promotion of translated European fiction. Our Culture sub-programme specialist continues to promote Creative Europe's funding and opportunities in Scotland, and offers free information and advice on project ideas, partnerships, the application process and wider European engagement and involvement through events, workshops, answering enquiries and holding one-to-one meetings.

Despite Brexit uncertainty, Scottish commitment to European partnerships remains strong. In fact, Creative Europe successes saw a surge in 2018 for arts, creative and cultural organisations with seven new long-term Cooperation Projects involving Scottish partners receiving funds. Scottish Ensemble, Fablevision, Leith Theatre Trust, National Youth Orchestras of Scotland, North Lands Creative Glass, Imagine and Creative Carbon Scotland numbered among the 40 Cooperation Projects involving UK organisations, with four of these led by Scottish organisations (out of 11 overall led by UK organisations).

These long-term partnerships create further international opportunities for artists and other cultural professionals, as well as longer-term space for organisations themselves to share practice and develop collective solutions to common challenges such as reaching new audiences, plugging gaps in professional training and opportunities, and working with other sectors such as climate adaptation.

Joan Parr

Interim Director, Arts and Engagement

Screen overview

Screen Scotland – a partnership between Creative Scotland, Scottish Enterprise, Highlands and Islands Enterprise, the Scottish Funding Council and Skills Development Scotland – was launched on 21 August 2018 at the Edinburgh International TV Festival. Its launch marked a key milestone in the delivery of the Scottish Government's commitment to increase its support for the screen sector.

Key developments in our first year included the appointment of Isabel Davis as Executive Director of Screen Scotland, the announcement of a Memorandum of Understanding between Screen Scotland and the BBC to support shared strategic growth aims for the sector, the launch of new funds designed to support and foster the development and production of screen projects across Scotland, the implementation of two new training programmes specifically aimed at new entrants to the workforce from diverse backgrounds and the tender process to appoint an operator for a film studio in Leith.

Screen Scotland's governance was finalised during the year. A Screen Committee was established as a sub-committee of the Creative Scotland Board, bringing together the five partner agencies and Scottish Government with MG Alba and additional expert representation from industry. The Committee is supported by an operational Partnership Delivery Group, which provides a collaborative forum for the agencies to oversee and co-develop Screen Scotland's programmes of work. A small number of working groups – for skills and business development for example – continued to develop specific programmes and report to the Partnership Delivery Group.

The launch of the £3 million Broadcast Content Fund in August 2018 took us firmly into the new territory of broadcast television, one of the fundamental new responsibilities of Screen Scotland. Demand for both production and development support was high and, although launched only in August, the funds were fully allocated within the year, with 6 productions and 19 development projects supported. Notable among the productions were BBC Scotland's acclaimed drama series *Guilt*, and STV Productions' (for BBC One) *Elizabeth Is Missing*, with Glenda Jackson. The Production Growth and Film Development and Production Funds continued and supported a total of 17 feature productions through the year. The Production Growth Fund alone has generated

significant economic benefits – resulting in an estimated £60m spend in the Scottish economy. The Broadcast Content Fund announced 20 awards to the value of £2,349,402 supporting the growth and development of screen sector companies across Scotland. Through these funds Screen Scotland has supported a number of successful projects including *Outlaw King*, *The Vanishing*, *T2 Trainspotting*, *The Cry* and *The Victim*, while further high budget productions such as Sam Mendes' epic 1917 have been attracted to film here, providing valuable opportunities for crew at all levels, including new entrants.

In December, we invited tenders for the establishment of a studio in Leith, a development of critical importance for the screen sector in Scotland; the final stages of due diligence on the necessary technical and legal processes are currently ongoing.

Like studio infrastructure, the ambitious aims of Screen Scotland are also critically dependent on Scotland's screen workforce, and addressing skills and talent gaps is a major task for the partnership. The essential first stage in this was a detailed study of the workforce, along with an analysis of screen related courses in further and higher education, co-commissioned with and led by Skills Development Scotland. Separate freelance and employer surveys were undertaken along with in-depth interviews, and this work continued throughout the year, followed by a launch of the findings in a major event at the Edinburgh International Film Festival, hosted in partnership with the Centre for Work Based Learning. Alongside this essential research Screen Scotland directly supported a range of skills and talent development programmes. These included the New Entrants Training Scheme, the *Outlander* Training Programme, the Scottish Film Talent Network, Young Films Foundation's talent development initiative and *Docscene*, the talent development programme for documentary filmmakers delivered by the Scottish Documentary Institute. In partnership with Scottish Enterprise we also continued to support the pilot FOCUS business development programme and in support of Screen Scotland's obligations to widen access and promote equality we worked with industry to deliver two new initiatives designed to foster opportunities for people from diverse backgrounds across the workforce. PACT's Indie Diversity Training Programme and TRC's RAD initiative delivered bespoke training for 16 new entrants to scripted and unscripted television from a wide range of backgrounds with most of the participants

finding their first full-time job in television as a result of participation in these initiatives.

Screen Scotland's first strategic partnership with a broadcaster was announced in February 2019 with the signing of a Memorandum of Understanding and partnership with the BBC, the beginning of a long-term strategic collaboration to support ambitious projects reflecting Scottish culture and strengthening Scotland's screen sector. In October 2018, Channel 4 announced that Glasgow had successfully bid for one of its the two new Creative Hubs it was to launch in 2019 as part of the Channel's ambitious 4AlltheUK strategy. The new Hub is now based in the old Garment Factory in Merchant City and discussions with Channel 4 to develop a strategic partnership similar to the BBC's MOU are now underway.

A new Film Festivals Fund was launched in June 2018 to strengthen our support for festivals, offering up to two years funding to facilitate more long-term planning by festivals. We continued to support a wide range of festivals, including Bo'Ness's silent film/live music Hippfest, Africa in Motion, the Scottish Mental Health Arts Festival, the Cromarty Film Festival, Take One Action and many others, as well as newer festivals like Femspectives and the Margaret Tait 100. At the end of 2018, we launched a new capital fund, the Cinema Equipment Fund, designed to address new exhibitors' needs as well as existing independent venues whose projection equipment needed upgrading or replacing. We continued to support our Regularly Funded Organisations - Edinburgh's Centre for the Moving Image, Glasgow Film, Alchemy Film and Moving Image and Regional Screen Scotland.

The Film Education Partnership Fund was introduced to encourage more strategic approaches to the development of film education in both formal and informal settings, by seeking strong partnerships between film educators, film education organisations, and areas of need and opportunity. Again, awards of up to two years were made available to enable longer term planning, and projects can also seek development support to pilot a particular approach or project. The Glasgow Film Education Alliance brought together Glasgow's Improvement Challenge with Glasgow Film and Into Film to promote and develop film education in primary and secondary settings, while the 'Our Edinburgh' partnership comprises the City Council, the Centre for the Moving Image, and Into Film. Other projects include Film Access Scotland's Youth Film Festival, which provides a national platform for work by

young people, curated and organised by young people drawn from across Scotland; Articulate Cultural Trust received support to pilot work with care experienced young people to explore the scope and nature of a film festival for them; and Western Isles' Library service brought a programme of films from Dundee's Discovery Film Festival to promote film learning and professional development for teachers.

In response to the continuing uncertainty caused by Brexit, our Creative Europe MEDIA Desk redoubled its efforts to promote the 14 different schemes offered by Creative Europe, and to nurture ever stronger links with European networks and opportunities. Funding and information events as well as individual advice sessions for applicants were delivered across Scotland at key events and festivals, promoting opportunities in development and production, European training opportunities, professional development funds and international co-production opportunities.

Five Scottish cinemas received Creative Europe funding through Europa Cinemas, including Edinburgh Filmhouse, Eden Court, Aberdeen Belmont, Glasgow Film Theatre and DCA, representing 14% of the total UK, indicating the strength and richness of film exhibition in Scotland. Glasgow-based BAFTA-winning studio No Code became the first Scottish games studio to secure games development funding for its Stranded project. Films with key Scottish talent, including Beats, Time Trial, The Death of Stalin and You Were Never Really Here, had their distribution supported in other European countries with €6 million of investment. Other organisations receiving direct or indirect funds from Creative Europe included Centre for the Moving Image (Film Education), Film and Campaign and Distrify Media (Promotion of online distribution), Maramedia (TV Programming), Cinefile (Distribution-automatic) and the Scottish Documentary Institute (International Co-production Funds).

Screen Scotland is currently progressing work to deliver enhanced film studio infrastructure for Scotland. Having published a tender seeking private investors to convert and run a studio in Leith it is currently in advanced negotiations with a preferred bidder and is completing the final stages of due diligence on the necessary technical and legal processes after which the operator will be announced.

Scott Donaldson

Head of Film Education and Interim Director, Screen

Creative Industries overview

Throughout 2018/19 the Creative Industries team have undertaken a series of actions that will support our ambition to help grow sustainable creative businesses across Scotland.

Working with our partners in enterprise, skills and education we have strived to ensure an aligned and joined-up approach across all the national and local agencies of public policy. We view partnerships between agencies, Governments and industry as fundamental to success in this area.

Through 2018/19 a significant proportion of the team's work was focussed on supporting organisations new to the Regular Funding network. This followed the inclusion of a number of organisations into the network who will bring new approaches to the development of creative communities, both on a sectoral and place basis. In addition, we have also worked extensively to support those organisations that had not been successful within this round of RFO support.

During this period the team enabled over 40 projects, alongside continuing the development work that had been initiated in earlier years, including supporting the development and delivery of the V&A Museum of Design in Dundee which opened to considerable acclaim in Sept 2018.

However, we can only meet the challenge of supporting the needs of the 15,000+ businesses in this sector through working smartly. Focusing on our Scottish Government-defined role as providing research, intelligence, advocacy and co-ordination, we have looked to provide public benefit through interventions that simultaneously generate economic, social and cultural value. Recognising that the principles of the triple bottom line provide a foundation for inclusive growth, we have set ourselves the goal of contributing to building and maintaining a successful creative economy for Scotland. In 2018/19 we undertook work to better understand the challenges faced by artists and designers in selling their work in Scotland; to help support the skills of artists aiming to work in social and healthcare contexts; and to explore how better childcare provision can support independent creative workers.

We have continued to provide targeted infrastructure development support for both sectoral and place-based activities, using our resources to develop new investment models including our successful crowdfunding scheme (Crowdfunding Creativity); peer-to-peer support in partnership with a credit union (Craft Flexible Finance); creative start-up competitions (Creative EDGE/Converge Challenge); as well as supporting high profile design showcases in Glasgow alongside the European Championships and in the offices of the First Minister.

During the year we have developed and supported projects in Aberdeen, Argyll and Bute, Ayr, Dundee, Edinburgh, Glasgow, Inverness, Stirling and nationally, but the team also worked to develop the Go See Share funding programme — enabling individuals, organisations and creative businesses to undertake international trips to places such as New York, Melbourne, Amsterdam and Brussels, allowing them to explore new ways to expand their business activity and make them more financially sustainable and share this knowledge back in Scotland.

Clive Gillman

Director, Creative Industries

Understanding our Performance

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

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

Excellence and experimentation across the arts, screen and creative industries is recognised and valued

Everyone can access and enjoy artistic and creative experiences

Places and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity

Ideas are brought to life by a diverse, skilled and connected leadership and workforce

Scotland is a distinctive creative nation connected to the world.

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

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

Monitoring our performance

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

In order to show the difference that we make, we monitor a range of measures that help us to understand our own work and the health of the arts, screen and creative industries in Scotland. Our Annual Plan for 2018/19 includes a detailed performance management framework comprising 26 performance indicators. We are committed to reporting against this framework and presenting historical data where appropriate in order to identify change from previous years.

This review, for the financial year 1 April 2018 to 31 March 2019, accompanies our **Annual Report and Accounts** and UK National Lottery Accounts for the same period. It describes key activity undertaken against our five ambitions, including how our funding is being used, and sets out quantitative and qualitative evidence against our Performance Indicators (PIs).

We review our PIs annually and amend them if necessary as our operating context changes and as we become more sophisticated in our approach to gathering qualitative as well as quantitative data. We use data from our Annual Statistical Survey of Regularly Funded Organisations (RFOs) and this year received returns from all 121 organisations.

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

Organisational Development

We have committed to refreshing our current strategy in order to make our purpose and priorities clearer. The rationale for this refresh is threefold. Firstly, we are now mid-way through the lifespan of our 10-year plan and many of our sector strategies require revisiting. Secondly, there have been changes within national policy, including the development of a National Performance Framework and a draft National Culture Strategy. Finally, and most crucially, we are surrounded by change and as people, places, communities and forms of cultural expression evolve, so do the expectations and responsibilities of Creative Scotland.

We aim for this refresh to position us strongly for the future, ensuring we respond to the everchanging cultural, social and economic environment which surrounds us. The refresh will include our vision, mission and the outcomes we want to achieve. A draft is in development and this has been informed by staff, sector development bodies and the Board. Key points of shift are:

- We recognise that *everyone is creative*, and we will use a range of mechanisms to develop the conditions in which creativity can thrive.
- We will work in a *greater spirit of openness and collaboration* to design and implement inclusive strategy, processes and actions.
- As a public body responsible for the dissemination of public funding, we will work to ensure the wide range of benefits and impacts of creative activity to individuals and society is *better* understood and valued at local and national level.

In 2018/19, we also initiated a review of our long-term, overall approach to funding. The objective of this review is to establish the best funding approach for Creative Scotland, utilising our combined Scottish Government and National Lottery income to support a strong and thriving creative life in Scotland.

The review has been split into key phases of work. In 2018/19, research was carried out to help inform the funding review. Wavehill Ltd. conducted an independent **evaluation of the Regular Funding 2018-21 process** that was completed in October 2018. The evaluation took into consideration a broad

range of research and information sources, including direct research with Regular Funding applicants, information provided to the Scottish Parliament's Culture, Tourism, Europe and External Affairs Committee inquiry, and feedback from Creative Scotland Staff and Board. Culture Radar produced a comprehensive **analysis of different models of funding and cultural investment** used by similar creative and cultural agencies across the world, as well as investigating financing models used by enterprise development agencies and in social enterprise investments. An internal statistical review of Creative Scotland's historical funding will be completed in 2019/20.

Subsequent phases of the review have involved public consultations and a series of internal discussions to consider all of the feedback and information gathered as part of the review process and establish key themes and ways forward for Creative Scotland. We expect to start to communicate our future funding approach in the early part of 2020.

Since November 2018, Creative Scotland has been working on an organisational development programme in a people-centred approach and using the principles of Service Design. Phase One (November 2018 - March 2019) engaged Creative Scotland staff, Senior Leadership Team and Board to gather insights from which values, culture, operations and structures could be co-developed, designed, prototyped and tested.

Using design led tools and methods which encourage collaborative and open working, seven key themes were identified, and project work continues in the following areas; Connecting Externally, Strategic Focus, Funding, Leadership, Systems and Processes, Community and Belonging and Learning and Growing.

Progress against our priorities for 2018/19

In 2018, the new £2m **Touring Fund for Theatre and Dance** — developed as a collaboration between Creative Scotland, the Federation of Scottish Theatre and their members — opened for applications. The fund was developed in direct response to sector recommendations made within the **Review of Touring Theatre and Dance**. In total, 28 projects have received a total of £2m, enabling a rich variety of award winning physical theatre, circus, street dance and spoken word performances to travel to small and medium sized venues across 31 of Scotland's Local Authority areas. The fund continues to be supported, and Creative Scotland announced a call out for applications to the 2019 round of the fund in July 2019.

2018/19 has seen the launch of new routes to funding for Screen Scotland. The £3m Broadcast Content Fund was launched in August 2018 with the aim of helping the sustainable growth of Scotland's broadcast production sector, encouraging the development of new projects, the scaling up of already successful activities and the production of commissioned programmes. A new Film Festivals Fund was launched in June 2018 to increase the range and diversity of films available to audiences in Scotland. The Film Education Partnership Fund and a Cinema Equipment Fund were also launched in 2018/19.

As well as the launch of new routes to funding for Screen, our first strategic partnership with broadcasters was announced in February 2019 with the Memorandum of Understanding (MOU) and partnership with the BBC. The MOU sets out the partnership agreement between Screen Scotland and the BBC to build a sustainable television industry in Scotland and to improve the on-air representation and portrayal of Scotland and its people. It is envisaged as the first stage in a long-term collaboration involving the BBC, Screen Scotland and potentially other relevant parties.

In 2018/19 we provided targeted infrastructure development support for the creative industries on both a both sectoral and place-based basis, including piloting the Crowdfunding Creativity programme, a credit union initiative and (Craft Flexible Finance) and creative start-up competitions (Creative Edge). We also supported creative industries

projects across Scotland and the Go See Share funding programme has enabled international exchanges to build knowledge around business resilience and sustainability.

Throughout 2018/19, the Visual Arts team has worked on the development of a pilot programme with five of Scotland's artist run spaces: Embassy and Rhubaba in Edinburgh, Generator Projects in Dundee, and Transmission and Market Gallery in Glasgow. This has been designed to identify and describe different models of working in the sector and to establish an understanding and articulation of the professional benefits and opportunities that are being generated. In tandem with this work, the Scottish Artists Union has been commissioned to undertake a wider mapping of artist-led culture in Scotland. These projects are intended to strengthen support for this key part of the visual arts infrastructure. Artist-led spaces and models of working are of central importance to the distinctive culture of the visual arts in Scotland. The development of a strategic fund will aim to provide support that is flexible and responsive to changing circumstances and needs.

Equalities and diversity is one of Creative Scotland's **four connecting themes**, alongside creative learning, digital and environment. In 2018/19, our RFOs reported a diverse range of programming and outreach activities, and our Open and Targeted Funds have supported work that explores themes of equality, diversity and inclusion. This year, Open and Targeted Funding has supported the 'Arts in Care' project, aimed at embedding high quality arts in care activity across Scotland, with a long-term aim to build the skills, capacity and strength of both the arts and care sectors. Partnership with Scottish Refugee Council, CCA, Counterpoint Arts and the British Council to deliver a programme of activities around Refugee Arts Festival 2019 has also been funded. In February 2019, we launched Create:Inclusion, a fund that seeks to increase the diversity of people in the arts, screen and creative industries.

In 2018/19, there were 14 Place Partnerships operating across Scotland, each at a different stage in planning or delivery. Each Place Partnership has its own distinct set of priorities and programme of activity which responds to local need. These priorities include raising the profile of the arts, screen and creative industries as a key strength

in local social and economic development; strengthening leadership within the creative sector; increasing levels of engagement in culture; enabling arts organisations to increase capacity and sustainability; and growing and retaining creative talent.

Creative Scotland has been a supporter of SURF's (Scotland's Regeneration Forum) award in recent years and, in 2018, the SURF Award to recognise best practice in embedding arts and creativity at the heart of a community regeneration initiative went to Findhorn Bay Arts, based in the town of Forres, in Moray.

Creativity Matters

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

Explore more online



Distant Voices was a collaboration between Vox Liminis and the Scottish Centre for Crime and Justice Research. It saw some of Scotland's best songwriters team up with people who have experienced the criminal justice system. The result was a brilliant collection of music that express and challenge the ways we all think and feel about crime, punishment and reintegration.

Explore more online



Interactive tool from Dundee collective helps young people discuss mental health

Can video games help young people talk about mental health? Dundee-based video game designers Biome Collective certainly thought so. Following a collaboration between Dundee-based designers, mental health professionals, campaigners and clinicians their work saw them invited to the prestigious London Design Biennale to showcase their interactive tool.

Explore more online



Drake Music – bringing disabled musicians centre-stage

For the last 20 years, Drake Music Scotland's vision has been to transform people's lives through the power of music. They play a lead role in making Scotland a place where ground-breaking new music featuring skilled musicians and composers with disabilities comes alive for everyone.

Figure 1: Progress to date against our priorities for 2018/19

Activity	Progress
Screen Scotland: Working collaboratively with the screen sector this partnership between Skills Development Scotland, Scottish Funding Council, Highlands and Islands Enterprise, Scottish Enterprise and Creative Scotland provides a first port of call for those seeking public sector support. This will include opening new routes for screen funding covering film development and production, content development and production, and inward investment.	2018/19 has seen the launch of new routes to funding for Screen Scotland and our first strategic partnership with broadcasters was announced in February 2019 with the Memorandum of Understanding (MOU) and partnership with the BBC.
Continue to co-create Performing Arts Touring Fund that responds to an established sector need for a new model to invigorate the making and touring of performing arts, and to stimulate new and additional audience.	In 2018, the new £2m Touring Fund for Theatre and Dance, developed as a collaboration between Creative Scotland, the Federation of Scottish Theatre and their members, opened for applications.
Development and launch of targeted support for artist-run initiatives across Scotland to provide support that is flexible and responsive to changing circumstances and needs.	Throughout 2018/19 the Visual Arts team has worked on the development of a pilot programme with five of Scotland's artist run spaces.
Continue to deliver targeted infrastructure development support for both sectoral and place-based activities delivering the aims within the Creative Industries strategy.	We have continued to provide targeted infrastructure development support for both sectoral and place-based activities.
Equalities, Diversity and Inclusion programme: Engaging with different cultural communities; supporting creative and professional development; creating opportunities for diverse leadership within the creative sectors.	In 2018/19, Creative Scotland RFOs reported a diverse range of programming and outreach activities, and our Open and Targeted Funds have supported work that explores EDI themes.
Targeted Place support focusing on areas and communities with limited infrastructure, economic limitations and low cultural attendance.	In 2018/19, there were 14 Place Partnerships operating across Scotland.
Strategic and operational review: Review strategies, funding mechanisms, associated business processes, and management and governance structures.	A draft strategy refresh is in development, and we have initiated a review of our long-term approach to funding. A programme of organisational development work is ongoing.

Our Income and Expenditure

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

In 2018/19, our income was £92.4m. Of this £61.1m¹ was allocated to Creative Scotland from Scottish Government grant-in-aid, and £28.6m was received from UK National Lottery proceeds. Other income of £2.7m was received, including third party funding and sales proceeds.

Our total expenditure in 2018/19 was £89.1m (**Figure 2**). Of this:

- £63.6m was allocated from Scottish Government grant-in-aid and £25.5m from National Lottery funds.
- In 2018/19, we committed £80.5m to funding the arts, screen and creative industries in Scotland. This includes grant funding of £78.5m and project expenses of £2m, and accounts for re-charges and de-commitments.
- Our operating costs in 2018/19 were £8.4m, or 9.5% of our total expenditure, including costs relating to the development and set-up of Screen Scotland.

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

Figure 2: Summary Expenditure 2018/19

	Total	Budget
National Lottery	£25,470,500	£27,846,650
Grant in Aid	£63,598,508	£64,129,843
Total Expenditure	£89,069,008	£91,976,493
Total expenditure was allocated as follows:		
Funding	£80,515,024	£82,784,000
Operating Costs	£8,426,984	£9,072,000
Capital*	£127,000	£120,000

* Capital was included in the Operating Costs budget for the Annual Budget 2018/19. It has been separated out in this table for clarity.

¹ The 2018/19 cash grant-in-aid drawn down from the Scottish Government, as shown in our 2018/19 Annual Report and Accounts was £55.7m. The balance of £5.4m will be met from 2019/20 cash grant-in-aid from the Scottish Government.

Performance against our Ambitions

1. Excellence and Experimentation

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

Outcome 1:

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

Regular Funding

We are committed to providing long-term, sustainable funding for as many organisations as possible within the context of the overall budgets available to us. In January 2018, we announced **an expanded network of RFOs** to receive three-year funding for the period April 2018 to March 2021. The RFO network now

comprises 121 organisations, including sector development organisations, and will receive £101.6m in funding across the three years. In 2018/19, we funded the RFOs to support core running costs, deliver work programmes, deepen engagement with the public and broaden professional networks. In total, RFOs received £34.4m of funding in 2018/19 with awards ranging from £60k to £2.3m (Figure 3).

Figure 3: Awards to Regularly Funded Organisations 2018/19

	Number	Grant in Aid	National Lottery	Total
Total Awards	121	£34,368,200	-	£34,368,200

The 2018-21 RFOs are based in 21 Local Authority areas. They include a mix of organisational scale as well as reflecting Scotland's social diversity. The organisations work across craft, creative industries, dance, digital, literature/publishing, music, screen, theatre and visual arts (Figure 4) and include strong representation for youth arts and Gaelic language. A full list of the RFOs for 2018-19 and their funding is available in the **funding section of the Creative Scotland website**.

Explore more online



After a period of closure, the CCA reopened in October 2018, expanding their exhibitions programme beyond the walls of the gallery and extending their Public Engagement Programme. CCA is one of Creative Scotland's Regularly Funded Organisations 2018-21.

Figure 4: Art form specialism of organisations in receipt of Regular Funding 2018/19

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

The Regular Funding 2018-21 network demonstrates creative excellence, potential and ambition, with significant reach across Scotland, and internationally, and across many areas of practice



The total 3-year budget for the Regular Funding programme

121

The total number of organisations in the 2018-21 Regular Funding Network

19

organisations are new to Regular Funding

The Regular Funding Network is spread across 21 Local Authority areas, with 74% of the network operating beyond their base location

102

existing Regularly Funded organisations remain on 3-year funding

Open Project Funding

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

OPF supports a broad spectrum of activity including: creative and professional development; research and development; production; small capital requirements; touring and collaborations; festivals; arts programming; and audience development.

Support is available for projects of different scale for a period of award of up to two years. Awards are in the range of £1k to £100k (or up to £150k by exception).

We received 1,170 eligible applications to OPF between 1 April 2018 and 31 March 2019 and made 487 awards through this route, distributing a total of £10.4m (Figure 5). Of these awards 41% were made to individuals (201) and 59% to organisations (286).

The overall success rate for the OPF in 2018/19 was 42%:

- The success rate for applications was 36% for under £15k, and 58% for over 15k
- The success rate for applications was 36% for individuals, and 46% for organisations.

Figure 5: Open Project Funding from 1 April 2018 to 31 March 2019

	Number of awards	Grant in Aid	National Lottery	Total
Open Project Funding	487	£215,441	£10,227,662	£10,443,103

Awards were made to applicants based in 29 of Scotland’s Local Authority areas and active across a range of art form specialisms (Figure 6). Details of all **individual funding awards made during 2018/19** are published on our website.

The number of awards made through OPF increased from 460 in 2017/18 to 487 in 2018/19, although the overall funding level decreased slightly. In 2017/18, £10.5m was awarded through OPF compared to £10.4m in 2018/19. Our average award through this route has decreased slightly to just over £21k in 2018/19 (from £23k in 2017/18).

Explore more online



Last Night From Glasgow: The independent record label championing artists

Last Night From Glasgow is a not-for-profit independent record label supporting artists “being forced down costly commercial routes” when it came to making records. In 2018, LNFG received National Lottery funding via our Open Project Fund, to produce the recording, production, manufacture, distribution and promotion of six vinyl albums, and support digital releases for six currently unsigned Scottish artists.

OPEN PROJECT FUNDING: 2018/19 FINANCIAL YEAR

TOTAL NUMBER OF APPLICATIONS AND SUCCESS RATE

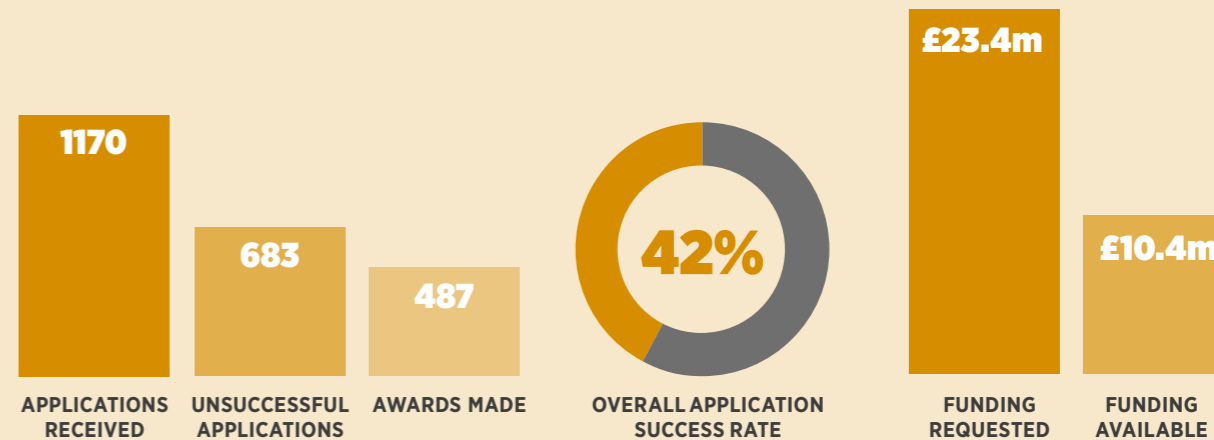


Figure 6: Principal art form specialism of Open Project Funding (OPF) awards 2018/19

Principal Art Form	Awards through Open Project Fund	Value of Awards made
Craft	18	£247,049
Dance	54	£1,135,346
Design	5	£197,160
Digital	11	£306,213
Film	1*	£6,500
Literature/Publishing	56	£923,146
Multi-Art Form	43	£1,370,477
Music	117	£2,219,025
Theatre	100	£2,452,044
Visual Arts	82	£1,586,144
Grand Total	487	£10,443,103

* Due to the launch of Screen Scotland in August 2018, most film project funding in 2018/19 was channelled through the range of new screen funds and not the Open Project Fund.

While £10.4m represents the commitment from Creative Scotland, the total predicted budget for the activity we funded through these programmes was £28.6m. Successful applicants drew on partnership funding from

a range of sources including Local Authorities, Trusts and Foundations and the Private Sector, as well as earned income. In 2017/18 the total predicted budget for projects funded through the OPF was £32.9m.

Targeted Funding

In 2018/19, we operated 44 Targeted Funding programmes focussed on delivering shared strategic goals with partners. These were a combination of both application-based and ring-fenced funding and included 22 Arts and Engagement funds, nine Screen funds, two Creative Industries funds, five Strategy funds and six other funds, such as the EXPO fund and Festivals Edinburgh funding. A full list of our Targeted funding routes is in our *Annual Budget for 2018/19*.

In total, we made 649 awards through Targeted Funding in 2018/19 and distributed £33.7m, including £1.3m of funding as part of ongoing capital funding commitments. Of this £33.7m, just over £14.4m was ring-fenced funding from the Scottish Government to deliver programmes including the Youth Music Initiative (YMI), CashBack for Creativity and supporting the Edinburgh Festivals (through the EXPO Fund).

In 2017/18, we delivered 44 Targeted Funding programmes and made 477 awards to the value of £26.4m, including £1.5m of funding as part of ongoing capital funding commitments.

Explore more online



Discovering creative career paths through CashBack

Read more about Articulate Cultural Trust's programme, funded through the CashBack for Creativity programme, which offered workshops for care-experienced, giving them the chance to kickstart a creative career.

Screen Funding

In 2018/19, our targeted screen funding was delivered through new, and enhanced existing funds such as the Production Growth Fund, as well as other funding routes to support the Film Festival Fund and Audience Development.

We made 218 awards through our screen funds, providing nearly £10.8m of support for emerging and established film and television talent to create distinctive and engaging work that promotes Scotland's creativity. Our Production Growth Fund provided £2.3m in 2018/19 for qualifying productions in the form of a non-recoupable grant. Its purpose was to help the screen production sector create employment opportunities for crew and encourage the use of production facilities companies based in Scotland.

In total, across all our funding routes, our screen expenditure was £15.6m in 2018/19 (**Figure 7**). This figure is provided to the BFI annually and covers Screen funding across all Creative Scotland activity, including the four screen RFOs (Alchemy Film and Arts, Centre for the Moving Image, Glasgow Film Theatre and Regional Screen Scotland) and a proportion of funding to RFOs that are multi-arts venues with cinema provision. These figures are not the full expenditure for Screen Scotland in 2018/19, which include operating costs and budgets for research and communications.

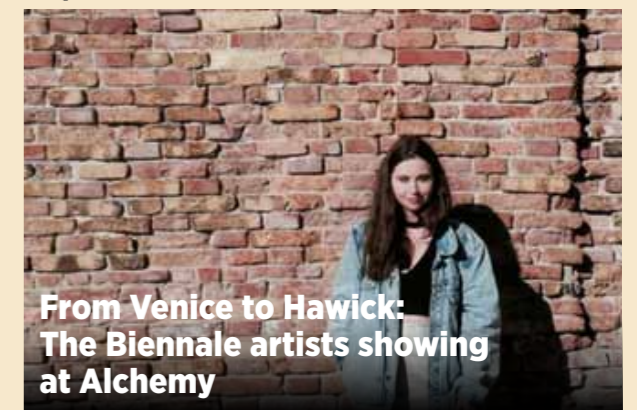
Explore more online



Screen Scotland launch

Screen Scotland was launched on 21 August 2018. This represented a landmark moment for the screen industry. The Scottish Government has increased public funding for screen through Creative Scotland, and provided a clear set of ambitions to grow Scotland's film and television sectors.

Explore more online



From Venice to Hawick: The Biennale artists showing at Alchemy

In 2017, Scotland's exhibition at the 57th Venice Biennale was curated by Alchemy Film and Arts. In a hugely successful offering, Rachel Maclean's solo show, *Spite Your Face*, was presented at the prestigious international festival. Alongside Maclean's work, 14 art students from six Scottish art colleges were selected for its Professional Development Programme. In 2018, Alchemy Film Festival showcased some of the work created during the programme. Alchemy is one of our Regularly Funded Organisations 2018-21.

Figure 7: Total Screen funding 2018/19

	Grant in Aid	National Lottery	Total
Development	£1,815,052	£2,128,454	£3,943,506
Distribution and Exhibition	£2,810,211	£1,284,380	£4,094,591
Education	£734,589	-	£734,589
Export, inward investment promotion and business support	£300,000	£260	£300,260
Production	£3,293,500	£2,625,200	£5,918,700
Training	£657,400	-	£657,400
Total	£9,610,752	£6,038,294	£15,649,046²

² Includes costs for the Screen Commission = £568,528 and Other project expenses = £101,443

Breadth of Funding

Overall, in 2018/19, we received 2,003 applications across all our Open Project and Targeted Funding programmes and made a total of 1,136 funding awards through these two routes, to a total value of £44.1m. Across Open and Targeted Funding routes we have continued to make awards to all of Scotland's 32 Local Authority areas and across all the art form areas we support. In 2018/19, 22% of awards were made to individuals and 78% to organisations, compared to 23% of awards to individuals and 77% to organisations in 2017/18.

Analysis of applications show 12% of applicants were based in the 20% most deprived areas in Scotland, as defined by the Scottish Index of Multiple Deprivation (SIMD)³, and 13% of awards made through these routes were to applicants based in these areas: 143 awards to a value of £6.8m.

In 2017/18, 12% of applicants were based in the 20% most deprived areas in Scotland, and 12% of awards made through these routes were to applicants based in these areas: 109 awards to a value of £8.1m.

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

£44.1 million was awarded

2,003 applications were received

1,136 funding awards were made
22% to individuals
78% to organisations

Outputs of our funding

All organisations in receipt of Regular Funding from Creative Scotland are required to complete an Annual Statistical Survey in October of each year⁴. This return includes information about the organisation and their work with artists as well as financial, environmental, audience and equalities information. Collectively, this data generates shared intelligence about the organisations we support and enables us to advocate on behalf of the arts, screen and creative industries. In January 2018, we announced a new cohort of RFOs to receive three-year funding for the period April 2018 to March 2021. As such, the year-on-year comparison between 2017/18 and 2018/19 public events numbers is not a comparison of the same portfolio of organisations.

Analysis of the Annual Statistical Surveys received in October 2019 (reflecting activity for the year 2018/19) shows that Regularly Funded Organisations:

- Delivered 13,765 performances, 597 exhibitions, 24,876 screenings and 17,580 other public events⁵
- Produced 131,139 publications (including over 90,515 electronic publications) and generated over 6.4m video and audio plays

In total, these organisations reported that they delivered 56,818 public events in 2018/19 (**Figure 8**). This is a 47% decrease on 2017/18, when 107,021 events were delivered by RFO and results primarily from the Edinburgh Festival Fringe leaving the network of RFOs.

⁴ In 2018/19, we received returns from all 121 organisations.

⁵ Respondents to the Annual Statistical Survey have the option of providing actual or estimates figures. 93% provided actual figures for performances, 95% for exhibitions, 95% for screenings and 82% for other public events.

Figure 8: RFO funding: number of public events 2018/19

	2017/18	2018/19
Number of performances	72,187	13,765
Number of exhibitions	588	597
Number of screenings	27,694	24,876
Number of other public events	6,552	17,580
Total number of events	107,021	56,818

Recipients of Open Project and Targeted Funding awards are required to complete end-of-project monitoring to report on the outcomes of their funding. In total 378 returns have been received against awards made in 2018/19, with

much activity still in progress. The returns record 11,295 public events delivered by funded organisations, which is consistent with the focus on creative development of many of these funding streams.

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

Outcome 1:

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

Three-year Indicator	Measure	Source	Status
1.1 Maintain the breadth of organisations supported through Creative Scotland Regular Funding	The count of organisations in receipt of Creative Scotland Regular Funding and value of funding by type of organisation, core activity, primary art form and geographic location	Creative Scotland funding operations data	121 Organisations received multi-year Regular Funding for the period 2018-2021. These RFOs covered a geographic spread of 21 Local Authorities and cover all art form areas.
1.2 Extend the breadth of artistic and creative work by individuals and organisations supported through Creative Scotland Targeted and Open Project Funding	The range and type of work by organisations and individual practitioners in receipt of Creative Scotland Targeted and Open Project Funding and value of funding by core activity, primary art form and geographic location	Creative Scotland funding operations data	<p>In 2018/19, we made 487 awards through Open Project funding to the value of £10.4m. In 2017/18 across equivalent funding routes we made 460 awards to the value of £10.5m. OPF awards were made across 29 Local Authority areas.</p> <p>In 2018/19, we made 649 awards through targeted funding to the value of £33.7m. In 2017/18, we made 477 awards to the value of £26.4m. Targeted awards were made across all 32 Local Authority areas.</p>
1.3 Increase in number of events supported through Creative Scotland funding	The count of performances, exhibitions, screenings and publications delivered through Creative Scotland funding	Creative Scotland annual returns and project monitoring forms	Organisations in receipt of Regular Funding reported they delivered 56,818 public events in 2018/19. This compares to 107,021 in 2017/18.

Performance against our Ambitions

2. Access and Enjoyment

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

Outcome 2:

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

Increasing cultural engagement

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

Creative Scotland is a named partner for the delivery of the national indicator for Cultural Engagement. The key source for national level data on cultural participation and attendance is the Scottish Household Survey (SHS), which asks the public about their cultural activity in the previous 12 months.⁶ The 2018 SHS survey found 90% of adults engaged in culture in 2018, either by attending or visiting a cultural event or place, or participating in a cultural activity. This is an increase of 3 percentage points from 2007. Specifically:

- 81% attended a cultural event or place. The most popular activity was watching films at a cinema (56% of adults) followed by visits to historical or archaeological places and attendance at live music events (34%)
- Since 2013, attendance by specific categories of activity have seen mostly increases. The most notable movements have been the increase of Historic Place attendance from 28% in 2013 to 34% in 2018 and attendance at live music events increasing by 3% over the same period. However, library attendance declined from 30% in 2013 to 26% in 2018
- 76% of adults participated in some form of cultural activity, a reduction of 2 percentage points since 2013. By far the most popular form of cultural participation was reading for pleasure (63%) followed by viewing performances online (22%)
- As in previous years, the data presents divergence in cultural engagement according to socio-demographic characteristics; women, younger people, people with degrees or professional qualifications, those with good physical and mental health and people living in less deprived areas are more likely to attend cultural events

Explore more online



The Travelling Gallery at 40: A driving force for art in communities

For the last 40 years, the Travelling Gallery has been touring all over Scotland with one key mission: to make art inclusive and accessible for all. This bus-turned-contemporary art gallery has marked itself out as a place to see exciting, experimental and excellent visual art practices....all driven right to the heart of local communities.

- There is considerable variation within Scotland's demographic profile across cultural engagement. Live music and cinema attendance are most popular with younger people and engagement declines with age, while participation in crafts and reading is more popular for older age groups
- Cultural engagement remains lowest for those aged over 75, those with long-term physical or mental health conditions and people living in more deprived areas, suggesting that multifaceted barriers to engagement persist
- Attendance by those living in the most deprived 20% of Scotland's neighbourhoods (as defined by the Scottish Index of Multiple Deprivation) has seen a slight decrease since last year, and the gap between lowest and highest quintiles has marginally increased

To complement the results of the SHS, Creative Scotland places a set of questions in a national omnibus survey in order to better understand public attitudes to arts and creativity, motivations for taking part in arts and culture and any barriers to engagement that individuals face. The 2018 Survey⁷ found that:

- 57% of respondents undertook creative activity at least once a week, a 1 percentage point drop from 2017
- 69% consider themselves to be creative, the same as in 2017

⁷ TNS Scottish Opinion Survey, Base: Scottish Adult Population (n= 1,115), fieldwork was carried out from 12 September – 7 October 2018.

⁶ The Scottish Household Survey is a continuous survey based on a sample of the general population in private residences in Scotland. It is conducted on behalf of the Scottish Government each year and time series data is available from 2012 <https://www.gov.scot/publications/scotlands-people-annual-report-results-2018-scottish-household-survey/>

- 68% see arts and culture as an important part of their life, the same as in 2017
- 40% would like to take part in creative activities more often, a 1 percentage point increase from 2017
- The public participated more than 379,000 times, with participants defined as those actively learning, being trained or taking part in creative activity (**Figure 11**).⁹
- Working with 4,132 volunteers, who on average contributed over 34.2 hours of their time.

Longitudinal analysis of the results shows consistently high levels of engagement in arts and creativity, with time and other commitments identified as key barriers to engagement.

Analysis of the Annual Statistical Survey returns for 2018/19 shows that RFOs reported:

- Attendances at performances, exhibitions, screenings and other public events was 5.7m, compared to 8.4m⁸ in 2017/18 (**Figure 10**).

Reductions in the numbers of attendances and participants from 2017/18 results primarily from NVA, Capital Theatres Trust and Edinburgh Festival Fringe leaving the RFO network. Analysis of data from the 102 RFOs funded in both years shows that there were 379,750 more attendances and 188,251 more participants in 2018/19.

Figure 10: Regularly Funded Organisations: attendance 2018/19

	Attendances 2017/18	Attendances 2018/19
Performances	3,070,738	2,650,847
Exhibitions	1,644,781	1,919,745
Screenings	967,873	884,653
Other Public Events	2,673,146	287,509
Total	8,356,538	5,742,754

Figure 11: Regularly Funded Organisations: participation 2018/19

	Participants 2017/18	Participants 2018/19
Performances	147,037	147,142
Exhibitions	10,619	54,400
Screenings	8,959	98,394
Other Public Events	44,310	78,933
Total	210,925	378,869

Attendances at events put on by Regularly Funded Organisations in 2018/19



2,650,847 performances

1,919,745 exhibitions

5,742,754

884,653 screenings

total

287,509 other public events

⁸ Respondents to the Annual Statistical Survey have the option of providing actual or estimated figures. 72% provided actual figures for attendances at performances, 33% for exhibitions, 79% for screenings and 43% for other public events.

⁹ Respondents to the Annual Statistical Survey have the option of providing actual or estimated figures. 69% provided actual figures for participation at performances, 74% for exhibitions, 92% for screenings and 56% for other public events.

Equalities, Diversity and Inclusion (EDI)

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

In 2018/19 we worked closely with our RFOs in the implementation of EDI Action Plans, which were specific and responsive to the challenges and characteristics of each organisation. Our RFOs reported a diverse range of programming and outreach activities and have supported inclusivity through programming and targeting work for a range of groups in society (**Figure 12**).

In addition, our Open and Targeted funds have supported work which specifically explore the themes of equalities, diversity and inclusion. These included 'Arts in Care' strategic partnerships with Barings Foundation, the Care Inspectorate and Luminare, which aims to raise the profile and quality of arts in care settings, as well as the skills and confidence of social care professionals; and partnership with Scottish Refugee Council, CCA, Counterpoint Arts and the British Council to deliver a programme of activities around Refugee Arts Festival 2019. In February 2019, we launched Create:Inclusion, a new fund to encourage equality of opportunity and tackle under-representation across Scotland's creative and cultural sectors.

We supported two Clore Fellowships, undertaken by Dr Adele Patrick and Kim Simpson. We partnered with Scottish Commission for Learning Disability (SCLD) and supported the Commission's Creative Communities Award 2019 and one professional development bursary to attend the World Congress of the International Association for the Scientific Study of Intellectual and Developmental disabilities held in Scotland for the first time in 2019. We continued to work in partnership with Glasgow Life, delivering the second year of Diversity Agent for Change programme and continued our support to Creative Licht, BSL Interpreter training programme, which is a two-year partnership between Solar Bear, Birds of Paradise, the National Theatre of Scotland and SignArts (Catherine King and Ivonne Strain).

Explore more online



Alison Smith on Deaf and Disabled aesthetics in film

In December, CCA hosted an event as part of the Scottish Queer International Film Festival (SQIFF). This live discussion focused on Deaf and Disabled Aesthetics in Film. SQIFF's Access and Engagement Coordinator, Alison Smith told us more.

Explore more online



Create Inclusion - a fund to tackle underrepresentation

Launched in early 2019, Create Inclusion was designed to support diversification of the creative sector and address historic issues of under representation. The fund aims to help applicants who feel they have faced barriers in their careers, support them to develop themselves, their creative and professional practice, their capacity; or to support them to take professional and creative risks.

Figure 12: Regularly Funded Organisations: EDI focus of programming, engagement and marketing work 2018/19 – percentage of RFOs reporting a focus in each area

Has your work had a specific focus on any the following groups?	Through programming	Through targeted engagement or outreach work	Through marketing or audience development work
Minority Ethnic Groups	59%	51%	51%
Children and Young People	91%	94%	85%
Disabled People	66%	67%	74%
Faith / Religious Groups	12%	11%	9%
Gender Groups	57%	49%	47%
Health / Wellbeing	64%	69%	55%
LGBTI Groups	54%	33%	43%
Looked After Children	26%	40%	21%
Older People	54%	63%	51%
Refugees / Asylum Seekers	43%	55%	36%

Creative Learning

Our Creative Learning programmes share four key outcomes; ensuring quality provision for all; encouraging progression opportunities and equalities; connecting professional practitioners; and developing practice. Creative Scotland leads on several nationwide initiatives that focus on creative learning opportunities for Scotland's children and young people and a key part of our work is to develop partnerships, encourage collaboration and peer support with the aim of maximising the reach and impact of our programmes.

The Youth Music Initiative (YMI) introduces music making opportunities across every social demographic reaching over 240,000 children and young people per year. There is strong evidence that the YMI is achieving its intended outcomes by offering high quality, enjoyable music making opportunities that develop skills for life and learning, which contributes to raising attainment. In February 2019, the *'What's Going on Now?'* report was published by the Music Education Partnership Group (MEPG) stating that "the YMI has become an integral part of Scotland's music education and youth music ecology and continues to tackle specific challenges in terms of initial access to music making in the context of complex geography and the continued impact of poverty on Scotland's young people."

Launched in 2017 with £2.6m of funding the current CashBack for Creativity programme is supporting 15 arts and community organisations to deliver long-term projects (CashBack Targeted Fund) until 2020, along with annual project funding (CashBack Open Fund) supporting shorter-term activity across Scotland. The programme offers quality creative engagement for young people aged 10 - 25 who are experiencing disadvantage, primarily in areas of deprivation. In 2018/19, 47 funded organisations were able to reach 5,926 young people through a range of multi-art form projects. These programmes delivered positive destinations to 2,256 young people, who took steps towards further learning, training and skill development.

Time to Shine (TTS) is Scotland's national youth arts strategy, which Creative Scotland has continued to support through the delivery of the National Youth Arts Advisory Group (NYAAG) and other key initiatives. In 2018/19 NYAAG conducted an Erasmus+ supported

international exchange with panel members from Denmark's Thinktank for Youth Culture; participated in the Edinburgh International Culture Summit as Knowledge Partners, and delivered UNCON 2.0, a bi-annual celebration of children's art and young artists. NYAAG continued to manage The Nurturing Talent Fund which last year distributed £25,000 to young artists across 39 projects, and in February 2019 launched their Culture and Connection report at an event attended by the Cabinet Secretary for Culture, which outlines the group's recommendations across three key themes: Community Participation, Recognition and Pathways for Growth.

Over 2018/19 Creative Scotland also delivered the Year of Young People Creative Traineeships, supporting ten full-time living wage Traineeships for young people aged 16 - 24, two of which had a Gaelic language focus. We also managed a second iteration of the Royal Edinburgh Military Tattoo Youth Talent Development Programme, a devolved fund nurturing the ambition, enthusiasm and talent of exceptional young artists engaged in traditional music and dance.

Through collaboration with Education Scotland, in 2018/19 we supported Creative Learning Network (CLN) activity in 24 Local Authorities across Scotland. Through their individual programmes of work, the CLNs provided learning opportunities for participants, including teachers, head teachers, pupils, parents and carers. Common themes addressed through the Creative Learning Networks in 2018/19 included health and wellbeing, attainment, employability, STEM and learning through the arts.

In 2018/19, we ran a series of four workforce development events: Sharing the Power; Risk, Innovation and Excellence; The Civic Role of the Arts; and Exploring Cross Sectoral Collaboration. As a legacy of ArtWorks: Developing Practice in Participatory Settings (a Paul Hamlyn Special Initiative), we also completed our pilot of the ArtWorks Fellowship, in collaboration with Barbican Guildhall, with 5 organisation and artist partnerships in Scotland.

Building our international connectivity in 2018/19, Creative Scotland continued to chair the International Teaching Artists Conference Committee (ITAC) and supported a cohort of Scottish artists to contribute to ITAC4 in New York City in September 2018. We also continued to both chair and coordinate

ACEnet, a network of European policy makers, civil servants and academics working in the fields of arts and cultural education.

Creative Scotland has maintained engagement in the Children and Young People's Commissioner for Scotland and Glasgow City Health and Social Care Partnership corporate parenting forums, which bring corporate parents, partners and champions boards together to share learning and best practice.

2018 also saw the publication of the report, Creative Consortium: Children and young people in residential care engagement in music. The action research, carried out by CELCIS with YMI funding, identified several systemic barriers for young people in residential care to engage in music-making opportunities.

Explore more online



How UNCON 2.0 celebrated young artists

In September 2018, UNCON 2.0 was held at Horsecross - Perth Theatre. UNCON 2.0 was a free, all-day youth arts event, designed for young people, by young people. It was created and facilitated by the National Youth Arts Advisory Group for Scotland (NYAAG), a collective of 30 volunteers aged 15-24 from across the country, united by their passion for the arts.

Figure 13: RFOs: participation in learning and outreach events 2018/19

	2017/18 (113 organisations)	2018/19 (121 organisations)
Number of early years participants (0 - 4 years old)	737,732	780,415
Number of children (5 - 12 years old)	610,454	503,717
Number of children (13 - 17 years old)	81,276	78,601
Number of young people (18 - 25 years old)	18,954	19,813
Adult learners (26+)	61,654	45,780
Other participants	14,194	12,548
Total	1,524,265	1,440,874



240,000

OVER 240,000 CHILDREN AND YOUNG PEOPLE TOOK PART IN MUSIC MAKING PROGRAMMES AS PART OF THE YOUTH MUSIC INITIATIVE

Digital engagement

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

Creative Scotland funded 36 projects with a focus on digital activity, with a total of £935,471 in the financial year to March 2019. This was down slightly on the year to March 2018 (In 2017/18, we made 40 awards through our Open and Targeted Funding programmes to the value of £1.2m) but reflected a similar range of projects, with one third of those focussed on work with children and young people using digital tools creatively.

We continued our partnership with The Space to support strategic mentoring and on the development of a Digital Maturity Index for organisations to better gauge their digital health and development needs. This will complement the introduction of the Audience Agency as a partner in supporting organisations to gather and analyse their audience data.

We have seen an increase in applications for videogame projects, which may, in part, be down to the increasing accessibility of the tools for making games matching the flow of graduates from games courses. It also may be a symptom of the drop in early stage investment in games content from publishers. We supported Glasgow University research into games industry data to better understand the issues around public sector agencies awareness of the scale and needs of the industry. This was published in November 2019. Alongside games, we saw an increase in the amount of interest in podcasting projects and anticipate that this will grow in the coming years.

The Ofcom Media Nations: Scotland 2019 report highlights that there has been a significant increase in digital listening, through DAB radio, DTT and online over the past year. Smart speaker ownership has nearly doubled in the last year and one in four adults have listened to podcasts and listen-again services.

Explore more online



In Motion: capturing the evolving world of screen dance

In Motion was a series of new online films created by The Work Room and commissioned by digital arts platform The Space, aimed at showcasing independent dance artists making work for screen in Scotland. We found out more from award-winning director, artist and author Katrina McPherson, who produced the series.

Figure 14: Awards with a focus on digital activity 2018/19

Art Form	Number of Awards	Value of Awards
Digital	14	£351,353
Film/ TV	1	£50,000
Multi-Art Form	6	£259,812
Music	13	£207,235
Visual Arts	2	£67,071
TOTAL	36	£935,471

Touring

While digital capacity expands and grows, live performance remains the fundamental creative driver for the performing arts. Creative Scotland supports the touring of work in multiple ways reflecting the diversity of art forms and communities which we serve. Much of this work is delivered through RFOs, often in partnership with individuals and companies supported through project funding.

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

In late 2016, Creative Scotland commissioned an independent review of Touring for Theatre and Dance, and the *final report was published in April 2017*. Among the main conclusions was a call to establish a dedicated touring fund. This fund has consequently been developed in partnership with the Federation of Scottish Theatre, and working groups made up of representatives of Scottish dance and theatre companies.

In December 2018, Creative Scotland announced details of 17 theatre and dance projects that will tour to venues and communities across Scotland from Spring 2019 – Summer 2020, supported by £1.2m of National Lottery funding.

During 2018/19, there was a decrease in number of venues hosting touring productions across Scotland and in the wider UK. Productions visited 782 venues across Scotland and the wider UK, compared to 934 in 2017/18. Of these, 686 venues were in Scotland, compared to 875 in 2017/18.

In 2018/19, Creative Scotland made 100 awards through Open Project and Targeted Funding to help facilitate touring, with total funding of £2.8m, in comparison 101 awards with total funding of £2.7m in 2017/18. In addition to awards made through these routes we provided Regular Funding to two organisations providing touring infrastructure support, North East Arts Touring and the Touring Network, to the value of £83,333 and £120,000 respectively.

- 85 awards through Open Project Funding had a touring element, with total funding of £2.5m, compared to 85 awards with a total value of £2.3m in 2017/18. These awards were made to organisations working across Scotland and in a range of art forms (Figure 15)
- 15 awards were made through Targeted funds to the value of £305,000 compared to 16 awards to the value of £370,000 in 2017/18
- 5 of the awards (5%) were made to applicants residing in the 20% most deprived areas in Scotland. In 2017/18 we made 8 equivalent awards (8%)

Figure 15: Open Fund awards to support touring 2018/19, by art form

Art Form	Number of Awards	Value of Awards
Dance	21	£532,098
Film	5	£158,000
Literature/Publishing	2	£14,353
Multi Art Form	5	£223,500
Music	27	£503,938
Theatre	34	£1,241,561
Visual Arts	6	£85,590
Total	100	£2,759,040

Gaelic, Scots and Traditional Arts

Scotland's three indigenous languages of English, Scots and Gaelic are a key part of our diversity and distinctiveness and provide an enormous contribution to the contemporary cultural life of our nation.

In 2018/19 Literature Targeted funds were dedicated to establishing a sector steering group for the design of A Scots Gaitherin, an event bringing together creative practitioners working in Scots for practice sharing and networking. Our Literature, Languages and Publishing team were also able to support development work towards the inaugural Scots Awards.

Our Targeted funding streams supported Fèisean nan Gàidheal to deliver the Tasgadh Small Grants scheme for Traditional Arts, making awards to artists and organisations working in the traditional arts across the country, including a high proportion of work in Scots and Gaelic. Traditional music was a particular strength across our programmes, and our international showcasing at Lorient Inter-Celtic Festival, Showcase Scotland and Womex, the world music expo, included specific opportunities for traditional musicians, including new voices in Scots and Gaelic. The Scottish Government's Youth Music Initiative also strongly supported Gaelic, Scots and Traditional Arts, with especially significant programmes offered by Fèis Rois and Fèisean nan Gàidheal. This activity reflects the programme outcome 'young people increase their awareness of music and culture across Scotland, the UK and the world.'

We partnered with Bòrd na Gàidhlig to deliver Maoin nan Ealan Gàidhlig, the Gaelic Arts Fund, which made awards across art forms. This fund complemented support for artists and organisations working in Gaelic across our Open Project Fund and Regularly Funded Organisations. RFOs with Gaelic language and culture as core to activity included Theatre Gu Leòr, Fèisean nan Gàidheal, Celtic Connections and Hands up for Trad, and venue-based organisations with core Gaelic programming included An Lanntair, Atlas Arts and Taigh Chearsabhaigh.

Explore more online



The multi-lingual play that tells of a forgotten tragedy

Director, actor and playwright Muireann Kelly is the Artistic Director of Theatre Gu Leòr, one of our Regularly Funded Organisations. Her first play, Scotties toured in 2018, and celebrated the music and languages of Scotland and Ireland, written in English, Scottish and Irish Gaelic and Scots.

Figure 16: Awards with a focus on Gaelic, Scots language and Traditional Arts 2018/19

	Awards	Amount Awarded
Gaelic	29	£909,004
Scots	18	£620,673
Traditional Arts	28	£885,774

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

Outcome 2:

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

Three-year Indicator	Measure	Source	Status
2.1 Contribute to maintaining high level of adult cultural engagement across the breadth of Scotland through our funded work.	The % of adults engaging in arts and culture across Scotland by type of cultural activity and frequency of participation	Scottish Household Survey (SHS) Annual Report	90% of adults engaged in culture in 2018. This is defined as those adults who have either participated in a cultural activity or who have attended at least one type of cultural event or place in the previous 12 months. This is a marginal decrease from 93% on 2017.
2.2 Contribute to increasing children's cultural engagement across the breadth of Scotland through our funded work	The % of children engaging in arts and culture across Scotland by type of cultural activity	Scottish Household Survey (SHS) Annual Report	In 2016 ¹⁰ the SHS found that 26% of young people took part in music or drama (unchanged from 2014) and 8% in other arts activities (up 1 percentage point from 2014).
2.3 Increase in the number of digital opportunities through Creative Scotland funding	The count and value of Creative Scotland funded activities with a focus on digital exhibition, distribution	Creative Scotland funding operations data broken down by postcode, art form and areas of deprivation	In 2018/19, we made 36 awards through our Open Project and Targeted Funding programmes with a focus on digital exhibition, distribution or participation, to the value of £935k. In 2017/18, we made 40 awards through our Open and Targeted Funding programmes to the value of £1.2m.
2.4 Increase in the amount of arts touring and distribution across Scotland	The count and value of Creative Scotland funded activities with a focus on distribution, touring and festivals	Creative Scotland funding operations data broken down by postcode, art form and areas of deprivation	In 2018/19 RFOs toured to 782 venues across Scotland and the wider UK, compared to 934 in 2017/18. In 2018/19 Creative Scotland made 100 awards through Open Project and Targeted funding to help facilitate touring, with a total award of £2.8m, compared to 101 awards with a total value of £2.7m in 2017/18.

¹⁰ 2016 is the last year that the SHS had a question on young people's participation in music, drama and other arts activities

Performance against our Ambitions

3. Places and Quality of Life

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

Outcome 3:

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

Geographical funding profile

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

In the Annual Statistical Survey of RFOs for 2018/19 the 50 RFOs operating public venues reported 5.6 million visits to these venues. This is consistent with 5.8 million visits reported in 2017/18.

Across all organisations in receipt of Regular Funding, 73% delivered their activity in their Local Authority area, 22% in other Scottish Local Authority areas, 2% in the wider UK, and 3% internationally. This compares to 2017/18 when RFOs reported 72% of their activity in their Local Authority area, 25% in other Scottish Local Authority areas, 1% in the wider UK and 2% internationally.

In 2018/19, Open Project and Targeted Funding was awarded to recipients in all 32 of Scotland's Local Authority areas. In total, we made 1,257 awards across all of our funding routes in 2018/19, including the 121 Regular Funding awards to our RFOs (**Figure 18**). In 2017/18, we made 1,055 awards across all of our funding routes, including to those receiving Regular Funding.

Across the Open Project and Targeted Funding programmes successful applicants indicated a total of £216.8m in partnership funding, based on data provided during the application stage (**Figure 19**). In 2017/18 successful applicants indicated a total of £275m in partnership funding.

[Explore more online](#)



Deveron Projects - taking big ideas for a long walk

Deveron Projects is a contemporary arts organisation with a difference - its venue is an entire town. The small market town of Huntly in the north east of Scotland (population 4,500) acts as studio, gallery and stage for artists of all disciplines invited from around the world to live and work there. Deveron Projects is one of our Regularly Funded Organisations 2018-21.

[Explore more online](#)



A star event on Lewis: The Hebridean Dark Skies Festival

The Hebridean Dark Skies Festival took place on the Isle of Lewis in Feb 2019. Overseen by An Lanntair (one of our Regularly Funded Organisations 2018-21) the festival brought tourism, astronomy and the arts together with events including everything from stargazing, talks and workshops by leading scientists, to film screenings, live music, theatre, family events, and much more happening over two weeks.

Figure 18: Count and value of all Creative Scotland funding awards (Regular, Open and Targeted Funding) by Local Authority 2018/19

Local Authority Area	Applications	Awards	Amount Awarded (£)
Aberdeen City	52	30	£1,927,488
Aberdeenshire	28	19	£1,298,422
Angus	16	14	£622,461
Argyll and Bute	44	26	£1,300,392
City of Edinburgh	581	348	£27,724,607
Clackmannanshire	2	2	£61,178
Dumfries and Galloway	49	23	£1,131,165
Dundee City	59	37	£3,698,536
East Ayrshire	9	5	£350,357
East Dunbartonshire	13	9	£338,103
East Lothian	38	17	£593,335
East Renfrewshire	12	10	£171,304
Falkirk	15	4	£246,259
Fife	38	14	£641,152
Glasgow City	671	415	£21,510,073
Highland	91	61	£3,550,816
Inverclyde	12	9	£401,468
Midlothian	10	6	£185,447
Moray	16	11	£1,062,528
Na h-Eileanan Siar	21	14	£823,506
North Ayrshire	12	3	£235,125
North Lanarkshire	22	6	£892,878
Orkney Islands	11	10	£611,950
Outside Scotland*	109	54	£3,495,792
Perth and Kinross	28	12	£1,287,196
Renfrewshire	15	5	£252,792
Scottish Borders	22	14	£606,612
Shetland Islands	13	7	£377,904
South Ayrshire	19	9	£236,817
South Lanarkshire	43	24	£555,045
Stirling	32	20	£1,618,846
West Dunbartonshire	8	7	£192,005
West Lothian	17	12	£460,492
Grand Total**	2,124	1,257	£78,462,051

* Other includes applications from those based outside Scotland, where the funding is to support activity that benefits audiences, artists and people in Scotland; to facilitate international touring exchange; to showcase Scottish artists internationally; and to allow organisations with a UK-wide remit to deliver work in Scotland.

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

Figure 19: Count and value of partnership funding secured through Open Project and Targeted funding programmes by Local Authority area 2018/19

Local Authority Area	Awards	Partnership Funding: Revenue (£)	Partnership Funding: Capital (£)	Total Partnership Funding (£)
Aberdeen City	27	£1,081,841	-	£1,081,841
Aberdeenshire	15	£326,070	-	£326,070
Angus	13	£619,695	-	£619,695
Argyll and Bute	24	£2,379,935	-	£2,379,935
City of Edinburgh	307	£20,566,375	£2,342,750	£22,909,125
Clackmannanshire	2	£20,750	-	£20,750
Dumfries and Galloway	21	£763,030	-	£763,030
Dundee City	33	£1,071,532	-	£1,071,532
East Ayrshire	5	£284,296	-	£284,296
East Dunbartonshire	8	£41,309	-	£41,309
East Lothian	16	£515,667	-	£515,667
East Renfrewshire	10	£67,909	-	£67,909
Falkirk	4	£14,540	-	£14,540
Fife	13	£191,923	-	£191,923
Glasgow City	375	£28,012,693	-	£28,012,693
Highland	52	£1,542,520	-	£1,542,520
Inverclyde	8	£165,536	-	£165,536
Midlothian	6	£47,292	-	£47,292
Moray	10	£4,216,566	-	£4,216,566
Na h-Eileanan Siar	12	£789,625	-	£789,625
North Ayrshire	3	£321,062	-	£321,062
North Lanarkshire	5	£340,185	-	£340,185
Orkney Islands	8	£309,589	-	£309,589
Outside Scotland*	54	£147,922,964	-	£147,922,964**
Perth and Kinross	10	£292,936	-	£292,936
Renfrewshire	5	£61,942	-	£61,942
Scottish Borders	13	£679,390	-	£679,390
Shetland Islands	6	£402,486	-	£402,486
South Ayrshire	9	£164,745	-	£164,745
South Lanarkshire	24	£281,748	-	£281,748
Stirling	19	£633,537	-	£633,537
West Dunbartonshire	7	£36,215	-	£36,215
West Lothian	12	£302,442	-	£302,442
Grand Total	1,136	£214,468,345	£2,342,750	£216,811,095

* Other includes applications from those based outside Scotland, where the funding is 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.

** Please note that the high levels of partnership income from Outside Scotland include a number of major film projects which have been supported by Creative Scotland/Screen Scotland and have filmed in Scotland.

Place Partnership Programme

The Place, Partnerships and Communities team works across Scotland, supporting creative activity through a place-based approach, developing partnerships and supporting communities to develop their creative ambition. The Place Partnership Programme is a key strand of work and supports collaboration between Creative Scotland, Local Authorities and other regional partners to develop the arts, screen and creative industries across Scotland. It provides targeted funding and in-kind support which brings local creative sectors together to address specific challenges and opportunities in their area. The programme offers space to experiment, develop partnerships, build capacity, and ultimately deliver activity which will help each area to unlock its creative potential.

Since 2011, Creative Scotland has provided £3m of funding to the programme, matched by an estimated local investment of £3.2m in cash and in-kind. In 2018/19 there were 14 Place Partnerships operating across Scotland, each at a different stage in planning or delivery: Aberdeen, Aberdeenshire, Angus, Argyll and Bute, Dumfries and Galloway, Dundee, Highland, Inverclyde, Moray, North Ayrshire, Renfrewshire, Scottish Borders, South Ayrshire and Stirling.

Explore more online



The new Angus place partnership

In December 2018, Creative Scotland, Angus Council, Angus Alive and Hospitalfield announced details of a place partnership that will support a programme of activity in Angus. The aim is to strengthen creative development across the region well in to the future. The partnership will support a programme of activity across a three-year period from 2018-2021.

Each Place Partnership has its own distinct set of priorities, agreed through a process of local consultation, and programme of activity which responds to local need described in a delivery plan. Each plan is unique to its place but some common themes recur, including strengthening leadership within the creative sector, retaining talent and enabling arts organisations to increase capacity and sustainability. Examples of activity supported through the Place Partnership Programme in 2018 include the Moray Artists Bursary programme, supported by We Make Moray, the Place Partnership for the area. Ten artists were awarded small grants of up to £1500 through the 2018 Moray Artist Bursary programme to support their creative development. The Aberdeenshire Place Partnership supported the development of a community-led festival, Across the Grain - Festival of Doric and Traditional Music, and in Inverclyde, the annual Galoshans Festival, initially developed through the Inverclyde Place Partnership, is now managed by a consortium of local organisations. In Argyll and Bute, CHArts has been established as a formally constituted network to support the development of culture, heritage and arts in the region.

In 2018, the Place, Partnerships and Communities team and Creative Scotland colleagues attended 13 funding events across Scotland, from Irvine to Inverness, advising individuals, arts organisations and community groups on developing projects and funding opportunities.

Creative Scotland is a supporter of SURF (Scotland's Regeneration Forum), working with them on cultural and creative regeneration projects, advocacy and research. In recent years, we have been the sponsor of SURF's Creative Regeneration Award; the 2018 SURF Award to recognise best practice in embedding arts and creativity at the heart of a community regeneration initiative went to Findhorn Bay Arts, based in the town of Forres, in Moray.

Cultural Infrastructure

The Creative Scotland Large Capital Fund has been closed to new applications since 2013/14. We currently have no funding programme supporting large scale capital applications but we still continue to offer the opportunity for smaller scale capital support through our Open Project Fund.

Large Capital projects work to long timeframes and many projects awarded funding in the 2013/14 round are still in the process of being delivered. Any awards are made in accordance with these prior commitments. We continue to support the ongoing programme of capital infrastructure projects which are still in delivery.

During 2018/19 four large capital projects were completed and opened to the public which included:

- Aberdeen Music Hall one of Scotland's oldest and most historic concert halls which is key to the music infrastructure of Scotland and the North-East.
- Moat brae House Dumfries, Scotland's centre for Children's Literature and Storytelling.
- The award winning Collective Gallery, Calton Hill, Edinburgh, which through the power of art and creativity is allowing public access to one of William Playfair's finest works for the first time in 100 years.
- Edinburgh Printmakers, who have created a new centre for print excellence in the old British Rubber Company headquarters building in West Edinburgh.

These projects represent a cumulative investment of almost £5.5m Scotland's arts and cultural infrastructure.

The three large buildings projects, from this 2013/14 round: Hospitalfield House, Arbroath, Glasgow's iconic Citizens Theatre and the Fruitmarket Gallery in Edinburgh, have started work towards the end of 2019. Hospitalfield House Phase 1 is due for completion in Spring 2020, the Fruitmarket Gallery at the end of 2020, and the Citizen's Theatre in late 2021. In addition to this work on the River Ness Public Artwork Project, in Inverness, is underway.

The V&A Museum of Design, Dundee, Scotland's first museum dedicated to design, opened towards the end of 2018. The V&A Dundee welcomed over 830,000 visitors in its first year, 330,000 more than the pre-opening estimate of 500,000 visitors.

Further to this smaller scale investment through Open Project Funds has supported the creation of a dedicated space for the display of contemporary work and for touring exhibitions at the Kirkcudbright Gallery in Dumfries and Galloway, a creative hub as part of the Cambo Stables Project at Cambo House, Fife, and the conversion of the former post-office building in Munloch, on the Black Isle, into an innovative jewellery and silversmithing workshop and exhibition space, all of which opened during 2018/19.

We have also recently announced funding towards the development of a creative industries hub in the WASPS Inverness Creative Academy which will be delivered during 2020.

Creative Scotland are also conducting a historical Review of capital infrastructure for arts and culture built with the help of Lottery funding in Scotland. This work focuses on Creative Scotland funding but will consider the wider context of previous investment by the Scottish Arts Council. The purpose of the Review is to understand the scale, scope, value and impact of this investment in Scotland's cultural infrastructure, culturally, socially and economically. The project was initiated in 2019 and is due for completion early 2020.

Environment

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

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

Perceptions of local creativity and wellbeing

The 2018 Scottish Household Survey asked respondents about satisfaction with their Local Authority culture and sport and leisure facilities. It found that:

- 42% were very or fairly satisfied with Local Authority museums and galleries (down slightly from 46% in 2017 and a 1 percentage point increase from 2007)
- 43% were very or fairly satisfied with Local Authority theatres and concert halls (down slightly from 47% in 2017 and a 1 percentage point decrease from 2007)

Satisfaction levels are considerably higher among those who indicate they have used these facilities in the past year, with rates of those saying that they were very/fairly satisfied at 86% with museums and galleries and 85% with theatres or concert halls. These are consistent with levels in previous years.

In our 2018 omnibus survey, 91% of respondents indicated that they felt Scotland is a creative nation, a slight increase from 90% in 2017. 68% of respondents agreed that their local area is a creative place and 79% agreed that people in their local area would lose something of value if the area lost its arts and cultural activities. These have decreased since 2017, with a decrease of 5 percentage points for both.

The survey reported that 57% of people in Scotland take part in creative activity every week and identified a range of wellbeing, social and learning benefits:

- "Helps me to relax" was the most cited benefit of creative activity (47%) followed by "makes me feel good" (44%)
- Respondents felt creative activity helped them to be more socially active: "spending time with friends and family" (41%); "getting them out of the house" (42%) and "meeting new people" (35%)
- Other reported benefits included "learning something new" (37%), "improving wellbeing" (36%) and "visiting new places" (33%)

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

Outcome 3:

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

Three-year Indicator	Measure	Source	Status
3.1 Broader spread of Creative Scotland funding by geographic location	The count and value of Creative Scotland funding awards including supporting new or enhanced cultural infrastructure	Creative Scotland funding operations data	In 2018/19 RFOs were based in 21 of Scotland's 32 Local Authority areas. In 2018/19 Open Project and Targeted funding was awarded to recipients in all of Scotland's 32 Local Authority areas. In 2018/19, we supported 14 Place Partnerships across Scotland and made two awards supporting new or enhanced cultural infrastructure, to the value of £1.3m. In 2017/18, we supported 13 Place Partnerships and made three awards supporting new or enhanced cultural infrastructure, to the value of £1.5m.
3.2 Increased range of partnership income leveraged through Creative Scotland funding, across Scotland	Value and range of partnership funding secured through Creative Scotland funding across Scotland broken out by Local Authority areas	Creative Scotland funding operations data	In 2018/19 successful applicants to Open Project and Targeted funding indicated a total of £217m in partnership funding. In 2017/18 successful applicants indicated a total of £275m in partnership funding.
3.3 Improved public perceptions of national and local creativity	% difference between agreement that 'Scotland is a creative nation' and % agreement that 'my local area is a creative place'	Creative Scotland omnibus survey	In 2018, 91% of survey respondents felt Scotland was a creative nation, an increase of 1 percentage point on 2017. 68% were of the view that their local area is a creative place, down 5 percentage points on 2017.
3.4 Improved public perception of the value of local cultural offer	% agreeing that people in my local area would lose something of value if the area lost its arts and cultural activities	Creative Scotland omnibus survey	In 2018, 79% 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 5 percentage points on 2017.

Performance against our Ambitions

4. Leadership and Workforce

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

Outcome 4:

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

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

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

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

In 2019 we concluded the formal arrangements of Scotland's Creative Industries Partnership (SCIP)¹¹ in order to begin updating the Framework Agreement that was originally put in place in 2009. Partnership work continues across all of these public sector agencies in the light of the Enterprise and Skills Review and the development of the Single Access Point of Entry for enterprise support as well as in support of Screen Scotland.

The Scottish Government Growth Sector Statistics for the Creative Industries (including Digital) measure the economic footprint of the Creative Industries. Following a period of decline from 2008, in terms of employment, business turnover and Gross Value Added (GVA)¹², the Creative Industries have seen a steady increase in employment since 2010, although this year has seen a slight decline. The **2018 growth sector statistics** show¹³:

- The Creative Industries included 15,505 registered enterprises in 2018, a slight decrease from 15,735 in 2017
- The sector is dominated by small enterprises; 58% of registered enterprises have zero employees (i.e. are sole traders) and 30% have between 1 and 4 employees
- The 2018 growth sector statistics show that 77,140 people worked in the Creative Industries, an increase of 8% on the previous year's update
- The GVA of the creative industries was £4.4bn in 2016 (the most recent data available). This represents a decrease of 4% on 2015 figures when GVA stood at £4.6bn

Explore more online



Cultivate: Look Again's Creative Industries development programme in North East Scotland

Working with with Robert Gordon University and SMART Arts Agency, Look Again developed the Cultivate pilot programme which sought to develop and support the Creative Industries community in the North East of Scotland. It did this by aiming to create a better understanding of the challenges facing creative businesses, encouraging more 'joined up thinking' across the sector, and improving connectivity, with the hope of encouraging talent retention in the North East.

¹¹ SCIP brings together Scottish Government, Creative Scotland, Scottish Enterprise, Highlands and Islands Enterprise, Scottish Funding Council, Skills Development Scotland, VOCAL (the national association for Local Authority culture and leisure managers), Scottish Local Authorities Economic Development group (SLAED), Scottish Development International and Business Gateway.

¹² Gross Value Added or GVA is the common measure of aggregate value generated for the economy.

¹³ Growth Sector statistics from November 2018.

Workforce and professional development

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

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

Analysis of the Annual Statistical Survey returns from RFOs for the year 2018/19 shows that RFOs employed 5,074 full-time-equivalent (FTE) staff members, of whom the equivalent of 3,360 FTE (66%) were employed on a freelance or contractual basis (Figure 21). This compares to 5,341 FTE staff reported in 2017/18, of whom 58% (3,096 FTE) were contractual or freelance staff.

In returns to our Annual Statistical Survey for 2018/19, RFOs reported that they organised 15,977 events supporting artists, artistic development or professional training, attracting over 33,668 participants. In total, they commissioned 1,224 artists and creative practitioners to create new work, delivered 1,543 residencies and provided support-in-kind to a further 24,493 artists and creative practitioners. In 2017/18, RFOs reported that they organised 16,314 events supporting artists, artistic development or professional training, attracting over 42,708 participants. They commissioned 1,080 artists and creative practitioners to create new work, delivered 1,313 residencies and provided support-in-kind to a further 11,680 artists and creative practitioners.

Figure 21: Organisations in receipt of Regular Funding: workforce 2018/19

	Full-time (FTE)	Part-time (FTE)	Number (FTE)
Permanent	1,142	572	1,714
Contractual/Freelance	915	2,444	3,360
Total	2,058	3,016	5,074

In 2018/19 Creative Scotland made 62 awards through OPF to support leadership training opportunities, professional development and work placements, to the value of £2m. A further 117 awards (to the value of £4m) were made through Targeted routes to support professional development. These awards include Visual Artist and Craft Makers Awards, devolved funding to local authorities to enable creative development and support in local areas.

In 2017/18 Creative Scotland made 133 equivalent awards through Open Project Funding to the value of £2.6m and 72 equivalent awards through Targeted routes to the value of £2m.

In 2018/19 we supported a range of screen skills and talent development programmes including the New Entrants Training Scheme, PACT's Indie Diversity Training Programme, the Outlander Training Programme, TRC's leadership programmes, the Scottish Film Talent Network, Young Films Foundation's talent development initiative, and Docscene, Scottish Documentary Institute's talent development programme for documentary filmmakers. In partnership with Scottish Enterprise we also continued to support the pilot FOCUS business development programme. Screen Scotland also co-commissioned (along with Skills Development Scotland) a detailed study of the screen workforce, along with an analysis of screen related courses in further and higher education.

Youth employment initiatives

Analysis of returns from the Annual Statistical Survey also shows that RFOs collectively employed more than 353 young people through youth employment initiatives, compared to 357 in 2017/18 (Figure 22).

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

Figure 22: Organisations in receipt of Regular Funding: FTE youth employment initiatives 2018/19

	Number (FTE)
Paid work placements	49
Unpaid work placements	205
Paid apprenticeships / traineeships	37
Unpaid apprenticeships / traineeships	6
Paid internships	42
Unpaid internships	14
Total	353

Explore more online



How Creative Traineeships are helping young people to 'get a foot in the door'

The Year of Young People Creative Traineeships were developed to help progress careers in the arts, screen and creative industries, and were supported at organisations across Scotland. We caught up with some of the young people working in their roles to see what they gained from the experience.

Diversity of income

RFOs drew on a range of additional income sources in 2018/19, to a total of £104.6m. This included £4.9m in donations, gifts and legacies and £9.2m from Trusts and Foundations. Organisations reported a total of £58.5m in earned income.

This compared to a total of £114.3m in 2017/18, including £5.6m in donations, gifts and legacies, £6.5m from Trusts and Foundations and £73.1m in earned income.

Explore more online



Crowdfunding Creativity projects

The Crowdfunding Creativity programme aimed to provide people working in the creative industries in Scotland with the skills and knowledge to develop their own successful crowdfunding campaigns.

Figure 23: Additional income streams: 121 RFOs (2018/19) and comparison to 2017/18

Income stream	2017/18	2018/19
Public: Local Authority	£12,565,925	£12,017,780
Public: Other	£10,117,519	£10,987,917
Public: Creative Scotland other	£2,890,108	£4,859,549
Private: Donations, gifts and legacies	£5,591,694	£4,873,309
Trusts and Foundations	£6,527,369	£9,190,409
Other Funding	£3,515,935	£4,114,479
Earned Income	£73,138,707	£58,545,440
Total	£114,347,258	£104,588,883

Sectoral Development

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

These organisations are: Arts and Business Scotland; Craft Scotland; Creative Carbon Scotland; Creative Dundee; Creative Edinburgh; Federation of Scottish Theatre; Publishing Scotland; Scottish Contemporary Art Network; Scottish Music Industry Association and Voluntary Arts Scotland.

In 2018/19, these organisations received £2m to aid sector development, innovation and sustainable change to develop resilient ways of working.

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

Outcome 4:

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

Three-year Indicator	Measure	Source	Status
4.1 Maintain the breadth of organisations taking a leadership role in their sector and/or locality	The count of organisations in receipt of Creative Scotland Regular Funding that provide a leadership role in their sector or locality	Creative Scotland funding operations data including funding agreements	Of the 121 RFOs, 76 actively take a leadership role in their sector and 69 play a key leadership role in their locality.
4.2 Increase in the number of professional development opportunities through Creative Scotland funding	The count and value of leadership training opportunities, professional development, work placements, apprenticeships or internships supported by Creative Scotland funding	Creative Scotland funding operations data, annual returns and end of project monitoring	In 2018/19 Creative Scotland made 62 awards through Open Project Funding to support leadership training opportunities, professional development and work placements, to the value of £2m. A further 117 awards were made through Targeted routes to support professional development to the value of £4m. In 2017/18 Creative Scotland made 133 equivalent awards through Open Project Funding to the value of £2.6m and 72 equivalent awards through Targeted routes to the value of £2m.
4.3 Improve youth employment opportunities in Creative Scotland funded organisations	The count of young people employed by Creative Scotland funded organisations through youth employment initiatives and type of employment	Creative Scotland funding operations data, annual returns and end of project monitoring	RFOs collectively employed more than 353 young people through youth employment initiatives, compared to 357 in 2017/18.
4.4 Broaden range of income streams across the sector	The count, value and type of income streams of Regularly Funded Organisations, including earned income and voluntary giving	Creative Scotland funding operations data and annual returns	RFOs drew on a range of additional income sources in 2018/19, to a total of £104.6m. This included £4.9m in donations, gifts and legacies and £9.2m from Trusts and Foundations. Organisations reported a total of £58.5m in earned income. This compared to a total of £114.3m in 2017/18, including £5.6m in donations, gifts and legacies, £6.5m from Trusts and Foundations and £73.1m in earned income.

Performance against our Ambitions

5. International

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

Outcome 5:

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

International Engagement

In May 2018, the Scotland + Venice partners announced that Charlotte Prodger would undertake a new film commission for the 58th International Art Exhibition – La Biennale Arte 2019 – curated by Linsey Young with Cove Park. This was also the year that the artist was nominated for, and went on to win, the prestigious Turner Prize.

In Dance, we worked with The Work Room to support delegations of artists, producers and companies to attend significant international showcases in Germany (Tanzmesse in Düsseldorf) and Québec, Canada (CINARS). This was further supported by a number of companies touring their work internationally with Creative Scotland support.

International working in the theatre sector included several organisations successfully attracting Creative Europe funding. New international partnerships were also generated via the Made in Scotland Showcase (funded as part of the Scottish Government's Festivals Expo Fund) and Momentum, the international delegate programme run during Edinburgh's August festivals and delivered in a three-way partnership between Creative Scotland, Festivals Edinburgh and the British Council. Also, in partnership with the British Council, we funded 16 organisations from a new £138k fund to strengthen or establish new relationships and networks with European peers.

In 2018/19 RFOs toured to 65 international venues across Europe, Australasia, Asia and North America, compared to 61 international venues in 2017/18.

Our funding programmes for 2018/19 supported 204 awards enabling international exchange, with a total value of £3m. We made 42 awards that specifically supported the showcasing of international work in Scotland, to the value of £1.3m.

In 2017/18 our funding programmes supported 165 awards enabling international exchange, with a total value of £3.2m and 68 awards supporting the showcasing of international work in Scotland, to the value of £1.9m.

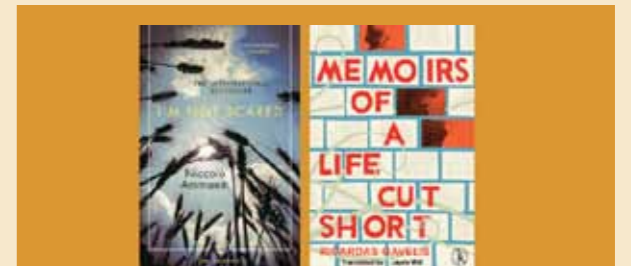
Explore more online



Makers take to world stage as Venice hosts first major international craft event

In September, Scotland based makers Patricia Shone, Frances Priest and Amanda Simmons were selected as part of a showcase featuring of 150 makers across Europe. The Best of Europe craft exhibition took place as part of Homo Faber - a new international celebration of craft and craftsmanship in Venice.

Explore more online



Lost in Translation: An afternoon discussing the art and the business of publishing translated fiction

Translated fiction opens a window onto cultures and creative techniques from across the globe, often hidden from English-speaking readers behind any number of languages. It also offers opportunities for Scottish publishers to strengthen their lists with titles that have the potential for commercial success. Creative Scotland, Creative Europe Desk UK-Scotland and Publishing Scotland invited key players in the process to gather and discuss how translated fiction can benefit the Scottish publishing sector, along with its offering to our reader.

Showcasing

Live music showcasing at international trade fairs, expos and festivals is one of the best ways to highlight to the world the quality and diversity of Scotland's talent while also helping our musicians reach new audiences in foreign territories.

Throughout 2018/19, Creative Scotland's support kept Scottish music connected to the world via a series of international showcases and music expos. In May, the Scottish Showcases at The Great Escape in Brighton had a tangible effect on the careers of Free Love, Declan Welsh and The Decadent West, The Ninth Wave, Lucia and The Vegan Leather, while our jazz and classical sectors were given a platform at jazzahead! in Bremen (April) and Classical:Next in Rotterdam (May). In August, 30 delegates from Australia, New Zealand and China attended The Visit, enjoying showcases by 21 Scottish trad and folk acts in venues in Perth, Edinburgh and Dunbar, leading to five future tours of China and the forthcoming Year of Scotland in Australia events, which will see upwards of 35 Australian festivals programming Scottish music.

Creative Europe

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

Creative Europe also provides up-to-date Brexit advice and information that can be referred to on [Creative Europe Desk UK's webpage](#).

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

Explore more online



The events putting traditional Scottish music on an international stage

We take a look at the Scottish trad year, from Showcase Scotland to The Visit and WOMEX. These events are designed to introduce international and worldwide audiences to new music. Its aim is to 'secure performances for Scottish based artists on a global scale - creating new audiences for existing artists and introducing new artists to existing audiences'.

Since the start of the Creative Europe programme in 2014 and up to the end of 2018, 34 Scottish organisations (14 MEDIA, 18 Culture, and 2 Cross-sector) have been involved in 50 successful applications (26 MEDIA, 23 Culture and 1 Cross-sector) receiving Creative Europe support, totalling over €17 million, ranging from direct support for film development, through to partnership projects working in collaboration with other European organisations in 34 of the 41 countries participating in Creative Europe. These beneficiaries range across Scotland, from Edinburgh, Glasgow and Dundee to Shetland, South Uist, Inverness, Aberdeenshire, and Isle of Lewis.

In 2018 Scotland-based organisations have seen a notable surge in successful applications to Cooperation Projects, with seven awards totalling €1.4m announced by Creative Europe towards collaborative European projects involving creative and cultural organisations in Scotland.

Scotland's International Reputation

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

Scotland's overall score on the NBI was 62.7 in 2018, slightly up from 62.2 in 2016, ranking Scotland 16th across 50 evaluated countries around the world, very similar to other Western nations of similar size.¹⁵

The Culture dimension of the NBI measures three elements of a nation's cultural reputation: its cultural history and heritage; its contemporary culture; and its sporting excellence. The Contemporary culture score remained at 4.6 in 2018, as it was 2016, ranking Scotland 17th across all the countries included. The Culture dimension of the NBI measures three elements of a nation's cultural reputation: its cultural history and heritage; its contemporary culture; and its sporting excellence. The Contemporary culture score increased from 4.5 in 2014 to 4.6 in 2016, ranking Scotland 13th across all the countries included.

Explore more online



Imagine's Paul Fitzpatrick: How IPAY put the spotlight on Scotland's work for young audiences

As part of an effort to promote the highly regarded children's theatre and dance sector internationally, Imagine and Creative Scotland teamed up to support a delegation of Scottish artists, producers and companies making work for young audiences to the prestigious International Performing Arts for Youth (IPAY) showcase.

Creative Carbon Scotland, Imagine, North Lands Creative Glass and Scottish Ensemble were all successful in submitting applications as lead partners in projects, and Fablevision, Leith Theatre Trust, and the National Youth Orchestra of Scotland were among the **40 UK organisations** to partner in multi-year projects. These projects included embedding artists in climate adaptation organisations; pushing boundaries in work for young audiences; sharing of new ways of working with audiences as orchestral ensembles; and, exploring the post-industrial heritage of river cities across Europe.

In the Screen sector Co-Production, Co-Development and Co-distribution are increasingly prevalent and Scottish producers have engaged with the 14 different schemes offered by the Creative Europe MEDIA sub-programme.

- Five Scottish cinemas received funding through Europa Cinemas including **Edinburgh Filmhouse, Eden Court, Aberdeen Belmont, Glasgow Film Theatre and DCA** 14% of total UK.
- **Film Education** collaborative projects that started in 2017 received a £1m grant and continued activity throughout 2019. From the seven awarded two included UK partner organisations, both in Scotland (Centre for the Moving Image and Scottish Film).
- **Moving Docs** kept promoting online distribution of documentaries as well as documentary releases in UK cinemas through campaigns. The project is led by European Documentary Network (DK) with three other partner including Edinburgh-based company **Film and Campaign**, which received a total project grant of €140,000.
- In 2018/19, a Scottish games studio was awarded Video games development funding for the first time: Glasgow based studio No Code are developing their next project Stranded thanks to Creative Europe MEDIA funding for Videogames (€150,000).
- Scottish films including Brian Welsh's Beats, Scottish Documentary Institute's Time Trial and Scottish filmmakers Armando Iannucci's The Death of Stalin and Lynne Ramsay's You Were Never Really Here had their distribution supported in other European countries with €6 million of investment.

¹⁵ The Anholt-GfK Roper Nation Brands Index: 2018 Report for Scotland <https://www.gov.scot/publications/anholt-gfk-roper-nation-brands-indexsm-2018-report-scotland/>

Figure 25: Summary of progress against performance indicators for Outcome 5**Outcome 5:***More of Scotland's artists and creative people are engaging with international artists and creative practice*

Three-year Indicator Measure	Source	Status
5.1 Improve the quality and impact of international engagement opportunities through Creative Scotland funding	The count and value of Creative Scotland funding awards with a focus on international exchange and creative development	Creative Scotland funding operations data In 2018/19, we made 204 awards enabling international exchange with a total value of £3m. In 2017/18, we made 165 awards enabling international exchange with a total value of £3.2m.
5.2 Increase in the amount of international touring across Scotland through Creative Scotland funding	The count, value and geographic spread of individuals and organisations in receipt of Creative Scotland funding to showcase international work in Scotland	Creative Scotland funding operations data including annual returns In 2018/19 we made 42 awards that specifically supported the showcasing of international work in Scotland, to the value of £1.3m. In 2017/18 we made 68 awards that specifically supported the showcasing of international work in Scotland, to the value of £1.9m.
5.3 Increase in the % of positive international perceptions of Scotland's culture	% of positive perceptions of Scotland's nation brand across six areas of national competence, characteristics and assets (exports, investment, tourism, governance, people and culture).	The Anholt-GFK Roper Nations Brand Index. The Index is based on yearly interviews with approx. 1,000 adults who are internet users in each of the 20 panel countries Scotland's overall 2018 score was 62.7, ranking 16th on the NBI. The Contemporary Culture score remained at 4.6 in 2018, as it was in 2016, ranking Scotland 17th for Contemporary Culture.

Performance against our Ambitions

6. Our service and how we deliver our work

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

Our Service:*Creative Scotland is a more effective and accountable organisation.*

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

In 2017/18 our strategic partnerships secured £2.7m of leveraged funding. This includes partnership funding from the BFI and Creative Europe and includes estimates of matched funding secured through the Youth Music Initiative (YMI). This compares to £4.8m in 2017/18, with partnership projects with Paul Hamlyn Foundation Scottish Enterprise and Bòrd na Gàidhlig having now ended.

In 2018/19, we received and processed 1,170 applications to our Open Project Funding programme. This fund operates two processing times: eight working weeks for under £15k applications and 12 working weeks for over £15k. On average the turnaround times for the assessment of applications, from the date application received to notifying applicant of our decision, were 37 and 55 working days respectively. Overall, 98% of applications to the Open Project Fund were processed within the specified time frame (98% for the under 15k fund and 97% for the over 15k fund). In 2017/18, 92% of applications to the Open Project Fund were processed within the specified time frame.

In 2018/19, 95% of all award payments were made within 10 working days of the exchange of contracts. Creative Scotland paid 78% of valid invoices within 10 working days an increase from 76% in 2017/18.

In order to better understand the service we provide, we undertake a survey twice a year of both successful and unsuccessful applicants to our funding routes. In the December 2018 survey, those expressing trust in Creative Scotland was 37%, down from 52% in October 2017's survey. Creative Scotland's knowledge and specialist expertise, promotion and advocacy of creative activity and support and development remain highly rated aspects of our service.

We ask a number of survey questions to gauge applicants' satisfaction with our services. Survey responses for 2018 show that:

- The percentage of respondents either very or fairly satisfied with communications with Creative Scotland was 76%, down from 89% in 2017
- The percentage of respondents rating the Creative Scotland website as good, very good or excellent was 83%, the same as in 2017
- The percentage of respondents rating the Enquiries service as good, very good or excellent was 83%, compared to 84% in 2017
- Those rating the application process as good, very good or excellent was 63%, a decrease of 9 percentage points from 2017

Our digital channels continue to be our primary means of communication and engagement with the majority of our stakeholders and have had an increasing reach across all platforms. In 2018/19, we recorded:

- creativescotland.com had 374,975 views. In August 2018, we launched screen.scot - our dedicated platform for Screen Scotland. In its first year, this site's homepage had 17,973 page views
- There were 15,131 views of our Creative Scotland Explore pages where we published 80 new features
- In total, we have had 5,957,807 page views (including our Opportunities site which allows individuals and organisations to advertise and respond to sector opportunities)
- Creative Scotland's Facebook likes increased to 43,789
- @CreativeScots earned over 7m impressions on Twitter and ended the financial year with over 87.6k followers
- @ScreenScots earned over 1.9m impressions and ended the financial year with over 2.8k followers
- Our monthly newsletter had over 8.3k subscribers by the end of the year

The latest Staff Engagement Survey was undertaken in 2017 by ORC International and we received a response rate of 78%. The aim of the survey was to hear staff views on organisational culture, communication and management to help us to develop the

organisation and its support structures, and ensure the successful delivery of the organisation's goals and strategic objectives.

Headline findings include that the overall Employee Engagement Index has increased from 2015 by three percentage points to 59%. 97% of employees stated that they were happy to go the extra mile, with no respondents giving a negative response. The largest improvement

in positive responses from 2015 is to the question about perceptions of feeling proud to work for Creative Scotland, which has seen an increase of 13 percentage points to 73%.

Where our internal service indicators have not met stated targets, or have reduced from previous years, we have ensured that this information has helped shaped our organisational review work.

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

Our Service:

Creative Scotland is a more effective and accountable organisation.

Three-year Indicator	Measure	Source	Status
6.1 Increased applicant satisfaction	% of surveyed funding applicants reporting positive interaction with Creative Scotland	Creative Scotland Applicant survey	In 2018, the number of respondents satisfied with communications with Creative Scotland was 76%, compared to 89% in 2017. Those rating the application process as good, very good or excellent was 63%, compared to 72% in 2017.
6.2 Maintain applicant satisfaction with Creative Scotland website	% of surveyed funding applicants reporting all aspects of website as good or excellent	Creative Scotland Applicant survey	In 2018, the number of respondents rating the Creative Scotland website as good, very good or excellent was 83%, as it was in 2017. In 2018, we recorded 6m total page views and 374,975 page views to our homepage.
6.3 Minimum of 90% of funding applications processed within published timeframe	% of applications processed within agreed timeframe	Creative Scotland operational funding data	Overall, 98% of applications to the Open Project Fund were processed within the specified time frame in 2018/19. In 2016/17 92% of applications to the Open Project Fund were processed within the specified time frame.

6.4 Minimum of 90% of initial payments to successful funding applicants made within published timeframe	% of initial award payments made within 10 working days of exchange of contracts	Creative Scotland operational finance data	95% of award payments in 2018/19 were made within 10 working days of the exchange of contracts.
6.5 Minimum of 90% of invoices paid within published timeframe	% of valid invoices paid within 10 working days	Creative Scotland operational finance data	In 2018/19, 78% of valid invoices were paid within 10 working days. This is an increase from 76% in 2018/19.
6.6 Increase the range of funding for the arts, screen and creative industries leveraged through Creative Scotland strategic partnerships	Value and source of additional funding opportunities in the arts, screen and creative industries sectors established as a result of Creative Scotland partnerships	Creative Scotland operational funding data	In 2018/19 our strategic partnerships secured £2.7m of leveraged funding. This compares to £4.8m in 2017/18.
6.7 Maintain high level of applicant satisfaction and resolution levels of enquiries	% of satisfaction with enquiries service	Creative Scotland Applicant Survey	In 2018/19, The number of respondents rating responsiveness to enquiries and requests as good, very good, or excellent was 76%, compared to 84% in 2017/18. For those who had used our dedicated Enquiries Service, satisfaction was 83%, compared to 84% in 2017/18.
6.8 Improve level of staff engagement and satisfaction	% of staff agreeing that Creative Scotland is a good place to work	Creative Scotland staff survey	Our 2017 staff survey found that 60% of staff would recommend Creative Scotland as a good place to work, representing no change from the 2015 survey.



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