Connecting Scotland – How the Scottish Government and its agencies engage internationally

Creative Scotland

1. Introduction

Creative Scotland is the national body that supports the development of arts, screen and creative industries across all parts of Scotland. We enable people and organisations in Scotland to work in and experience the arts and creative sectors. We do this by helping others to create culture through developing great ideas and bringing them to life.

“We want a Scotland where everyone actively values and celebrates arts and creativity as the heartbeat for our lives and the world in which we live; which continually extends its creative imagination and ways of doing things; and where the arts, screen and creative industries are confident, connected and thriving.” Unlocking Potential, Embracing Ambition, a shared plan for the arts, screen and creative industries, 2014.

We aim to achieve this vision through four key functions:

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

Creative Scotland’s overall budget for 2014/15 is £93m, which we receive from the Scottish Government (60%) and the National Lottery (40%). We distribute this funding to the sectors we serve through three funding routes: Regular Funding over three years for organisations; Open Project Funding for individuals and organisations for programmes of work for up to two years; Targeted Funding to support specific sectors, projects and initiatives (including Film & TV production). Approximately 30% of Grant in Aid is ring-fenced for specific activities such as the Youth Music Initiative and Cashback for Creativity.

The funding allocation across our areas of remit is broadly as follows:

- Arts: £65m
- Screen: £9m
- Creative Industries: £7m

This budget allocation is based on protecting funding for the arts and screen sectors as far as possible based on previous spend by the Scottish Arts Council and Scottish
Screen. When the two organizations merged to form Creative Scotland the new organisation was also given an additional remit for creative industries, but no significant additional budget was provided for new responsibility.

In April 2014 we published our Strategic Plan, Unlocking Potential, Embracing Ambition, which presents a shared vision for the arts, screen and creative industries for the next 10 years.

At the heart of this plan is a set of ambitions and priorities that provide a focus for our work and reflect what we want to achieve, in collaboration with the sectors we support. These priorities inform our work, funding approach and decisions, as well as our own development plan over the period 2014 – 2017.

Alongside each year's Annual Plan we also publish Companion Pieces that give an overview of current sector development needs and opportunities across the arts, screen and creative industries.

Each aspect of arts, screen, and creative industries is unique but there are many areas of overlap and connection. We support each sector in ways that are most appropriate to them. For example, the way we support film production is different to the way we support theatre, visual art, music or literature.

2. Submission to the inquiry

This submission focuses on the areas highlighted by the remit of the Inquiry in the context of our overall responsibility for arts, screen, and creative industries.

In the call for written evidence, the remit of this stage of the Inquiry is defined as: how the Scottish Government and its agencies engage internationally.

Creative Scotland welcomes this Inquiry as a further, valuable contribution to our continued efforts to deliver, not just economic sustainability to these sectors, but also the ability to thrive and grow and continue to produce work of sustained creative excellence that is recognised at home and abroad.

Over the past year, Creative Scotland has devoted a great deal of time, effort and resources to developing clear and practicable strategies for these sectors that will help achieve this ambition.

2.2. International ambition

Creative Scotland’s ten-year international ambition is for Scotland to be a distinctive creative nation connected to the world. Over the next three years our priorities are to:

- deepen artistic and creative practice through international dialogue and exchange;
- Support international touring and showcasing in Scotland to engage audiences and promote cultural understanding, and;
- support creative organisations and practitioners to access and develop relevant global markets.
The European Union’s Creative Europe 2014-2020 strategy is consistent with our ambition:

“International dialogue and benchmarking at the levels of policy, strategy and performance will bring rewards in stimulating innovation, dialogue and recognition from beyond the sectors.”

We plan to apply this approach across our wider international remit. We are currently developing an international strategy for publication in 2015 that will explain how we will achieve this. However Creative Scotland already promotes an international programme of activity to connect creative practitioners and organisations with international partners and markets.

2.3 Arts

Scotland has long traditions in the arts in particular with Literature, Music and Visual Arts, all with significant international reputations. Many galleries and workspaces are involved in co-production of exhibitions with international partners and bringing international artists to their studios. Initiatives such as GI and Edinburgh Art Festival attract international audiences, and showcases such as Scotland and Venice seek to strengthen the profile of work.

Venice Biennale is the oldest and most prestigious showcase for contemporary art in the world. Creative Scotland engages with it strategically through Scotland and Venice as it provides a significant opportunity to present Scotland as an international centre for contemporary visual arts.

Scotland reaches a global audience through its music, Trad, Gaelic, Folk, Jazz, Contemporary, Electronic and Classical. Digital technology has transformed the music industry and how music is consumed. Digital platforms, interactive and social media, are increasingly important tools that Scotland’s music sector has been mastering to promote their work in domestic and international markets and develop their businesses. A key element of our current support for music is funding attendance at, or programming by, international showcases such as SXSW, Cambridge Folk Festival and WOMEX.

There is a strong festivals’ tradition in Scotland with Edinburgh known as the World Festival City hosting Edinburgh International Festival, Edinburgh Festival Fringe, and Edinburgh International Book Festival. Edinburgh is also UNESCO City of Literature. These world-renowned festivals draw international artists and promoters, strengthening programming of international work in Scotland while building on opportunities for collaboration and international touring. The Made in Scotland initiative has shown the value of a focused spotlight but is currently contingent on dedicated funding as part of the Scottish Government’s Expo Fund.

Momentum is a 3-way initiative between Festivals Edinburgh, British Council (Scotland) and Creative Scotland and delivers an international delegate programme during the August festivals in Edinburgh. Unlike other programmes delegates receive a highly tailored schedule of activity suited to their specific needs and this has resulted in a high level of follow up activity. Connecting with Transform and the London Olympics Unlimited programme Brazilian delegates to the 2013 Momentum programme have already presented all of
Scotland’s Unlimited artists and are pressing for the Brazilian Olympic organisers to include an Unlimited programme of disability arts alongside the Paralympic athletic programme.

Creative Scotland has a 3-year collaboration with British Council (Scotland) running from 2012-15 focusing on Brazil, India and South Africa. Of the three, the work in Brazil has been the most successful partly due to the quality of engagement with British Council (Brazil) and partly as this builds on the Transform programme of activity, thereby deepening and extending existing relationships, and Momentum. Projects in India have greatly benefited from closer working relationships with British Council in-country staff and resulting in significant inward investment with India being one of two featured countries at the 2014 Celtic Connections. This initial collaboration has shown the benefits in working strategically with the British Council.

Creative Scotland is an institutional member of ISPA (International Society of Performing Arts) and IETM (the European Network of Performing Arts). In 2013 a number of South American festival directors (Chile, Columbia, Argentina and Brazil) were delegates to Momentum. While in Edinburgh they were encouraged to consider aligning their festival dates to better facilitate the presentation of international work. Brazil was a featured country at the 2014 ISPA conference in Bogota, Columbia. Creative Scotland attended along with artists from Scotland that have had previous success in Brazil with a view to developing wider South American contacts and opportunities. Creative Scotland supported IETM to host one of its annual conferences in Glasgow. Since then, participation in IETM by Scottish artists has grown considerably and paves the way for accessing EU funding through collaborations with European partners.

Creative Scotland has an international leadership role as an active member of IFACCA (International Federation of Arts Councils and Culture Agencies) the global network of arts councils and ministries of culture. We also hold the Presidency of the European Music Council, and have recently agreed to take over the Presidency of ACEnet the European network of policy makers, government officials, and academics working in the field of arts and cultural education, taking a Europe wide leadership and co-ordination role in arts and cultural education.

2.4 Screen (Film and TV)

Creative Scotland’s support for Screen is currently in the region of £9m annually, from an overall budget of £93m (approximately 10%).

This includes direct support for film and TV production through a £4m Film & TV Fund as well as three-year funding support for film organisations such as the Centre for the Moving Image (incorporating the Edinburgh Filmhouse, the Edinburgh International Film Festival and the Belmont Cinema, Aberdeen); Glasgow Film (incorporating the Glasgow Film Theatre and the Glasgow Film Festival). We also support individual film makers through artist’s bursaries, and now through Open Project Funding.

Creative Scotland also runs Scotland’s Film Locations Service which promotes Scotland as a place to produce film and TV. This service is actively promoted at industry events around the world and has been successful in helping to bring large scale productions such as World War Z, Skyfall, Under The Skin and Outlander to Scotland in recent years.
We published our Film Strategy, Creative Scotland On Screen - Film Strategy 2014-17 in October 2014 setting out our aim to make Scotland home to a vibrant, culturally diverse and commercially-competitive film sector. This was informed by a comprehensive Film Sector Review which was also published in 2014.

The Strategy is motivated by a shared ambition to see growth in the number and diversity of films and filmmakers; to establish an enviable reputation for excellence in filmmaking; and to cement Scotland’s position as a key destination for international productions.

As identified in the Film Sector Review, Scotland’s screen industry is currently falling behind the other UK nations. While the industry here has proven it can achieve widespread critical and some commercial success with a number of films - such as ’71, Sunshine on Leith, For Those in Peril, Starred Up and Under the Skin – promoting the very best of our on and off-screen talent, filmmakers, skilled crews and a rich variety of locations; it is not operating to its full potential because it does not have access to resources that are comparable to other nations and regions. Barriers include the lack of a large-scale permanent studio facility and appropriate levels of production funding to attract productions of significant scale.

While the focus of the Strategy is film, it is framed in the context of the screen sector as a whole, including those individuals and organisations whose work spans or overlaps with the film and television value chain, such as facilities and post-production houses, digital technology companies, animation companies and games companies.

The Strategy responds to the objectives and ambitions put forward in the Film Sector Review and identifies the following key priorities for film in Scotland:

- the establishment of a sustainable film studio (Creative Scotland have ring-fenced £1m to contribute to this)
- increased incentives for film and television production which match – or better – the incentives of other territories
- greater support for writers and script development
- talent and skills development across the entire film value chain addressing skills gaps through specific targeted programmes
- support for and commitment to Scotland’s production community, in particular documentary-making and animation, through sourcing increased funding for production
- support for, and investment across, the distribution and exhibition sector creating better links from production through to distribution and exhibition together with a focus on audience development
- greater emphasis on film and moving image education with clearer, more co-ordinated routes from school to further education and on into industry, together with development of real professional opportunities and sustainable careers across the screen sector.

Focusing Creative Scotland’s efforts on these priorities for film over the next three years will mean that Scotland is better equipped to compete on an equal footing with other territories; it will encourage international ‘mobile’ productions to establish
themselves and shoot in Scotland and, at the same time, support the nation’s own film sector.

In addition to the associated cultural and commercial benefits that films and film production bring to Scotland, they also raise the profile of Scotland nationally and internationally. This brings additional employment, expenditure and skills development for craft and technical crew, together with business opportunities for those working in the sector.

Creative Scotland represents the Scottish Film industry through a significant presence at the Berlin, Los Angeles, Toronto, and Cannes Film Festivals. The Cannes Film Festival is the biggest market for film in the world, drawing distributors (buyers) from every territory. Under the brand 'Film In Scotland' there is a dedicated stand in the UK Film Centre. Creative Scotland’s presence in Cannes provides the ideal opportunity to: support Scottish creative talent, including writers, directors and producers, in creating, developing and securing new business; promote the strengths of Scottish films and filmmaking; promote Scotland as a location for filmmakers to the international film community.

2.5 Creative Industries

Our approach to the Creative Industries is framed within the context of Scotland’s Creative Industries Partnership (SCIP). Chaired by Creative Scotland this group brings together Scottish Government, Creative Scotland, Scottish Enterprise, Highlands and Islands Enterprise, Scottish Funding Council, Skills Development Scotland, COSLA, VOCAL, Scottish Development International, SLAED and Business Gateway.

Although micro in nature, our Creative Industries are increasingly international in their outlook and reach. Digital technology has opened up the market for Scotland, and Scotland’s firms are incredibly well placed to build strong markets and collaborations (which in turn generate markets) internationally. But it needs a smart and flexible approach to ensure we deliver the right mix of those more traditional trade missions and tailored introductions, network activities and commissions. We also need to make more of the incredible international links of our education and cultural institutions, building knowledge and cultural exchange as a basis for creative business development. Plus we can make more of the value-adding role of the Creative Industries, situating creative businesses alongside businesses from other sectors.

We are currently in the final stages of developing a three-year Creative Industries Framework that will sit alongside our arts, film, and international strategies and define the way we want to develop the creative industries in Scotland, in partnership with the sector and other agencies. The draft of this framework will be published in February 2015 for consultation. The framework will set out our priorities around:

- Market growth (international and domestic)
- Innovation and content development
- Supporting the wider economy
• Measure the social value of the Creative Industries
• Education and skills
• Arts and culture collaboration
• Placemaking and international positioning

The framework will represent a major step towards a shared agenda for the Creative Industries in Scotland. Key themes emerging from this work include:


They are recognised as a powerhouse of the economy and their contribution to communities, places and well-being are equally valuable. Yet, for a complex set of reasons, the sector lacks the visibility and cohesive voice enjoyed by other parts of the Scottish economy. While there is growing consensus regarding the vital role that the creative industries play in a balanced, productive, innovative and distinctive economy, there is less consensus regarding how best to ensure that this sector continues to grow and flourish.

The strategy is being produced in response to three critical development questions that have emerged through consultation, namely:

1. What kind of values do the creative industries generate? From enabling talented individuals to develop productive and sustainable careers in creative disciplines to generating the distinctive content and ideas that endow Scotland with a reinvigorated cultural identity. Played right, the Creative Industries can deliver a blend of direct and indirect social, cultural and economic values that together can have a transformational impact on Scotland’s communities and Scotland’s role in the world. The Creative Industries should not be understood as a pure economic development proposition; but as part of a holistic approach to improving wellbeing, lifting confidence, addressing inequality and building a progressive nation.

2. What kind of economy do we want for Scotland? Across the world, the Creative Industries is a micro and small business sector. This is more so the case in Scotland and other nations with smaller domestic markets and significant rural areas. These businesses operate on an increasingly flexible, project-driven and portfolio-styled basis, embedded in local networks while, powered by digital technology, increasingly reaching globally for access to knowledge, talent and markets. These businesses also operate in a mixed economy and ecology with strong links to the more subsidised arts and cultural sector and a growing relationship with the education sector, both of which provide access to infrastructure, knowledge, skills, talent, content and ideas. Micro and small creative businesses can play a major role in delivering a balanced and resilient economy for Scotland. More significantly, if we enable micro and small businesses across the country to produce excellent products and services founded on innovation, authenticity and provenance,
we can deliver growth through domestic and international markets of a quality and durability previously unobtainable.

3. What kind of support and investment landscape will enable the Scottish Scotland’s Creative Industries to flourish and deliver value? For a generation or more, dedicated programmes and instruments have been in place to support the Creative Industries in Scotland. While the support offered across the UK has reduced through shifts in policy and the impact of austerity; in Scotland a set of substantial options remain available for creative businesses should they be in need of, for example, business support, skills, investment, showcasing, or workspace. This landscape is to a large extent shaped by the members of Scotland’s Creative Industries Partnership (SCIP), with very significant investment and support also offered through local authorities, higher and further education institutions, arts and cultural organisations, sector skills councils and UK-wide initiatives. For the Creative Industries to flourish and generate a range of values for Scotland, it is critical this support landscape is effectively coordinated, that it is legible and accessible, and that it is founded on complementarity and joint purpose. It is also of fundamental importance that the support landscape is not too instructive, top-down and inflexible, but is founded on dialogue with the sector and designed as a sympathetic enabling system for creative businesses to follow their own paths.

Our next step will be to agree a work programme that more effectively coordinates funding and support across Scotland, opening up new ways for the creative industries to innovate, grow and flourish.

2.6 Working in partnership

Creative Scotland places a considerable value in working in partnership with government and public agencies. The British Council and Creative Scotland have a three-year Memorandum of Understanding working collaboratively to promote Scotland’s creative practitioners and organisations. Creative Scotland’s CEO chairs the SCIP group tasked with prioritising action in relation to the development of the creative industries.

2.7 Cultural Diplomacy

The developing international strategy must consider our role in relation to cultural diplomacy and how far this area of work fits within our 10-year plan and its priorities.

At a national level linking with ministerial visits; cultural, economic and tourism initiatives; and special events. Whilst at a corporate level Creative Scotland’s input at key international events, industry groups; relationships with international national funders; institutional membership of key organisations; and visiting delegations.

Our experience has shown that supporting creative practitioners international ambitions does not necessarily align to government ‘priority’ countries. Each specialist area that we represent will require a tailored approach within an overall framework that can respond to developing markets and opportunities.
3. In Conclusion

A considerable amount of work aimed at identifying the opportunities and priorities for the arts, screen, and creative industries has either recently been completed or is underway. This work has led to the recent or imminent publication of detailed strategies for Creative Scotland’s work in supporting these sectors and has been developed collaboratively through consultation with organisations and individual practitioners working in these sectors as well as partner organisations across the public sector.

Finally, in addition to our art form and specialism strategies, Creative Scotland is also producing an International Strategy. This will take Scottish Government international trade and cultural diplomacy priorities into account, alongside industry ambition. It will focus on export, import, cultural exchange and learning and the pivotal role that the arts and creative industries can play through cultural diplomacy and soft power.

We hope that this work helps to inform the European and External Relations Committee’s inquiry and that the outcome of this Inquiry leads to further support for the successful delivery of the ambitions that have already been set out, to the benefit of everyone working in the arts, screen and creative industries, and to the people of Scotland as a whole.

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Notes

1. We have included hyperlinks to further reading, documents and relevant organisations’ websites throughout this submission.

2. Some of the text in section 2.5 is drawn from Creative Scotland’s draft Creative Industries Strategy, authored by Dr Tom Fleming, currently in development.