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**SENSCOT CONFERENCE 7TH DECEMBER 2017**

**CULTURE COUNTS CULTURE STRATEGY WORKSHOP REPORT**

**Workshop 1**

Q1A Who do you think needs to be involved in supporting the development of culture in Scotland?

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| **Ideas** | **Number of Votes**  |
| Regulators, children and young people, old people  | 1 |
| Children and young people | 1 |
| All the people who are not engaged  | 1 |
| Younger generation, they have great ideas that could make all the difference  | 3 |
| Ask the fifty most deprived communities what they think  | 3 |
| Ask the over 50s to get insights from those with experience  | 1 |
| Individual projects working with service users on creative or cultural projects  | 1 |
| Groups which can make consultation accessible in sense of services user/client needs or numbers of individuals  | 1 |
| Creative practitioners, social enterprises with a cultural theme and community arts groups  | 1 |
| Private companies; such as hotels, social enterprises, heritage sites, third sector organisations with a cultural aims and objectives  | 1 |

Q1B Are there partnerships and relationships that you think could be developed?

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| **Ideas** | **Number of Votes**  |
| Partnership with education and media outlets (apple store) and with service users  | 1 |
| Partnerships with local radio stations and or national radio stations  | 1 |
| TSI or SEN to represent wider view | 2 |
| Partnerships with banks, accountants, corporates, sponsorship  | 1 |
| Partnerships with Culture and Leisure Trusts and with people | 1 |
| Institutions including prisons | 2 |
| Arts centres and cultural venues  | 1 |
| Development of a Cultural Quarter Area  | 1 |
| Students, Colleges and Universities  | 1 |
| Local people who are under-represented in large groups  | 3 |

Q2 Do you know of good examples of partnership approaches that we could learn from?

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| **Ideas** | **Number of Votes**  |
| Kelvingrove art gallery hosting non museum related events such as dance music events and cinema screenings  | 1 |
| Themed social enterprise organisations who work with the community and for example visual artists or football coaches  | 1 |
| The old teaching the young, passing on skills or stories etc | 1 |
| <http://www.commedia.org.uk/>  | 1 |
| Events that are created by people and the partnership forums from action, and not top down.  | 6 |
| <https://www.edx.org/course/u-lab-leading-emerging-future-mitx-15-671-1x-0>  | 1 |
| Glad Café <http://www.thegladcafe.co.uk/gladfoundation.html>  | 1 |

Q3AWhat is working well for culture?

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| --- | --- |
| **Ideas** | **Number of Votes**  |
| Oor Wullie Bucket Trail in Dundee (Dundee Rep)  | 1 |
| Lots of venues are free to go in. Opens up to less fortunate families | 1 |
| V&A and regeneration of Dundee Waterfront  | 1 |
| Variety of cultural spaces to utilise  | 1 |
| We have a strong sense of identity, we have an international outlook  | 1 |
| Free Museums and Galleries / Public Ownership of museums and galleries  | 4 |

Q3B What needs to change?

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| **Ideas** | **Number of Votes**  |
| Cost of hiring community spaces can be prohibitive  | 1 |
| Still difficult to access community space in many areas  | 1 |
| We need more accessible venues that can be accessed easily by the community  | 6 |
| The community should be more engaged in the planning and delivery of events and culture  | 6 |
| Accessible buildings  | 1 |
| Those bidding for culture contracts should have to show social benefit | 1 |
| Spaces should be free in some areas  | 2 |
| More grassroots projects for a variety of people to enjoy  | 1 |
| Beautiful spaces should be available to communities not just ‘spaces’  | 1 |
| Social projects should not be profit making  | 2 |
| Take ‘the great and the good’ out of our quangos  | 1 |
| Accessibility (Museums should have ‘easy read’ documents or hand-outs as well as more in-depth ones.  | 1 |
| More Autism friendly days as standard  | 1 |
| Staff should be trained in learning disabilities  | 1 |
| Make more public venues including schools open at weekends and in evenings so that the community can use them (for free)  | 2 |

Q4 If you could change one thing for culture what would it be?

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| **Ideas** | **Number of Votes**  |
| That we promote and celebrate the rich diversity of our cultural offerings in an accessible way  | 1 |
| Ensure accessibility at grassroots level  | 2 |
| Introduce democratic elections to board positions of the national cultural organisations  | 2 |
| Move funding away from big museums (they can find other ways to be sustainable) and fund grassroots instead | 1 |
| Greater equality and accessibility of delivery (i.e. who gets the funding to deliver the outcomes) | 4 |
| Scrap Arms Length External Organisations; return power to the people | 4 |
| Re-invest culture into schools to offer cultural programmes at school  | 2 |
| Give power back to the people  | 2 |

**Workshop 2**

Q1A Who do you think needs to be involved in supporting the development of culture in Scotland?

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| --- | --- |
| **Ideas** | **Number of Votes**  |
| Don’t exclude voices. Need to engage disadvantaged people, marginalised voices etc. | 2 |
| Everyone  | 9 |
| Digital engagement and consultation.  | 1 |
| Not just all the usual subjects. A broad understanding and definition of culture is important. Not just music, art galleries, monuments and making them more accessible identifying where-else culture is taking place; such as street art and value that equally. Talk to those creatives as well as to the ‘big players’.  | 1 |
| Everyone no exception  | 2 |
| We need to make sure that disconnected and disadvantaged communities are involved.  | 2 |

Q1B Are there partnerships and relationships that you think could be developed?

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| --- | --- |
| **Ideas** | **Number of Votes**  |
| Education / School and social enterprise  | 2 |
| Lots of organisations already exist (e.g. Creative Scotland). Don’t create any more; invest in the existing.  | 2 |
| Partnerships that access young and old and are accessible possibilities to get interactions in culture and chances to get involved within culture  | 1 |
| Work with schools.  | 2 |
| Scottish Government. European Commission. Schools. Scottish Enterprise.  | 1 |

Q2 Do you know of good examples of partnership approaches that we could learn from?

|  |  |
| --- | --- |
| **Ideas** | **Number of Votes**  |
| Business Improvement District Involvement – Sponsor Culture  | 1 |
| Creative Hubs  | 4 |
| Creative Dundee; Creative Renfrewshire  | 3 |
| Business Improvement Districts  | 3 |
| Organised networks, local, national, international  | 4 |
| Who is government partnering with? Invest in what already exists.  | 1 |
| European Cultural Foundations. CCA Glasgow. Culture as social value.  | 1 |
| Work with business improvement districts.  | 2 |

Q3A What is working well for culture?

|  |  |
| --- | --- |
| **Ideas**  | **Number of Votes**  |
| Recognition through competitions e.g. City of Culture  | 1 |
| Glasgow. World class museums.  | 1 |
| Culture is being recognised more and more as an important community value by the community  | 2 |
| Local people connecting to celebrate culture  | 3 |
| Crafts and Arts has a way of addressing social isolation. Grassmarket Community Project <http://grassmarket.org/> Piano on Prescription <http://www.firstport.org.uk/case-studies/item/646-pianos-on-prescription>  | 2 |
| Touring Network is useful. Most project depend on committed volunteers.  | 1 |
| Lots of activity passionate and creative people. An international reputation.  | 2 |
| Small scale outcome based funding  | 1 |
| Multi-cultural interactions. <https://www.charteriscentre.com/>  |  |

Q3B What needs to change?

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| --- | --- |
| **Ideas**  | **Number of Votes**  |
| There needs to be an understanding that culture spreads beyond a rigid definition, evolves, and it is there to serve various diverse communities  | 1 |
| We need an effective access programme. Bottom 15% data zones.  | 1 |
| The mechanisms for investing in culture and the mind-sets around this.  | 2 |
| A now understanding across the board that culture is a fluid entity and it is our job to discover how it is forming, reforming and to not try to control our definition of it  | 5 |
| Access for all  | 2 |
| Better understanding from funders about how cultural organisations work and more money 75% failure rate for Creative Scotland Open Funding shows there is a real need.  | 4 |

Q4 If you could change one thing for culture what would it be?

|  |  |
| --- | --- |
| **Ideas**  | **Number of Votes**  |
| Developing an awareness of culture in school children carries onto adulthood  | 1 |
| Trust in local people’s creative innovation mind-set. We know!  | 7 |
| Equality across all SIMD levels is recognising assets even in the poorest 15%. Culture means different things to different people, need to celebrate that.  | 3 |
| Every person in Scotland has the freedom to benefit from culture creatively throughout their lifetimes and at all stages of life  | 3 |
|  |  |
| If we introduce universal basic income for all we will liberate people and their energy to contribute socially and culturally  | 14 |
| Accepting culture is broad and something we’re all already engaged in | 1 |
| Culture is recognised as the main driver for economic growth  | 3 |
| Cultural Creative opportunities for all  | 1 |
| Culture is very valuable but it is hard to generate revenue; need for an innovative solution as well as continued public investment  | 2 |
| Networks of creatives operating independently  | 3 |
| You can’t ‘develop’ culture, you can just support it. We need to stop draining culture. Lots of great stuff already that just needs to have investment  | 1 |
| Invest in culture, stop cutting funds for schools and others  | 2 |
| Enhancing representation. Portraying culture from points of new, extending beyond the usual middle classes.  | 1  |
| Empower people to become creative, give people educational opportunities  | 1 |
| Funding for new (not necessarily young) creative people  | 1 |
| More investment into schools for music, arts and digital. | 1 |
| Grant funding or loans for cultural charities and social enterprises in the community  |  |