



The Scottish Parliament
Pàrlamaid na h-Alba

EDUCATION AND CULTURE COMMITTEE

AGENDA

22nd Meeting, 2012 (Session 4)

Tuesday 11 September 2012

The Committee will meet at 10.00 am in Committee Room 3.

1. **Participation in music by children and young people:** The Committee will take evidence from—

Mark Traynor, Convener, EIS Instrumental Music Teachers' Network;

Fiona Dalgetty, Chief Executive, Fèis Rois Ltd;

Francis Cummings, Director of Music, Sistema Scotland / Big Noise Raploch.

2. **Differences in cultural participation across Scotland:** The Committee will take evidence from—

Robert Livingston, Director, HI~Arts;

Julie Tait, Director, Culture Sparks;

Fiona Ferguson, Development Director, Imagine.

Terry Shevlin
Clerk to the Education and Culture Committee
Room T3.60
The Scottish Parliament
Edinburgh
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The papers for this meeting are as follows—

Agenda Item 1

Written Evidence	EC/S4/12/22/1
SPICe briefing	EC/S4/12/22/2
PRIVATE PAPER	EC/S4/12/22/3 (P)

Agenda Item 2

Written Evidence	EC/S4/12/22/4
SPICe briefing	EC/S4/12/22/5
PRIVATE PAPER	EC/S4/12/22/6 (P)

Education and Culture Committee

22nd Meeting, 2012 (Session 4), Tuesday, 11 September 2012

Participation in music by children and young people: Written Evidence

The Committee will take oral evidence on participation in music by children and young people on 11 September. The following written submission was received:

Educational Institute of Scotland

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Educational Institute of Scotland

Background

The EIS Instrumental Music Teachers' Network was established to protect and develop instrumental (including voice) music teaching in Scotland. Instrumental music is at the heart of Scotland's rich musical heritage and although overlooked, has an important role within Scottish education in delivering opportunities and adding educational value for our young people.

The Institute's recently updated Charter for Instrumental Music can be obtained using the link below.

<http://www.eis.org.uk/images/pdf/2011musiccharterweb.pdf>

Charges for Instrumental Music Tuition

The spending decisions of Local Government over the last few years has indicated an increase in the number of Local Authorities introducing, or increasing, charges for instrumental music tuition. In order to obtain a detailed picture of the situation across Scotland's Councils the Institute initiated a Freedom of Information request.

All thirty-two Local Authorities responded to the questions contained in Appendix 1. The responses received to date are summarised in Appendix 2.

The key points from Appendix 2 are as follows:-

- 6 Councils have indicated that they charge students entered for SQA music examinations
- Only 8 out of 32 Councils have no charges for instrumental music tuition
- Out of the 24 who charge for tuition the individual annual charge ranges from £95 to £340
- The net revenue generated for each Council by charging ranges from none to £523,000.

Conclusion

The responses received from Local Authorities point to a huge variation in charging practices. It is our view that the teaching of instrumental music and voice should be free to all students. This will ensure a standard provision across Scotland thereby allowing individuals to achieve their full potential, regardless of their geographical location or financial circumstances.

APPENDIX 1

To all Directors of Education

Ref: LW/SH/IMT
06 June 2012
sharris@eis.org.uk

Dear

Freedom of Information Request

I am writing on behalf of the EIS to request information on charging students for Instrumental Music tuition. This request is being made under the Freedom of Information (Scotland) Act.

We request the following information:-

- How many pupils receive instrumental tuition directly from the Instrumental Music Service (excluding Youth Music Initiative and other externally funded projects)?
- How many of these pupils are charged and how many receive exemptions or reductions in fees?
- What will be the annual charge per pupil for session 2012/13?
- Do you currently or have plans to charge pupils taking SQA music examinations in session 2012/13?
- What is the net revenue generated (by charging) per pupil after administration and legal costs are deducted?

Thank you for your help with this matter. If you require any further information or have any questions regarding this please do not hesitate to contact me.

I look forward to hearing from you.

Yours sincerely

Louise Wilson
Assistant Secretary

EIS Freedom of Information Request to Councils June 2012									
Local Authority	Pupils receiving tuition	Pupils charged	Pupils exempt	Annual Charge Individual	Annual Charge Group	SQA Charges	Net revenue		
Aberdeen City	2777	1863	914	£340	£272	Yes	£523,000		
Aberdeenshire	1984	1312	672	£268	£180	Yes from 2013/14	£226,346		
Angus	1238	784	454	£183		No	Not provided		
Argyll & Bute	764	411	200 & 153 reduced	£138		No	None		
Clackmannanshire	455	212	232 & 11 reduced	£220/£110 reduced		No	Not provided		
Dumfries & Galloway	1314	1207	107	£130		Yes	£156,910	£14525 additional income from instrument hire	
Dundee City	not given	not given	not given	£132 & instruments £83		No	£102,097		
East Ayrshire	1132	315	817	£150	£100	No	£33,000 est	50% reduction for 2nd sibling, free thereafter	
East Dunbartonshire	1185	838	347	£140		No	£98,250	50% reduction for other siblings	
East Lothian	1300	No charges				No	No Charges		
East Renfrewshire	1857	1445	412	£160		No	£182,514	25% discount where siblings also receive tuition	
City of Edinburgh	4533	No charges				No	No Charges		
Falkirk	961	520	355 & 86 reduced	£178		No	Not provided	scale of charges can be provided on request	
Fife	2665	1751	914	£125		No	Not provided		
City of Glasgow	4538	No charges				No	No charges		
Highland	2900	2513	387	£252		Yes	£453,000		
Inverclyde	1015	158	857	£95		No	£14,646		
Midlothian	1139	755	384	£150		Yes	£113,250		
Moray	815	578	237	£300	£200	No	£118,000		
North Ayrshire	1425	714	711	£120		No	£75,000	50% reduction for other siblings	
North Lanarkshire	3878	918	2960	£150		No	£131,742		
Orkney	461	No charges				No	No Charges		
Perth & Kinross	1051	801	250	£246		No	£202,796		
Renfrewshire	808	363	445 concession	£150/£50 reduced		Yes	£75,595	concession fee is £50	
Scottish Borders	900	429	471	£125		No	£40,800	£250 max annual charge for a family. Equipment loan - £58 for SQA exam	
Shetland	679	498	181	£140		No	£69,720		
South Ayrshire	1300	No charges				No	No charges		
South Lanarkshire	2500	1100	1400	£180		No	£154,000		
Stirling	747	481	266	£309/£63 reduced	£189	No	£77,360		
West Dunbartonshire	1105	No charges				No	No charges		
West Lothian	2341	No charges				No	No charges		
Western Isles	180	No charges		Under consideration		No	No charges		
Total pupils	49947						£2,815,026		



Education and Culture Committee

22nd Meeting, 2012 (Session 4), Tuesday, 11 September 2012

Participation in music by children and young people: SPICe briefing

SPICe has prepared the following briefing for the Committee's evidence session on participation in music by children and young people, which will focus on the youth music initiative and charging for school music tuition.

YOUTH MUSIC INITIATIVE

In 2003 the Scottish Executive announced the establishment of the Youth Music Initiative (YMI), initially committing £17.5 million over a three year period. The Executive gave a further £10 million per annum towards its continued development through to 2007-08.

The Initiative was designed to help remove barriers to making and appreciating music. It promised all school pupils one year's free access to music tuition by the time they reached P6.

Funds were channelled to both the formal and informal music education sectors, with the aim of developing a multitude of music-making activities and styles for children and young people – who otherwise might not have had access to such opportunities.

The Scottish Government has continued the funding of £10 million per annum. Its last announcement, [October 2011](#), confirmed that funding up to 2012-13.

The YMI is delivered by [Creative Scotland](#) (CS) and now aims to:

- create access to high quality music making opportunities for young people (up to 25 years old), particularly those that would not normally have the chance to participate
- enable young people to achieve their potential *in or through* music making
- support the development of the youth music sector for the benefit of young people.

DISBURSEMENT OF FUNDS BY THE YMI

There are three routes to apply for investment (CS describes its grant awards as 'investment') from the YMI:

1. School Based Music Making

Aims to ensure that all school children have access to one year's free music tuition by the time they reach Primary 6.

Open to Scotland's 32 local authorities this route provides £8 million annually based on a Scottish Government formula. Activity supported through this route commenced at the beginning of the academic year, August 2012.

2. Access to Music Making

Aims to create access to high quality music making opportunities, for young people up to the age of 25, outwith school time.

CS prioritises applications that will engage with young people who:

- are looked after;
- are in the early years of their life, 0-5;
- care for others including their own children;
- reside in areas where youth music opportunities are limited;
- reside in areas of social and economic deprivation;
- are from black or minority ethnic communities;
- are at risk of offending or who have previously offended;
- have a disability and/or additional support needs;
- are making music independently.

£1,587,180 is available in 2012/13 for investment:

- open investment applications can apply for between £1,000 - £40,000;
- managed investment applications for between £1,000 - £100,000.

Managed investment applicants have to be invited to apply by CS. This enables CS to invest in priority or other development areas or to further develop an existing project or initiative.

Applications are being accepted up until 15 January 2013 or until the fund has been spent. The intended outcomes are that:

- young people engage in learning activities that develop music making skills or music centred skills, for example, sound engineering, tour management and record production.
- young people build their confidence, self-esteem and develop positive behaviours.
- young people progress onto further learning and / or personal development opportunities (not restricted to music).

Activities that could be funded include:

- group based music tuition / singing workshops that include performance opportunities.
- provision of safe and secure spaces for young acts and performers to rehearse.
- providing emerging young artists the opportunity to record their first demo recording and providing them with links to the wider music industry.

CS endeavours to support a range of projects across the whole of Scotland.

3. Strengthening Youth Music

Aims to support individuals, organisations and networks to undertake strategic action or training that will strengthen the youth music sector in Scotland for the benefit of young people.

£200,000 is available in 2012-13 for investment through open and managed applications. Open and managed investment applications can apply for between £1,000 - £20,000. Managed applications are invited by CS.

Applications are accepted until 15 January 2013 or until the fund has been spent.

The [Scottish Music Centre](#) manages the **Training and Continuing Professional Development** aspect of this investment route on behalf of CS. £50,000 of the £200,000 allocation is available for this aspect in 2012-13. Further details of the guidelines and application process were to be published in late August 2012.

CHARGING FOR SCHOOL MUSIC TUITION

Members will recall that the Committee agreed to write to all local authorities to ask for information on charges for school musical tuition. The EIS also recently carried out a similar exercise. Details of that exercise can be found in the appendices to that submission.

Responses to the Committee’s call for information on charges were received from 17 local authorities. The following table shows the amount charged by each local authority that responded to the Committee’s request for information:

Local Authority	Fees per annum
Aberdeenshire	<ul style="list-style-type: none"> • £284 (individual) • £192 (group)
Angus	<ul style="list-style-type: none"> • £183
Argyll and Bute	<ul style="list-style-type: none"> • £138 (subsidised tuition available depending on the school and in circumstances where a sibling is receiving tuition or where the pupil is learning multiple instruments) • SQA music students and families which receive free school meals are exempt
City of Edinburgh	<ul style="list-style-type: none"> • No charge
Dumfries and Galloway	<ul style="list-style-type: none"> • £130 (plus instrument hire). • Families which receive free school meals are exempt.
Dundee City	<ul style="list-style-type: none"> • £132 (plus £83 for instrument hire)
East Lothian	<ul style="list-style-type: none"> • No charge
Fife	<ul style="list-style-type: none"> • £125 • SQA music students and families which receive free school meals are exempt
Glasgow	<ul style="list-style-type: none"> • No charge
Midlothian	<ul style="list-style-type: none"> • £150 • Families which receive free school meals are exempt.
North Lanarkshire	<ul style="list-style-type: none"> • £150 • SQA music students and families which receive free school meals are exempt
Orkney Islands	<ul style="list-style-type: none"> • No charge
Renfrewshire	<ul style="list-style-type: none"> • £150 • £50 for pupils on clothing grants, SQA students and siblings of pupils paying the full fee
Scottish Borders	<ul style="list-style-type: none"> • did not say, but advised that there are no charges for

	primary pupils and for secondary pupils with additional needs.
Shetland Islands	<ul style="list-style-type: none"> • £140 • Families which receive free school meals are exempt.
South Ayrshire	<ul style="list-style-type: none"> • £150
South Lanarkshire	<ul style="list-style-type: none"> • £180 • SQA music students are exempt
West Lothian	<ul style="list-style-type: none"> • No charge

There is considerable variation in charging across local authorities, and many authorities offer discounted (and often free) tuition for families in receipt of free school meals, pupils who are undertaking SQA music qualifications and families where more than one pupil receives musical tuition.

ORGANISATIONS INVOLVED IN THE YMI

There are a number of organisations involved in the YMI. Representatives of two of them, Sistema Scotland and Fèis Rois, are giving evidence to the Committee—

- [Sistema Scotland](#) is a charity which believes that children can gain huge social benefits by playing in a symphony orchestra. Sistema Scotland exists to develop orchestra centres in Scotland, known in the community as “Big Noise”. The first is in Raploch, Stirling and it has plans for further centres across Scotland.
- [Fèis Rois](#) is a registered charity supported by Creative Scotland, Highland Council and [Fèisean nan Gàidheal](#), the organisation which supports the development of community-based Gaelic arts tuition festivals throughout Scotland.

Francesca McGrath
Senior Researcher
6 September 2012

Education and Culture Committee

22nd Meeting, 2012 (Session 4), Tuesday, 11 September 2012

Differences in cultural participation across Scotland: Written Evidence

The Committee will take oral evidence on the differences in cultural participation across Scotland on 11 September. The following written submissions were received from those providing oral evidence:

Culture Sparks
HI~Arts

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Culture Sparks

How do we maintain and grow a thriving arts and cultural sector in Scotland that:

1. Positively reinforces how we define ourselves and our country and generates a sense of civic pride
2. Strengthens our economic vitality
3. Underpins the next generation of success in school and life

Arts and culture influences the vibrancy and cohesion of communities, the businesses we attract, the visitors who extend their stay, the talent who choose to relocate here and the markets we wish to export to. A sector that is both integral and *profitable* cannot succeed on all three counts, without the stewardship and investment of the Scottish government and the people who vote for it.

What problem are we trying to solve?

Is the arts and culture sector one of the strongest community assets we have?

We need evidence that documents the wide range of artists and arts practice: where cultural organisations are based, where they work and bring work to all communities across the whole of Scotland. Where they succeed in promoting active engagement and providing a vibrant mix of creative enterprise that brings people and art together in many unique ways and locations through the most diverse mix of museums, libraries, theatres and historic and scientific sites. A loose and interconnected infrastructure that the public defines according to its own interest, which invigorates and revitalizes neighbourhoods and communities and creates vibrant place to live.

Audiences are social capital – how much are the public engaged and how much do they believe in the value of a cultural life?

We need evidence that demonstrates the importance of creative, high quality and relevant arts programming to achieve strong attendance and engagement. The trends show that the demand and audience composition for community activity, performances and exhibitions is strongly influenced by the demographic makeup of Scotland's regions, as well as by what's on offer. Artists and cultural organisations able to focus on and cultivate relationships with existing audiences use this opportunity to reach new audiences, yet they continue to experience a lack of engagement from the most marginalised and hardest to reach. Interest in these segments of Scottish society is shared across sectors but most often requires a concerted effort and scale of financial risk that exceeds the resources and support capacity of any one organisation.

We need evidence that shows and explains the impact of the widest range of cultural participation and engagement to reveal how people live and experience Scotland's cultural life, as individuals. Through their education, in their families, through participation in amateur groups and societies or through volunteering. Examining how this engagement positively affects the health of individuals and their communities and

how their communities' health affects them in turn, demonstrating the importance of how our social, economic and political decision makers work together.

Is the arts and cultural sector a sound investment?

We need evidence of the economic value of the sector: – the extent to which the sector employs staff, purchases essential goods and services, maintains physical infrastructure and has a positive direct and indirect impact on household incomes and tax revenues.

Are arts and culture a real bargain?

We need evidence showing that pound for pound the sector delivers good value: making meaningful comparisons showing for example, spending less on personnel than other service industries; that marketing spend relative to operating budgets is low; that venues and organisations operate efficiently though often at the margins of liquidity. How the sector generates a valuable portfolio of mixed income, with sales, royalties, fees, tuition, sponsorship, donation and rentals sitting alongside direct and indirect spending by resident and non resident audience members, through admission fees, tickets, lodging, meals and refreshments, transportation and merchandising.

To what extent are the outcomes of the arts and cultural sector integrally connected to the Scotland's broader policy initiatives?

We need evidence that reveals the sometimes hidden and undervalued contribution made by the sector to wider strategic policy aims; "Wealthier and Fairer, Smarter, Healthier, Safer and Stronger." The indirect and potential scale of contribution to the 15 National Outcomes and the level of cross sectoral collaboration amongst, tourism, enterprise and sports agencies and organisations.

We need evidence that, when it comes to arts and culture and the scale of the sector's artistic output and spend, Scotland compares favourably to other similar sized countries and the benefits from it accrue appropriately and proportionally within Scotland's regions and throughout the sector itself. That the quality of employees and artists Scotland is able to attract and the creative environment we are able to offer them is fundamental to our productivity and reputation.

What evidence is there?

The question of how and what we should track to interpret the meaning and value of cultural practice and engagement depends on the answers we seek. Challenges exist both at policy level, in terms of how to realise future goals for a prosperous and meaningful life, and at an operational level within the cultural sector itself. Here, because individuals and organisations differ so much in purpose, mission and therefore potential impact, the questions are many and widespread. As a result, evidence about the impact on audiences is limited to a narrow range of economic indicators or an excess of valuable, one off studies (such as the evaluation of Big Noise, Sistema,

Scotland¹) which are difficult to knit together to help organisations replicate their success or take the learning to heart, longer term. Like policy makers, arts organisations seek relevant and consistent intelligence at a practical level to inform their decision making, work collaboratively, raise revenues and underpin risk. As in every other area of public life, they use such intelligence to prepare and predict how to create art, responding to market forces while, at the same time remaining constantly innovative in their practice to support the needs of the widest possible demographic within the communities they serve. Research at a practical level, which provides the ability to assess emerging cultural practices, shifting demographic patterns and barriers to wider participation is a critical first step in building public engagement and ensuring that culture continues to play a vital and vibrant role in Scotland's civic life. Right now, it's an area that's difficult for the sector to navigate.

The research we do at Culture Sparks is functional. It focuses primarily on working directly with artists and arts organisations to measure, investigate and understand their relationship with audiences and their local communities to help them to grow. The difference is that we collate sources to offer strategic insight, syndicating the results freely and using intelligence by offering advice for cultural professionals to explore, establish and evaluate innovative new approaches to engage the public.

Many sources, no single answer.

We review and gather third party research to bring meaning and context to arts practice and cultural engagement and conduct our own research into the impact and reach of arts organisations including our members and other practising colleagues across Scotland. Applying new technology, we research and evaluate the reactions of an engaged audience on and offline and use it to build useful patterns that help the sector to understand audience behaviour, share data and more importantly insights around what data means. In particular, we admire our colleagues in Philadelphia's Greater Cultural Alliance who have shown the way in progressive research to measure and address economic and social indicators of success: see <http://www.philaculture.org/research>.

Our own desk research digest, produced with our colleagues across the UK, gives an overview of the various types of published audience research sources available today, what they measure and why they might be useful. Still growing, it offers a rich source of information, including metrics such as. The **UK wide Arts Index** - comparing the health of the arts in England Scotland, Wales and Northern Ireland relative to a range of financial, non-financial or audience based outputs <http://bit.ly/RE87P4> or the latest key facts from example the recently published **Scottish Peoples Annual Report 2011** <http://www.scotland.gov.uk/Publications/2012/08/5277/13> which shows that:

- **Around a quarter** (24%) of adults in Scotland have **NOT** attended a cultural event or visited a place of culture in the last 12 months (fig 13.1). **This increases to around a third** (34%) of adults in Scotland have **NOT** attended a cultural

¹ **Evaluation of Big Noise, Sistema, Scotland**, The evaluation of the process and outcomes achieved to date by Big Noise Children's Orchestra in the Raploch Estate in Stirling. Scottish Government Social Research, March 2011

event or visited a place of culture in the last 12 months when attendance at cinema is excluded. (table 13.2).

- **Those in the most deprived areas** (34%), in remote small towns (30%), in rural remote areas (30%) and with no education qualifications (55%) are more likely NOT to attend (fig 13.2/3/5) compared to the Scotland average of 24%.
- **Attendance** levels indicate stability of attendance over five year period. (table 13.2). Attendance at Music events increased to 31% in 2011 from stable position of 22%. All other art forms show only 1% (variation up or down).
- Participation in cultural activities in the last 12 months has remained fairly stable across 5 years – with **73% having any participation**, and **42% having any participation excluding reading**.

The Source

In conjunction with Creative Scotland, The Federation of Scottish Theatre and The Audience Business, Edinburgh we will soon publish the results of a study that profiles patterns of audience behaviour by drawing on actual audience sales data from thirty-three Performance venues, five National Companies, three Festivals and one online ticket sales system throughout Scotland. Within this group were:

- Eight out of the ten Performance Venues who receive Foundation Funding and two of the three Performance Venues who receive Flexible Funding from Creative Scotland
- All five National Companies;
- 81% of large, 45% of medium and 25% of small Arts Performance Venues in Scotland.

The data collated in The Source project is not a sample or a survey. It is the full information gathered and aggregated from the audiences who bought tickets for every event at the participating venues and organisations over a five year period from 2006-11. While there are impressive headlines regarding the revenues generated (£336M), tickets purchased (24M) and households attending (2.M), some interesting findings emerge about the audiences themselves. Linking this data to other industry analytics² gives us a common language to communicate across other areas of public life, cultural and sporting engagement, enabling us to see and measure the specific reach of arts organisations across various audience segments and in different parts of the Scotland. It shows regional variation in population and reach which illustrates how a one-size-fits-all approach to programming and engagement perpetuates more of the same audience.

What's missing?

² Mosaic Profiling, a system which combines census information with lifestyle and financial information provided by Experian. It gives each Scottish postcode a classification. In Scotland, Mosaic Profiling covers 2.2 million households. 54% of the data comes from the Census with the remainder drawn from the electoral roll, consumer surveys and the GROS library of neighbourhood statistics. It links to a number of other authoritative sources such as the British Market Research Bureau (MBTM), target Group Index, the British Crime and The Family Expenditure Survey. The Mosaic profiling datasets refresh twice a year.

A substantial part of social capital cannot be measured on a balance sheet. This does not mean it cannot be measured; rather it needs a different perspective in terms of the method of measurement and a different question. We do not know enough about the relationship between culture, creativity and the public or how to use this knowledge to get more people active. We tend to focus on what we do know best – the numbers. There is a need for more and different investigation. The gap lies in developing a more consistent approach to 'data collection' about attendance on one hand, and on the other, developing insight to help address ways of breaking down the barriers to a cultural life and provide greater opportunity for meaningful creative expression for every individual.

Julie Tait
Director of Culture Sparks
6 September 2012

Hi~Arts

For the purposes of this paper 'cultural participation' is taken as including:

- Audiences: those who attend or visit cultural events or facilities
- Participants: those who take part in a cultural activity either to a high standard (Edinburgh Festival Chorus) or for the simple pleasure of the activity (ceilidh dancing)
- Volunteers: those who give their time to make cultural activities possible, whether as 'coal face' workers or on boards and committees

There is considerable, and increasing, evidence of the contribution which cultural participation can make to wellbeing, at all ages, and in that respect all the above categories may be of equal value. That is, it's not necessary to even practice an art, or practice it to a high standard, to achieve enhanced wellbeing, simply through being a regular audience member, or an enthusiastic but unskilled amateur.

A great deal of valuable cultural participation may therefore be 'under the radar': informal book groups; village versions of 'Britain's Got Talent', local history groups, dance classes for older people, and the like. But such activity is not divorced from the public sector, because it still depends on access to venues and facilities: libraries, village halls, community centres, independent museums.

But because such activity is largely informal, or very local, it may be hard to document and evaluate. This is particularly true in rural areas. In the past, various parts of Scotland, such as Argyll and Bute, have been seen as having low levels of participation, but detailed research on the ground often reveals a substantial local network of amateur and informal activity that is not publicised beyond the immediate community, and not engaged with national, or even regional, funding and support structures.

As an example: HI~Arts set up the Booth online box office in 2005 specifically as a means of gathering data about audiences at small, local and community events, where otherwise tickets were being sold for cash and no customer data retained. The Booth may have been superseded in technical terms by other online agencies, but the gathering of meaningful audience data remains a challenge.

There is a general perception that cultural activities—whether a local panto, or a visit by the Scottish Chamber Orchestra—can achieve much greater levels of penetration within a rural community than with urban equivalents. To a certain extent that is self-evident—a full village hall will encompass a much larger percentage of a local population than any one urban venue can do, even the SECC! But it is also anecdotal and has been little studied as a critical factor in rural life. It would seem more than a coincidence that the three communities which the Office of National Statistics has declared as the 'happiest' in Britain—Orkney, Shetland and the Western Isles—not only have historically high levels of cultural participation but have also evolved recent structures—the

Hebridean Celtic Festival, the St Magnus Festival, Mareel—which significantly increase opportunities for participation, and local access to contemporary and global culture.

One of those communities, Orkney, has had the benefit of a detailed study into the impacts on the community as a whole of a generation of high quality cultural offerings <http://hi-arts.co.uk/resources/reflections-on-cultural-developments-in-orkney> ‘Stories and Fables’, commissioned from François Matarasso by Highlands and Islands Enterprise, and that perhaps offers a useful model for how such research might be conducted in other parts of Scotland.

Another example which can demonstrate impact over a lengthy period of time is the Screen Machine mobile cinema service, which has been visiting many communities in the West and North on a regular basis since 1998. Originally set up by HI~Arts, and now operated by Regional Screen Scotland, the Screen Machine brings the highest standard of cinema to the smallest and most remote communities, from Barra to Bettyhill. There are young people across the Western Highlands and Islands who have therefore grown up engaging with the cinema experience on a very regular basis. Few other activities will bring such a wide demographic together within a single community—and in that respect the Screen Machine is radically different from the urban cinema experience, which is dominated by anonymous multiplexes and an audience chiefly made up of the under-25s.

Across rural areas the role of the volunteer in organising and promoting cultural participation is critical. Naturally this is true in the amateur sector—choirs, orchestras, drama groups, art clubs—and in that respect the rural experience may be little different from the urban. But volunteers are also crucial in organising and running facilities and events that would, in most urban settings, be wholly professional. That is, without the efforts of volunteers, most rural communities would have little or no local access to professional arts experiences. Feis volunteers provide access to professional tutors. Local promoters—usually members of the Promoters Arts Network, North East Arts Touring, or Enterprise Music Scotland—coordinate programmes of touring music, dance and drama. Volunteers run local festivals and independent museums, and even where a curator or an administrator may be on the payroll, the voluntary input is essential.

That immense voluntary commitment is, in very precise terms, undervalued, in that the volunteers themselves may put no monetary value on their time, and most funding routes available to them make little allowance for such ‘in-kind’ contributions. And it is under pressure on a number of fronts:

- Lack of knowledgeable support. Many Councils have cut back severely on the specialist officers who can support such voluntary effort. In Highland only one such post remains, solely for independent museums. In both Western Isles and Argyll and Bute a fulltime post has been reduced to a half-time post. In Moray an arts team of seven has been reduced to just one officer. The ‘help desk’ provided by the Scottish Arts Council has not been replicated by Creative Scotland.

- Access to funds. The impact here is threefold. In some areas, such as Aberdeenshire, grants are being replaced by procured contracts, which small voluntary organisations are ill-equipped to bid for. Some funds, such as the current Scottish Rural Development Fund, have become restricted in their remits, and largely exclude cultural provision. Some have simply become too complex and bureaucratic for wholly voluntary groups to grapple with: eg LEADER's payment schedules and reporting demands are far beyond what small groups can provide, and Creative Scotland's Investment Strands are seen as hard to negotiate.
- Succession planning. There is a growing threat of a 'missing generation' in volunteering, with many people now unable to retire early enough to devote time to voluntary activities. This problem, like that of over-bureaucratic funding structures, is of course not confined to the cultural sector, but that sector may be particularly vulnerable as limited volunteer resources within a community become focused on more 'front line' issues, whether that be campaigning to save a school or oppose a wind farm, or managing a community buy-out.

The impact of these factors can be seen most obviously in the independent museums sector. Many such museums have seen falls in paid admission numbers that could fairly be described as catastrophic—in one case, from 12,000 to 5,000 per annum in just ten years. One museum has switched to free admission, and has seen its visitor numbers quadruple, but it is hard to see how it can be sustainable in the long term without admissions income.

It could be argued that these small, independent museums are an example of a failing paradigm. In terms of value for money they cannot compete with their larger counterparts (which have often, in any event, free admission), and they have drifted away from being at the centre of their communities. An aging, often static, volunteer membership may find it hard to face up to current challenges, and harder still to recruit new blood on to the team.

This problem is exacerbated by the often extreme fragmentation of community effort. A councillor for Wester Ross once noted that there were over 40 different voluntary groups in Ullapool and Lochbroom for a population of little more than 1200. Culture of course generates great passions, and people can become unduly protective of their own efforts when greater collaboration and integration may be the only route to survival. Back in the early 1990s Taigh Chearsabhagh in Lochmaddy was created because the Uist Historical Society and the Uist Arts Association saw that they could achieve more together than apart. The result has transformed North Uist. In the past year An Tobar arts centre, and Mull Theatre, both based in Tobermory, have merged under the umbrella of a new company, Comar, with a single board and a shared administration and marketing team.

HI~Arts set up the Go Local campaign as part of its Growing Audiences North East programme commissioned by Aberdeen Shire and City Councils. The aim of Go Local was to build closer relationships between arts and heritage groups, on the one side, and

the business and community sectors on the other. The hope was that 'Go Local' might become a 'badge', like 'Fairtrade' or 'Transition Town', with which individual communities would choose to brand themselves. In its pilot phase, Go Local hit the obstacle that too many community initiatives, either introduced from outside, or generated internally, simply exclude the cultural sector, either accidentally or deliberately, and so such initiatives miss out on the benefits that could accrue from involving the cultural sector more closely in Destination Management Organisations, BID areas, and the like. A positive example, on the other hand, is the recently formed Forres Area Community Trust, which is fully supportive of local efforts to create a new Findhorn Bay Culture Day and Festival.

Underlying this issue is a more fundamental failure to value the contribution which cultural participation can make in other sectors—tourism, health, youth employment, criminal justice, economic growth. Despite helpful guidance issued by the Scottish Government, too many Councils still fail to recognise how cultural participation can contribute to many of the 15 National Outcomes. Even Orkney Islands Council, with its excellent relationship with the Orkney Arts Forum, only shows culture under one outcome in its Single Outcome Agreement plans.

There is much that is positive to say about cultural participation in rural areas. In the Highlands and Islands, at least, festivals seem to be holding their own, while many of their counterparts in England are failing, and that seems to be true at both ends of the scale, from Rock Ness to the Insider Festival in Rothiemurchus. Indeed in the last decade there has been an extensive growth of book festivals across the area (Inverness, Cromarty, Nairn, Ullapool, Stornoway, etc). This suggests that the festival model—which offers more intense and concentrated engagement than more regular events spread throughout the year—is remaining popular with people who are either or both time- or finance-poor.

Grant aid from Scottish Screen/Creative Scotland has enabled the development of a network of digitally equipped film societies, often in communities that already benefit from the more mainstream cinema programming of the Screen Machine. The feis movement goes from strength to strength, and its many ceilidh trails are now a crucial part of the summer visitor experience, though it is only the most prominent example of a wide range of opportunities now available to young people in many rural areas. Compared with twenty years ago, the range of venues available for cultural participation, from village halls through community schools to dedicated arts centres and theatres, has hugely increased, chiefly thanks to National Lottery funds. There is evidence—again chiefly anecdotal at this stage—that a growing number of arts graduates are returning to work in the Highlands and Islands rather than stay in the cities where they trained, and that can only promote more, and more contemporary, opportunities for cultural participation.

Despite this, the infrastructure which makes such participation possible remains very fragile. If in a city a theatre company, or a venue, closes, there will always be alternatives available. In a rural context, the loss of such a facility can leave a hole that

may not be filled for years. Despite strenuous efforts locally and nationally, for example, the Fort William cinema remains closed after six years, and the cinemas in Oban and Thurso have only just reopened after being closed for two and three years respectively. Just one person giving up being a local promoter can leave an entire community with no access to professional performances.

All of this argues that rural areas need special and appropriate systems of support to address the particular and distinctive issues that they face, as well as the opportunities they present.

Robert Livingston,
Director of Hi~Arts
27 August 2012



Education and Culture Committee

22nd Meeting, 2012 (Session 4), Tuesday, 11 September 2012

Differences in cultural participation across Scotland: SPICe briefing

SPICe has prepared the following briefing for the Education and Culture Committee's one-off evidence session.

NATIONAL INDICATOR FOR CULTURE

Of the fifty National Indicators that the Scottish Government uses to track progress towards the achievement of its [National Outcomes](#), there are only two indicators which relate directly to culture. One of them is:

- Increase cultural engagement: measured by the percentage of adults who have either participated in a cultural activity or who have attended or visited a cultural event or place in the last 12 months.

The Government's aim of increasing cultural engagement is based on its belief that this engagement impacts positively on general wellbeing and helps to reinforce resilience in difficult times. It asserts that cultural participation is known to bring benefits in learning and education with a significant association with good health and quality of life.

The Government has a key policy and funding relationship with Creative Scotland, which has a statutory function of encouraging as many people as possible to access and participate in the arts and culture. The Government works with local authorities to agree shared priorities on the value and benefits of cultural engagement. It also works with national organisations in the culture and heritage sector to set priorities and monitor progress on access to and participation in culture.

FACTORS AFFECTING CULTURAL ENGAGEMENT

In 2011 the Scottish Government published a report by Paul Widdop and David Cutts [Cultural consumption in Scotland: analysis of the Scottish Household Survey culture module](#). The aim of this research was to determine whether there were defined types of individuals who can be grouped together based on their participation and attendance habits in relation to cultural events. Identifying clusters of cultural practices is important for policymakers because it can inform government initiatives and targeting. Determining the individual socio-economic characteristics of these lifestyle groups, and whether their consumption patterns are significantly different in different local authority areas, was also important for those developing and implementing cultural policy in Scotland.

The researchers found that there were small variations in attendance and participation at the local authority level. They assumed this unexplained variation at the local authority level could be due to the inbuilt culture of the area or the value different local authorities

place on enhancing attendance and participation through funding, advertising or local programmes.

Deprivation was identified as an inhibitor to cultural consumption; with those residing in deprived local authorities statistically less likely to attend or participate in cultural activities. Living in deprived areas impacts on cultural behaviour not simply because of the presence of more non-consumers, but because the environment in which individuals find themselves provides fewer opportunities for developing cultural behaviour.

The results provided evidence that non-participation or low participation in cultural activities was a product of no/low educational attainment, compounded through living in deprived areas. While researchers found significant differences between local authorities, they believed this only attributed a small part in explaining low cultural attendance/participation.

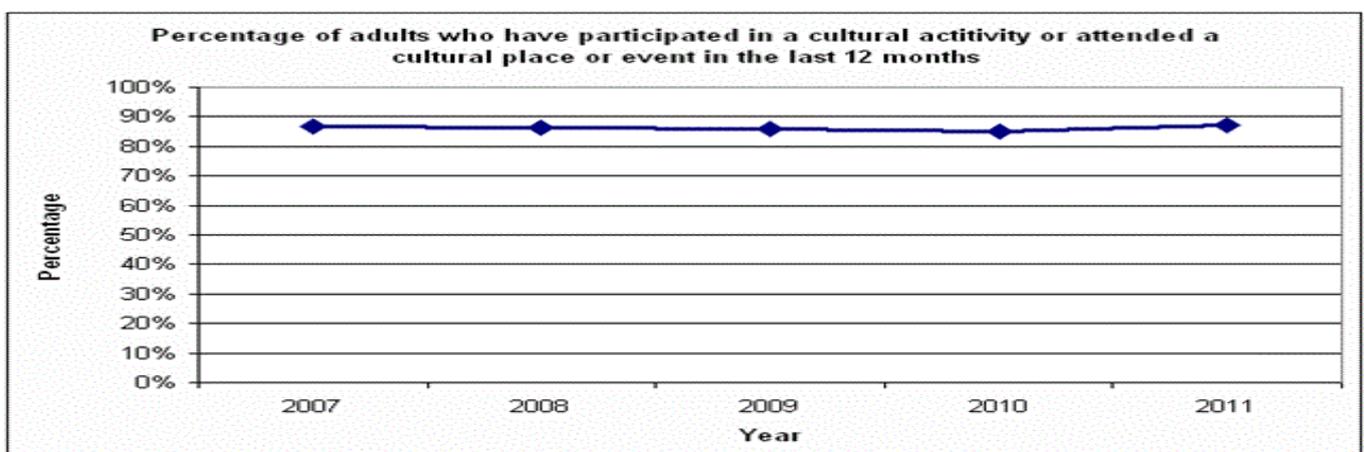
The research found that it was important for policymakers not to target initiatives just on the basis of educational attainment but to take into account other factors which inhibit cultural engagement.

The researchers believed that their findings provide direction for policy makers so that culture can be promoted and enjoyed by all, irrespective of an individual's social background and where they live.

MEASURING CULTURAL ENGAGEMENT

On 29 August 2012 the Government published [Scotland's People Annual Report: Results from 2011 Scottish Household Survey](#). The Scottish Household Survey (SHS) is the primary source of information on cultural attendance and participation in Scotland and is the only source of data on attendance and participation at local authority level. Questions on cultural attendance and participation were introduced in the SHS for the first time in 2007. It is possible to obtain local authority level data once every two years, the latest data were provided in 2011.

The latest results showed that the percentage of adults who have either participated in a cultural activity or who have attended or visited a cultural event or place in the last 12 months, has remained fairly stable since the data was first collected in 2007. The percentage of adults who engaged in culture had increased by 2.1%, from 85.2% in 2010 to 87.3% in 2011.



Source: Scottish Household Survey

The SHS results also provide statistics for the ‘Participation in any cultural activity in the last 12 months by Urban Rural Classification’. The data showed that cultural participation by adults is highest in large urban areas and remote rural areas (both 76%). Cultural participation is lowest in accessible small towns and accessible rural areas (70% and 71% of adults respectively).

A breakdown, by Urban Rural Classification, of percentage attendance at cultural events and visiting places of culture in the last 12 months was also provided. This shows the range of cultural events which are captured in the data:

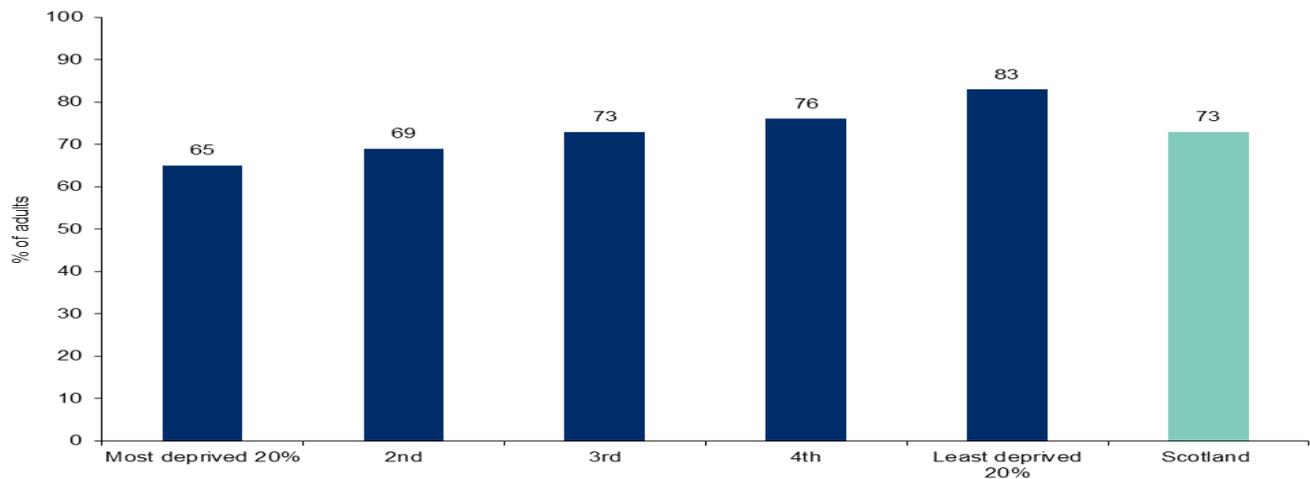
Adults	Large urban areas	Other urban areas	Accessible small towns	Remote small towns	Accessible rural	Remote rural	Scotland
Film at cinema or other venue	59	52	54	42	51	41	53
Other live music event e.g. jazz event	34	29	27	27	31	27	31
Library (any type of library, e.g. public / mobile / online)	31	28	28	26	25	25	29
Museum	36	22	21	18	25	27	28
Play, drama other theatrical performance (musical / pantomime)	29	26	27	21	30	22	27
Place of historical or archaeological interest	22	19	18	20	24	25	21
Gallery	22	13	14	13	19	18	18
Exhibition or collection of art, photography or sculpture	22	12	13	16	20	19	17
Craft exhibition	10	8	10	14	17	19	11
Street arts (art in everyday surroundings like parks, streets or shopping centre) or circus (not animals)	13	9	10	8	10	7	11
Culturally specific festival (mela/feis)	9	5	6	8	7	9	7
Opera / operetta / classical music performance	8	4	5	6	7	7	6
Event connected with books or writing	7	4	4	4	7	5	6
Ballet / contemporary dance / other live dance event e.g. multicultural	6	5	4	5	4	5	5
Archive or records office	2	2	2	2	3	3	2
None	22	26	26	30	23	30	24
Base	3,396	2,936	814	559	1,056	921	9,682

The data on attendance by age shows that overall attendance at any cultural event is highest for the younger age groups, declining with age, considerably decreasing for those aged 45 or older:

Adults	Male	Female	16 to 24	25 to 34	35 to 44	45 to 59	60 to 74	75 plus	All
No	25	24	13	14	18	26	32	55	24
Yes	75	76	87	86	82	74	68	45	76
Total	100	100	100	100	100	100	100	100	100
Base	4,164	5,519	746	1,341	1,544	2,411	2,325	1,316	9,683

Percentage attendance at cultural events and visiting places of culture in the last 12 months by gender and age

The report also provides data for ‘Participation in any cultural activity in the last 12 months by Scottish Index of Multiple Deprivation’. The chart below shows that respondents living in more deprived areas participate less in any cultural activity – there is almost a 20% difference in cultural participation between the most and least deprived areas.



2011 data, Adults (base: 9,676)

The SHS also provided data on the frequency of attending cultural events and visiting places of culture in last 12 months. The most frequently visited cultural place or event was the library, with 19% (about one in five) visiting once a week and a further 42% visiting once a month. The comparable figures for cinema attendance were 4% and 26%. Visits to other places and events in the same time period were far less frequent.

The data on the frequency of cultural participation shows that reading for pleasure is highest with 83% reading at least once a week. Playing a musical instrument or writing music is another common activity with 61% of such participants doing it at least once a week. Participation levels in all other cultural activities, e.g. singing in a choir, painting, writing poems or making videos, is less than 10%.

IMPROVING CULTURAL ENGAGEMENT

There are a number of organisations involved in developing new audiences for cultural services. These include the three organisations giving evidence to the Committee—

- [Imagine](#) - an arts organisation that promotes and develops the performing arts for children and young people in Scotland.
- [Culture Sparks](#) - the business name of Glasgow Grows Audiences Ltd. It provides an innovative support service for creative organisations who want to develop their skills and knowledge to engage more audiences.
- [Hi~Arts](#) – an organisation that provides a range of development and support services including Audience Development. This service is about putting the needs of the audience first, and an awareness and understanding of the different kinds of barriers which function to exclude people from participation. It involves breaking down barriers which hinder access to the cultural and arts sector and meeting the specific needs of different groups, creating access to, and encouraging greater use of arts and cultural services by an identified group or groups of people.

Francesca McGrath
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6 September 2012