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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?

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| --- | --- |
| **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 |  |