1. Introduction

1.1. Creative Scotland is the national body for Scotland’s arts, film and creative industries, investing in talent and quality artistic production across all parts of Scotland on behalf of everyone who lives, works or visits here.

1.2 Our corporate objectives centre on artists, quality artistic production; audiences, access and participation; cultural economy and places. There is a significant cross-over between these objectives and those of regeneration policy, and culture has been widely recognised as a tool in regeneration since the 1970s.

1.3 In many of the towns supported by the Scottish Government’s Town Centre Regeneration Fund (TCRF) the arts and culture have emerged as central pillars of programmes of renewal. Examples include: Dumfries, where the TCRF plan included the development of the Stove as an artist led creative hub, transforming an empty building in the town centre; Ayr’s planned investment in the refurbishment of the Gaiety Theatre (which is also being supported through Creative Scotland Capital funds); and Aberfeldy, where plans include the restoration of a community cinema.

2. Strategy and Policy Issues

Place Agenda

2.1 A key objective of Creative Scotland is a commitment work across the geography of Scotland to support the development of places and communities. We work with local authorities and other partners to ensure that people in all parts of Scotland have access to quality arts and culture. This work has included the creation of Place Partnerships with eleven local authorities so far and the development of the Creative Place Awards which celebrate the creativity of our towns and villages and the contribution that creativity makes to their economic and social well-being.

Linkages between strategy and policy issues

2.2 A focus on place and the genuine involvement of communities in regeneration are critical to fulfilling the Scottish Government’s ambitions in this policy area. Creative Scotland endorses and seeks to fulfil those ambitions for Place as set out in The Scottish Government and COSLA’s joint Statement of Ambition:
**Understanding place:** CPPs must be effective in mobilising the knowledge and resources of all relevant local and national agencies to develop a clear and evidence-based understanding of local needs and opportunities, underpinned by robust and relevant data, and be capable of monitoring this over time to drive and demonstrating continuous improvement. Responsiveness to local circumstances, but within the context of the National Performance Framework and appropriate national requirements and standards, must be at the heart of Community Planning and SOAs.

2.3 Creative Scotland is a sponsor of SURF (the Scottish Urban Regeneration Forum) and we are working with them and other partners to take forward the recommendations in their Reality, Resources and Resilience Project sponsored by the Joseph Rowntree Foundation.

### 3. Relationship between Culture and Regeneration

3.1 The role of culture as a tool in regeneration is frequently conceptualised as being through three distinct routes (Evans, 2006). These routes are not exclusive and can change and develop over time:

- Culture-led regeneration: usually a high profile project involving the reclamation of open or disused space
- Cultural Regeneration – the full integration of culture into an on-going strategy or existing regeneration plan
- Culture and regeneration – small scale introduction of culture which is not integrated into a strategy or is retrofitted to a strategy.

3.2 Examples of all three approaches have been evident in Scotland and all three can bring success to varying degrees. However, it is clear that when culture is integrated within an overall regeneration plan there are better opportunities for aligning aims and cross-sectoral working.

3.3 One of the key challenges for the cultural sector is demonstrating the positive impacts which culture can make to regeneration. This is especially true in the case of measuring and demonstrating the impacts on the less quantifiable social aims. While there are numerous evaluations of individual projects and programmes there is a lack of longitudinal and in-depth comparative research in this area. The arts and culture are by no means alone in this challenge.

3.4 Although many projects will have a primary aim which is physical, economic or social successful regeneration is framed with reference to all of these impacts. The three aims are inextricably interlinked – a landmark building which does not engage successfully with its local community has not met its full potential; projects which aim to tackle the social issues such as confidence and skills building would expect to have an impact on access to labour markets.
3.5 We believe that artists play a valuable role in bringing a holistic approach to physical, social and economic interventions precisely because they work with communities in their localities, drawing out the ambition, vision and desire to make improvements. Creative Scotland is working with Scotland’s Towns Partnership (STP), endorsing the propositions set by the Scottish Government’s Review Group, to create new stories for Scotland’s towns:

- How we make a cultural change in understanding what the high street could be – beyond just retail
- How we create a ‘framework for mess’ – a model which allows different people the freedom to do things
- Creating the conditions for locally driven solutions and recognising, and positively encouraging, different solutions in different town centres.

4. Physical and economic regeneration

4.1 Since the lottery began in 1994 over £130 million of lottery funding has been invested in the cultural infrastructure of Scotland through Creative Scotland and previously the Scottish Arts Council, helping to bring about what has been described as a cultural renaissance in Scotland’s towns and cities.

4.2 Cultural based physical regeneration can take the form of breathing new life into a disused building – such as the Briggait in Glasgow which is now a work space for up to 100 visual artists and cultural organisations; or creating new landmark buildings – such as An Lanntair in Stornoway or the newly completed Beacon Arts Centre in Greenock. Public Art projects also play an important role in regeneration programmes and can help reflect the heritage and spirit of a community within an upgraded public realm.

4.3 According to recent research commissioned by Creative Scotland and Scottish Enterprise the arts and creative industries sectors add more than £3.2 billion to Scotland’s economy, with direct employment in the sector of at least 84,000.

4.4 There is limited data available for specific regeneration areas; however, the research does indicate some areas with higher than average levels of employment including the Borders, where textiles and fashion feature as a key sector; in Orkney in crafts and heritage; and Shetland in fashion, textiles and heritage.

4.5 A more detailed economic impact study focusing on the Outer Hebrides revealed that the arts and creative industries sector employs around 500 people and has an economic impact of over £33m gross value added (GVA). This research is indicative of the importance of specific niche markets in the creative industries to the success of a place. Examples of where this has been effective include West Kilbride Craft Town, Wigtown Booktown and Glasgow Govan, which has become a hub for the film industry.

4.6 The need for artists to find affordable living and studio space has long been seen as a catalyst of the creation of bohemian enclaves in poor neighborhoods of cities. This ‘natural’ process of relocation has often been identified and nurtured by policy makers with the establishment of ‘Cultural Quarters’.
4.7 Many cities have dedicated resources to the development of cultural areas – either as official cultural quarters – such as in Dundee or without using the term and focusing on more than one area – such as Glasgow. These strategic approaches have beneficial impacts both on the creative activity and the regeneration of the area. The clustering of creative industries and arts organisations together has been proven to have positive direct and indirect economic impacts on employment levels, in local expenditure and Cultural tourism (Ruiz 2004⁴).

4.8 Cultural quarters and other approaches to cultural clustering often include major physical improvements to the area (see Dundee Case Study in Appendix) and the approach can be seen to have positive effects on both physical and economic regeneration of an area and improve the wider city’s public image and economic fortunes. However, the approach of ‘gentrification’ can be seen to relocate, rather than regenerate many of the social problems.

**Festivals and Events**

4.9 The European Capital of Culture programme is an example of culture led regeneration and Glasgow’s experience in 1990 is frequently cited as a success. Longitudinal research by the Centre for Cultural Policy Research at Glasgow University documents the positive change in public and media perceptions of the city, identifying the Glasgow Year of Culture in 1990 as a turning point (Garcia 2005⁴). Subsequent recipients of the title – such as Liverpool, frequently looked to the Glasgow model.

4.10 The success of the European Capital of Culture programme has led to the UK government introducing an additional UK City of Culture programme and both Aberdeen and Dundee have indicated their intention to bid for the title for 2017.

4.11 Scotland hosts a staggering 400 plus festivals across the country each year from small village events to the world renowned Edinburgh International Festival. In addition there are also one-off large-scale events such the hosting of the Glasgow 2014 Commonwealth Games and the cultural programme of the London 2012 Olympics. The quantifiable economic benefit of festivals and events – both large and small – has been well documented. Such events have resulted in increased ticket sales, local tourism and local expenditure.

4.12 Festivals and events also have benefits for the host populations. Improved community pride and increases community cohesion have been reported and personal impacts on individuals involved include improved self-esteem, confidence and skills. In considering applications for festivals funding Creative Scotland asks applicants to make the case for the festival location and its value to the immediate communities and beyond.

**5. Social Regeneration**

5.1 It is within social regeneration where the arts can play a unique and important role. Arts projects can be used as a communications tool for regeneration planners
and local communities in the process of identifying priorities, and culture can also be used to tackle the social issues of confidence, social cohesion and community pride. Creative Scotland supports a range of work which is geared towards tackling social issues and our corporate commitment to increasing access and participation runs through everything we do.

5.2 The social impacts of festivals and events outlined above, together with the outreach work carried out by the majority of the 100 organisations we regularly fund, all contribute to this objective. However there are some funds and initiatives which specifically target social regeneration:

- **Cashback for Creativity** is part of the Scottish Government's CashBack for Communities programme, which reinvests the proceeds of crime back into communities to benefit Scotland’s young people. The Scottish Government has allocated £2.25 million over three years (2011-2014) to Creative Scotland to deliver CashBack for Creativity. The two objectives of the CashBack for Creativity programme are:
  - Access & Participation – creating high quality experiences for the hardest to reach young people and breaking down barriers to participation, and
  - Learning and Progression – creating pathways for further learning and development, including nurturing excellence.

CashBack for Creativity aims to make a difference to the lives of young people and their communities and the scheme specifically targets young people who would not normally participate, or who are considered to be vulnerable or at risk of offending.

- **Arts and Criminal Justice in the Community** – Working with the Big Lottery Fund Creative Scotland is funding a series of projects working in communities affected by crime. This programme is part of our Arts and Criminal Justice Action Plan which also includes work in prisons. Projects will work to integrate the arts alongside current service provision for such communities. A total of £175k has been invested by Creative Scotland with a further £150k from Big Lottery Fund. Successful projects will be announced in late March.
Appendix: Case Studies

Case Study 1: Platform at the Bridge, Easterhouse

The Bridge opened to the community in an open weekend over 28 and 29 July 2006. Over 3000 people attended the Open Day on Friday 28 July with a further 9000 people attending the Festival day on the 29th.

The Bridge in Glasgow’s Easterhouse is an example of where award winning architecture not only provides a new landmark in the area but also takes community use as its first principle. The Bridge is a unique building which bridges the gap between John Wheatley College and the Easterhouse swimming pool and includes a library and dedicated arts centre – The Platform – which includes a theatre, studio space, recording studios and gallery space.

The Easterhouse area has a long tradition of strong community arts activity and the development of the centre was in response to a proven community interest and involved existing community arts groups from the inception. The building received investment of £2.2 million from the Scottish Arts Council.

Case Study 2: Dundee

Over the last twenty years Dundee has firmly established itself as a cultural destination with the development of a cultural quarter which combines the university with the Dundee Rep Theatre, The Space dance studios, and Dundee Contemporary Arts centre. This strategic approach to cultural development has benefitted from over £15 million of capital lottery funding through the Scottish Arts Council and Creative Scotland.

These developments, combined with Heritage developments such as the Discovery attraction and the redevelopment of the Overgate Shopping Centre, have given the city a new confidence. This confidence has contributed to the city taking on a new ambitious project – the development of the first regional V&A museum.

Case Study 3: Creative Place Awards

Pathhead, Huntly and Kilmarnock were declared the 2013 ‘Creative Places’ at Creative Scotland’s Creative Place Awards in January - awards which include new investment to allow areas to build on their creativity.

Now in their second year, awards across three different population categories aim to celebrate the value of creativity to the social and economic wellbeing of smaller communities across Scotland, and to reward the hard work and imagination of such places.

Each winning place received an award of between £50,000 and £150,000 (depending on the population category) which they can then use to further develop their creative activity.
The winning and shortlisted communities are fantastic examples of how embedding arts and culture within the foundation of a community strengthens and improves people’s lives.

The application process for the 2014 awards will open in the spring of 2013 and information will be available on the Creative Scotland website.

**Case Study 4: Cashback for Communities – Great Feats, Dancebase**

Great Feats is a dance programme from Dancebase which is aimed at hard to reach and excluded young people across Edinburgh city. Young people are referred to the programme for many different reasons and by many different routes, including school guidance services and social work.

Participants are offered free dance classes and performance opportunities during the school day. These classes are not offered as “rewards” but rather as incentives to become involved and raise their level of participation.

The focus has never been on producing groups of professional dancers, but to give young people transferable life skills through positive dance experiences. These include, but are not limited to: problem solving, working independently and in groups, social skills and commitment to longer-term goals.

A healthy eating programme – supported through Cashback – was also introduced with participants now offered fruits and snacks before the start of classes and a lunch where participants sit down together and share a meal.

The project continues to grow and develop with the involvement of a professional youth worker and work towards an officially recognised qualification. Some of the young people have gone on to full or part time education or apprenticeships and others have taken part in professional performances. The project has been widely supported by partner organisations such as Skills Development Scotland.

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4. Economic Contribution Study: an approach to the Economic Assessment of the Arts and Creative Industries in Scotland. DC Research for Creative Scotland and Scottish Enterprise, June 2012

5. Ruiz, Janet, A literature Review of the Evidence Base for Culture, the Arts and Sport policy, Scottish Executive, 2004