

# **A Culture Strategy for Scotland**

**Analysis of responses to the public  
consultation:**

**Summary Analysis Report**

**January 2019**

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## Introduction

### Background to the consultation

This summary report presents analysis of responses to a consultation on “A Culture Strategy for Scotland”.

The Scottish Government has been working to develop a draft culture strategy over the past 18 months. It is based on feedback that was obtained from a wide range of audiences (including those working in cultural, arts and heritage and creative sectors, other stakeholders, and the general public) through a series of ‘culture conversations’ in 2017 and 2018. Through these events, the Scottish Government sought to understand, in relation to culture, what is important to the people of Scotland, what is working well, what changes are needed, and what kind of future they would like to see.

The draft strategy sets out a vision for culture, and a set of three ambitions, along with aims and actions in each case. The draft strategy document also provides some background, contextual information about culture in Scotland.

The consultation on the draft strategy opened on 27 June and closed on 19 September 2018. The consultation paper is available on the Scottish Government’s website at: <https://beta.gov.scot/publications/culture-strategy-scotland-draft-consultation/>.

### Profile of respondents

In total, 216 responses were available for analysis<sup>1</sup>.

The majority of responses were received through the Scottish Government’s Citizen Space consultation hub. Where consent has been given to publish the response, it can be found at: [https://consult.gov.scot/culture-tourism-and-major-events/culture-strategy/consultation/published\\_select\\_respondent](https://consult.gov.scot/culture-tourism-and-major-events/culture-strategy/consultation/published_select_respondent).

Respondents were asked to identify whether they were responding as an individual or on behalf of a group or organisation. The majority of responses (146 responses) were submitted by groups or organisations. The remaining 70 responses were submitted by individual members of the public, with one of these on behalf of a discussion group held on Shetland.

Organisational respondents were allocated to one of nine categories by the analysis team and the Scottish Government.<sup>2</sup>

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<sup>1</sup> Two responses were removed because neither a name nor email address had been provided. This approach is in line with the Scottish Government’s standard procedure for consultation analysis.

<sup>2</sup> Please note that a list of organisation typologies was developed by the analytical team with assistance from the Scottish Government, and organisations were assigned to the most appropriate typology. In many cases organisations could fall into more than one typology so the analytical team selected the one that they felt was the most appropriate.

A breakdown of the number of responses received by respondent type is set out in Table 1 below and a full list of organisational respondents can be found in Annex 1.

**Table 1: Respondents by type**

Type of respondent	Number
Organisations:	
Academics, University, Higher Education or Further Education	6
Culture (arts, cultural heritage, creative industries) organisation, group or company	46
Faith Group	2
Local Authority or Culture Trust	16
National Collections and Performing Companies	9
Public Body	11
Representative or umbrella group	34
Third sector	16
Union or political party	6
<b>Organisations</b>	<b>146</b>
Individuals	69
Individual (on behalf of a community)	1
<b>Individuals</b>	<b>70</b>
<b>All respondents</b>	<b>216</b>

Individual respondents were the largest single group. They included a number of respondents who identified themselves as working, or having worked, in the culture sector. The views expressed by individual respondents were often very similar to those expressed by the organisations that responded to the consultation.

The largest group of organisational respondents were the culture organisations, groups or companies. These respondents ranged from organisations working across Scotland through to smaller community-based groups or businesses. They also included arts, cultural heritage or creative industries respondents as well as respondents working more widely across the culture sector.

Respondents came from across Scotland, from Shetland in the north to Dumfries and Galloway and the Scottish Borders in the south, and from Comhairle nan Eilean Siar in the west to Fife in the east.

## **Analysis and reporting**

The remainder of this report presents a question-by-question summary analysis of the comments made. It focuses on answers to the closed questions asked and the more frequently-raised issues by respondents in their further comments.

A more detailed version of the analysis is presented in the Full Analysis Report.

The comment rate was often very high, particularly in the earlier questions where around 4 in 5 respondents tended to comment. Comments were sometimes very detailed and extensive.

## **A vision for culture in Scotland**

The consultation paper suggests that the draft strategy is bold and ambitious and is centred on the fundamental value of culture and its empowering and transformative potential. There is a commitment to long term change through greater collaboration and integration across culture, communities and policy development. The vision statements are that:

- Culture in Scotland is innovative, inclusive and open to the wider world.
- Cultural excellence - past, present and emerging - is celebrated and is fundamental to future prosperity and wellbeing.
- Culture's empowering and transformative power is experienced by everyone.

**Question 1: What is your view of the vision as set out above?**

**Question 2: If you have any further comments on the vision, please provide them below. What do you like, or dislike, or what would you change?**

**Table 2: Question 1 - What is your view of the Vision as set out above?**

	Support	Do not support	Don't know	Not answered	Total
Organisations:					
Academics, University, Higher Education or Further Education	6				6
Culture (arts, cultural heritage, creative industries) organisation, group or company	42	1	2	1	46
Faith Group				2	2
Local Authority or Culture Trust	14	1		1	16
National Collections and Performing Companies	9				9
Public Body	9		1	1	11
Representative or umbrella group	25		1	8	34
Third sector	15			1	16
Union or political party	4	1		1	6
Total organisations	124	3	4	15	146
<b>% of organisations answering</b>	<b>95%</b>	<b>2%</b>	<b>3%</b>		
Individuals	50	10	5	4	69
Individual (on behalf of a community)	1				1
Total Individuals	51	10	5	4	70
<b>% of individuals answering</b>	<b>77%</b>	<b>15%</b>	<b>8%</b>		
All respondents	175	13	9	19	216
% of all respondents	81%	6%	4%	9%	
<b>% of all those answering</b>	<b>89%</b>	<b>7%</b>	<b>5%</b>		

\* If figures do not sum to 100% this is due to rounding.

A clear majority of respondents - 89% of those answering the question - supported the vision set out in the draft strategy. Organisational respondents were more likely to be supportive than individuals (95% of those answering and 77% of those answering respectively).

### Views of those who supported the vision

Those who supported the vision often went on to make a broad statement of support, with further comments including that the vision is positive, inclusive, comprehensive, or ambitious. However, others suggested the draft strategy could be more ambitious or called for the draft strategy to be more inspirational, motivating or exciting.

There was some support for the 'broad-brush', non-prescriptive approach to describing culture, including as a range of activities experienced by communities throughout Scotland. However, the absence of a definition of culture was an issue for some respondents.

A number of respondents wished to see greater coverage or prominence given to heritage, tangible and intangible, including museums, libraries, archives and the historic environment.

The reference to cultural excellence was welcomed by some, and it was suggested that the draft strategy should acknowledge there is good work being done across the sector. However, a frequently raised perspective was that excellence implies there is a standard against which cultural activity can be judged, and that this could be seen as elitist.

### **Views of those who did not support the vision**

Those who did not support the vision or did not know if they did, raised very similar issues to those who had offered support. These included that the vision is vague, and a definition of culture is required.

It was also felt that more emphasis should be given to the role of cultural heritage, and that if the draft strategy suggests delivery will only be achieved through creative processes, those working in the cultural heritage sector will feel excluded.

Others asked whether the delivery of the draft strategy is practical, affordable or realistic.

### **Ambition 1: Transforming through culture**

The draft strategy is structured around three key ambitions, the first of which focuses on transforming Scotland through culture.

**Ambition 1 - Transforming through culture: Recognising that culture and creativity are central to Scotland's cultural, social and economic prosperity.**

**Question 3: What is your view of the ambition, 'Transforming through culture' as set out above?**

**Question 4: If you have further comments on the ambition 'Transforming through culture', please provide them below. What do you like, dislike, or what would you change?**

**Table 3: Question 3 - What is your view of the ambition, 'Transforming through culture'**

	Support	Do not support	Don't know	Not answered	Total
Organisations:					
Academics, University, Higher Education or Further Education	6				6
Culture (arts, cultural heritage, creative industries) organisation, group or company	42	1	1	2	46
Faith Group	1			1	2
Local Authority or Culture Trust	13	1		2	16
National Collections and Performing Companies	9				9
Public Body	9		1	1	11
Representative or umbrella group	25		2	7	34
Third sector	13	1		2	16
Union or political party	4	1		1	6
<b>Total organisations</b>	<b>122</b>	<b>4</b>	<b>4</b>	<b>16</b>	<b>146</b>
<b>% of organisations answering</b>	<b>94%</b>	<b>3%</b>	<b>3%</b>		
Individuals	48	9	8	4	69
Individual (on behalf of a community)	1				1
<b>Total Individuals</b>	<b>49</b>	<b>9</b>	<b>8</b>	<b>4</b>	<b>70</b>
<b>% of individuals answering</b>	<b>74%</b>	<b>14%</b>	<b>12%</b>		
All respondents	171	13	12	20	216
<b>% of all respondents</b>	<b>79%</b>	<b>6%</b>	<b>6%</b>	<b>9%</b>	
<b>% of all those answering</b>	<b>87%</b>	<b>7%</b>	<b>6%</b>		

\* If figures do not sum to 100% this is due to rounding.

A clear majority of respondents - 87% of those answering the question - supported the 'Transforming through culture' ambition. Organisational respondents were more likely to support the ambition than individuals (94% of those answering and 74% of those answering respectively).

The analysis below begins with comments made by those who supported the ambition and concludes with an analysis of comments made by those who did not. Issues raised by those who did not answer Question 3, or who did not know at Question 3, tended to raise similar themes to those who supported the ambition.

### Views of those who supported the ambition

Respondents who supported the ambition often went on to stress the importance of placing culture at the heart of broader transformation. The power of culture to transform was noted, both in terms of the positive impact on individuals, communities and places, and in the potential of artists to lead debate on issues faced by society. A small number of respondents noted that they were pleased to see culture taking its place through a specific outcome in the National Performance Framework.

It was suggested that the draft strategy should also include cross-referencing between existing legislative and policy frameworks, such as the Community Empowerment (Scotland) Act 2015 and the Social Enterprise Strategy for Scotland.

The importance of ensuring that everybody can access cultural events and opportunities was also raised, and it was suggested that the draft strategy should articulate the barriers to culture so that they can be addressed more easily.

A number of other comments focused on the delivery of, or access to culture, through schools and included that it will be at the pre-school, primary and secondary school stages that the foundations enabling a lifelong appreciation of the inherent value of culture will be built. Free access to instrumental music tuition was a specific issue raised by a number of respondents.

Some respondents noted that their own organisation or sector is using cultural approaches to support people's health and wellbeing. It was also reported that the culture sector can influence behavioural change with respect to climate change.

There was specific reference to the importance of recognising new and emerging technologies, including the growth of virtual reality, immersive technology and 360° filming, augmented reality, live streaming and performance capture.

Some respondents noted the importance of taking a collaborative approach, including suggesting that a more structured and sustained approach to collaboration across disciplines would be welcome.

### **Views of those who did not support the ambition**

Some of those who did not support the ambition asked whether society needed to be transformed or queried the role of culture in that transformation. Some respondents also queried whether there is evidence about the use of culture to deliver other outcomes, for example, around health and wellbeing.

Further comments included that:

- environmental sustainability is essential to cultural, social and economic prosperity.
- culture does not always have to act in transformative ways to be of value and its intrinsic value should be recognised.

**Question 5: Please provide comments on the aims and actions under this ambition. What do you like, or dislike, or what would you change?**

In their general comments at Question 5, some respondents made a broad statement of support for the various aims set out, with further comments including that they are all relevant or progressive. Others suggested that more specific and measurable aims or actions will be required.

Specific comments included that the actions outlined for 'Transforming through culture' all feel quite high-level and top-down, which runs counter to other aspects

of the draft strategy which seek to empower individuals and communities in a new way.

**Aim 1: Place culture as a central consideration across all policy areas.**

**Action 1: Develop a new cultural leadership post within Scottish Government, supported by strategic thinkers from across the culture sectors and beyond. The role will support creative and innovative thinking and highlight the benefits of a more connected and multi-disciplinary approach across all areas of government and its major stakeholders to consider the big societal issues faced in Scotland today and in the future.**

Those who commented often made a statement of support for Aim 1, including suggesting that, if achieved, it could be critical in the delivery of key elements of the vision, especially that 'culture is to be experienced by everyone'. It was also suggested that, in addition to policies, funding streams and grant-making responsibilities and their respective processes would need to be aligned and simplified.

Views were mixed amongst those who made specific reference to Action 1, the suggested new cultural leadership post. Many respondents made a clear statement of support, including suggesting that the role will be crucial to helping deliver the changes proposed. It was seen as essential for this post to have the influence and resources to work across all Scottish Government policy areas.

Fewer respondents disagreed with, or were not convinced as to the benefits of, developing a new post. Their further comments included that:

- it could create another layer of bureaucracy.
- the resources could be better used elsewhere.
- the post holder might have insufficient authority to drive change.
- it would be difficult to find one person to represent the interests of the whole culture sector.

**Aim 2: Open up the potential of culture as a transformative opportunity across society.**

**Action 2: Develop a national partnership for culture that includes working with academic partners to develop new approaches to measuring an extended view of culture and better articulate the benefits of culture to society.**

There were relatively few comments specifically about Aim 2, although some respondents noted their support for the aim.

Some wanted the draft strategy to recognise that evaluation and evidence gathering on arts and health is advanced and that it consistently articulates the societal value of creative and cultural engagement.

Respondents often noted their agreement with Action 2, including suggesting that the development of a national partnership is essential. There was a request for further information on the proposed membership of any national partnership and offers to participate in it.

There was a query as to why academic partners have been singled out, with a call for membership to be broadly representative. There was also a view that a national partnership is a top down approach, and something should be done to connect with communities and give them a say.

**Aim 3: Position culture as central to progress in health and wellbeing, economy, education, reducing inequality and realising a greener and more innovative future.**

**Action 3: Develop alliances that support social change through culture and promote leadership and joined-up working across the culture sector, other sectors, local and national government and communities.**

Respondents often welcomed the aim of positioning culture as central to progress in health and wellbeing, economy, education, reducing inequality and realising a greener and more innovative future. However, there were also queries about whether the aim is achievable within the current funding environment.

Respondents often gave their support for Action 3, with further comments including that alliances and joined-up working is crucial. It was frequently noted that there is already a lot of joined-up thinking and working across the sector. There was a call for existing alliances, often working slightly below the radar, to be sought out and strengthened before 'the wheel is reinvented'.

In terms of how any alliances should be set up and run, further comments included that it will be important to design collaborations that can be sustained rather than being shorter-term and project-based.

## **Ambition 2: Empowering through culture**

The draft strategy's second ambition focuses on empowering through culture. The consultation paper describes culture as for, and of, each and every community across Scotland, with everyone having the opportunity to flourish through culture.

**Ambition 2 - Empowering through culture: Opening up and extending culture so that it is of and for every community and everyone.**

**Question 6: What is your view of the ambition 'Empowering through culture'?**

**Question 7: If you have further comments on the ambition, ‘Empowering through culture’ please provide them below. What do you like, dislike, or what would you change?**

**Table 4: Question 6 - What is your view of the ambition ‘Empowering through culture’?**

	Support	Do Not Support	Don't know	Not answered	Total
<b>Organisations:</b>					
Academics, University, Higher Education or Further Education	6				6
Culture (arts, cultural heritage, creative industries) organisation, group or company	39	1	1	5	46
Faith Group	1			1	2
Local Authority or Culture Trust	14	1		1	16
National Collections and Performing Companies	9				9
Public Body	9		1	1	11
Representative or umbrella group	24		3	7	34
Third sector	12	1	1	2	16
Union or political party	4	1		1	6
<b>Total organisations</b>	<b>118</b>	<b>4</b>	<b>6</b>	<b>18</b>	<b>146</b>
<b>% of organisations answering</b>	<b>92%</b>	<b>3%</b>	<b>5%</b>		
<b>Individuals</b>	<b>49</b>	<b>9</b>	<b>7</b>	<b>4</b>	<b>69</b>
Individual (on behalf of a community)	1				1
<b>Total Individuals</b>	<b>50</b>	<b>9</b>	<b>7</b>	<b>4</b>	<b>70</b>
<b>% of individuals answering</b>	<b>76%</b>	<b>14%</b>	<b>11%</b>		
<b>All respondents</b>	<b>168</b>	<b>13</b>	<b>13</b>	<b>22</b>	<b>216</b>
<b>% of all respondents</b>	<b>78%</b>	<b>6%</b>	<b>6%</b>	<b>10%</b>	
<b>% of all those answering</b>	<b>87%</b>	<b>7%</b>	<b>7%</b>		

\* If figures do not sum to 100% this is due to rounding.

A clear majority of respondents - 87% of those answering the question – supported the ‘Empowering through culture’ ambition. Organisational respondents were more likely to support the ambition than individuals (92% of those answering and 76% of those answering respectively).

### **Views of those who supported the ambition**

Many respondents expressed general support for this ambition, including that it offers an accessible, inclusive approach and that it recognises the importance of community-based culture and disadvantaged communities.

However, there was a view that the ambition appears to take a top-down approach. In particular, the phrase ‘opening up and extending culture’ was seen as potentially implying that communities do not already engage in cultural activities, a suggestion

that was seen as counter to the inclusive approach to culture which it is trying to promote.

It was suggested that the draft strategy could give more of a sense of the range of grassroots cultural activity currently thriving across Scotland. A number of respondents pointed to current projects they saw as being in line with the ambition or suggested that the draft strategy would complement, or could build on, existing initiatives.

Respondents often agreed with the emphasis placed on communities and place, perceiving that grassroots culture could be valued more. They expressed support for the draft strategy's recognition that local culture is just as important as national and more formal or public forms of culture. The importance of encouraging communities to feel ownership of their cultural assets was highlighted, as was the need for more emphasis on listening to what communities want.

A number of respondents highlighted issues associated with funding, often pointing to the degree to which existing grassroots projects rely on volunteers or referencing the effects of recent cuts in public spending. Comments included that:

- the role of volunteers should be highlighted, alongside a recognition of the importance of experienced professionals.
- although volunteer-run groups are often self-funding, there is a need for strategic, developmental support and seed funding initiatives to boost capacity.
- without proper resources, there is risk of burn out or disillusionment at grassroots level.

### **Views of those who did not support the ambition**

The small number of respondents who did not support the ambition suggested ambition that people on low incomes *are* taking part in culture, but not the culture that the government funds. Others raised issues regarding aspects of the scope or wording, reflecting similar themes to those who supported the ambition.

**Question 8: Please provide comments on the aims and actions under this ambition. What do you like, or dislike, or what would you change?**

**Aim 1: Extend the view of culture to include the everyday and emerging, the established and more formal.**

**Action 1: Promote an inclusive and extended view of culture which recognises and celebrates the value and importance of emerging, everyday and grassroots culture and creativity.**

Among comments welcoming Aim 1 were that it resonates in island communities where respect for established traditions is evident in many aspects of life and core to defining cultural identity. It was also noted that Scotland has a wealth of migrant

cultures that are often overlooked, and it was suggested that this aim places value on cultural diversity. Issues raised with respect to Aim 1 included that it requires better explanation, is too all-inclusive, or that clarity around how quality will be recognised, and success measured, is required.

The emphasis on emerging, every day and grassroots culture and creativity at Action 1 was welcomed by a number of respondents, although it was noted that there is no practical detail on how this would be promoted. The perceived absence of a role for quality and excellence was also noted, with an argument that excellence does not equate to elitism and can apply at grass roots level.

**Aim 2: Develop opportunities for people to take part in culture throughout their lives.**

**Action 2: Develop an approach that supports long-term partnerships between cultural and creative organisations, businesses and organisations in Scotland's most deprived communities, including schools, care homes and organisations working towards achieving social justice.**

Amongst respondents who expressed support for Aim 2, some gave examples of groups already providing opportunities to participate. The importance of exposure to culture at an early age was often highlighted, with a suggestion that early years policy should be referenced explicitly throughout the draft strategy.

Comments about the wording of Action 2 included that:

- people in their own homes and unable to access cultural activities should also be supported.
- early years should be included.
- the draft strategy should seek to support culture for everyone from all walks of life.
- local authorities and Integrated Joint Boards have a role to play in forming partnerships.

**Aim 3: Recognise each community's own local culture in generating a distinct sense of place, identity and confidence.**

**Action 3: Explore ways in which people can have a greater say in shaping the cultural life of their communities including participatory models of decision-making and community ownership.**

A number of respondents noted their support for Aim 3, including a suggestion that it is one of the most important aims in the draft strategy. The importance of communities feeling valued was highlighted, especially through the culture of a place.

Comments on Aim 3 were that it is potentially insular or limiting, or that there is a risk that only the 'cultural elite' within a community will participate.

Several respondents specifically welcomed Action 3, with comments including that:

- it is innovative or critical to the success of the draft strategy.
- the wording is vague or could be strengthened as there is currently insufficient detail.
- the draft strategy needs to convince people that empowering is genuinely about engagement with communities and enabling self-determination.

Comments on participatory budgeting included that this can be challenging and must not become a burden to communities. It was argued that co-creation/co-production requires local infrastructure and experience and that, while participatory budgeting models may be suitable in areas with a large population, smaller rural communities may not have adequate capacity.

### **Ambition 3: Sustaining culture**

The third ambition set out in the draft strategy focuses on sustaining culture. Specifically, it refers to recognising that culture and creativity are central to Scotland's cultural, social and economic prosperity to:

- develop the conditions and skills for culture to thrive, so it is cared for, protected and produced for the enjoyment of all present and future generations.
- value, trust and support creative people - for their unique and vital contribution to society and the economy.
- Encourage greater openness and diverse cultures to reflect a changing Scotland in the 21<sup>st</sup> century.

**Ambition 3: Sustaining and nurturing culture to flourish and to evolve as a diverse, positive force in society, across all of Scotland.**

**Question 9: What is your view of the ambition 'Sustaining Culture'?**

**Question 10: If you have further comments on the ambition, 'Sustaining Culture' please provide them below. What do you like, dislike, or what would you change?**

**Table 5: Question 9 - What is your view of the ambition ‘Sustaining Culture’?**

	Support	Do not support	Don't know	Not answered	Total
<b>Organisations:</b>					
Academics, University, Higher Education or Further Education	6				6
Culture (arts, cultural heritage, creative industries) organisation, group or company	41	1	1	3	46
Faith Group	1			1	2
Local Authority or Culture Trust	12		1	3	16
National Collections and Performing Companies	9				9
Public Body	9		1	1	11
Representative or umbrella group	26		1	7	34
Third sector	13		1	2	16
Union or political party	4	1		1	6
<b>Total organisations</b>	<b>121</b>	<b>2</b>	<b>5</b>	<b>18</b>	<b>146</b>
<b>% of organisations answering</b>	<b>95%</b>	<b>2%</b>	<b>4%</b>		
<b>Individuals</b>	<b>53</b>	<b>9</b>	<b>3</b>	<b>4</b>	<b>69</b>
Individual (on behalf of a community)	1				1
<b>Total Individuals</b>	<b>54</b>	<b>9</b>	<b>3</b>	<b>4</b>	<b>70</b>
<b>% of individuals answering</b>	<b>82%</b>	<b>14%</b>	<b>5%</b>		
<b>All respondents</b>	<b>175</b>	<b>11</b>	<b>8</b>	<b>22</b>	<b>216</b>
<b>% of all respondents</b>	<b>81%</b>	<b>5%</b>	<b>4%</b>	<b>10%</b>	
<b>% of all those answering</b>	<b>90%</b>	<b>6%</b>	<b>4%</b>		

\* If figures do not sum to 100% this is due to rounding.

A clear majority of respondents - 90% of those answering the question - supported the ‘Sustaining culture’ ambition. Organisational respondents were more likely to support the ambition than individuals (94% of those answering and 82% of those answering respectively).

### **Views of those who supported the ambition**

Respondents often made a general statement of support for the ambition, including welcoming the consultation paper’s recognition that ongoing strategic direction and investment are required to support a flourishing cultural sector and cultural life across Scotland. The breadth of the ambition was also welcomed, including because it encompasses evolving forms of cultural practice and participation.

Other comments included that it will be important to draw on past strengths as well as future innovation and development, and that there is a great deal of potential learning to be taken from outside the culture sector.

Many of the further comments addressed funding issues, including that:

- supporting the capacity and resilience of the sector will be key and that this will require financial investment.
- although additional funding can be levered in from other sources, such as the private sector, stable Government funding is crucial.
- the draft strategy could mobilise and incentivise the cultural sector to navigate the social investment landscape. Specifically, it was suggested that outline support to develop new business operating models could be offered.

In addition to funding issues, it was suggested that Brexit-related challenges need to be covered in more depth in the draft strategy. Examples given included issues related to freedom of movement and the potential loss of current European conventions which safeguard much of our natural heritage.

The importance of looking outward was recognised. It was suggested that an international focus has a vital role to play, not just in promoting Scotland's diverse cultural assets, but in enriching and constantly renewing our culture at home through meaningful contact and exchange with cultural policy and best practice from around the world.

There was support for the draft strategy's focus on skills development and for the recognition of the role of freelancers. There was also support for the focus on digital skills, with further comments including that the development of digital skills will be of central importance to the sector.

With reference to the economy, it was suggested that culture plays an important and pivotal role in attracting visitors to Scotland and that tourism and culture go hand in hand.

In terms of working with the private sector or on a more commercial basis, comments included that there is significant potential in boosting commercial aptitude and awareness within the leadership of the culture sector.

### **Views of those who did not support the ambition**

Those who did not support the ambition suggested the associated aims and actions are not bold enough, or that culture does not need money to flourish. There was a view that by 'developing the conditions for culture to thrive', and linking this to the economy, restrictions could be placed on whose culture we are promoting as correct or acceptable.

**Question 11: Please provide comments on the aims and actions under this ambition. What do you like, or dislike, or what would you change?**

In their general comments, respondents often made a broad statement of support for the aims and actions set out, with further points including that it may be necessary to clarify in more detail the proposed roles of various players, such as local authorities, businesses and voluntary organisations, in sustaining the draft strategy. It was also suggested that timescales and further detail on the aims and

actions would be welcome and that the actions could more obviously flow from the aims.

Not all respondents supported the aims and ambitions and it was felt that Government does not have a role to play in most of the areas covered under the sustaining culture theme, other than to provide arm's length funding.

**Aim 1: Develop the conditions and skills for culture to thrive, so it is cared for, protected and produced for the enjoyment of all present and future generations.**

**Action 1: Explore new funding models to support the culture sector and to develop the creative economy that includes new partnerships and examining the potential of Scottish Government powers such as Scottish National Investment Bank, devolved tax and legislative powers that will generate a collective responsibility to supporting culture in the long term.**

**Action 2: Develop programmes to support skills development, leadership and innovation to prepare for the future including digital.**

Many of the further comments at Question 11 focused on exploring new funding models to support the culture sector. Although there was significant support for the action, there were also calls for more explanation of what new models might look like, and a query about whether the Scottish Government would take the lead in determining these new models.

As at other questions, the need for Government or arm's length funding was raised. Any suggestion that public cultural institutions will be encouraged to find alternatives to Government funding was seen as worrying, and there was a general call for a move away from short-term and piecemeal funding to a more sustainable, strategic and long-term approach.

As at the previous question, it was also noted that Brexit will close doors to European funding, which some believed could create even further constraints within funding models already stretched to breaking point.

In terms of what any new funding models should consider, or be able to support, comments included that they should place greater emphasis on cultural participation and inclusion at local level and through the third sector and grassroots activity. It was also suggested that the value, and continuing future importance, of major cultural institutions as hubs for generating increased investment should be recognised.

On Action 2, some respondents noted their support for developing programmes to support skills development, leadership and innovation to prepare for the future. With specific reference to the digital element, comments included that it should be embedded throughout the draft strategy.

Respondents sometimes commented on the importance of the early years and school stages, with points raised including that strong links with science, technology, engineering and mathematics subjects and the Curriculum for Excellence are crucial. The role of key strategies such as Developing the Young Workforce was also noted.

Not all respondents supported the action, with their further comments including a query as to whether more training opportunities for young people at school are really needed.

**Aim 2: Value, trust and support creative people – for their unique and vital contribution to society and the economy.**

**Action 3: Support the freelance cultural workforce and nurture skills, talent and excellence by exploring ways to improve their economic and social status and adopt a broad and long-term approach to supporting skills development from early years onwards.**

Some respondents noted their agreement with the aim, although it was suggested that reference could be given to supporting deaf people develop their professional networking and marketing skills, so they are better able to access wider society.

In terms of the draft strategy itself, suggestions included that it should acknowledge that skills development is strong in some areas, for example, within the museums and historic environment sectors.

Many respondents noted their agreement with Action 3, with comments including that the relatively short-term nature of cultural project funding, the prevalence of short-term contracts, and the generally low rates of pay, can cause particular issues for freelancers.

In terms of how this action could be taken forward, ideas included that greater investment in skills development and training is needed and that support should begin at school age through support for creative arts learning.

Suggestions that related specifically to freelance workers included that the cultural leadership post (Action 1 under Transforming culture) could encourage new ways of supporting freelance workers.

An alternative perspective was that successful artists and crafts people are already highly regarded and that the draft strategy's comments on the practice of freelance work are far too broad, simplistic and applied too expansively.

**Aim 3: Encourage greater openness and diverse cultures to reflect a changing Scotland in the 21<sup>st</sup> century.**

**Action 4: Increase inclusive opportunities to broaden the backgrounds of those working and volunteering in the culture sectors.**

**Action 5: Develop a longer term and more strategic approach to supporting international ambitions and partnerships across the breadth of the culture sector.**

There was support for encouraging greater openness and diverse cultures, with further comments including that Scotland has always been open to people from diverse backgrounds and that they are key to our cultural wealth. It was also suggested that openness to difference and inclusion are fast becoming a hallmark of both Scotland's reputation internationally and its understanding of itself.

Some respondents noted their agreement with Action 4. Further comments included that progress will demand substantive action and a concerted effort, including in examining structures that are currently excluding people from diverse backgrounds and marginalised groups and reinforcing the *status quo*.

With reference to volunteering, while recognising the vital role volunteers play, it was seen as important that those who are professionally trained should not be expected to work for inadequate or no pay.

Finally, it was suggested that it might be helpful for the draft strategy to articulate how tolerance of cultural expression may be promoted and encouraged.

On Action 5, some respondents noted their agreement with developing a longer term and more strategic approach to supporting international ambitions and partnerships across the breadth of the culture sector. The impact of budget restraints on this type of internationally focused working, and concerns about the potentially negative impact of Brexit on the cultural sector, were raised again.

In terms of how international ambitions are presented in the draft strategy, it was suggested this section of the draft strategy could recognise more clearly that a global outlook is critical, not just for professional and national success, but also for individuals navigating their lives in our increasingly interconnected world.

### **Delivering “A Culture Strategy for Scotland”**

The final culture strategy will highlight where individuals, communities, and organisations are already working towards the vision, ambition and aims of the draft strategy.

**Question 12: Please provide details of any examples of good work and best practice, from Scotland or internationally, that you think could be included in the final strategy? We are interested in a range of different approaches.**

Many respondents gave an example at Question 12, sometimes noting that they saw the organisations, initiatives or projects they cited as representing good practice or more generally as doing good work. Summary information on the suggestions made is set out at Annex 2 of the Full Analysis report.

There was considerable diversity and range in the examples given. They included local projects or organisations, local and national festivals, wider Scottish-based initiatives (often as an integral part of programmes run by organisations), as well as examples of national and international co-operation and collaboration.

In terms of specific organisations and projects identified, many of these reflect themes highlighted in the consultation document around widening access and working across policy areas. They included, for example, links to: education, children and young people; health, wellbeing and patient or carer groups; and minority or marginalised groups.

**Question 13: What can you or your organisation do to support the vision, aims, ambitions and actions of the strategy?**

A number of organisations reported that their current work is very much in line with the vision and ambitions set out in the draft strategy. Respondents sometimes referred to their own organisation's strategies, policies and actions as embracing key concepts such as widening access, working in partnerships, collaborating and extending and diversifying audiences.

Some respondents referred to existing activities or programmes which they felt were delivering important and relevant work, including in relation to health, education, volunteering and engaging marginalised communities. Otherwise the range of activities and wider work very much reflected the diversity reported in answer to Question 12.

Others also commented on the role that they, or others, can play in delivering the draft strategy, including as partners, artists, consultants or volunteers. Those highlighting this potential ranged from retired professionals with culture-related expertise through to organisations representing the views and interests of their members to the Scottish Government.

Finally, some respondents made a commitment to continuing to provide awards and grants to support artists and/or cultural development in Scotland, including in new activity areas. There were also commitments to continuing to provide opportunities for internships, residencies, traineeships and apprenticeships.

**Question 14: What do you think success for the strategy will look like?**

A wide variety of views were expressed about what is likely to constitute success for the draft strategy, and what success will look like, with some respondents giving an overall vision of what success would look like for them. Comments often focused on themes around inclusion and engaged communities.

Respondents often thought success would be represented by culture having a much higher profile and increased perceived value across all policy areas and levels of government in Scotland. It was seen as critical that this objective is communicated to all key decision makers and influencers.

Education was the policy area most often mentioned, with further comments including that from the earliest age, children should have a real understanding of what cultural experiences are, and confidence in their right to access and engage with them.

For some, existing culture provision in Scotland is too focused on high-end outputs that are a crucial part of the national culture offer but that appeal mostly to visitors and tourists. There was a call for priorities and activities to be focused more on Scotland's citizens and diverse communities, including those with disabilities (including British Sign Language users), living in remote rural areas, and specific cultural communities including Gaelic, Scots and Doric speakers. Shifting the gender balance of those accessing and attending cultural activities was also mentioned.

### **Monitoring and evaluating the strategy**

The consultation paper explains that the Scottish Government wants to establish a Measuring Change Group consisting of key analytical stakeholders, research experts and academics that will be responsible for providing advice on the development of an appropriate approach to monitoring and evaluation of the Culture Strategy. The intention to learn from what works well and to avoid reducing impact evaluation to simplistic target and output indicators is emphasised.

**Question 15: What is your view of the proposed approach to monitoring and evaluating the strategy set out in section 5?**

**Question 16: If you have further comments on the proposed monitoring and evaluation approach, please provide them below.**

**Table 6: Question 15 - What is your view of the proposed approach to monitoring and evaluating the strategy set out in section 5?**

	Support	Do not support	Don't know	Not answered	Total
Organisations:					
Academics, University, Higher Education or Further Education	6				6
Culture (arts, cultural heritage, creative industries) organisation, group or company	24	3	13	6	46
Faith Group			1	1	2
Local Authority or Culture Trust	8		4	4	16
National Collections and Performing Companies	4		5		9
Public Body	7	1	1	2	11
Representative or umbrella group	15		7	12	34
Third sector	7	1	4	4	16
Union or political party	2	2		2	6
Total organisations	73	7	35	31	146
<b>% of organisations answering</b>	<b>63%</b>	<b>6%</b>	<b>30%</b>		
Individuals	38	8	17	6	69
Individual (on behalf of a community)			1		1
Total Individuals	38	8	18	6	70
<b>% of individuals answering</b>	<b>59%</b>	<b>13%</b>	<b>28%</b>		
All respondents	111	15	53	37	216
% of all respondents	51%	7%	25%	17%	
<b>% of all those answering</b>	<b>62%</b>	<b>8%</b>	<b>30%</b>		

\* If figures do not sum to 100% this is due to rounding.

A majority of respondents - 62% of those answering the question - supported the proposed approach to monitoring and evaluating the draft strategy, while 8% did not support the approach and 30% said they did not know. The views of those who did not support the approach and who left a comment are noted at the end of the analysis below. First, the views of those who supported the approach, those who did not know and those who did not answer are considered together, since in practice there was much overlap.

Respondents sometimes suggested they were unable to judge the proposed approach without further detail. However, the intention to monitor was often welcomed or acknowledged to be necessary, with the proposed approach described as interesting, positive, and pragmatic.

Several respondents welcomed the inclusion of the Academic Roundtable<sup>3</sup> as part of the Measuring Change Group or suggested that it will be important to know who

<sup>3</sup> The Academic Roundtable was a group of academics that was convened to provide advice on evidence and research during the development of the strategy

the academic members will be. Others noted that they would be interested in knowing who other group members would be or observed that membership should reflect the diversity of the culture sector.

The importance of stakeholder involvement was noted by several respondents and the intent to work collaboratively with key partners was welcomed. In particular, it was suggested that communities and grassroots organisations should be involved.

Respondents who on the proposed approach, most frequently welcomed the commitment to 'avoid reducing impact evaluation to simplistic target and output indicators', sometimes still expressed concern that monitoring will become a set of targets and a tick box exercise. There was also support for the focus on 'longer-term change rather than immediate impacts'.

It was seen as important to keep monitoring simple and thus avoid any additional burden or costs on either delivery bodies or smaller organisations. The need for investment in data collection was suggested, along with ensuring that any new approaches align with those already used by the sector.

## **Other comments**

**Question 17: Please use this section to provide any other comments that you wish to share about the strategy.**

Question 17 invited respondents to share any further comments on the draft strategy. The focus of the analysis at Question 17 is on issues that have not been covered elsewhere.

A number of the further comments raised issues about the draft strategy document itself, and including that, although necessarily wide ranging, it is too long and repetitive in places. It was also suggested that the strategy document is complex and difficult to understand in places.

The importance of inclusive visual design within the finished document was highlighted.

As at previous questions, there were suggestions about other groups or sectors that should be covered in the draft strategy. In particular, the value of playwrights and playwriting in Scotland was highlighted, as were designer makers, civic design, listed buildings or conservation areas, photography, the broadcast media and university museums to name but a few.

## **Impact assessments**

The consultation paper notes that the draft strategy has been pre-screened as having no or minimal effects on the environment and the relevant information has been submitted to the Consultation Authorities as part of the statutory Strategic Environmental Assessment process. Partial assessments have also been carried out to consider how the draft strategy may impact on equality, the rights and welfare of children, business (including third sector) and regulation.

**Question 18: Do you think the partial Equality Impact Assessment has identified where the strategy might impact on people differently depending on characteristics such as age, disability, gender, race, religion or belief, sexual orientation or gender identity?**

**Question 19: If you have further comments on the Equality Impact Assessment, please provide them below.**

**Table 7: Question 18 - Do you think the partial Equality Impact Assessment has identified where the strategy might impact on people differently depending on characteristics such as age, disability, gender, race, religion or belief, sexual orientation or gender identity?**

	Yes	No	Don't know	Not answered	Total
Organisations:					
Academics, University, Higher Education or Further Education	5		1		6
Culture (arts, cultural heritage, creative industries) organisation, group or company	15	3	17	11	46
Faith Group				2	2
Local Authority or Culture Trust	8	1	3	4	16
National Collections and Performing Companies	2		4	3	9
Public Body	5	1		5	11
Representative or umbrella group	11	1	11	11	34
Third sector	4	1	5	6	16
Union or political party	3		1	2	6
<b>Total organisations</b>	<b>53</b>	<b>7</b>	<b>42</b>	<b>44</b>	<b>146</b>
<b>% of organisations answering</b>	<b>52%</b>	<b>7%</b>	<b>41%</b>		
Individuals	25	5	30	9	69
Individual (on behalf of a community)			1		1
<b>Total Individuals</b>	<b>25</b>	<b>5</b>	<b>31</b>	<b>9</b>	<b>70</b>
<b>% of individuals answering</b>	<b>41%</b>	<b>8%</b>	<b>51%</b>		
All respondents	78	12	73	53	216
% of all respondents	36%	6%	34%	25%	
<b>% of all those answering</b>	<b>48%</b>	<b>7%</b>	<b>45%</b>		

\* If figures do not sum to 100% this is due to rounding.

Opinion was mixed as to whether the partial Equality Impact Assessment has identified where the draft strategy might impact on people differently depending on characteristics such as age, disability, gender, race, religion or belief, sexual orientation or gender identity. The largest proportion of respondents – 48% of those answering the question – thought it had. However, 45% of those answering the question did not know.

Points made by respondents who thought the partial Equality Impact Assessment had identified where the draft strategy might impact on people differently included that it appears evidence-based and fair.

Further comments included that it will be important for young people and children to have an input and also that it is very important that efforts are made to open up opportunities for a dialogue so that disabled people, including artists, are actively engaged in discussions.

Those who did not know, or who did not think the partial Equality Impact Assessment has identified where the draft strategy might impact on people differently, suggested that insufficient information has been made available to make a judgement. Other comments included that the impact upon linguistic minorities, including British Sign Language users, must be noted and that there is no reference to the Gypsy Traveller community.

Finally, the Equality Impact Assessment's conclusion that there would be no differential impact on protected characteristic groups was questioned. It was suggested that more detailed evidence could be provided and that the final Equality Impact Assessment should have sections specific to each protected characteristic group, examine available evidence, highlight evidence gaps, and recommend actions that should be taken to ensure all groups, and especially those who are disadvantaged, are able to benefit from the draft strategy.

**Question 20: Do you think the partial Children's Rights and Welfare Impact Assessment sets out how the proposals presented in the strategy might impact on the rights and welfare of children?**

**Question 21: If you have further comments on the Children's Rights and Welfare Impact Assessment, please provide them below. For example, what would you add or change?**

**Table 8: Question 20 - Do you think the partial Children’s Rights and Welfare Impact Assessment sets out how the proposals presented in the strategy might impact on the rights and welfare of children?**

	Yes	No	Don't know	Not answered	Total
Organisations:					
Academics, University, Higher Education or Further Education	5		1		6
Culture (arts, cultural heritage, creative industries) organisation, group or company	11	3	20	12	46
Faith Group				2	2
Local Authority or Culture Trust	8	2	2	4	16
National Collections and Performing Companies	2		4	3	9
Public Body	5		1	5	11
Representative or umbrella group	6		16	12	34
Third sector	4		7	5	16
Union or political party	3		1	2	6
<b>Total organisations</b>	<b>44</b>	<b>5</b>	<b>52</b>	<b>45</b>	<b>146</b>
<b>% of organisations answering</b>	<b>44%</b>	<b>5%</b>	<b>51%</b>		
Individuals	25	4	30	10	69
Individual (on behalf of a community)			1		1
<b>Total Individuals</b>	<b>25</b>	<b>4</b>	<b>31</b>	<b>10</b>	<b>70</b>
<b>% of individuals answering</b>	<b>42%</b>	<b>7%</b>	<b>52%</b>		
All respondents	69	9	83	55	216
<b>% of all respondents</b>	<b>32%</b>	<b>4%</b>	<b>38%</b>	<b>25%</b>	
<b>% of all those answering</b>	<b>43%</b>	<b>6%</b>	<b>52%</b>		

\* If figures do not sum to 100% this is due to rounding.

Opinion was again mixed as to whether the partial Children’s Rights and Welfare Impact Assessment sets out how the proposals presented in the draft strategy might impact on the rights and welfare of children. A small majority of respondents – 52% of those answering the question – did not know, while 43% of those answering thought it did and 6% of those answering thought it did not.

Comments by those who ‘did not know’ included that there is very little information about how the draft strategy might actively promote children’s rights and welfare, for example through early years cultural provision and cultural activities which support life skills, confidence and wider achievement as well as supporting attainment.

Those who thought the Assessment does set out how the proposals presented in the draft strategy might impact on the rights and welfare of children sometimes noted that all children should have easy and early access to a range of culture or that access to a range of culture through education, both formal and informal is a basic right.

Those who did not think the Assessment sets out how the proposals presented in the draft strategy might impact on the rights and welfare of children suggested it is lacking in detail, incomplete or inconclusive.

**Question 22: How do you think this strategy might impact upon people on low incomes, people living in deprived areas, people in material deprivation, people with no / or low wealth and people from different socio-economic backgrounds? Please provide comments below.**

Many respondents identified positive, or potentially positive, impacts for the groups of people listed, although they sometimes noted that their expectation was based on successful implementation of the draft strategy. The most frequently identified outcome suggested was greater access to, or engagement in, cultural activities.

However, it was also felt that there may be little or potentially no impact, at least initially, and that long-term support and engagement will be required to deliver potential benefits. The difficulties in engaging with disadvantaged groups were also noted, with a suggestion that change will take a long time. The need for more specific targets or tangible actions than currently laid out was also suggested, along with a proposal that the draft strategy could include regional priorities to reflect local factors.

Amongst the actions identified as necessary for positive impacts to be realised were listening to the views of the people in these communities and addressing issues of cultural confidence.

Greater involvement for local authorities and the voluntary sector was also proposed, with a suggestion that they are under-represented in the draft strategy. Providing opportunities for third sector bodies to be involved in procurement of cultural programmes was seen as having the potential to bring future investment, while it was also argued that funding processes should be modified to make it easier for disadvantaged groups to apply.

**Question 23: Do you think the partial Business and Regulatory Impact Assessment identifies how the proposals presented in the Strategy might impact on businesses, the third (voluntary) sector or have any regulatory impact?**

**Question 24: If you have further comments on the Business and Regulatory Impact Assessment, please provide them below. For example, what would you add or change?**

**Table 9: Question 23 - Do you think the partial Business and Regulatory Impact Assessment identifies how the proposals presented in the Strategy might impact on businesses, the third (voluntary) sector or have any regulatory impact?**

	Yes	No	Don't know	Not answered	Total
Organisations:					
Academics, University, Higher Education or Further Education	5		1		6
Culture (arts, cultural heritage, creative industries) organisation, group or company	9	2	21	14	46
Faith Group				2	2
Local Authority or Culture Trust	7		5	4	16
National Collections and Performing Companies	1		5	3	9
Public Body	4	1	1	5	11
Representative or umbrella group	2		19	13	34
Third sector	3	1	7	5	16
Union or political party	2		2	2	6
<b>Total organisations</b>	<b>33</b>	<b>4</b>	<b>61</b>	<b>48</b>	<b>146</b>
<b>% of organisations answering</b>	<b>34%</b>	<b>4%</b>	<b>62%</b>		
Individuals	21	6	31	11	69
Individual (on behalf of a community)			1		1
<b>Total Individuals</b>	<b>21</b>	<b>6</b>	<b>32</b>	<b>11</b>	<b>70</b>
<b>% of individuals answering</b>	<b>36%</b>	<b>10%</b>	<b>54%</b>		
All respondents	54	10	93	59	216
<b>% of all respondents</b>	<b>25%</b>	<b>5%</b>	<b>43%</b>	<b>27%</b>	
<b>% of all those answering</b>	<b>34%</b>	<b>6%</b>	<b>60%</b>		

\* If figures do not sum to 100% this is due to rounding.

A majority of respondents - 60% of those answering the question - did not know if the partial Business and Regulatory Impact Assessment identifies how the proposals presented in the draft strategy might impact on businesses, the third (voluntary) sector or have any regulatory impact. Of the remaining respondents, 34% of those answering thought it did and the remaining 6% of those answering thought it did not.

Only a small number of respondents went on to make a further comment, with those comments tending to be brief. They included that there should be greater recognition of the contribution and role of the voluntary sector in cultural provision and opportunity will impact greatly on that sector.

There was a query as to whether it is appropriate to have a single assessment that covers both the private and third sectors.

## **In conclusion**

This report has presented summary findings from the analysis of responses to the Scottish Government's consultation on a draft, "A Culture Strategy for Scotland". A broad range of respondents made submissions, often providing detailed further comments. At the closed questions, there were consistently high levels of support for the vision, ambitions and actions set out. Respondents often went on to make suggestions about how the draft strategy could be further developed, sometimes noting their own interest in being involved in both that development process and the delivery of the final "Culture Strategy for Scotland".

## Annex 1 - Organisations responding to the consultation by type

<b>Academics, University, Higher Education or Further Education</b>
Academics Roundtable
CHEAD
Glasgow Kelvin College
Royal Conservatoire of Scotland
Scottish Graduate School for Arts and Humanities
University of Glasgow
<b>Culture (arts, cultural heritage, creative industries) organisation, group or company</b>
Applied Arts Scotland
Architecture & Design Scotland
Art Fund
Art in Healthcare
Art in Hospital
Arts & Health Network Scotland
Beltane Fire Society
'Burns Scotland' - the nationally recognised Burns collection.
Cockburn Association
Collective response on behalf of the following organisations: National Youth Orchestras of Scotland, National Youth Choir of Scotland, Red Note Ensemble, Live Music Now! Scotland, Hebrides Ensemble, Scottish Ensemble, sound, Dunedin Consort
Cove Park Ltd
Craft Scotland
Crawick Multiverse Trust
Cutting Edge Theatre
Deaf History Scotland
Deveron Projects
Drake Music Scotland
Dunedin Consort
Edinburgh Art Festival
Edinburgh Festival Fringe Society
Edinburgh Printmakers
Fife Contemporary Art & Craft (St Andrews) Ltd
Fun Palaces Scotland and Science Ceilidh

Grieg Society of Scotland
Historic Houses
Impact Arts (Projects) Ltd
Making Music
MG ALBA
Moray: Arts Development Engagement
Morlaggan Rural Settlement Group
National Youth Orchestras of Scotland
Office For The Design Economy
Orchar Fine Art Gallery
Scottish Sculpture Workshop
Scottish Society for the History of Photography
Starcatchers
The Deaf Heritage Collective
The Institute of Conservation
The Society of John De Graeme
The Stove Network. Dumfries
Traditional Music & Song Association of Scotland
University of Dundee Museum Services
V&A Dundee
WASPS LTD
Wikimedia UK
With One Voice
<b>Faith Group</b>
Scottish Council of Jewish Communities
The Archdiocese of St Andrews and Edinburgh
<b>Local Authority or Culture Trust</b>
Aberdeen City Council
City of Edinburgh Council
Comhairle nan Eilean Siar
Culture Aberdeen
Falkirk Community Trust - on behalf of Falkirk Council
Glasgow City Council, Historic Glasgow Strategy

Glasgow Life
Leisure & Culture Dundee
Live Borders
North Ayrshire Council
Paisley Partnership Board
Perth and Kinross Council
Renfrewshire Leisure Ltd
Scottish Borders Council
Stirling Council
VOCAL - the national association of culture and leisure managers
<b>National Collections and Performing Companies</b>
National Galleries of Scotland
National Library of Scotland
National Museums Scotland
National Records of Scotland
National Theatre of Scotland
RSNO - Royal Scottish National Orchestra
Scottish Ballet
Scottish Chamber Orchestra
Scottish Opera
<b>Public Body</b>
Bòrd na Gàidhlig
British Council Scotland
Built Environment Forum Scotland
Creative Scotland
Education Scotland
Heritage Lottery Fund
Highlands and Islands Enterprise
Historic Environment Scotland
Scottish Council on Archives
Scottish Library and Information Council
VisitScotland

<b>Representative or umbrella group</b>
Archives and Records Association - Legislation and Standards Working Group
Association for Cultural Enterprises
Association of Public Libraries Scotland
Association of Scotland's Self-Caterers
British Film Institute
Co-operative Development Scotland
Creative Carbon Scotland
Culture Counts
Culture, Heritage and Arts Assembly, Argyll and the Isles
DG Unlimited
Festivals Edinburgh
Glasgow Women's Library
Industrial Museums Scotland
Interface
Literature Alliance Scotland
Museums Association
Museums Galleries Scotland
National Museum Directors' Council
National Youth Arts Advisory Group c/o Young Scot
Outset Scotland
Playwrights' Studio, Scotland; Scottish Society of Playwrights; on behalf of a group of individual playwrights
Royal Society of Arts Fellows' Media, Creative Industries, Culture & Heritage Network
Scottish Borders Cultural Forum
Scottish Contemporary Art Network
Scottish Environment LINK
Society of Authors in Scotland
SURF - Scotland's Regeneration Forum
The Royal Society of Edinburgh
The Work Room
Theatres Trust
Traditional Arts and Culture Scotland
University Museums in Scotland

Voluntary Arts Scotland
Youth Theatre Arts Scotland
<b>Third sector</b>
British Deaf Association (Scotland)
Children in Scotland
Coalition for Racial Equality and Rights
Scotland's Learning Partnership
Tayport / Ferry-Port-On-Craig Community Fund
The National Trust for Scotland
Turning Point Scotland
Voluntary Health Scotland
Advocating Together (Dundee)
Deaf Action
Marie Curie
PAMIS
Scottish Care
Scottish Partnership for Palliative Care
Senscot
Social Enterprise Alliance Midlothian, on behalf of Midlothian Third Sector Interface
<b>Union or Political Party</b>
Equity
Musicians' Union
Prospect Trade Union
Scottish Artists Union
Scottish Family Party
Scottish Trades Union Congress



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