

As Others See Us

What Makes Scotland's Cultural Sector Distinctive?

Results and findings of an international survey

A companion report to:

'To See Ourselves': Cultural Assets and Attributes of Scotland

Rachel Blanche and Bryan Beattie

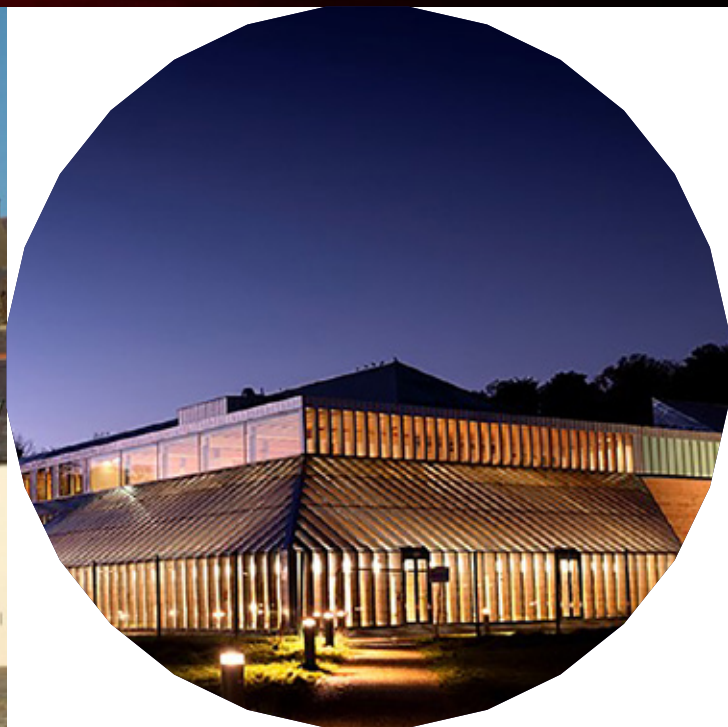


ALBA | CHRUTHACHAIL





IMAGES: (clockwise from top left) Glasgow Women's Library, The Gorbals Youth Brass Band & Tom Mudd project, Counterflows [photo Duncan Marquiss], Isaac Julien, *Lessons of the Hour*, 2021. Installation view at the Scottish National Gallery of Modern Art, Co-commissioned by Edinburgh Art Festival and the National Galleries of Scotland [photo Sally Jubb Photography], *The Burrell Collection* exterior image at night [photo © CSG CIC Glasgow Museums Collections], Pier Arts Centre, Stomness, Orkney [photograph courtesy of the Pier Arts Centre], *St Magnus Festival* [photo Tom O'Brien]



Contents

IMAGE: [photographer panitanphoto]



Introducing This Study

- 1 7 About this document, the study and our analysis
- 2 11 The survey dataset: Who responded?

Key Survey Findings

Part One: Capturing perceptions of Scotland's sector

- 3 15 Key words associated with Scotland's sector
- 4 17 Core values associated with Scotland's sector
- 5 21 The international reputation of Scotland's sector
- 6 26 What international partners are most curious about, impressed by and surprised by
- 7 34 Summary of perceptions: Key attributes

Part Two: Identifying cultural assets

- 8 36 Elements of Scotland's sector seen as unique
- 9 43 What are perceived to be Scotland's most significant cultural assets?
 - Profile 1: Scotland's cultural policies as a cultural asset
 - Profile 2: Exploring a cultural asset: Scotland's arts for children and young people
 - Profile 3: Scotland's disability arts sector as a cultural asset

Part Three: Understanding the global significance of Scotland's sector

- 10 56 What Scotland's art and culture sector contributes to the world
- 11 63 Models from Scotland distinguished as 'different, distinctive or excellent'
 - Profile 4: What makes the Edinburgh (and Scotland's other festivals distinct?
 - Profile 5: Scotland's arts funding environment as an international model
- 12 70 Models from Scotland that have been replicated or adapted in other countries

Conclusions

- 13 76 Collected insights on Scotland's cultural attributes and assets

Appendices

- I. 82 Contributors
- II. 86 Attributes and assets



IMAGES: 'To See Ourselves' and 'As Others See Us' - companion reports authored by the Creative Services (Scotland) Ltd, and Queen Margaret University, published by the British Council and Creative Scotland.

Introducing this Study

About this Document, the Study and our Analysis

This document presents results from our international survey ‘What Makes Scotland’s Cultural Sector Distinctive?’ which ran during May and June 2021, gathering perspectives from culture sector professionals and policymakers in 23 countries in addition to Scotland.

It should be read in conjunction with our narrative report *‘To See Ourselves’: Cultural Assets and Attributes of Scotland* which presents combined findings from the overall study that this survey is a part of. Desk research and a series of focus groups were undertaken alongside the survey in order to identify and explore distinctive aspects of Scotland’s arts and culture sector that stand out within the UK and internationally.

The research was commissioned by British Council Scotland and Creative Scotland to identify aspects of Scotland’s arts and culture sector that might be characterised as the country’s cultural attributes and assets. The objective of this overall research is to inform how we understand the Scottish sector and share its story internationally.

About the survey

The primary purpose of the survey was to gather international perspectives on Scotland’s arts and culture sector to supplement insights gained from the focus groups, which were composed predominantly of Scotland-based respondents from across the arts and cultural sectors at all levels (for further details of the focus groups, please see *‘To See Ourselves’: Cultural Assets and Attributes of Scotland*). The survey explored what sector professionals outside Scotland see and experience of the sector in Scotland. We wanted to capture perceptions of the profile and nature of Scotland’s arts and culture sector, and to understand the contribution it makes in the international arena.

The main question explored through the survey was: what do we do in the Scottish arts and culture sector that is distinctive?

The survey asked respondents to describe Scotland’s sector, and the values and reputation they associate with it. They were asked what they think are Scotland’s greatest cultural assets, and to name specific examples and models of Scottish practice that are renowned in other countries.

The external viewpoint is an important component in identifying what stands out on an international stage. Perspectives were sought from professionals and policymakers around the world working in or engaging with the sector in Scotland at a variety of levels and across artforms,

heritage and creative industries contexts. To be eligible for the survey, respondents needed to have direct experience of Scotland's arts and culture sector as a practitioner, policymaker or other sector observer. The source of their knowledge of Scotland's sector was captured in the survey and is reported in Chapter 2.

It was recognised that perceptions would vary between those outside looking in and those inside the sector. In order to provide a baseline of 'home' perspectives and responses from the Scottish sector that would enable direct comparison with international responses, the survey was also purposefully circulated among Creative Scotland's Regularly Funded Organisations (RFOs) as well as to selected organisations across Scotland's creative industries who were encouraged to contribute.

The survey ran during May and June 2021 and was circulated in the first instance to:

- ◆ Creative Scotland's 121 **RFOs** across the arts and creative industries, for their responses and to disseminate onwards to their own current international artform contacts
- ◆ key **creative industries and regional agencies** identified by the researchers, to supplement the RFO list
- ◆ **British Council regional offices** around the world to disseminate to local practitioners and policymakers who have engaged in recent years with Scottish arts, culture and creative industries
- ◆ **international alumni** of Queen Margaret University's MA programme in Arts, Festival and Cultural Management, who have graduated since 2011 having engaged closely with the sector in Scotland during their studies. All but one of the responding alumni is currently working professionally in related sectors around the world.

Our analysis of the survey data gathered seeks to capture the essence of how Scotland's culture sector is perceived at home and abroad and to highlight where these viewpoints converge or diverge.

Approaches to balancing our analysis and findings

In approaching our analysis of the international perspectives gathered in this study, we acknowledge the likely existence of *default optimism bias* and *comparative optimism* (to borrow and loosely apply these cognitive psychology and medical terms). It is recognised that people who've experienced the sector through Scotland's international showcase and delegate programmes have been invited and facilitated to see selected events and organisations. They are witnessing policy support in these specific contexts; they are likely to observe examples of collaboration and interconnection; they are on the lookout for models of interest: under such circumstances it is understandable that they should report positive perceptions. The enthusiasm and warmth of many of their contributed statements is noticeable nevertheless.

Likewise, it is understood that external observers tend to see finished products, showcases and visible outcomes and are less exposed to underlying processes and environmental challenges/circumstances, a useful distinction raised by a Scotland-based performance artist in one of our focus group discussions.

These circumstances should be considered by the reader while engaging with this reporting. They are perhaps particularly pertinent to our findings in Chapter 6 which report what international peers are most curious about, impressed and surprised by, and Chapter 5 which explores what those engaging internationally with Scotland's sector tend to expect from the sector. It should be noted that not all of the international respondents in our survey have visited as a delegate or attended showcase events; however, in such cases these respondents have themselves worked alongside Scottish peers. It is clear from the depth of comments provided in the survey that the majority of international respondents have engaged deeply with this topic and are speaking from an experience of close contact with the sector in Scotland.

The *comparative* element is important to acknowledge also. Many of the international respondents are quite specific in highlighting what they admire in the Scottish arts and cultural context that they don't experience in their own countries as a result of different policy, funding and value systems. While the political and social values that characterise Scotland's culture and cultural output appear to be lauded across the board (including by Scottish survey respondents and in our parallel focus groups), we do not seek to imply that these represent perfection in cultural policy and practice.

Documenting imperfections within Scotland's arts and culture system is not the intended focus of this research, but their existence should be acknowledged. As another of our focus group participants noted, the praise from international peers documented in our survey findings is well-deserved, but it doesn't automatically follow that the culture sector in Scotland is in optimum condition or that there isn't more to achieve across many contexts including its cultural infrastructure, equality, diversity and inclusion (EDI), etc. Where more cynical and balancing comments have been offered in the survey – mainly by respondents based in the sector in Scotland – we have made an effort to present these in this report.

Exploring attributes and assets

Our survey questions were designed to stimulate thinking and elicit nuanced responses on people's engagement with Scotland's arts and culture and their relationships with those working in the sector. We sought to uncover details of why and how the perceptions exist: what it is about Scotland's sector specifically – as opposed to practice in general or in other countries – that stands out as distinctive? In this way we aimed to uncover core attributes and characteristics of Scotland's sector, its approaches and outputs.

The purpose of our wider study is to identify key assets that the sector in Scotland possesses, and how and why these are seen to contribute to the international cultural arena. This survey report generates insights into this question.

Data analysis

The nature of our investigation means that our dataset is largely qualitative in nature. With a total of 111 international and Scotland-based survey respondents providing answers to our questions, many in impressive detail, the full survey dataset is substantial and rich.

In order to identify themes among the responses, this report makes use of word cloud software to help us 'count' word frequencies within the data, generated from our main qualitative questions. These also enable us to provide an accessible visual representation of key words and themes arising from the responses received on key issues. To generate the word clouds, key words/concepts were manually extracted from responses and processed using the software. Readers are encouraged to inspect the small print in the word clouds, which displays a myriad of creative practitioners and organisations name-checked in people's responses to our questions about Scotland's arts and cultural sector.

To help us delve further still into the responses we received, and to draw out more nuanced themes, we have also applied thematic coding to parts of the survey dataset to distinguish elements highlighted by respondents that describe what we have categorised as philosophical, practical or quintessential attributes and assets. Data from our parallel focus group discussions has been coded in the same way to enable us to read across all the material gathered.

Readers will see several themes profiled in the document, pulling together survey testimony on a particular topic that stands out among the survey data as a whole.

Our approach to distinguishing attributes and assets in this study

To identify the main 'attributes' of Scotland's sector, we explore its:

values / reputation / key descriptors
/ general character and nature /
quintessential and unique elements.

We consider 'assets' to denote:

specific components of the sector /
distinctive approaches and models of
practice / characteristic elements held
in international renown.

In framing our overarching conclusions for this survey report we collate insights and analysis to pinpoint predominant attributes and assets. These findings have fed into the broader narrative offered in our companion report, *'To See Ourselves': Cultural Assets and Attributes of Scotland*, which also reflects the deeper discussions by the focus groups.

2

The Survey Dataset: Who Responded?

A total of 111 survey responses were contributed by cultural practitioners and policymakers in Scotland and around the world.

For the purpose of analysis, we have streamed their responses into two datasets representing:

- ◆ people who are based in Scotland and work in the sector in Scotland: 'the Scottish dataset', 48 respondents (n48)
- ◆ people offering external and international perspectives on the basis of their professional engagement with the sector in Scotland: 'the international dataset' (n63).

Who responded in Scotland?

The 48 survey respondents in our 'Scottish dataset' represent arts and cultural sector organisations across Scotland, many of which represent multiple artforms and contexts and, across their respective remits, all of the sector categories we sought to include in the study. Specifically:

- ◆ artforms: *crafts, dance, Gaelic arts, literature and poetry, music, physical performance and circus, storytelling, theatre, traditional arts, visual arts* – and the arts contexts of *disability or inclusive arts, participation or creative learning*, as well as additional categories highlighted by respondents as: *public art, placed-based art* and *socially engaged art*
- ◆ creative industries: *architecture, digital media and preservation, fashion and textiles, film, TV and radio, photography, product or graphic design, publishing, software, video and computer games*
- ◆ heritage contexts: *archives, libraries, galleries, museums, historical places and sites, conservation*.

The Scotland-based survey responses came predominantly from *practitioners or managers in the sector* (43 of the 48 respondents) – mainly artistic or managing directors of RFOs. Five Scotland-based respondents *work in policy or funding for the sector*; they include representatives of specific artform or regional arts agencies, as well as one local authority. This representation is consistent with how the survey was distributed to supplement our focus groups engaging the broader Scottish sector in intensive discussions.

The Scottish dataset represents organisations around the country, with respondents based in:

Aberdeen (n3), Aberdeenshire, Dumfries, Dundee (n2), East Linton, Edinburgh (n13), Glasgow (n19), Inverness (n2), North Ayrshire, St Andrews and Wick, and the islands of Mull, Skye and South Uist.

It should be noted that our Scottish dataset includes some people of other nationalities who are working in organisations in Scotland and reporting their viewpoint from the within the Scottish political and cultural environment. Seven respondents from Scotland-based organisations stated a non-British nationality, all European.

Who responded internationally?

A total of 63 culture sector contacts from outside Scotland returned responses to the survey.

These include two people identifying as Scots based internationally, both in Canada. For the purpose of distinguishing external perspectives from outside the sector in Scotland, we elected to analyse three responses received from professionals in London as part of the overall ‘international dataset’.

The remainder of the respondents in this dataset are international practitioners and policymakers reporting their perspectives from 23 countries around the world across Europe, North America, South America, the Middle East, Africa, Asia and Australasia.

The majority (n50) of the international respondents to this survey are current practitioners or managers in their cultural sector (79 per cent) with 11 working as policymakers or funders for the sector (17 per cent). Five respondents perform volunteer roles in the sector, and two are currently studying in the sector.

In addition to Scotland, the countries represented in this survey are:

Argentina (n10) in Buenos Aires
Australia (n2) in Melbourne, Adelaide
Bahrain (n2) in Manama
Brazil (n3) in São Paulo, Rio de Janeiro
Canada (n11) in Toronto, Ceap Breatainn, Nova Scotia, Mabou, Halifax, Montreal, Edmonton
Colombia (n1) in Bogotá
Egypt (n1) in Cairo
Germany (n7) in Mainz, Munich, Berlin, Waldshut-Tiengen, Dusseldorf
Hong Kong (n1)
India (n2) in Mumbai, Delhi
Indonesia (n1) in Yogyakarta
Ireland (n2) in Dublin
Japan (n1) in Shizuoka
Malta (n1) in Valletta
Mexico (n2) in Mexico City, Morelia
New Zealand (n1) in Wellington
Nigeria (n1) in Abuja
Norway (n1) in Hammerfest
Palestine (n1) in Beit Jala
Portugal (n1) in Porto
Rwanda (n1) in Kigali
Singapore (n1)
rest of UK (n3) in London
USA (n6) in Washington DC, New York City, Detroit, Yakima (Washington State), Jackson (NH), Becket (MA)

The survey asked respondents from outside Scotland: what is the nature of your personal experience and knowledge of Scotland's arts and culture sector? **International respondents' knowledge of Scotland's cultural sector stems from ...**

Visiting or observing Scotland's arts and culture sector as a delegate:
39 respondents (62 per cent)

Experiencing Scotland's arts and culture sector abroad as an audience member: 29 respondents (46 per cent)

Working internationally with organisations or individuals from Scotland's sector: 28 respondents (44 per cent)

Previous work or study in the sector in Scotland:
19 respondents (30 per cent)

Areas of the cultural sector represented in the survey dataset

For the purposes of this survey we categorised artforms and creative industries based on definitions commonly used by the Scottish Government and Creative Scotland. As can be seen in Diagram 1, everything on our list was represented among the practitioners and policymakers who responded to our survey, both in Scotland and internationally.

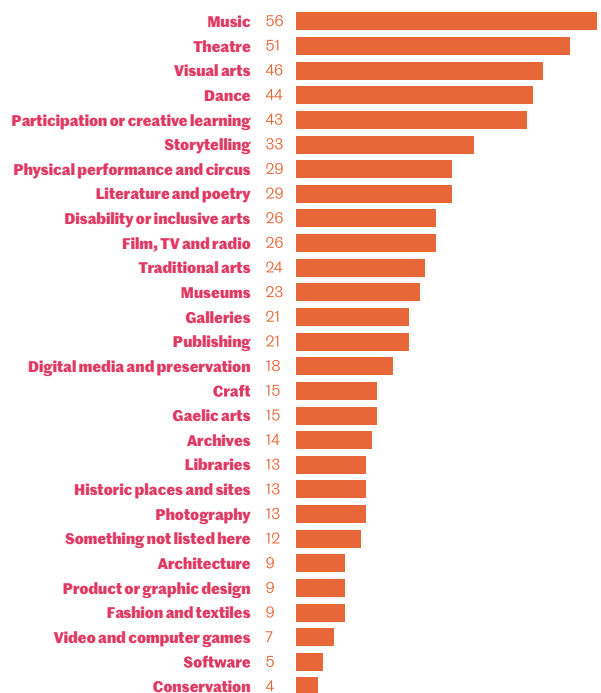
Predominant sectors include the artforms of music, theatre, visual arts and dance.

Prominent contexts for respondents' work include participation or creative learning, and disability or inclusive arts, as well as festivals the world over.

Museums and galleries, libraries, archives, historic places and sites, and conservation (including digital media and preservation) are also visible in the dataset.

Representatives of *creative industries* are present in the survey dataset in Scotland and overseas. These industries include software, video and computer games, design, product and graphic design, and architecture, with film, TV and radio, and publishing being the most prominent groups.

Diagram 1. Respondents were asked to say what parts of the cultural sector they are involved with, selecting as many as applied (n111)



'Something not listed here':

Festivals
Events
Public art
Placed-based art
Talks
Digital artworks
Socially engaged art

Key Survey Findings

Part One:

Capturing perceptions of Scotland's sector

3

Key Words Associated with Scotland's Sector

To start, respondents were asked to list key words that they associate with Scotland's arts and culture sector. The word cloud diagrams used throughout this report represent key words provided by either our Scottish or our international respondents. The frequency of a word or concept's appearance in the dataset is reflected in its size on the cloud.

From the external/international perspective captured in Diagram 2, dominant key words are **innovative, vibrant, diverse, inclusive, contemporary, open, experimental, open-minded, welcoming, professional and dynamic**, with very many other concepts showing a rich, and overwhelmingly positive, perception of Scotland's sector. All of these are mirrored in the Scottish responses reflected in Diagram 3.

We can also see many other overarching themes as offered by both international and Scotland-based observers: **forward-looking, progressive, yet rooted in tradition; outward-looking, high quality/excellent; connected, inclusive, diverse, community-focused; bold/challenging, risk-taking, cutting-edge; self-organised**. The sector is recognised both at home and overseas as an **ambitious and driven** sector *'punching above its weight'* on an international stage.

However commentators based in Scotland working within the arts and cultural sector raise important operational factors that those outside don't necessarily see: **a fragile sector that is under-funded, under-resourced, under-valued and under-appreciated**. A system that doesn't always seem fair and **can seem insular** and fragmented from the inside. An **overstretched** sector that is **hard-working, resilient, and innovative by necessity** as well as by intention. Such themes are important indicators of realities that lie behind Scotland's stellar reputation and accomplishments. These come up prominently throughout the survey in the sector's own perceptions of its values, reputation, assets, unique elements and international contribution. The **proud yet self-effacing** characteristic identified by a Scottish respondent speaks to a brand of humility that seems quintessentially Scottish.



Diagram 2.
Key words
associated with
Scotland's arts
and cultural sector
by international
respondents (n63)



Diagram 3.
*Key words used by
Scotland-based
respondents to
describe the sector
(n48)*

Other terms offered by Scottish respondents correlate with the international perceptions. These include: **activist/political, politically engaged, responsive** and **relevant** (tying in with external perceptions of a sector saying what it needs to say and challenging conventions), and a strong social ethos with community and **grassroots** foundations.

Many of these same themes arise throughout the survey, underpinning the sector's core values and reputation and what it brings to the international arena.

Core Values Associated with Scotland's Sector

Respondents were asked what kind of values (in terms of standards, ideals, philosophy) they associate with Scotland's arts and culture sector.

International perceptions

Over 150 key words and concepts were extracted from the responses received from international respondents to create the word cloud in Diagram 4.



Diagram 4.
Values associated with Scotland's arts and cultural sector by international respondents (n61)

Here are the most dominant themes in our international dataset, highlighting the Scottish sector's values:

- ◆ **Inclusivity** with respect to: *'investing in an inclusive expression of the full spectrum of Scottish culture'; 'welcoming of international voices and collaborations', 'engaging audiences and community'*. Related words used include **democratic**, **far-reaching** and **many voices**.

I regard Scotland's cultural sector as one of the most inclusive and creative I have ever come across. I think that the richness of the sector comes from the very different people that engage with it: people from around the world and with completely different backgrounds. The sector opens its doors to anyone, enabling and empowering them to engage, create and show, giving them voice and platforms to tell their stories. That translates into a very unique, reachable and needed cultural and artistic world. (Arts practitioner in Germany)

- ◆ **Diversity**: being representative, respecting diverse languages, representing different voices within Scotland and connecting to international conversations. Scotland's sector is perceived to be highly diverse; *however*, one international observer notes a minority of LGBTQ+ voices and a continuing lack of some EDI themes.
- ◆ **Openness** and open-mindedness. Related values include Scotland's **welcoming nature**, a **tolerance** in society and the role of arts and culture in *'pushing back hatred'*.
- ◆ **Roots in tradition**: honouring past people, honouring Gaelic and traditional arts, while also being **forward-looking** and **forward-thinking**.
- ◆ **Value and care for the arts**: the perception from outside is that culture in Scotland is *'valued'* with *'strong public policies'* and a commitment to *'care of the arts'*. The arts and culture in Scotland are strongly associated with **social justice values** including freedom of expression, fairness and a sense of egalitarianism whereby *'the arts and culture are for everyone'*. Observers see a strong community focus in Scotland where the arts are *'accessible'* and *'a part of daily life'*.

A deep belief in the arts and its role in community and nation building. Leveraging the arts to push back on hatred of the other. Experimenting and innovating within the constraints of budgets and beliefs. (Director of a multi-arts company in India)

- ◆ **Authenticity and attitude**: other values that come through from the responses include **honesty** and **authenticity** in Scottish work, along with the sector's **can-do attitude**, ability to *'make it happen'*, its *'stubbornness'* and **commitment**.

The sector appears to be 'of a place', rooted in its cultural heritage yet forward-looking and ambitious; there is a can-do attitude, a sense of independence, embracing what is real with an honesty, openness and a sense of both belonging and welcoming. (Arts policymaker/funder in Ireland)

Values associated with the sector, by the Scottish sector

The word cloud in Diagram 5 captures the values associated with the sector by survey respondents working within it. It speaks to the same key values perceived by international respondents: **inclusion, diversity, openness, collaboration, innovation, tradition**. However, the Scottish responses qualify many of these ideals by stating that they are **aspirational** (i.e. *‘aiming for inclusivity’*), noting that arts and culture are currently **not always accessible**.

Aiming to be inclusive but can be seen as exclusive to many people. Not always open or approachable. Can be elitist. (Artistic director of a theatre in Scotland)

There is a real desire to make the arts inclusive and accessible to all. This feels to me like it is making good progress but probably has a long way to go. (Respondent from a multi arts and digital creators collective in Scotland)



Diagram 5.
*Values associated
with Scotland's
arts and cultural
sector by Scotland-
based respondents
(n46)*

The country's attributes of **fairness** and **striving for equality**, **generosity** and social conscience ('*culture for all*', '*tackling difficult issues*', '*addressing barriers to access*') are also recognised in Scotland as values for the arts and culture sector.

Respondents highlight a specific ethos of **fair pay**, **gender equality** and a growing intolerance of poor employment practices (i.e. zero hour contracts). Respect for artists and audiences is noted, as well as community focus and outreach, and a sense of **service**.

Actively supportive of ... fair pay, industry-standard rates of pay and terms, intolerance of zero hours contracts, no gender pay gap, actively inclusive and diverse approach to casting/board members/staff/creatives. (Artistic director of a theatre company in Scotland)

My own experience is of a sector that reaches out to its audience, making work to challenge, provoke and ultimately enjoy. (Respondent from a participative youth theatre company in Scotland)

The values of Scotland's sector are described more than once in our survey as sharing commonalities with Nordic neighbours to the North:

An affinity for, and links with, other small, rural, northern nations and cultures. (Respondent from a film development agency in Scotland)

The Scottish sector responds with a strong dose of pragmatism in naming its own strengths; in this respect the responses themselves symbolise the brand of open **integrity** combined with **humility** or **modesty** that seems to be universally associated with the sector.

We are humble to the point that I think we hold ourselves back a little here. We value humbleness and collective responsibility which I feel as a community is an important part of who we are but learning how to be more confident and ambitious on an international stage is something I'd like to see in the future. (Musician and director from a youth music organisation in Scotland)

A strong sense of tradition (that can be limiting, too!) Pride and confidence (but that can be undermined by a 'cultural cringe'). An ambition to be inclusive and accessible (not always realised). A strong emphasis on place and 'local' (which needs to counter a tendency towards a uniform 'Scottish' cultural identity). A tendency to have the part stand for the whole (historically 'Scottish' tended to mean 'Highland'; now, too often, it means 'Glasgow'). (Respondent from a film development agency in Scotland)

Cultural value is also flagged by Scotland-based respondents as an issue with two sides, whereby core values of culture are acknowledged centrally in policy while being heavily instrumentalised in the service of other agendas and ascribed a low economic value.

High quality but low monetary value. (Music director at a rural theatre in Scotland)

Art should be valued of itself and publicly funded. Culture is for all communities regardless of demographic and wealth. [But] culture is instrumentalised as an economic driver through tourism visiting our festivals and events, and the heritage sector. (Local authority cultural planner in Scotland)

5

The International Reputation of Scotland's Sector

The survey sought perspectives on the international reputation of Scotland's arts and culture sector, asking respondents what they tend to expect of something Scottish.

A total of 149 key words and themes arise from the answers from international respondents (Diagram 6), for whom the most prominent reputational features of Scotland's arts and culture overseas congregate around the following themes:

- ◆ **'Avant-garde' work** that is *innovative, experimental, daring, original, never-seen-before*; embodying *new interpretations*, resourcefulness and *making things happen*.
- ◆ **A culture that is modern, contemporary, responsive and relevant**, while remaining authentically Scottish, **rooted**, *grounded* and *traditional*.

Excellence, innovation of style and design and form. Once you move away from the bagpipes and tartan there is a world of deep intellectual heft and artistic merit. (Director of a multi-arts company in India)

I expect something that is rooted in the history of the land and its people, but also forward-thinking, innovative and collaborative. (Film festival coordinator in Canada)

Brilliantly written and executed, thought-provoking and deeply touching, simple to observe with layers and layers of depth and richness. (Local authority arts funder in Australia)

A sector that is proud of its traditional heritage, an industry that has kept up with the pace of its time, an arts council that is committed to fund and support artists. The arts are very much alive and refined in Scotland; the country hosts some of the best-quality art I've seen. (Production manager for theatre and film in Malta)

- ◆ **A distinctive personality** described as *friendly, warm, humorous, hospitable, accommodating, stubborn/committed, spirited and proud*.
- ◆ **Saying 'what needs to be said'** through socially liberal work that is *against the grain, edgy, genuine, thought-provoking, surprising, shocking*. It might be argued that this is what all arts are here to do: if so, it seems that in the eyes of the world Scottish arts and culture perform this role overtly.

I would associate the word 'brave' with the culture sector of Scotland. I would expect something against the grain and not following a trend in the global art scene but rather something really innovative and an honest representation of the flavour of Scotland's arts and culture sector. (Producer at a multi-arts festival in India)

I expect energy, a spirited experience, embracing what is real, a sense of humour, what needs to be said will be said and a sense that this is of and by Scotland. (Arts policymaker/funder in Ireland)

- ◆ **Socially just**, with recurring values of *culture for all* and *fairness*.

[I expect Scotland's sector] to acknowledge issues of justice and giving all people their rights. (Director of a multi-arts organisation in Palestine)

- ◆ **Openness**, characterised by respondents as a willingness to engage and *collaborate* internationally, an openness towards *sharing* practice, ideas and expertise, and an eagerness to embrace ideas.

We have always got what we've expected from our Scottish peers: respect, creative collaboration, human connection and open dialogue. (Respondent from a charitable arts funding body in Mexico)

Reputation from the viewpoint of the Scottish sector

The Scotland-based commentators who gave their impressions on the external reputation of the sector (n46) highlight themes that correlate with what international respondents said: Scottish arts and culture are seen to be **high quality**, representing **excellence at all levels of work**, producing *world-class, award-winning work* of international renown and '*punching above our weight*' as an '*outward-looking*' small nation. The *innovative*,

Work that has integrity and wears its heart on its sleeve. A culture of making/producing that has a very high bar in terms of quality, but is created through ingenuity and determination with limited resources. (Respondent from a community arts organisation in rural Scotland)

A mirror of Scottish society taking in aspects of language, culture and traditions unique to Scotland but also a reflection of the many influences on contemporary Scotland. (Respondent from a Gaelic arts agency in Scotland)

I expect visual arts coming out of Scotland to be of a very high quality. This is largely due to how extremely hard Scottish artists work. (Director of a visual arts organisation in Scotland)

For a small nation we punch far above our weight. In my own area of work for children and young people there is an expectation of quality, innovation and expertise with a broad appeal to audiences. There is an expectation that time spent at Scottish [culture] will be time well spent. (Respondent from a participative youth theatre company in Scotland)

Scotland has a reputation for producing world-class cultural work at all levels, from bands playing in small venues to the National Theatre of Scotland producing acclaimed theatre which tours the world. In my view, art and culture produced in Scotland is known internationally as high quality, challenging, reflecting the communities of Scotland and the issues faced socially, economically and politically in a way that can be identified with around the world. (Local authority cultural planner, Scotland)

Some negative observations were made in relation to the sector's external image and reputation.

These acknowledge the existence of **below-excellent work** and a **sense of parochialism ...**

A mixed bag. I think there is truly excellent work of international standard being made in Scotland but, like everywhere else in the world, there is also work that is not ready, or just not good. I don't think that I can say that something will be either good or bad just because it is Scottish but I certainly think that, as a nation, we can and do hold our own in the global marketplace. I think (hope) that the time has passed when things were not programmed in London or beyond because they were Scottish (or too Scottish) but I also worry that it is still the case that actors' agents, for instance, don't feel that there's any point to sending their clients to work in Scotland. (Theatre director and producer in Scotland)

Mediocrity, confusion of quantity with quality, below the benchmark. (Practitioner in music, video, and computer games/software in Scotland)

... as well as an often-intentional reliance on Scottish stereotypes which can send **mixed messages** out into the world.

On the bad side: sentimental, couthy [cosy], playing to stereotypes, reliant on a handful of key figures (Burns, Scott, Billy Connolly, Bill Forsyth), nostalgic, too ready to play to external expectations. (Respondent from a film development agency in Scotland)

Our artists and producers are known for creating work that is ambitious and contemporary – as proved by winning numerous Turner prizes and other awards across artforms. However, there is still a ‘tartan and shortbread’ part of Scotland’s cultural reputation fuelled by tourism which is hard to reconcile with the cultural identity felt by most residents and artists working here. If that’s confusing for Scots in the sector, it may also be confusing internationally. (Local authority cultural planner in Scotland)

6

What International Peers are Most Curious About, Impressed by and Surprised by

The survey asked external and international respondents what they are: a) most **CURIOUS ABOUT**, b) most **IMPRESSED** by, and c) most **SURPRISED** by when visiting or liaising with Scottish arts and culture institutions. Scotland-based respondents were asked to comment on the basis of their experiences interacting with peers from outside Scotland.

What international peers are most **CURIOUS ABOUT**

In answer to the question of what they are most curious about when engaging with the sector in Scotland, a number of core themes are highlighted by international respondents (n56). These relate to:

- ◆ The nature of **differences from England/UK** in terms of models, ‘vibe’, working culture and ethos: *‘I’m curious how Scottish arts organisations work in international connection and collaboration, especially the differences from London-based arts organisations’* (arts development funder in Hong Kong).

[I’m curious about the] professional and organisational way of working: how do my Scottish colleagues combine culturally relevant contents with excellent organisational skills? (Practitioner from the literature, libraries and publishing sectors in Argentina)

[I’m curious about] working outside the capital cities, touring and capacity building for independent artists and how to strengthen the independent contemporary dance sector in the regions. (Director of a contemporary dance centre in Norway)

- ◆ **How the sector in Scotland operates** to a high professional standard with high quality outputs.
- ◆ Finding out more about **Gaelic and Scots**, keeping **traditional arts and culture** alive and contemporary.
- ◆ **What's in the North and the regions**, and what's happening at *community* level. *Regional touring structures: 'While festivals come to mind, I'm more curious about the work being done independently/ on a community level'* (independent theatre producer, Singapore).
- ◆ The processes of **creating and managing world-class festivals**.
- ◆ **Experimentation**: how the Scottish sector produces new things. The dynamics of fusing *old with new*.

In addition, the international commentators say they are curious about:

- ◆ long-term **relationships between artists and spaces**
- ◆ the **interconnectedness** within Scotland's sector and across artforms
- ◆ how Scotland relates to and **learns from the world**
- ◆ Scotland's cultural **funding environment**, sources and models.

I enjoyed discovering a unique culture and way to do things, in Scotland. I feel it is different from the rest of UK or EU. I also like the UK and EU, but Scotland is different and great. (Artistic director of a dance organisation in Canada)

[I'm curious] to learn more about the way they create and operate. The arts sector in Scotland is always advancing something exciting and new to me. (Performing arts producer in Argentina)

Responses from the Scotland-based commentators in our survey (n39) mirror this list above, adding:

- ◆ **national identity**: '*How we cope with being a (relatively) small population in a (relatively) large country*' (respondent from a film development agency in Scotland)
- ◆ politics and '**social democratic approach**' of Scottish policymakers
- ◆ **support for artists** and talent development: '*How we support artists at all stages of their careers*' (respondent from a contemporary arts centre in Scotland), '*Development pathways for young musicians*' (respondent from a traditional arts organisation in Scotland).
- ◆ How **inclusion and diversity** are facilitated: '*They think they are only going to see traditional performances, so are curious about the multi-ethnic nature of our arts scene in particular*' (respondent from an arts policy/funding body in Scotland), '*How we engage large and diverse audiences*' (respondent from a contemporary arts centre in Scotland).
- ◆ '*How our sector connects to **place***'; approaches to **provision in remote areas**: '*solutions like the Screen Machine, high-quality centres in small communities (An Lanntair, Pier Arts Centre, Mull Theatre, etc.)*' (respondent from a film development agency in Scotland).

- ◆ **Innovative approaches, risk-taking and experimentation:** *‘Our methodologies, our often ground-breaking work e.g. Playful Tiger by Barrowland Ballet, a game changer in work with neurodiverse audiences. Our traditions and our journeys’* (respondent from a participative youth theatre company in Scotland).

What international peers are most IMPRESSED BY

International respondents (n54) highlighted a wide range of things about Scotland’s arts and cultural sector that have impressed them. These may be condensed into the following list, reinforcing many points already reported in relation to Scotland’s external reputation in the eyes of these observers:

- ◆ **A warmth and friendliness** experienced when engaging with the sector; its sense of joy and beauty; a sense of humour; *‘a spirit of optimism’* (arts policymaker/funder in Ireland).
- ◆ The sector’s **efficiency and ‘profound professionalism’**: how organised Scotland’s sector is while seeming laid back.
- ◆ The **number and quality of festivals, artists and organisations** given the size of Scotland as a country.
- ◆ The **depth and breadth** of the sector and what it produces; *‘a wealth of renowned artists across all disciplines’* (arts policymaker/funder in Ireland).
- ◆ **Cross-artform** work and an *‘ability to interpret across disciplines’* (Highland Games chairman (volunteer) in Canada); a strong sense of **community and solidarity**; strong sector **networks**.
- ◆ **Innovative** ways of thinking; **development processes** for creative work.
- ◆ **Transformation** of spaces for art and culture; *‘the wide variety of cultural spaces and the practices they were designed to host’* (producer at a multi-arts festival in India).
- ◆ A **willingness to share** practice and information, also characterised as a form of **generosity** and openness.
- ◆ Scotland’s **landscapes** (rural and urban), the built environment and **architecture**.

[I’m impressed by] how organised the sector is and how the sector operates with mutual collaboration and long-term support. Again, I think international peers get very impressed with the warm reactions from Scottish artists and partners and the ability to cooperate in different levels and circumstances. (Practitioner working for an international arts agency in Brazil)

I am deeply impressed by the strong network of musicians and of how all of them manage to build the bridge between tradition and modernity. Especially when it comes to folk music, it is breathtaking how the heritage is woven into contemporary developments. (Communications professional for the culture sector in Germany)

The Beltane Fire Festival remains one of the most impressive things I have experienced in Edinburgh, how a country can combine its history, its rituals with its contemporary love for performing arts, and be celebrated by all, is just out of this world! (Festival manager and programmer in Egypt)

I was most impressed by the breadth of the arts ecosystem in Scotland, especially the bridging sectors, research and advocacy. (Independent theatre producer, Singapore)

International observers are also impressed by **what the sector achieves despite its funding challenges**:

The way that arts and culture are presented and executed – even under the most restrictive conditions. (Cultural manager in Germany)

This is also characterised as **resilience** by one Scotland-based respondent, and another flags *‘the quality of work we produce on such limited budgets’* (respondent from a contemporary arts centre in Scotland).

The admiration for the sector’s **resourcefulness and business acumen**, highlighted by several international respondents, is mirrored by Scotland-based respondents citing **value for money**: *‘value for money: we do everything on a shoestring’* (community arts curator in rural Scotland).

In addition, international respondents highlight the **cultural values** within the sector, underpinned by policy in Scotland, specifically: **support available to artists**, and structures supporting **international touring, showcasing and exports**.

The sector’s commitment to **access and inclusion** strongly impresses international commentators – this is also characterised as *‘care and attention to all stakeholders’*, a *‘commitment to access and disability inclusion’* and *‘support for mental health’* – as well as community engagement and local development.

Our Scotland-based survey respondents (n39) cite the same broad themes outlined above, adding further perspectives on what their international contacts are impressed by, specifically:

- ◆ **Collaboration and interconnectedness:** exemplified by strong **partnerships** and supported by impressive professional networks. The Federation of Scottish Theatres, Traditional Music Forum and Scottish Contemporary Art Network were named in our responses.
- ◆ The **range, quality and impact of art produced** in such a small country; *‘the quality and ambition of output from the sector’* (respondent from an arts and design organisation in Scotland); *‘the quality of our work, its playfulness and the great storytelling’* (respondent from a participative youth theatre company in Scotland).
- ◆ The **talent and professionalism** of practitioners.
- ◆ The *‘vibrancy’* and *‘condition’* of our **traditional and local arts** scenes, Fèisean, small festivals, the quality of local crafts.
- ◆ The international standard of Scotland’s **archives and collections**, even at a local level.
- ◆ Workshop and production **facilities**; the *‘amount of visual arts production that happens in Scotland’* (respondent from a photography centre in Scotland).
- ◆ **Place-based work** as a feature of Scottish arts and culture.

Among Scotland-based responses parallel themes of **government commitment to funding and social values** are highlighted, characterised as: *‘strong government support for culture’* (respondent from the storytelling sector in Scotland); *‘commitment to values’* (respondent from a digital arts organisation in Scotland); *‘sense of social equality’* (respondent from a multi arts and digital creators collective in Scotland).

What international peers are most SURPRISED BY

The things that surprise international peers when they visit or liaise with the Scottish arts and culture sector reveal interesting insights about how the sector subverts or surpasses expectations and preconceptions about the

People often remark on being impressed that everyone in Scotland growing up learned to ceilidh dance, etc. In terms of traditional music, internationally we seem to have an impressive reputation for innovation and extremely high standards, particularly in instrumental performance. ‘Virtuosity’ is often remarked upon in international contexts. (Musician and director from a youth music organisation in Scotland)

[International peers are impressed by] artist-led activity and the world-class expertise that resides almost unremarked in Scotland’s artist communities. (Respondent from a visual arts network in Scotland)

[International peers are impressed by] the production facilities, the number of artists, the closeness between artists and programmers (this is influenced by the more prevalent route to curating in Scotland through art practice education rather than museum studies). (Director of a visual arts production facility in Scotland)

country, the realms of cultural policy and the way that publics might be expected to engage with culture.

International respondents in the survey (n47) noted the following elements of surprise in their dealings with the Scottish sector:

How distinct the sector is: *‘the cultural peculiarities of Scotland and its people’* (multi-arts curator and programmer in Brazil).

How much I still and continue to prefer Scotland and anything Scottish to the English culture scene, despite the international stereotypical perception that London is the next best thing since sliced bread. (Production manager for theatre and film in Malta)

How distinct it feels, we are very familiar with England's art from a colonial education system, but there is a different timbre that genuinely surprises my peers. (Multi-arts practitioner in Canada)

This is reinforced by testimony from a Scotland-based respondent, who notes international peers' surprise at: *‘How different we are from the other UK nations; how strong our relationship is with Celtic and Nordic nations’* (respondent from a Gaelic arts development agency in Scotland).

- ◆ The *‘ability to realise great artistic projects in small **remote Scottish places**’* (artistic director of a dance organisation in Canada).
- ◆ **That Gaelic is not more prominent** across Scotland and *‘afforded more respect’* (traditional musician and dancer in Canada); that *‘Gaelic language is being lost in communities’* (volunteer manager at a major Celtic arts event in Canada).
- ◆ An unexpectedly **large number of artists/organisations**.
- ◆ **How diverse the sector is** in terms of content, as well as diversity of talented artists and diverse audiences: *‘The diversity in talent and the fact that the local audiences were really open-minded to explore the experimental showcases’* (producer at a multi-arts festival in India).
- ◆ **Dundee** and its strong cultural roots. (Dundee is also highlighted by a Scotland-based respondent from a different city as a cultural asset: *‘V&A – as a building it promises a lot, but the big asset to Scotland is what it represents. It signalled that there is life in culture outwith Edinburgh and Glasgow, it’s a vote of confidence in*

The creativity and drive to foster arts and culture with all its facets no matter where, when and how. There always seems to be a way to create and present. (Cultural manager in Germany)

Dundee and the wider North-East (local authority cultural planner in Scotland).

- ◆ The way the arts are *‘lived’* and are connected to *‘ordinary audiences’* (respondent from a charitable arts funding body in Mexico).
- ◆ A capacity to include/promote the work of **artists with disabilities** ... although on the issue of diversity in general one respondent notes surprise in an LGBTQ+ context at a *‘lack of representatives and diversity in performers and voices’* (arts management graduate in USA who studied in Scotland).

International respondents also express surprise at:

- ◆ Scotland’s **socially driven policy** agenda
- ◆ the nimbleness, **flexibility**, adaptability of the sector
- ◆ how **contemporary and forward-thinking** the sector is.

Testimony from our Scotland-based survey respondents (n39) on what their international contacts are surprised by reiterates many of the elements listed above, specifically:

- ◆ the sector’s **small scale and high connectivity**, yet comprising a surprising number of professional artists and practitioners, and range of organisations, for the country’s size
- ◆ levels of **innovation** and forward-thinking
- ◆ *‘the rise of place-based community arts’* (respondent from a traditional arts organisation in Scotland), and
- ◆ attention to engaging **diverse audiences**.

They also feed back the following observations from peers overseas who are surprised by:

- ◆ *‘the work that is going on throughout the country and beyond the high-profile city festivals’* (respondent from an artist-led dance organisation in Scotland)
- ◆ *‘that traditional culture in Scotland is living and breathing and continues to be creatively active and innovative’* (respondent from a Gaelic arts organisation in rural Scotland)
- ◆ *‘that wellbeing is part of the national curriculum’* (respondent from a multi arts and digital creators collective in Scotland).

The sustainability of the sector, the relevance of projects to the community, the research behind specific social driven agendas, the responsibility the sector has around embracing inclusion and participation across all the sector.
(Practitioner working for an international arts agency in Brazil)

In our sector, theatre, international peers are often surprised by just how collegiate we are, how much we help each other, how much we work together, how much we care about each other and want everyone to succeed.
(Theatre director and producer in Scotland)

But they highlight negative issues around funding, specifically international partners' surprise at ...

- ◆ *'how badly resourced arts and culture is'* (respondent from a community arts organisation in rural Scotland)
- ◆ *'that we are able to achieve this with relatively modest amounts of resource'* (respondent from a participative youth theatre company in Scotland)
- ◆ *'that artists aren't paid/salaried (in comparison to France for example) for being artists'* (respondent from a children's arts company in Scotland)
- ◆ Scotland's *'poor public investment in its greatest resources (artists and artist-led) and lack of investment in exhibiting spaces'* (respondent from a visual arts network in Scotland)
- ◆ *'that the sector is less well-funded by the UK and Government than other progressive nations'* (respondent from an arts and design organisation in Scotland)

... as well as surprises relating to the cultural environment and the creative industries.

International peers are surprised by:

- ◆ **loss of traditional craft** businesses and infrastructure
- ◆ **lack of cultural opportunities** in Edinburgh outside the festivals
- ◆ the **division of 'culture'** (as an inclusive concept) into sectors such as 'arts', 'creative industries' and 'heritage': *'These are arbitrary, divisive, and make little sense. For example, in the definitions for this study, "film" is placed under "creative industries" but it is equally important and valid as an artform and as making a crucial contribution to Scotland's heritage'* (respondent from a film development agency in Scotland).

Summary of Perceptions: Key Attributes

At this point in reporting our dataset we can pause to review what shines through from these detailed perceptions of Scotland's arts and cultural sector.

The findings reported in the preceding chapters convey a vivid picture of how the sector is perceived both at home and abroad. The language, images and examples evoked in people's responses about the sector's value, reputation, strengths, curiosities and surprises provide us with a very wide and richly evidenced collection of attributes that display a reassuring consistency between the international and Scottish viewpoints.

We list these below and show how they start to reveal broad categories within which we can begin to recognise fundamental assets strongly associated with the arts and cultural sector in Scotland.

Strong attributes associated with Scotland's sector	What we might recognise as assets
Work and practice that is: RISK-TAKING, INNOVATIVE, EXPERIMENTAL, BOUNDARY-PUSHING, FORWARD-LOOKING, FORWARD-THINKING, PROGRESSIVE, A SOURCE OF KNOWLEDGE, BEST PRACTICE AND MODELS	Models of exemplary practice and innovation
Cultural outputs that are: VIBRANT, DYNAMIC, CONTEMPORARY yet ROOTED IN TRADITION, ABLE TO FUSE TRADITION and MODERNITY, DEEP, THOUGHTFUL, RELEVANT and UNIVERSAL, REFLECTIVE OF PLACE AND LANDSCAPE, ROOTED IN COMMUNITIES AND STRONG SOCIAL VALUES, CULTURALLY DISTINCT FROM THE REST OF UK, WITH CELTIC/NORDIC CONNECTIONS, HIGH QUALITY	Scotland's artists, creative practitioners and cultural workforce Scotland's community arts Scotland's cultural policy
A distinctive cultural voice that comes over as: AUTHENTIC, HONEST, BOLD, CHALLENGING, SAYING WHAT NEEDS TO BE SAID	A trusted and respected reputation

Strong attributes associated with Scotland's sector	What we might recognise as assets
<p>A sector seen as world-leading in its: DIVERSITY OF ARTFORMS, REPRESENTATION and AUDIENCES, INCLUSIVITY and ACCESSIBILITY (though several survey and focus group respondents counsel that there is still more to do before we might say these are fully achieved)</p>	<p>Socially engaged arts Social democratic values and policies</p>
<p>A sector whose way of working is: CONNECTED, COLLABORATIVE, HIGHLY PROFESSIONAL AND PROFICIENT, ADMIRER FOR ITS SKILLS, A SOURCE OF INTERNATIONALLY RENOWNED EXPERTISE, ASSOCIATED WITH HIGH STANDARDS, HIGHLY ORGANISED AND EFFICIENT, RESOURCEFUL, INGENIOUS AND INVENTIVE, OPEN-MINDED, WELCOMING, GENEROUS WITH SHARING ITS EXPERTISE and which PUNCHES ABOVE ITS WEIGHT ON A WORLD STAGE</p>	<p>Scotland's sector and its way of working</p>
<p>A sector SUPPORTED BY A COMMITTED FUNDING MODEL that is well-regarded worldwide, and operating within a POLICY ENVIRONMENT SEEN AS PROGRESSIVE</p>	<p>Strategic cultural policy recognising fundamental values of culture</p>
<p>A cultural and sectoral personality that is: FRIENDLY, HUMOROUS, HOSPITABLE, HUMBLE yet PROUD, SELF-EFFACING, STUBBORN, SPIRITED, GENEROUS</p>	<p>A strong and distinctive (positively esteemed) 'national' character</p>

The next chapters in this report build from these attributes and generic assets to offer further characterisation of what is perceived to be unique to Scotland, and to generate a more explicit list of cultural assets before going on to explore the international impacts of these in closer focus.

Part Two:

Identifying cultural assets

8

Elements of Scotland's Sector Seen as Unique

Our survey asked respondents what elements of Scotland's arts and culture sector are particularly special or unique from their vantage point, with the aim of gaining further, more specified insights into what stands out on the international stage. These reinforce key attributes articulated in the previous chapter, and start to profile specific models and examples that we might recognise as defined cultural assets.

Unique elements recognised internationally

As can be seen from the word cloud in Diagram 8, which captures 156 elements drawn from the responses from international observers, **the Edinburgh Festival and other festivals** loom large in the worldview as unique elements offered by Scotland's sector. (See the special profile in Chapter 11 on what people say makes Scotland's festivals stand out as a globally significant model.) **'The Glasgow scene'** is also name-checked by international respondents as a unique element of Scotland's sector.

Not surprisingly, Scotland's **heritage and history** are recognised as unique to Scotland – as indeed these would be for any country in the world. More specifically, **Gaelic and Scots** culture and **Celtic arts** are highlighted, along with the specific artforms of **literature, poetry, storytelling, music** and **theatre**, as both *traditional* and very *contemporary/modern* expressions of Scottish culture.

A key element is how vibrant the sector, in terms of literal aesthetics and also the networking. There is an element of collaboration that is unique to me, as there is a lot of competition in my home country. (Multi-arts practitioner in Canada)

- ◆ A commitment to **professional training, arts education**, and youth and artform **development**.
- ◆ A **well-organised sector** with **strong artist voices**, leading *advocacy* for the arts and culture and supporting a public focus for policy. In parallel with this, the amount of **self-produced** work is noted, showing an entrepreneurial and independent drive within the sector.
- ◆ Innovative **use of spaces** and interesting venues are highlighted, along with boundary-pushing *site-specific* work. The ability to stage world-class work in remote places and spaces.

We partner with an absolutely unique artistic presenter and producer in Northern Scotland which we admire for its capacity to bring world-class art to a remote location. (Artistic director of a dance organisation in Canada)

The industrial venues and the city of Glasgow itself seemed like unique creative spots. (Promoter and festival organiser, Argentina)

- ◆ Scotland's built cultural heritage and infrastructure, with its **distinctive aesthetic, architecture and design**.

The amalgamation of built heritage and the creative sector. (Director of a multi-arts company in India)

[A particularly special or unique element is] the architectural atmosphere. (Director of a festivals management organisation, Indonesia)

Scotland's architecture was also highlighted by respondents later in the survey as a cultural asset: *'the geographical landscape and architecture'* (production manager for theatre and film in Malta); *'wonderful architecture'* (Highland Games chairman (volunteer) in Canada).

- ◆ A beautiful **landscape** that inspires creativity and is reflected in creative work.

The history of your cities, towns and villages make your arts and cultural sector so unique. The beautiful, rugged, imposing nature of the landscape inspires creativity. (Film festival coordinator in Canada)

Literally speaking, the elements that come to mind are water and wind. (Local authority arts funder in Australia)

There were other unique elements recognised internationally. These are some of them:

- ◆ Scotland's **socially engaged arts** and an established ethos in the sector of outreach; public access, combating social exclusion, deploying art in support of wellbeing.

How art is used to combat social exclusion and improve the wellbeing of the locals, as I worked with organisations doing activities such as art therapy and advocating that it should be recognised by the NHS as an official prescription, training programmes in technical jobs in theatre to combat youth unemployment, audience outreach programmes, etc. (Festival manager and programmer in Egypt)

Scotland's arts and culture sector blends contemporary thinking and rigorous egalitarian social advancement with solid heritage and tradition. I'd call this 'brilliant bones'. (Local authority arts funder in Australia)

- ◆ **Disability arts**

The inclusion of people with disabilities. (Stated both by a festivals organisation director in Argentina and a cultural exporter from Brazil)

- ◆ **Local** values, identity, expression.

- ◆ The sector's '*lovely*', '*friendly*' **people**, and their passion for their work.

Balancing an imperial history

As came up in our focus group discussions (see our companion report *'To See Ourselves': Cultural Assets and Attributes of Scotland*), Scotland's position as a former colonial power is highlighted by international observers – predominantly from countries connected to Scotland through Britain's imperial and commonwealth history. These respondents note several implications of this history that characterise and continue to influence Scotland's international profile.

Some elements drawn from the New World, especially Canada, US, Australasia and the British Empire, especially Africa and South Asia. Participating in the imperial project with all the responsibility that implies while simultaneously being an early subject of the project. The inside outsider. (Policymaker/funder in London, noting this as a unique element)

New Zealand makes a connection with the colonised point of view which has many parallels to our own experience. The unique music and poetry of Scotland often inform the dramatic writing deeply. (Director of a theatre organisation in New Zealand, noting this as a unique element)

A sense of both pride and responsibility for the imperial past. (Policymaker/funder in London, noting this as an ethos replicated from Scotland overseas)

The continued documentation of its history. (Publishing director in Rwanda, noting this as a cultural asset)

How the Scottish sector characterises its own unique elements

A total of 135 terms have been pulled from the responses from Scotland-based artists (n47) on what elements of the sector they think are special or unique. With consideration to points that aren't considered common to arts and culture everywhere, the following specific elements were highlighted:

- ◆ **Traditional culture:** the resident languages of Gaelic and Scots, and Celtic culture. Scotland's traditional music, song, dance and craft, reflected also in contemporary folk art and crafts.
- ◆ **A universal and global appeal,** exemplified by the transferability and relevance of much of Scotland's work, and globally engaged audiences. Global cultural connections through Scottish diaspora and their shared ancestry.

Scotland's links to the world through emigration are certainly special and those journeys were told through stories, song and art and are held in collections across the country. It also means that heritage is hugely important within the culture sector – museums and galleries, historic sites and archives proving a huge draw to those who have ancestral links to the country. (Local authority cultural planner, Scotland)

The international respondents highlight many of these same elements, though their prominent themes focus around heritage and Gaelic culture, music, theatre, literature, poetry and storytelling. International respondents highlight festivals, and the Fringe in particular, much more heavily than those based in the Scottish sector. Significantly, in parallel with those based in Scotland, international respondents also recognise Scotland's expertise in children's arts, technical training, and the impressive infrastructure supporting the sector.

There were other unique elements highlighted by Scotland-based respondents:

◆ **The connectivity of the sector** due to its relatively small scale:

We are small and well-connected. We have a vast geography with differing needs. We can adapt quickly due to size. We have a cross sector of specialisms across all artforms. (Respondent from a visual arts/music organisation in Scotland)

◆ **Rural arts scenes:** valuing and supporting rural, island and local culture, resulting in work that feels *culturally rooted* and *connected to place*.

Community-based arts practice ... meaning work that is co-created with communities and intended to have a meaningful impact in people's lives through its making and presentation. (Respondent from a community arts organisation in rural Scotland)

A strong sense of community, even though the geographic scope of the country is large – although the population density is not evenly spread – there is always a good sense of what is happening where and a willingness to broker partnerships. (Development manager from a youth music agency in Scotland)

The varying scale of work that takes place from small local festivals to the national companies. All cultural activity, no matter the scale or its geographical position all contributes to Scotland's arts giving a vital boost to not only local communities and audiences but also the cultural tourism offer. (Respondent from a visual arts/music organisation in Scotland)

◆ **Artist-led and grassroots models** of working, with the visual arts scene highlighted specifically by two respondents.

◆ **Government policies**, specifically green policies with an environmental focus, and government acknowledgement of the role of arts and culture in society. A policy commitment to funding arts and supporting artists is also noted by respondents in the sector in Scotland, arising from a '*social contract around funding*'.

Q: What elements of Scotland's arts and culture sector are particularly special or unique?

Commitment to production and production processes, support for artists and their role in society. (Respondent from a contemporary arts centre in Scotland)

Government's perspective on the role of art and culture in society. (Artistic director of a theatre and creative learning organisation in Scotland)

The social contract around funding – the public expect arts and culture to be funded by the Government at all levels without question and to be done largely free from interference. (Local authority cultural planner in Scotland)

Focus on and awareness of sustainability/climate change within the sector. (Respondent from a craft development organisation in Scotland)

9

What are Perceived to be Scotland's Most Significant Cultural Assets?

Building from impressions evoked through our questions exploring the core values, reputation and unique elements of Scotland's arts and cultural sector, respondents to the survey were next asked what they perceive to be Scotland's most significant cultural assets. They were invited to answer either generally or by giving specific examples.

The word clouds presented in Diagrams 10 and 11 reflect the full range of responses to this question and therefore spill a little beyond the parameters we've opted to use in defining 'assets' for the purposes of this study (see Chapter 1). In pulling out key findings for this chapter, we have foregrounded items that we can confidently classify as 'assets'.

External perceptions of Scotland's cultural assets

A total of 168 key words and themes were drawn from the many detailed responses provided by the international respondents to our survey.

- ◆ **The people who make up the sector:** the next most prevalent asset relates to the many people who work in Scotland's arts and cultural sector – represented in the word cloud as **artists, culture workers** and **cultural organisations** (many of which, large and small, are name-checked in the cloud). **The Scottish people** in general are also celebrated as a cultural asset of Scotland.

The Scottish and Scotland-based artists and creatives, as well as the community of arts managers and producers. (Multi-arts curator and programmer in Brazil)

The inventiveness of [the Scottish sector's] artists and managers. Their pride and respect for the Scottish culture. (Multi-arts manager in Colombia)

Scotland's living (and dead) artists are its most important cultural asset. Its traditions and stories and its heritage buildings and assets are also significant. (Local authority arts funder in Australia)

In Scotland the community of artists is a valuable asset in terms of mentorship and sharing the unique style of Scottish art ... This is unique from my home country, which has a lot of artists who also do other work. (Multi-arts practitioner in Canada)

I feel like Scottish people are fair, honest and pragmatic. Budgets can be tight and negotiations hard but I always feel a real desire to make things work fairly. (Artistic director of a dance organisation in Canada)

- ◆ Scotland's **producing practitioners and companies, the agencies that support them** and the **touring structures** that propagate their work.

The vision and long-term planning artists and organisations have, the ambitions led by the community, the support and funding structure from Creative Scotland, the networks supported by [it]. (Practitioner working for an international arts agency in Brazil)

Producing organisations (theatres, touring organisations, performers). Freelancing artists and cultural practitioners in general. Scottish heritage sector (national parks, historic buildings, etc). Cultural development organisations that help the cultural sector to remain sustainable. (Arts management graduate from Germany)

- ◆ Many **specific organisations and artists** are named as cultural assets and in connection with the assets listed above, spanning multiple contexts (as can be seen in the world clouds in Diagrams 10 and 11).

Part of it is the institutions for funding and supporting the arts. The other significant cultural asset is a community of artists. This is unique from my home country, which has a lot of artists who also do other work ... In Scotland the community of artists is a valuable asset in terms of mentorship and sharing the unique style of Scottish art. (Multi-arts practitioner in Canada)

Other elements of Scotland's sector and culture recognised prominently by international respondents as cultural assets include the following:

- ◆ **Traditional arts and oral traditions**, representing Scotland's historical fabric, and their preservation through the country's tangible and intangible culture.

The important role that storytelling plays in Scotland. Poetry. [Scotland's] work around preservation of disappearing languages. (Publishing director in Rwanda)

Music, folklore, myths and stories as integrated into all forms of writing. High quality artists. (Director of a theatre organisation in New Zealand)

The folk music and dance music traditions are what I know best. They have had a big impact on the cultural circles I engage with. I am also familiar with the sound art scene through my visits. Additionally, the contributions made by many of the festivals Scotland hosts have had major impacts on the global cultural landscape. (Arts education manager in Bahrain)

- ◆ **Gaelic culture** as distinct to Scotland on the world stage, while also being the root of Gaelic cultures in Canada, the USA and elsewhere.

The Gaelic language. Take care of this, and the arts that spring from it will flourish. (Traditional musician in USA)

The Gaels – the people rooted in a place, culture, and worldview expressed through Gàidhlig; the land; the rich aspects of Gàidhlig cultural expressions – song, music, storytelling, bàrdachd, history, cosmology, worldview, wisdom system. (Experiences coordinator in a Gaelic museum in Canada)

- ◆ **Scotland's built heritage and architecture**

Creating a civil culture which should be nurtured and accessible; sustaining, modernising and interpreting Scotland's history; Scotland has wonderful architecture presenting a story, it is tangible; it also has a spirited source of intangible storytelling in dance, song, narrative. (Highland Games chairman in Canada)

Well-documented and preserved heritage sites alongside the most contemporary of venues. (Theatre sector manager, USA)

- ◆ **Scotland's cultural policies** (see Profile 1 for details)

Profile 1: Scotland's cultural policies as a cultural asset

Both international and Scotland-based respondents make reference to Scotland's cultural policies and government position on culture, highlighting specific examples variously as cultural assets, as distinctive models and as making an important contribution to the international stage. In this profile we present key comments from both groups across the survey.

[A different, distinctive or excellent model is] 'A Culture Strategy for Scotland'. I don't think any other country puts so much thought and tries to reach out to as many people in order to come up with the set strategies that the sector must have in order to keep being relevant and improving. (Arts practitioner in Germany)

The Cultural Strategy is an asset. (Respondent from an arts funding/policy agency in Scotland)

[A cultural asset is] the fact that your national museums and galleries are free for all. (Film festival coordinator in Canada)

[Scotland makes an international contribution by being] an example of the importance of government support in expressing a national artistic conversation in a global market, underlining the value and importance of the artist and the creative in that expression. (Theatre sector manager, USA)

[A different, distinctive or excellent model is that] the policy climate is extremely supportive of the creative sector and has created the right institutions to support that. (Publishing director in Rwanda)

[International peers are most curious about the] social democratic approach of policy makers. (Respondent from a youth music organisation in Scotland)

The outside perspective is that there is total support by governmental entities and local communities towards the festivals. (Arts manager from a major museum in USA, citing this as an inspirational model)

[A different, distinctive or excellent model is] authentic political support for indigenous languages and cultures. (Music and Gaelic arts student in Canada)

[A different, distinctive or excellent model is] the support for their artists and the lens on their labour, rights, and sustainability (Multi-arts manager in Colombia)

How the Scottish sector identifies its own cultural assets

Respondents from within Scotland's arts and culture sector identify similar assets, highlighting festivals, heritage and traditional arts, as well as touring networks, in parallel with the international responses outlined above.

The Scottish sector perceives its greatest asset to be its cultural workforce, including artists and practitioners, producers, curators and managers.

The artists who get together, rent studios, then open up things to other artists. (Director of a visual arts organisation in Scotland)

Scotland's network of independent artists and practitioners, small arts organisations and promoters who produce work and engage audiences for little reward but reach communities and groups that national companies and major organisations may fail to engage with. Without these people there would be no cultural sector in Scotland. (Local authority cultural planner in Scotland)

Practitioners (artists in all disciplines, academics, curators). Places and events that nurture their practice and share it with the wider public to the mental wellbeing and development of society. Landscape and museum collections with innovative ways of caring for them responsibly while caring for their sustainable future. (Respondent from a visual arts, fashion and textiles centre in Scotland)

This could be construed as a platitude, except that a very large number of the survey responses preceding this question convey a deep and strong admiration and respect for the professionalism, world-leading expertise and innovative practice associated with those working in the sector in Scotland. **That this is recognised internationally by those engaging with Scotland's sector as well as in the 'home' context validates the significance of the cultural workforce as an asset.**

Art Schools – Grays School of Art, Duncan of Jordanstone, Edinburgh College of Art and Glasgow School of Art – are where Scotland's artists learn to challenge conventions, create and inspire each other and to reflect their experiences through art. They are a vital part of our cultural landscape. (Local authority cultural planner in Scotland)

Scotland's **cultural infrastructure**, as an asset noted internationally, is reinforced and brought into more explicit focus through a wealth of specific contexts and examples provided by our Scotland-based respondents, who make specific mention of:

venues (music venues, comedy venues, grassroots venues) / touring networks and local-spaces for touring / local museums and archives / library services / independent cinemas/ arts and cultural organisations (see examples in the word cloud) / artist-led initiatives.

Scotland's traditional and folk culture is recognised by the Scotland-based respondents, specifically: the **Fèis movement**, traditional folk culture, arts and music; **galas, games and gatherings**.

[A cultural asset is Scotland's] folk culture, its indigenous languages, its centres of development (e.g. youth theatre, Fèis movement, National Youth Orchestra of Scotland) and its centres of excellence (Royal Conservatoire of Scotland, music schools, National Youth Pipe Band, Celtic Connections). (Respondent from a traditional arts organisation in Scotland)

The traditional cultural assets like bagpipe, folk music, ceilidh are a big advantage to start with. Few countries have that. This is something contemporary art can build on. Combined with a strong sense of community, egalitarian society and new economies these can be our cultural assets. (Community arts curator in rural Scotland)

I think Scotland's contemporary cultural (which is hard to separate from political) landscape is an asset. Art has to be informed by life and people and I think Scotland's contemporary issues and collective experience not only brings us together as a small nation but also informs our cultural work. (Musician and director from a youth music organisation in Scotland)

Very good artist-led scene although this is a bit undermined at the moment and could be stimulated better. (Director of a visual arts production facility in Scotland)

Arts for children and young people come through strongly as a cultural asset in the responses from people based in the Scottish sector. Several international respondents also highlight this aspect of Scotland's cultural provision as a distinctive model of Scottish best practice and as a unique element that stands out in the international arena. See Profile 2, which collates specific comments from across our two datasets, reinforcing the significance of this specialism as a major cultural asset for Scotland.

Likewise Scotland's **disability arts sector and its artists** are recognised as a distinctive asset by respondents at home and internationally: we have collated testimonies in Profile 3.

Other prominent parts of the sector specifically highlighted as cultural assets by respondents based in Scotland include **Scotland's video games, publishing, digital, media and other creative industries.**

Games industry – Scotland has a history in developing unique and epoch defining games that other countries envy, from Lemmings to Grand Theft Auto and even Minecraft. With studios in all our major cities producing indie games, mobile hits and the next mega blockbuster – the sector and culture surrounding games is going to continue developing and overtaking other forms of culture in terms of audience interest and how they can be used to reflect our societies and issues in contemporary Scotland. (Local authority cultural planner in Scotland)

Music in all its forms; traditional, folk, contemporary, electronic, classical, jazz, rock, pop and indie. Visual art. Computer and video games. Literature and publishing. Theatre. Film and TV. Gaelic language – and regional variations especially around the islands. Scots language – and regional variations from the South to Grampian and the Northern Isles. Heritage in all its forms including the large national and small independent museums and galleries. Festivals and events. Music venues, especially grassroots ones. Theatres and comedy venues. Independent cinemas. Community arts projects. Craft makers. Fashion designers. Textile producers. Whisky (even though it is a beverage it is steeped in the country's culture). Independent media, especially community and digital. (Respondent from the music and digital media sectors in Scotland)

Finally, Scotland's **philosophical outlook and social values** are cited as significant assets by the respondents from within the sector in Scotland: *egalitarianism, equality, inclusivity and diversity* are all ascribed explicitly as assets possessed by the sector, along with *social values, political values*, the sector's *capacity for critique* and *desire to push boundaries*. As noted in Profile 1 on cultural policy, Scotland's **cultural policies** are also highlighted by respondents from within the sector in Scotland, with explicit mention of the government's *cultural strategy*.

Profile 2: Exploring a cultural asset: Scotland's arts for children and young people

In answer to our question on what they perceive as Scotland's most significant cultural assets, many respondents from Scotland and around the world pinpointed distinctive and '*pioneering*' approaches to providing arts and creative opportunities for children and young people. Here we collate responses offered across the whole survey that profile Scotland's arts for children and young people as unique elements, models of best practice, and cultural assets. As the quotes below show, these models celebrate Scotland's **theatre, music, dance and dedicated festivals for children**, as well as **cultural engagement and outreach** mechanisms in general, **youth arts**, and **traditional and Gaelic arts** networks.

Having volunteered with Imagine (now EICF), I have seen the genuine dedication of volunteers and the organisers that go into the making and running of this festival. When I had volunteered in 2017, it was evident that not only was the programming tailored to cater for every age group, but also for all learning styles and possible conditions – featuring sensory rooms at the National Museum, interactive storytelling, and more. It shows true devotion to making it a festival FOR children and young people. (Production manager in Malta, citing this as a model of best practice)

Imagine children's festival is the best example of leadership and execution. (Multi-arts manager in Bahrain, citing this as a model of best practice)

Scotland has gained a tradition of making shows that audiences across the world want to see. The best of our work in the children and young people's area has a strong narrative or arc, and a great deal of this work has a universal form and appeal meaning shows can tour for many years. We are strong storytellers in whatever form we choose to tell those stories. (Respondent from a participative youth theatre company in Scotland)

Fèisean nan Gàidheal is a fantastic way of introducing children to Gaelic arts and culture. (Traditional musician and dancer in Canada, citing this as a model of best practice)

Arts Alive: an excellent movement to bring arts and culture to early childhood in schools in a professional manner. (Director of a festivals management organisation, Indonesia, citing this as a model of best practice)

A specific example of good practice is 'Leugh is Seinn' (Read and Sing) with Gaelic Reading Ambassador Linda MacLeod sharing Gaelic stories with young readers, and engaging with hundreds of children every year in school and community settings and now online since the pandemic. (Respondent from a Gaelic arts and language organisation in Scotland)

[A unique element of the sector is] Children's and Young People's Theatre & Dance Sector. Theatre in Schools Scotland [as a model of best practice] aspires to reach every child with high quality cultural/theatre experience. (Artistic director of a theatre and creative learning organisation in Scotland)

Sistema: all arts sectors should be supported in this way and at this level to deliver arts activity for children and young people. (Respondent from a craft development organisation in Scotland, citing this as a model of best practice)

The sector I work in, for Children and Young People, has been a great example of how to create, innovate and develop even with the constraints of funding and a fragile structure. Over 25 years Scotland has created a repertoire of work by companies and artists like Catherine Wheels, Shona Reppe, Barrowland Ballet, Curious Seed, Andy Cannon, Andy Manley, Lyra and many others that successfully tour and regularly win awards across the globe. Part of this movement has been based around Imagine, producer of one of the world's most popular and successful Children's Festivals and also a broad supporter and catalyst for the development of the artform. (Respondent from a participative youth theatre company in Scotland)

Starcatchers – a holistic model developing theatre/performances/creative experiences for the very young in Scotland – is recognised internationally as being pioneering in the field, creating work or delivering programmes that respond to the needs/ages/stages of its audience; using the arts as a vehicle to support social/emotional development of very young children as well as strengthen relationships with parents/carers; developing programmes to support the creative capacity of the early learning and childcare workforce. (A respondent from Starcatchers in Scotland)

[A globally distinctive model is] theatre for young audiences, which unlike much other arts, is developed for and with its audience, through much testing, workshops etc with target audiences, which results in innovative but still accessible performance, which is audience focused. (Respondent from a children's arts company in Scotland)

I think the Youth Theatre sector in Scotland is a model of excellence that is little celebrated. During COVID this part of the sector has kept delivering, keeping theatre alive! (Director of a youth theatre company in Scotland)

Profile 3: Scotland's disability arts sector as a cultural asset

Across the survey, respondents highlight Scotland's disability arts sector and the reputation of the sector at large for inclusion, with specific reference to engaging people with disabilities. This is cited as a cultural asset by many respondents, with others highlighting this approach as a unique element of Scotland's sector or as an inspirational model for international practice.

[I'm impressed by Scotland's] commitment to access and disability inclusion. (Multi-arts producer in USA)

From the amount of theatre companies and organisations that incorporate people with disabilities and from very different backgrounds, to having a clear and positive representation in very important and significant places such as the National Museums of Scotland [is an inspirational model of best practice]. [The international contribution of Scotland's arts and culture are that] they bring hope, freshness and inspiration. Companies such as Birds of Paradise, museums like the Surgeon's Hall and the countless festivals and theatres make Scotland the place to be regarded as a role model for other countries. The way Scotland and the people within it breathe and engage with the sector is truly incredible. (Arts practitioner in Germany)

[Values I associate with Scotland are] creativity, organisation, diversity [and] a strong capacity to include people with disabilities. [I'm most impressed by] the capacity to include/promote the work of artists with disabilities. (Cultural exporter from Brazil based in London)

Socially focused institutions such as Birds of Paradise, Arika, Glasgow Women's Library, Stellar Quines, Luminare, etc. [embody a model that is different, distinctive or excellent]. The research, development and creation of work across specific subjects or work around equality and diversity is a very interesting model from the Scottish sector. They stand out for their specialism and investigation on social issues and contribute to pushing and influencing those agendas. (Practitioner working for an international arts agency in Brazil)

Scotland delivers many high-profile opportunities for performers with a learning disability. Performers whose voices are not always heard. (Respondent from a disability theatre organisation in Scotland)

Birds of Paradise [is an] excellent model [as a] disability-led organisation. (Respondent from a disability dance company in Scotland)

The practice of disabled artists – e.g. Claire Cunningham, Birds of Paradise/Robert Softley Gale [is a distinctive model internationally]. These artists were championed through policy and funding interventions from around 2007 and nurtured through Scotland's involvement in Unlimited in the lead up to 2012 Cultural Olympiad. Sadly, I think the policy and funding for nurturing and development of individual disabled artists has faltered in recent years. (Respondent from an artist-led dance organisation in Scotland)

[A distinctive element of Scotland's arts and culture sector is] our approach to including those with disabilities. (Artistic director of a theatre in Scotland that engages with disability)

[A model of best practice from Scotland is the] infrastructure and support for disabled artists and organisations. (Artistic director of a visual arts organisation in Scotland that engages with disability)

Agent for Change [is a model of best practice, with its] role to champion disabled artists within arts organisations and artform sectors. (Respondent from an artist-led dance organisation in Scotland)

In the next chapters, this report takes a closer look at what specific contributions the Scottish sector is seen to offer the world and suggests further insights on what makes these contributions unique on the world stage. We conclude with what we might recognise as key cultural assets in Scotland on the basis of all the findings presented from this survey.

Part Three:

Understanding the global significance of Scotland's sector

10

What Scotland's Art and Culture Sector Contributes to the World

In order to gain a deeper insight into what exactly it is about Scotland's arts and culture sector that has generated the impressions reported so far, **in this final part of the report we capture what our survey respondents consider the Scottish sector has contributed to the international arena.** We also present detailed findings on **what models of international practice and inspiration respondents identify as having emanated from Scotland.**

What does the Scottish sector bring to the international arena?

Having asked respondents to share their perceptions concerning the Scottish sector's reputation, associated values, uniqueness, assets and features, our survey next asked respondents to summarise specific things they believe Scottish arts and culture organisations bring to the international arena.

In analysing and reporting these responses we have differentiated elements relating to the Scottish sector's *philosophical* contributions to the world's cultural sector, *practical* approaches that it offers to international artists/sectors, and elements which are deemed *quintessential* to the Scottish sector.

Key findings in these categories are presented in the following table, distinguishing international responses from those coming from within the Scottish sector.

What do Scottish arts and culture organisations bring to the international arena?

PHILOSOPHICAL contributions	Comments by international respondents (n61)	Comments by Scotland-based respondents (n42)
AUTHENTICITY	<p><i>‘A departure from stereotypes associated with Scottish culture – contemporary perspectives, embracing collaboration and with an eye to connecting Scotland with the wider European context’</i> (arts development manager in Ireland)</p> <p><i>‘Empathy, enthusiasm, sharing, new themes, authenticity, curiosity’</i> (practitioner working for an international arts agency in Brazil)</p>	<p>Artist-led values: <i>‘Values-led vision, sharp understanding of the cultural moment, peer-led values and artist-led model of working’</i> (respondent from a visual arts network in Scotland)</p>
GLOBAL RELEVANCE	<p><i>‘Local value x global values’</i> (arts agency manager in Brazil)</p> <p><i>‘They bring hope, freshness and inspiration’</i> (arts practitioner in Germany)</p> <p><i>‘Model of national artistic conversation in global market’</i> (theatre sector manager, USA)</p>	<p><i>‘Keeping a living tradition relevant and engaging for new audiences’</i> (respondent from a multi arts and digital creators collective in Scotland)</p> <p><i>‘Merges the local and the international; expressions of the experience and nature of Scotland’s landscapes and urban life which can have universal resonance’</i> (respondent from a visual arts, fashion and textiles centre in Scotland)</p> <p><i>‘Strengthens relationships, mutual understanding and empathy across the world ... and strengthens cultural dialogue’</i> (respondent from a visual arts/music organisation in Scotland)</p>
BEING OPEN AND OUTWARD-LOOKING	<p><i>‘Openness to diverse perspectives’</i> (city librarian in Canada)</p> <p><i>‘Receptive to ideas and new possibilities’</i> (programming manager of a multi-arts organisation in USA)</p> <p><i>‘Enthusiasm, diversity, a contemporary look and an honest interest in other cultures’</i> (arts agency manager in Argentina)</p>	<p><i>‘Universal, accessible’</i> (producer in a dance company in Scotland)</p> <p><i>‘Capacity to connect with audiences through fresh ideas’</i> (respondent from an artist-led dance organisation in Scotland)</p> <p><i>‘Outward-looking’</i> (respondent from a disability theatre organisation in Scotland)</p>
CIVIL VALUES	<p>Demonstrated <i>‘commitment to civil society’</i> (city librarian in Canada)</p> <p><i>‘Commitment to attendees’ experiences’</i> (arts management graduate in USA)</p>	<p><i>‘A connection between culture and community and a commitment to using culture to make a difference’</i> (respondent from a community arts organisation in rural Scotland)</p> <p><i>‘A belief in the voice of artists and the power of art’</i> (respondent from a contemporary arts centre in Scotland)</p>
INCLUSIVITY	<p><i>‘Inclusion of people with disabilities’</i> (cultural exporter from Brazil based in London)</p> <p><i>‘Importance of inclusion and access in the arts’</i> (publishing director in Rwanda)</p>	<p><i>‘Diversity’</i> (respondent from a Gaelic arts development agency in Scotland)</p>

What do Scottish arts and culture organisations bring to the international arena?

PHILOSOPHICAL contributions	Comments by international respondents (n61)	Comments by Scotland-based respondents (n42)
SOLIDARITY AND WILLINGNESS TO SHARE	<i>'Sense of solidarity with international Gaels'</i> (traditional musician and dancer in Canada)	<i>'A sense of community and sharing'</i> (respondent from a participative youth theatre company in Scotland)
PROGRESSIVENESS	<i>'A progressive approach, leading by example'</i> (practitioner and academic from New Zealand) <i>'Innovative style and content'</i> (multi-arts director in India) <i>'Forward-thinking'</i> (music and sonic arts practitioner from Mexico)	<i>'Contemporary perspectives that are rooted in a sense of tradition and social progressiveness'</i> (artistic director of a theatre and creative learning organisation in Scotland)
MODELLING AN EGALITARIAN AND DEMOCRATIC CULTURE	<i>'High-quality works yet accessible to the general audience, not too niche nor elitist'</i> (festival manager and programmer in Egypt) <i>'I think there is an inherent tension between prestige and accessibility, but the combination of festivals creates an atmosphere of excitement and community that is hard to find'</i> (film festival coordinator in Canada) <i>'A broader definition of culture that is closer to the people and blurs the differences between so called "high arts" and art that affects people – without being too mainstream'</i> (culture ministry director in Germany)	

What do Scottish arts and culture organisations bring to the international arena?

PRACTICAL contributions	Comments by international respondents (n61)	Comments by Scotland-based respondents (n42)
PROFESSIONAL EXPERTISE	<p><i>'Expertise, leadership'</i> (performing arts producer in Argentina)</p> <p><i>'Very professional working standards'</i> (practitioner from the literature, libraries and publishing sectors in Argentina)</p> <p><i>'Amazing artists/creatives'</i> (multi-arts curator and programmer in Brazil)</p>	<p><i>'Professionalism'</i> (artistic director of a theatre in Scotland)</p> <p><i>'Largely high-quality productions, professional standards and interpretation across artforms and museums/galleries'</i> (local authority cultural planner in Scotland)</p>
A BENCHMARK FOR HIGH QUALITY	<p><i>'Amazing work'</i> (multi-arts director in India)</p> <p><i>'High-quality works'</i> (festival manager and programmer in Egypt)</p> <p><i>'High standards of performance'</i> (city librarian in Canada)</p>	<p><i>'High quality practice and projects'</i> (artistic director of a theatre and creative learning organisation in Scotland)</p> <p><i>'A commitment to high-quality presentation'</i> (respondent from a contemporary arts centre in Scotland)</p> <p><i>'Quality work which is ground-breaking and accessible'</i> (respondent from a photography organisation in Scotland)</p>
AN EXAMPLE OF HOW TO FLOURISH	<p><i>'A benchmark of good production value, and a textbook case of how strategy is fundamental in the survival of an organisation'</i> (production manager for theatre and film in Malta)</p>	<p><i>'High quality production because of the theoretical and physical grounding and facilities we provide here'</i> (director of a visual arts production facility in Scotland)</p>
CROSS-DISCIPLINARY ARTS		<p><i>'I think our uniquely vibrant cross-genre collaboration offers a unique contribution to the international music scene'</i> (musician and director from a youth music organisation in Scotland)</p> <p><i>'Integrity of ideas and expression across artforms'</i> (respondent from an arts and design organisation in Scotland)</p>
LOCAL KNOWLEDGE FOR INTERNATIONAL CONTEXTS	<p><i>'Knowledge from their own sector, local, regional and national perspectives on art making and politics'</i> (director of a contemporary dance centre in Norway)</p>	<p><i>'Local organisations and artists reaching international audiences'</i> (respondent from a film development agency in Scotland)</p>
NEW WAYS OF DOING	<p><i>'Fusion'</i> (multi-arts manager in Bahrain)</p> <p><i>'New themes'</i> (practitioner working for an international arts agency in Brazil)</p> <p><i>'Opportunities for innovation'</i> (multi-arts producer in USA)</p> <p><i>'Innovative style and content'</i> (multi-arts director in India)</p>	<p><i>'Innovation'</i> (respondent from a photography centre in Scotland)</p> <p><i>'Ingenuity'</i> (director of a youth theatre company in Scotland)</p> <p><i>'New ideas'</i> (respondent from an arts funding/policy agency in Scotland)</p>
ARTISTIC CRITICALITY		<p><i>'Criticality'</i> (director of a visual arts production facility in Scotland)</p>

What do Scottish arts and culture organisations bring to the international arena?

PRACTICAL contributions	Comments by international respondents (n61)	Comments by Scotland-based respondents (n42)
INTERNATIONAL MODELS FOR PRACTICE (see also Chapters 11 and 12 exploring Scotland's international models and impacts in greater detail)	<p><i>'Companies such as Birds of Paradise, museums like the Surgeon's Hall and the countless festivals and theatres make Scotland the place to be regarded as a role model for other countries'</i> (arts practitioner in Germany)</p> <p><i>'The Military Tattoo ... and Scottish films carry weight, importance and uniqueness'</i> (arts development funder in Hong Kong)</p> <p><i>'A long history of highly regarded international festivals such as EIFF, the Fringe, EIF that have been running for decades'</i> (film festival coordinator in Canada)</p> <p><i>'Benchmarking examples'</i> (multi-arts curator and programmer in Brazil)</p>	<p><i>'Scotland contributes more great work than might be expected from a small population'</i> (music director at a rural theatre in Scotland)</p> <p><i>'A small nation with a big punch'</i> (director of a visual arts organisation in Scotland)</p> <p><i>'Artist-led model of working'</i> (respondent from a visual arts network in Scotland)</p> <p><i>'Innovative creative learning and education'</i> (respondent from a multi arts and digital creators collective in Scotland)</p> <p><i>'Role model for professional Scottish inclusive dance practice'</i> (respondent from a disability dance company in Scotland)</p>
A MODEL AND PLATFORM FOR COLLABORATION	<p><i>A model for a collaborative ecosystem</i> (independent producer of performing arts and creative industries in Argentina)</p> <p><i>Sharing skills: '[Scotland's sector] provides resources, collaborative connections, learning and performance opportunities'</i> (traditional musician and dancer in Canada)</p> <p><i>'A platform to connect, collaborate and learn from each other'</i> (producer and programming director in Argentina)</p>	<p><i>'Collaborative practice; working with other sectors'</i> (respondent from an arts funding/policy agency in Scotland)</p> <p><i>'Strengthening relationships, mutual understanding and empathy across the world – it builds connections and dialogue and gives the opportunity for exchange and learning between artists, audiences and institutions'</i> (respondent from a visual arts/music organisation in Scotland)</p>
A ROLE MODEL OF SUPPORT FOR CULTURE	<p><i>Exemplar of importance of government support</i> (theatre sector manager, USA)</p> <p><i>'A strong notion of the state as a promoter of cultural activities'</i> (performing arts programmer in Portugal)</p> <p><i>Support and locus for 'the Gaelic diaspora'</i> (traditional musician and dancer in Canada)</p>	<p><i>'Supporting freelancers well'</i> (respondent from an arts funding/policy agency in Scotland)</p> <p><i>'Support for the production process'</i> (respondent from a contemporary arts centre in Scotland)</p>

What do Scottish arts and culture organisations bring to the international arena?

QUINTESSENTIAL elements	Comments by international respondents (n61)	Comments by Scotland-based respondents (n42)
A DISTINCTIVE VOICE	<p><i>'A unique voice'</i> (arts education manager in Bahrain)</p> <p><i>'A unique perspective'</i> (artistic director (multi-arts) in Australia)</p> <p><i>'Uniqueness'</i> (arts manager from a major museum in USA)</p>	<p><i>'A unique identity'</i> (respondent from a youth music organisation in Scotland)</p> <p><i>'A distinctive identity rooted in time and space'</i> (artistic director of a visual arts organisation in Scotland)</p> <p>A voice <i>'not afraid to express itself'</i> (respondent from a participative theatre and storytelling company in Scotland)</p> <p><i>'Our sense of self, our languages, place and who we are in the world'</i> (artistic director of a theatre company in Scotland)</p>
UNIQUE CHARACTER	<p><i>'Northern European small-state nationalism, similar to Baltic States and Norway, Finland'</i> (policymaker/funder in London)</p>	<p><i>'We bring our unique take and humanity in the work that is produced. We have a level of humour, darkness, ingenuity that is unique'</i> (director of a youth theatre company in Scotland)</p> <p><i>'A strong sense of identity and grounding, hospitality and international friendship'</i> (respondent from the storytelling sector in Scotland)</p>
UNIQUE CULTURAL PERSPECTIVE	<p><i>'Another perspective'</i> (independent producer of performing arts and creative industries in Argentina)</p> <p>A <i>'refreshing'</i> approach (artistic director (multi-arts) in London)</p> <p><i>'A different, genuinely curious look at the world'</i> (practitioner from the literature, libraries and publishing sectors in Argentina)</p> <p><i>'Exciting and innovative work from a Scottish cultural perspective'</i> (programming manager of a multi-arts organisation in USA)</p> <p><i>'An indigenous perspective (though equal in value to all other indigenous perspectives)'</i> (traditional musician in USA)</p> <p><i>'Unique culture – language, stories, music and dance'</i> (volunteer manager at a major Celtic arts event in Canada)</p>	<p><i>'A sense of a deeply rooted culture finding fresh expression across all artforms'</i> (respondent from a traditional arts organisation in Scotland)</p> <p><i>'The stories of a country that has a strong sense of identity – and of one that is also outward-looking'</i> (respondent from a disability theatre organisation in Scotland)</p>
LOCAL VOICES	<p>Level of cultural engagement: <i>'The way Scotland and the people within it breathe and engage with the sector is truly incredible'</i> (arts practitioner in Germany)</p>	<p><i>'Local voice full of passion and experience'</i> (respondent from a participative theatre and storytelling company in Scotland)</p>

What do Scottish arts and culture organisations bring to the international arena?

QUINTESSENTIAL elements	Comments by international respondents (n61)	Comments by Scotland-based respondents (n42)
A SENSE OF PLACE	<p><i>‘Connection to the land’</i> (experiences coordinator in a Gaelic museum in Canada)</p> <p><i>‘A unique cultural identity that is rooted in the spirit of a people and a place’</i> (arts policymaker/funder in Ireland)</p>	<p><i>‘A strong sense of place, recognition of the value of people, desire to interact and engage’</i> (respondent from the music and digital media sectors in Scotland)</p>
DISTINCT FROM REST OF UK	<p><i>‘I think they bring out a brilliant, yet a lesser-known side of the region to the world’</i> (producer at a multi-arts festival in India)</p> <p><i>‘All things Scottish’</i> (arts management graduate in USA)</p> <p><i>‘A different aspect of Great Britain, apart from London centric organisations’</i> (musician and digital media practitioner in Germany)</p> <p><i>‘A Scottish point of view that is distinctly different from the rest of Britain, which draws from its heritage, culture and people’</i> (independent theatre producer in Singapore)</p>	
VIBRANCY	<p><i>‘Scottish art brings a standard for being vibrant’</i> (multi-arts practitioner in Canada)</p>	<p><i>‘Boldness and confidence’</i> (artistic director of a visual arts organisation in Scotland)</p> <p><i>‘Passion for our craft’</i> (respondent from a community arts organisation in rural Scotland)</p>

These lists indicate a wide range of contributions to the international cultural arena associated with the arts and culture sector in Scotland. The next chapter provides further context for these elements by capturing specific examples of excellent and inspiring practice cited by the respondents in our survey.

Models from Scotland Distinguished as ‘Different, Distinctive or Excellent’

Respondents to our survey were asked what specific models of how arts and culture are supported, delivered or performed in Scotland they think are different, distinctive or excellent on an international stage. They were advised that this could be a policy, an event or initiative, or a way of doing something. Many respondents from Scotland and overseas offered more than one example in their responses.

A longlist of the organisations highlighted in these responses is presented in Appendix I, showing which have been distinguished in our survey by international or Scotland-based commentators, or both.

For our analysis to go beyond a list of named examples, we’ve sought to extract insights from the comments provided by respondents into what these examples represent *as models on an international stage*. Indeed, many of the responses did not name a specific organisation or example, but highlighted a general theme. We have organised the findings into key themes which identify those **aspects of practice and organisation that are recognised as ‘different, distinctive or excellent practice’**, drawing from the comments received from international (n50) and Scotland-based (n42) respondents.

Ways of doing things: Models of practice

Throughout the survey, respondents highlighted the richness of Scotland’s sector including specialised organisations whose niche practices and expertise make an important international contribution. Respondents highlighted a number of innovative and inspiring models relating to sector practice, specifically:

- ◆ **audience diversity** through outreach
- ◆ **artist-run spaces**
- ◆ **artistic residencies**
- ◆ **festivals** (see profile below)
- ◆ **production facilities**
- ◆ **innovative production models**
- ◆ **specialist and niche organisations**
- ◆ **theatre for young audiences**
- ◆ **use and transformation of unique spaces** for festival and the arts
- ◆ **high levels of volunteer engagement.**

A model of audience diversification, cited by a festival manager and programmer in Egypt: *Organisations go an extra mile to make sure diverse audiences are attending, and not just rely on ticketing policies that give discounts to students, elderly, unemployed, etc. I worked with Just Festival in Edinburgh that collaborated with NGOs serving refugees, underprivileged youth, and marginalised groups living in Scotland to ... [overcome] geographic, social, and cultural barriers. Having an intermediary that those groups trust can be more encouraging and help build a long-term relationship. I was really inspired by this model and implemented a similar outreach programme with Egyptian NGOs to give access to marginalised audiences who wouldn't normally be able to attend the festival I manage in Cairo.*

Profile 4: What makes the Edinburgh (and Scotland's other) festivals distinct?

The Edinburgh festivals, along with Scotland's other festivals, feature prominently in survey responses from both international and Scotland-based commentators. As this report already shows, they are considered to be core to Scotland's cultural profile and reputation and are cited as a unique element of practice, an international model for practice and a key cultural asset.

To provide further insight into why Scotland's festivals and model make such an impact, we have collated details of what makes them so distinctive for our respondents.

Distinctive element	What respondents highlighted
The sheer range of different festivals	<p><i>Amazing festivals to explore the full range of the culture.</i> (Theatre sector manager, USA)</p> <p><i>[I'm impressed by] the balanced festival ecosystem.</i> (Director of a festivals management organisation, Indonesia)</p> <p><i>The variety and diversity of artforms and festivals within Scotland. Also the varying scale of work that takes place from small local festivals to the national companies.</i> (Practitioner and academic from New Zealand, citing this as a unique element)</p>
Festivals all year round	<p><i>[A model is] planning a roster of festivals around the whole year stimulates visibility of projects, productions and artists, stimulates tourism year-round and enhances the opportunities for global distribution in most genres of the cultural sector.</i> (Producer and programming director in Argentina)</p> <p><i>Festivals, all of them that happen year-round, not just the Fringe.</i> (Festival manager and programmer in Egypt)</p>
Small-scale festivals with international reach	<p><i>The Fèis movement and its counterparts in places like Orkney and Shetland; small festivals of international standing like St Magnus, Lammermuir, Ullapool Book, Hippfest Silents, etc.</i> (Respondent from a film development agency in Scotland, stating what international peers are most curious about)</p> <p><i>Wigtown Book Festival as a high-quality arts project that is delivering meaningful community benefits for its town.</i> (Respondent from a community arts organisation in rural Scotland, citing an international model)</p> <p><i>While often introduced to Scotland through high-profile festivals, it is often the small-scale, more experimental practice that international peers are then curious about.</i> (Respondent from an artist-led dance organisation in Scotland)</p> <p><i>While our national companies, galleries and museums are of high quality and able to hold their own in an international context, I think our real strengths are at the smaller and distinctive level: festivals, music groups, theatre companies, independent museums, film-makers, etc. At that level there's the greatest scope for fruitful exchanges and interactions, for reaching international audiences.</i> (Respondent from a film development agency in Scotland, discussing international contribution)</p>

Distinctive element	What respondents highlighted
The open programming model of the Fringe	<p><i>The Fringe Festival being open to anyone who wants to perform. Every other Fringe I've been to has some kind of application with a fee and audition process.</i> (Film festival coordinator in Canada)</p> <p><i>I was impressed by the agency model of the Fringe Festival and the scope of its programming and participants as it is different from any other international arts festival in the sense that most of them are curated, whereas the Fringe provides services and democratises the access and equity to both artists and audience.</i> (Producer and programming director in Argentina)</p> <p><i>The Edinburgh Fringe is the best showcase of how flexibly arts can be accommodated, no matter in venue arrangement, scheduling, audience engagement. It brightens one's eyes and refreshes one's arts experience [and is] most distinctive.</i> (Arts development funder in Hong Kong)</p>
Festivals as platforms for artist and artform development	<p><i>Large-scale festival format, embracing mainstage, midcareer and outsider artists.</i> (Arts manager from a major museum in USA, citing this as a model)</p> <p><i>The most obvious example is the binary of the Edinburgh Fringe being the platform of all artists, from established to up-and-coming (having debuted some now-established playwrights and stand-up comedians), and the Edinburgh International Festival featuring high-end budgeted productions and exhibitions.</i> (Production manager for theatre and film in Malta citing this as a model)</p> <p><i>Fringe Festival and the collective support of emerging comedy and theatre.</i> (Practitioner and academic from New Zealand, citing this as a model)</p> <p><i>A large-scale festival model over the summer where all artforms are celebrated and showcased.</i> (Respondent from a contemporary arts centre in Scotland, citing this as a model)</p>
A global hub for international networking and collaboration	<p><i>Scotland's multiculturalism and internationality (during, for example the Fringe Festival), enables creation and engagement with very different cultures and artforms, making Scotland the best hub for interacting and engaging with cultures and arts from all over the world, and also enabling collaborations and networking.</i> (Arts practitioners from Germany)</p> <p><i>In 2010, I participated in the Celtic Connections Festival in Glasgow as a musician. The way we collaborated with artists from Scotland and the UK left an extremely deep impact on me. I still maintain the friendships I made through that experience.</i> (Arts education manager in Bahrain)</p> <p><i>Our festivals – the Edinburgh ones in particular – are of course, unique as a gathering space for artists from around the world and an opportunity for our own artists to be part of the wider arts world.</i> (Respondent from a participative youth theatre company in Scotland, citing this as a model)</p>
The world's 'go-to' international festival model	<p><i>The contributions made by many of the festivals Scotland hosts have had major impacts on the global cultural landscape. Over the years, I've been impressed looking at festivals such as the Edinburgh Festival and the Fringe Festival. Those, among others, have become go-to models for festivals around the world.</i> (Arts education manager in Bahrain)</p> <p><i>[A model is] most of the Festival's programme in Edinburgh. The character of the programming and development, plus the funding from both the government, the audiences, and the private sector.</i> (Multi-arts manager in Colombia)</p>

Distinctive element	What respondents highlighted
Scotland's festivals management expertise	<p><i>[A model is] intelligence in festivals management.</i> (Cultural exporter from Brazil based in London)</p> <p><i>[An international contribution is] how to develop the festival.</i> (Theatre practitioner in Japan)</p> <p><i>[I'm most impressed by the] organisational ability of the festival.</i> (Director of a multi-arts organisation in Palestine)</p> <p><i>[An international contribution is as] an example of how to run festivals efficiently and effectively.</i> (Production manager in Malta)</p> <p><i>Imagine children's festival is the best example of leadership and execution.</i> (Multi-arts manager in Bahrain)</p> <p><i>In 2019, I visited Glasgow as a delegate at the Sonica Festival. The way the festival was organised, the type of curation and programming, and how we were also allowed to engage was very impressive.</i> (Arts education manager in Bahrain)</p>
Creating festival communities	<p><i>[A model is] a long history of highly regarded international festivals such as EIFF, the Fringe, EIF that have been running for decades. These festivals present the best films and performance from all over the world. I think there is an inherent tension between prestige and accessibility, but the combination of festivals creates an atmosphere of excitement and community that is hard to find.</i> (Film festival coordinator in Canada)</p> <p><i>Cromarty Film Festival seemed like [a] really interesting organisation that helped bring communities together to create and celebrate art.</i> (Film festival coordinator in Canada)</p> <p><i>Having volunteered with Imagine (now EICF), I have seen the genuine dedication of volunteers and the organisers that go into the making and running of this festival.</i> (Production manager in Malta citing this as a model)</p> <p><i>[I am surprised that] that there is always some new innovative idea – be it in the arts themselves or in the way they are presented in Festivals or Events. I was, for example, deeply impressed at how Celtic Connections (and Showcase Scotland in it) managed to build up and strengthen their community even in the online version of their Festival.</i> (Communications professional for the culture sector in Germany)</p>
Transforming spaces	<p><i>[I'm impressed by] how the city transforms during the Fringe, a real festive environment is born, in which every spot becomes a venue for performance, and the works are so diverse that the festival literally caters for all tastes and ages. I have not felt this genuine embracing of the arts in every corner in any other city.</i> (Festival manager and programmer in Egypt)</p> <p><i>[A model is] the way arts and culture are grounded in the Scottish society: transforming cities to host festivals, using unique spaces for performances or cultural-related activities (such as churches).</i> (Arts practitioner in Germany)</p>

Distinctive element	What respondents highlighted
Model for joined-up logistics	<p><i>[A model is] the way in which the public services collaborate to make arts & culture happen during the festivals. I'm thinking here of the traffic department, police, security of the events, etc. All the non-cultural areas culture needs to work with.</i> (Production manager in Malta)</p> <p><i>The festivals management, particularly the capacity to bring together different sectors of public management around culture. My feeling during the Fringe/International festivals and in seminars I've participated in in Edinburgh was that the whole city council was working together to make things happen.</i> (Cultural exporter from Brazil based in London)</p> <p><i>[The Fringe and the International Festival] create a symbiotic business relationship whereby audience members attracted by one festival, are exposed to the marketing of the other, resulting in cross-pollination of markets – not to mention the Tattoo which is its own cash cow.</i> (Production manager for theatre and film in Malta citing this as a model)</p>
Festivals Edinburgh as a management model	<p><i>Festivals Edinburgh. It's an amazing example of many different players working collectively in making the city an epicentre of inspiration.</i> (Multi-arts curator and programmer in Brazil)</p> <p><i>Festivals Edinburgh as an institution that brings together several festivals in one platform for common goals, Festivals Edinburgh [is] an inspiring platform for festivals in Yogyakarta, Indonesia, which then has created the same institution with a different approach and programmes for the collective strengths of the festivals named Jogja Festivals.</i> (Director of a festivals management organisation, Indonesia)</p>

How the sector is supported: Funding and infrastructure

When providing examples of 'different, distinctive or excellent practice' emanating from Scotland, respondents highlighted a number of elements relating to support for artists, arts funding and support for the cultural infrastructure. Specifically:

- ◆ Institutions for artist education
- ◆ Infrastructure and support for disabled artists and organisations
- ◆ Joined-up support for festivals from national and local funders
- ◆ Support for grassroots cultural activities
- ◆ Rural arts networks
- ◆ Touring support and circuits
- ◆ Strong artform networks.

Profile 5: Scotland's arts funding environment as an international model

Scotland's arts funding model was highlighted frequently throughout our survey, with particular reference made to Creative Scotland's role as a model of support, development and funding for arts and culture and engagement. The collated comments below from respondents around the world were reinforced by voices from the sector in Scotland.

Funding programmes from Creative Scotland are unlike what is available in other countries. (Respondent from a photography centre in Scotland)

Grants programmes clearly support artists to continue to make modern work that adds to Scotland's contemporary presence. (Local authority arts funder in Australia)

[Scotland's international contribution is] the best models of funding/ opportunities, equity and amazing artists and creatives. (Multi-arts curator and programmer in Brazil)

[A model is] encouraging the development of jazz quarters as in New Orleans. (Practitioner in music, video, and computer games/software in Scotland)

[A model is] Creative Scotland's regular funding and open funding – a very important support for organisations to plan ahead and secure funding and also to submit and apply for funds at any point of the year. Just the fact there's an organisation welcoming ideas and projects and supporting some of them is a model that allows the sector to think creatively. (Practitioner working for an international arts agency in Brazil)

[I'm most impressed by] the financial support given to artists for recording albums. (Traditional musician and dancer in Canada)

[A model is] writing competitions for sound artists. (Practitioner in music, video, and computer games/software in Scotland)

[A unique element is Scotland's] cultural development organisations that help the cultural sector to remain sustainable. (Arts management graduate from Germany)

[Scotland's assets include] Creative Scotland as a national body. Well-supported venues across the entirety of Scotland. (Respondent from a visual arts/music organisation in Scotland)

*[An asset is] the support and funding structure from Creative Scotland.
(Practitioner working for an international arts agency in Brazil)*

*[A great model is] Creative Scotland's ability to showcase the best of
Scottish Arts in a way that makes it accessible, tourable and affordable.
(Multi-arts director in India)*

*[A model is] the funding for the arts which as far as I understood is
not linked to the disciplines or aesthetics but the quality and the artist.
(Music and sonic arts practitioner from Mexico)*

Scottish Government policy as a distinctive model

As has been shown elsewhere in this reporting, the external perception is of a policy climate that supports Scotland's culture; the most valuable factor is a recognition of the worth of culture for society and the development of specific cultural policy frameworks like the *Cultural Strategy for Scotland* (cited as a globally inspiring model by both international and Scotland-based respondents).

Key elements that emerged from responses on what might be recognised globally as 'different, distinctive or excellent practice' related to arts funding and policy, specifically:

- ◆ **a supportive policy environment for culture**
- ◆ **'authentic' political support for traditional culture and languages**
- ◆ **artists' rights**, with a focus on labour and sustainability
- ◆ **the creative talent development** strand in the Scottish Government's arts, cultural and heritage policy.

See also Profile 1, exploring Scotland's cultural policy approach as a cultural asset.

Models from Scotland that have been Replicated or Adapted in other Countries

Examples were also gathered of models and approaches from Scotland that have been replicated directly or adapted in other countries.¹ The list below, drawn from answers given by international and Scotland-based respondents, represents a snapshot based on the knowledge of those responding to the survey and cannot be considered comprehensive. However, even across the responses that have been gathered, it demonstrates a wide range of ways in which models and approaches from Scotland have inspired similar approaches in other parts of the world.

Not surprisingly, *festival models* prevail in this list but organisational structures for *supporting and developing artforms and practitioners* at a national or regional level are also predominant.

Scotland's approaches to *fostering, celebrating and showcasing traditional arts* (particularly Gaelic and Celtic arts), and platforming national and international *showcases of mainstream arts*, are also profiled strongly among these examples.

At the level of individual organisations' practices, we see reported examples of *social engagement programmes* and *arts education and outreach models* adopted directly from Scotland.

Approaches and models from Scotland's sector highlighted by respondents as having been replicated in another country are listed in the following categories drawn from answers given by international (n39) and Scotland-based (n29) respondents. The categories are presented in alphabetical order:

¹ Question 18. What approaches or models from Scotland's sector are you aware of that have been replicated in another country? (Please give as many examples as you like.)

Category	Examples given and what they led to (→)
Artform development at a national level	<p>Craft Development Network → Norwegian Crafts and American Crafts Council are interested</p> <p>Playwrights Studio model → similar approach in Ireland</p> <p>Scottish Society of Playwrights → similar models of SSP in other countries (not defined)</p> <p>Collaboration between artists and folk traditions through Traditional Arts and Culture Scotland (TRACS) → now replicated through European Folk Network</p>
Artform development at a regional level	HI-Arts model → ‘interest in Nordic countries’
Artform facilities and support	<p>Visual arts production facilities model → other countries (not defined)</p> <p>Sculpture Workshop model → London, Manchester, Australia</p>
Artist leadership/ autonomy	Transmission Gallery model of artist-led organisations → (not specified where)
Arts sector training/ development	Staged for Life (technical skills training for 16–24 year olds) → replicated in Cairo
Celebrating excellence	Scottish Album of the Year Award → inspired the Northern Irish Music Prize and the Welsh Music Prize
Disability arts	Agent for Change – roles to champion disabled artists within arts organisations and artform sectors (→ not specified where)
Fostering traditional languages and culture	Gaelic language support → Cape Breton, Halifax, Canada (Gàidhlig sig Baile)

Category	Examples given and what they led to (→)
Fostering/celebrating/showcasing traditional arts	<p>Fèis movement → adopted in Cape Breton, Canada, USA, Ireland</p> <p>Celtic Connections → Celtic Colours (Cape Breton) → TradFest Dublin – <i>‘taking an “empty” week (outwith the main tourist season) and making an enormous success of a quiet month artistically’</i> (respondent from a Gaelic arts organisation in rural Scotland)</p> <p>Scottish Traditional Music school → Barga Music Summer School run for the Italian diaspora in Tuscany, Italy</p> <p>Piping education, performance and competition circuits → USA, Canada, Germany, NZ, Australia → Also Middle East and India</p> <p><i>‘Scottish Pipe Bands are found now in most countries of the world. Similarly, Scottish Country Dancing’</i> (respondent from a Gaelic arts organisation in rural Scotland)</p> <p>The <i>‘annual live stream of the Glenfiddich Piping Championship and the World Pipe Band Championships has inspired other events around the world to livestream similar events’</i> (respondent from the music and digital media sectors in Scotland)</p>

Category	Examples given and what they led to (→)
Large-scale international festival model	<p>Edinburgh International Book Festival → Jaipur Literature Festival; → joint programmes in Argentina</p> <p>Edinburgh International Festival → Grahamstown National Theatre Festival in South Africa</p> <p>Fringe Festival → Adelaide, Brazil, <i>‘worldwide generally’</i>; → inspired a transformation for FIBA (Festival Internacional de Buenos Aires) Argentina; → Going Solo performances programme in India; → commercial theatre programming in Buenos Aires</p> <p>Edinburgh International Film Festival → influenced other festivals internationally (Canada)</p> <p>Military Tattoo → Hong Kong and Nova Scotia</p> <p>Storytelling Festival → in India, Canada, Latin America, the Caribbean</p> <p>Festivals (in general) → a year-round festival roster (Argentina) → <i>‘Festivals around the world benefit from the Scottish experience’</i> (multi-arts manager in Bahrain); → <i>‘Certainly the idea of the arts festival, which if not originally from our sector, made completely part of it, has grown worldwide!’</i> (respondent from a contemporary arts centre in Scotland)</p> <p>Festivals Edinburgh as a regional festival coordination model → Festivals Adelaide (Australia); → Jogja festivals, Yogyakarta (Indonesia): <i>‘Festivals Edinburgh [is] an inspiring platform for festivals in Yogyakarta, Indonesia, which has created the same institution with a different approach and programmes for the collective strengths of the festivals named Jogja Festivals’</i> (director of a festivals management organisation, Indonesia)</p>
Local community arts	<p>Deveron Arts: Town Collection (Huntly) → has been reinitiated in the town of Bolzano/Italy</p>
National/international showcase	<ul style="list-style-type: none"> • Made in Scotland → Made in Adelaide • Showcase Scotland’s Expo models → have inspired Folk Alliance in the USA, English Folk Expo and other international trade events for traditional and folk music

Category	Examples given and what they led to (→)
Outreach and social or educational engagement	<ul style="list-style-type: none"> • Community and education programmes of the National Theatre of Scotland → as a distributed model (not defined); → Education programmes of dance and theatre companies (not defined) • Scottish Ballet community engagement → British Columbia Ballet Community program (Canada) • Scottish Opera dementia classes → replicated in Australia at the Australian Opera • Participatory dance practice → ‘<i>For example Janice Parker has worked extensively in Germany and other European countries on delivering large-scale community dance projects and mentoring emerging arts practitioners</i>’ (respondent from an artist-led dance organisation in Scotland)
Placemaking	Creative Scotland’s Place Partnerships → Arts Council Ireland’s Creative Places
Rural provision	Screen Machine → Ireland

The cases profiled above of inspirational Scottish exemplars and models replicated around the world provide useful context as well as underpinning evidence for the global contribution of Scotland’s arts and culture sector.

The final part of this report pulls all of our evidence and analysis together to offer concluding insights on what we might understand the attributes and assets of Scotland’s culture sector to be, based on all the data presented from our survey.

Conclusions

Collected Insights on Scotland's Cultural Attributes and Assets

Our study explores what makes Scotland's arts and cultural sector distinctive on the international stage and seeks to articulate its key attributes and assets. Twin strands of qualitative research were undertaken in the form of the survey whose findings are presented in this report, and a series of focus groups exploring parallel questions with the Scottish sector and discussing interim survey findings as they emerged.

To investigate what makes the sector in Scotland distinct we have layered up a picture from the survey findings, starting from a loose focus to investigate what might be recognised as Scotland's significant cultural assets before zooming the lens onto specific elements that help us understand *why* they are recognised as assets. By differentiating findings about the main impacts and contributions of Scotland's sector into categories through our analysis, we have been able to articulate *philosophical* and *practical impacts* as well as those that seem to stem from something *quintessential* in the cultural personality of Scotland.

In this concluding chapter we can now pull together the main findings from our survey of Scotland-based and international arts and cultural professionals to consolidate overarching themes and present collected insights on Scotland's cultural attributes and assets.

Key attributes of Scotland's arts and culture sector that have been identified through our analysis are summarised in the list below. These characteristics have informed the structure of our companion narrative report, *'To See Ourselves': Cultural Assets and Attributes of Scotland*, which reflects further on their significance in relation to our conversations with the focus groups.

Key attributes of Scotland's arts and culture sector

- ◆ Work and practice that is **DYNAMIC**, innovative, boundary-pushing, a source of knowledge, best practice and models.
- ◆ Cultural outputs that are contemporary yet **ROOTED** in tradition, rooted in place, rooted in communities.
- ◆ A culture born from **EGALITARIAN** ideals creating work that speaks to global audiences with an honesty and authenticity which challenges conventions.
- ◆ A sector **DIVERSE** in artforms, representation and audiences, seen as world-leading in approaches to inclusivity and accessibility for all.
- ◆ A way of doing things with high levels of **CONNECTIVITY** and collaboration, coupled with openness and a willingness to share expertise and knowledge.

- ◆ A skilled workforce, a source of internationally renowned expertise associated with high standards and a resourcefulness born of its funding challenges.
- ◆ A sector nevertheless **SUPPORTED** by a model of committed funding and operating within a policy environment seen as progressive.
- ◆ A distinct and positively esteemed **SPIRIT OF SCOTLAND** that is brave and authentic, slightly stubborn, resourceful, generous and hospitable, and proud yet self-effacing.

Pinpointing key cultural assets

Throughout this study we have been wary of trying to represent Scotland's rich and vibrant culture and its varied cultural sector (a sector celebrated in our survey as especially wide-ranging as well as deep in its specialisms) through a shortlist of named assets. We have intentionally steered away from generating a popular poll of Scotland's most recognisable cultural organisations, practitioners and sites: such a list could be reductive, inevitably biased by the context of those responding, and would miss an opportunity to acknowledge the role of some of the quintessential factors that make Scotland's sector and its assets what they are. That said, in exploring the question of what makes Scotland's sector distinct a great number of specific named examples have been offered in this report and in our companion report as illustrations of the kind of practice, approaches and policies that stand out on the international stage. These illustrative examples provide nuance and context for our task of identifying a meaningful set of cultural assets.

Diagram 12 enables us to read across the headline findings from this report, capturing the *unique elements* of the arts and cultural sector in Scotland, what our respondents believe are Scotland's main *cultural assets*, the sector's significant *contributions to the world* and notable *models* that have inspired practice or been replicated overseas.

Diagram 12. Combined findings at a glance: 'What are Scotland's arts and cultural sector's ...'

Unique elements	Cultural assets defined by respondents	Contributions to the world	Inspiring models of best practice
FESTIVALS The GLASGOW Scene	FESTIVALS THE CULTURAL WORKFORCE: practitioners, creators, organisations	INTERNATIONAL MODELS for practice; being OPEN AND OUTWARD-LOOKING	FESTIVALS and LARGE EVENTS, FUNDING FOR FESTIVALS, PRODUCTION MODELS, SPECIALIST ORGANISATIONS
HERITAGE and history GAELIC, SCOTS and CELTIC ARTS	The FÈIS MOVEMENT GAELIC CULTURE, galas, games, gatherings	GLOBAL RELEVANCE, DISTINCT from rest of UK	SUPPORT FOR LANGUAGES, CELEBRATING TRADITIONAL ARTS
LITERATURE, POETRY, STORYTELLING; MUSIC and THEATRE	TRADITIONAL ARTS and ORAL TRADITIONS Creative industries: VIDEO GAMES, PUBLISHING, DIGITAL MEDIA	DISTINCTIVE VOICE, DISTINCT PERSPECTIVE, VIBRANCY	THEATRE FOR YOUNG PEOPLE, FEMALE LEADERSHIP (in sector and country), ARTS SHOWCASES
A CONNECTED, COLLABORATIVE small-scale sector, and GLOBAL HUB for culture	The cultural infrastructure: VENUES, FACILITIES, WORKSHOPS	SOLIDARITY in sector; CROSS-DISCIPLINARITY; a platform for COLLABORATION; WILLINGNESS TO SHARE	PROFESSIONAL ARTFORM AND ADVOCACY NETWORKS
Commitment to ARTS EDUCATION, PROFESSIONAL & ARTFORM DEVELOPMENT	ART SCHOOLS Production and workshop FACILITIES	Innovative creative learning and EDUCATION	ARTIST EDUCATION, TALENT DEVELOPMENT, ARTFORM DEVELOPMENT, RESIDENCIES, PRODUCTION FACILITIES
Strong artist voices, ARTIST-LED organisations, self-production	PRACTITIONERS AND PRODUCING COMPANIES, and the AGENCIES that support them	NEW WAYS of doing things; CRITICALITY	GRASSROOTS ARTS, ARTIST-RUN SPACES,
Aesthetic, DESIGN, ARCHITECTURE, LANDSCAPE	BUILT HERITAGE and ARCHITECTURE	SENSE OF PLACE	UNIQUE USE OF SPACES
World-leading practice in DISABILITY ARTS, SOCIAL ENGAGEMENT	Arts for CHILDREN AND YOUNG PEOPLE	INCLUSIVITY, DIVERSITY, EGALITARIANISM, CULTURAL DEMOCRACY	DISABILITY ARTS, OUTREACH and ENGAGEMENT
LOCAL cultural expression RURAL ARTS scenes	TOURING structures	AUTHENTICITY, LOCAL knowledge relevant for international contexts; LOCAL VOICES	RURAL ARTS, TOURING, popular ENGAGEMENT WITH CULTURE, VOLUNTEERING
Government POLICIES: SOCIAL CONTRACT FOR FUNDING, valuing culture in society	CULTURAL POLICIES, VALUES, OUTLOOK	SUPPORT FOR CULTURE; PROGRESSIVENESS; CIVIL VALUES	ARTISTS' RIGHTS, SUPPORT FOR ARTISTS, CULTURAL POLICY

A consolidated list materialises from this overview, allowing us to present an objective summary of the predominant cultural assets identified from this study, being recognised both at home and abroad.

The sector and its people: Scotland's creative practitioners, whose expertise and specialised practice are renowned around the world, producing world-class work that is known for innovating, pushing boundaries and challenging conventions. A noticeably rich and diversified **sector** whose **intimate scale and connectivity** could be considered an asset in itself, engendering solidarity and collaboration, often cross-disciplinary, both at home and with overseas partners. A sector whose openness to the world and willingness to share its expertise are key attributes recognised as a form of generosity.

Innovators and game changers: respondents speak of high-quality, exemplary professional standards and innovative practices across the full range of sectoral contexts. However, standing out on an international stage as distinctive assets are **the Edinburgh (and Scotland's other) festivals, arts for children and young people and disability arts** – though Scotland's Fèis movement, the traditional and Gaelic arts, theatre, visual arts, crafts, literature, music, dance, archives and collections, publishing and gaming industries also feature strongly in our findings as highly renowned and inspiring practice across the world. This study, modest in scale, has captured a proliferation of influential models and game-changing approaches which represent only a snapshot of what is surely a broader picture.

Quality of cultural engagement: world-leading practice spanning many of Scotland's artforms is also recognised in **outreach, engagement and participatory arts**, as well as models of **rural and community arts** infrastructure and touring, with many organisations, festivals and other examples of all sizes in all corners of the country cited by respondents as exemplars. Associated with this asset of two-way cultural engagement is a population that engages deeply with culture, creating community arts movements and a strong **sense of place** as well as a traditional arts scene whose models inspire the international sector. Scotland's culture and its sector are 'rooted' in many different senses.

Infrastructure: among the impressive infrastructure of Scotland's sector, what stands out from our findings are the nation's **visual arts production facilities and workshops and its art schools, universities and conservatoires** supporting professional training, talent development and creative careers. These are lauded as centres of excellence and are emblematic of a **commitment to arts education and development** that is part of this asset.

The landscape of Scotland also comes through our findings as a unique cultural asset. It is primarily associated with the **natural landscape** that inspires creativity and is often reflected in Scotland's cultural output, but this asset also includes the country's **built heritage** and architectural style.

Finally, the **cultural policy environment** in Scotland may be considered an asset based on multiple elements highlighted both at home and abroad relating to **social democratic and egalitarian values** that underpin what is perceived as a 'social contract' to support inclusion, diversity, equality and rights. These are exemplified in specific policies cited at home and abroad and are seen by many as progressive.

In our accompanying report, *'To See Ourselves': Cultural Assets and Attributes of Scotland*, we supplement this report's systematic exploration of perceptions, reputation, models and contributions with an overarching narrative around the main attributes and assets summarised above, profiling these alongside key points also brought up in our focus group discussions with the cultural sector.

Appendices

APPENDIX I.

Longlist of Scottish organisations and practitioners cited as international exemplars of different, distinct or excellent practice

Question 17. *Are there any specific MODELS of how arts and culture is supported, delivered or performed in Scotland that you think are different, distinctive or excellent? It could be a policy, an event or initiative, a way of doing something. Can you pinpoint in what ways you see it as innovative, unique or a model of good practice?*

Master list of organisations specifically cited as models	No of mentions in Q17 (Scotland dataset)	No of mentions in Q17 (international dataset)
Aberdeen Art Gallery	1	
Alchemy Film Festival	1	
Andy Cannon	1	
Andy Manley	1	
Arika		1
Art Cup	1	
Arts Alive (Scottish Book trust)		1
Arts and Business match funding	1	
ArtWorks Alliance	1	
Atlas Arts	2	
Barrowland Ballet	2	
Birds of Paradise (see also Robert Softley Gale distinguished separately below)	2	1
Bòrd na Gàidhlig	1	
British Council		1
British showcase		1
Cateran Ecomuseum	1	
Catherine Wheels	2	
CCA		1
Celtic Connections		3
Ceòlas in South Uist (see also Fèisean below)	1	2
Clare Cunningham	1	
Cove Park	3	
Craft Development Network	1	
Craft Scotland		1

Master list of organisations specifically cited as models	No of mentions in Q17 (Scotland dataset)	No of mentions in Q17 (international dataset)
Creative Circles		1
Creative Dundee	1	
Creative Edinburgh		1
Creative Scotland		11
Cryptic		4
Cultural Coordinators	1	
Culture Aberdeen	1	
Culture Collective	2	
Culture Counts	1	
Curious Seed	1	
Dance Base		2
Deveron Arts	1	
Deveron Arts (Town is the Venue)	1	
Eden Court	1	
Edinburgh festivals (in general)	2	9
Edinburgh Fringe Festival	1	14
Edinburgh International Book Festival		4
Edinburgh International Festival	1	3
Edinburgh International Science Festival		1
Edinburgh Sculpture Workshop	1	
Edinburgh TradFest		1
Fèis movement: Fèis Rois, the Fèisean nan Gàidheal (see also Ceòlas distinguished separately above)	4	1
Festival Expo Fund	1	
Festivals Edinburgh		3
Glasgow Film Festival	1	
Glasgow School of Art		1
Glasgow Women's Library	1	1
Glass Performance	1	
Hospitalfield House	1	
Imagine (EICF)	1	2
INDY Cinema Group's provision of DCP-based screening services to a range of smaller communities across Scotland	1	
Is This The Best It Can Be social engagement toolkit (Creative Scotland)	1	1
Janice Parker (participatory dance artist)	1	

Master list of organisations specifically cited as models	No of mentions in Q17 (Scotland dataset)	No of mentions in Q17 (international dataset)
Just Festival		1
Leugh is Seinn (Read and Sing)	1	
Luminate		1
Lyra	1	
Made in Scotland	1	1
Military Tattoo		2
Mischief la Bas	1	
Momentum	1	4
Moniack Mhor Writers' Centre	1	
Music Education Partnership Group	1	
National Museums of Scotland		1
National Theatre of Scotland	4	2
Pipes and Drums in Glasgow		1
Platform in Glasgow	1	
Plockton National Centre of Excellence	2	
Robert Softley Gale (see also Birds of Paradise)	1	
Rumpus Room	1	
Scotland's Library system		1
Scotland's Workshops	3	
Scottish Album of the Year Award	1	
Scottish Artists Union		1
Scottish Dance Theatre		1
Scottish Music Ensemble		1
Scottish Opera		1
Scottish Playwrights Studio		1
Scottish Sculpture Workshop	1	
Scottish Society of Playwrights	1	
Scottish Storytelling Centre and Scottish International Storytelling Festival	1	2
Screen Machine	2	
Screen Scotland	1	
SG Cultural Strategy	1	1
Shona Reppe	1	
Showcase Scotland	3	1
Sistema	1	
Sonica	1	4
Sound House		1
Starcatchers	1	
Stellar Quines		1

Master list of organisations specifically cited as models	No of mentions in Q17 (Scotland dataset)	No of mentions in Q17 (international dataset)
Stove Network	1	
Street Level Photoworks	1	
Surge	1	
The Blas festival	1	
Theatre gu Leor	1	
Theatre in Schools Scotland	1	
Tinderbox	1	
TradBeats, specifically Sophie Stephenson		1
Traditional Music Forum TradMentor scheme	1	
Tramway		1
Transmission Gallery	1	1
Traverse Theatre		1
Wigtown Book Festival	1	
XpoNorth	1	
Youth Music Initiative	1	

APPENDIX II.

Full list of questions asked in our survey

Question 1. In order to proceed with the survey please confirm the following:

- ☐ I am over 18 years of age. I am happy with the above and consent to proceed with the survey

Question 2. What is your name? (Tell us just your first name if you prefer)

Question 3. In what capacity are you responding to this survey?

- ☐ I am currently based in Scotland and work in the Scottish sector
☐ I am a Scottish practitioner currently based outside Scotland
☐ I offer an international perspective from outside Scotland
☐ Another capacity (please specify)

Question 4. Where are you currently based? Please tell us the city and country

Question 5. If you're happy to tell us, what is your nationality?

Question 6. What best describes your relationship with Arts and Culture?

- ☐ I am a Practitioner or Manager in the sector
☐ I am a Volunteer in the sector
☐ I work in Policy or Funding for the sector
☐ I am a Student in the sector
☐ Something else (please specify)

Question 7. If you work or volunteer in an arts and culture context (anywhere in the world), what is your job title and organisation?

Question 8. What part(s) of the sector are you involved with? Please select as many as apply

Something not listed here / Dance / Music / Theatre / Physical Performance and Circus / Visual Arts / Craft / Literature and Poetry / Storytelling / Traditional Arts / Disability or Inclusive Arts / Participation of Creative Learning / Museums / Galleries / Libraries / Archives / Historic places and sites / Conservation / Gaelic Arts / Digital media and preservation / Film, TV & Radio / Architecture / Photography / Product or Graphic Design / Fashion and Textiles / Video and Computer Games / Software

Question 9. What is the nature of your personal experience and knowledge of Scotland's arts and culture sector?

- ☐ I am currently part of the sector in Scotland
☐ I once did some work or studied in the sector in Scotland
☐ I work internationally with Scottish organisations or individuals from Scotland's arts and culture sector
☐ I have visited or observed Scotland's arts and culture sector as a delegate
☐ I have experienced Scotland's arts and culture sector abroad as an audience member
☐ Something else (please specify)

Question 10. What KEY WORDS would you use to characterise Scotland's arts and culture sector?

Question 11. What kind of VALUES (i.e. standards, ideals, philosophy) do you associate with Scotland's arts and culture sector?

Question 12. What REPUTATION do you associate with Scotland's arts and culture sector? i.e. What do you expect of something Scottish?

Question 13. If you had to characterise what Scottish arts and culture organisations bring to the international arena, what would you say?

Question 14. From your vantage point, what ELEMENTS of Scotland's arts and culture sector are particularly special or unique?

Question 15. **What do you perceive to be Scotland's most significant CULTURAL ASSETS?** (You can answer generally and/or list specific things)

Question 16. **In your experience what are international peers, or you if you are responding from outside Scotland...**

... a) **Most CURIOUS ABOUT** when visiting or liaising with Scottish arts and culture institutions?

... b) **Most IMPRESSED** by?

... c) **Most SURPRISED** by?

Question 17. **Are there any specific MODELS of how arts and culture is supported, delivered or performed in Scotland that you think are different, distinctive or excellent?** It could be a policy, an event or initiative, a way of doing something. Can you pinpoint in what ways you see it as innovative, unique or a model of good practice? (We've provided boxes for up to 4 examples in case you have several to share! Please feel free to include weblinks)

Question 18. **What approaches or models from Scotland's sector are you aware of that have been REPLICATED in another country?** (Please give as many examples as you like using the boxes below. Feel free to include weblinks)

Question 19. **Do you have any current or planned international networking activities or collaborative projects between Scotland and another country?** We'd love to know what they are.

Question 20. **Finally, do you have any other perspectives, experiences or examples we haven't asked about on the distinctiveness of Scotland's arts and culture sector?**

Question 21. **If we decide to profile something you've mentioned, could one of our research team please follow up with you by email to discuss your examples or perspectives further?**

- ☐ Yes that would be fine. Here is the best email address to reach me
- ☐ No thank you

Creative Services (Scotland) Ltd
Queen Margaret University

This study was commissioned by:



The research was undertaken and
reported by:

Bryan Beattie, Creative Services,
Project Co-Lead and Researcher

Rachel Blanche, Queen Margaret University,
Project Co-Lead and Researcher

with research assistance from

Kevin Geddes, Queen Margaret University

Caitlin McKinnon, Queen Margaret University



scotland.britishcouncil.org
creativescotland.com

A NOTE ON THE TYPE:

The typefaces used in this publication are *Scotch Modern* by Shinn Type, *Marr Sans* by Commercial Type and *ES Nein* by Extraset. *Scotch* is a name given to American types associated with the work of the Scottish type foundries of William Miller and Alexander Wilson during the late 1700's and early 1800's. *Scotch Modern* is a contemporary reimagining of the *Scotch Roman* genre, and is a demonstration of the way cultural ideas (including typefaces) are interwoven and translate and transform between geographies and cultures.

The influence of Scotland in typefounding belies the nation's small size. *Marr Sans*, a characterful grotesque design, was inspired by a typeface from the 1870s found in the work of James Marr & Co. in Edinburgh, successors to Alexander Wilson & Sons.





IMAGES: (clockwise from top left) *Pop* by Vince Virr at the Edinburgh International Children's Festival [photographer Ruth Armstrong], *Gateway*, Joana-Vasconcelos, 2019 [Photo Allan Pollok-Morris, Courtesy Jupiter Artland], *Bothy Project*, *Inshriach Bothy*, Cairngorms National Park [photo Andrew Ridley], *V&A Dundee* [photographer Hufton+Crow], *deep dive (pause) uncoiling memory*, 2022 Installation shot [photographer Cristiano Corte], © Alberta Whittle. Courtesy the artist, Scotland + Venice, *Thomas Kilpper: The Politics of Heritage vs the Heritage of Politics*. Installation view, Edinburgh Printmakers, Edinburgh, 27 April – 13 July 2019. [photographer Jim Stephenson Architectural Photography]

I welcome the publication of the Art & Cultural Assets Report, commissioned by British Council Scotland and Creative Scotland - Artists have always looked beyond borders to collaborate, share, be inspired...

I invite you to help us shape our place in the world by contributing to the global conversations that will be happening around this report.

Angus Robertson MSP

Cabinet Secretary for the Constitution, External Affairs and Culture