

CONSTITUTION, EUROPE, EXTERNAL AFFAIRS AND CULTURE COMMITTEE

13th Meeting, 2023, Session 6

27 April 2023

Culture in Communities

1. The Committee is undertaking an inquiry focused on the idea of a ‘place-based approach’ to culture within communities in Scotland, with the aim of understanding good practice and barriers to place-based cultural policy. Through its inquiry, the Committee is seeking to understand—
 - How do national and local layers of government, along with the third sector, complement each other to ensure that communities have opportunities to take part in cultural activities?
 - How is unmet cultural need determined? And who decides this?
 - What does good ‘place-based’ cultural policy look like in practice?
2. The [call for views](#) on this inquiry opened on Friday 17 February and closed on Friday 7 April. It received 57 submissions which are available to view [online](#). The themes arising from these submissions were [summarised by SPICe](#).
3. At its last meeting, the Committee began to take evidence on the inquiry with a roundtable of local authorities and arms-length culture trusts on how they ensure that local communities have opportunities to participate in cultural activities. The SPICe briefing for that evidence session is available [here](#).
4. At this meeting, the Committee will take evidence from—
 - Professor David Stevenson, Dean of the School of Arts, Social Sciences and Management and Professor of Arts Management and Cultural Policy, Queen Margaret University;
 - Professor Andrew Miles, Professor of Sociology, University of Manchester.

And then, in a roundtable format, from—

- Steven Roth, Executive Director, Scottish Ballet
- Brenna Hobson, Executive Director, National Theatre of Scotland
- Alex Reedijk, General Director, Scottish Opera
- Gavin Reid, Chief Executive, Scottish Chamber Orchestra
- Alistair Mackie, Chief Executive, Royal Scottish National Orchestra.

5. This will give the Committee the opportunity to hear academic perspectives on a place-based approach to culture, as well as from the five National Performing Companies on their role in bringing both performances and participatory projects across Scotland and the value this provides to communities.
6. In line with the themes of the inquiry, the roundtable with the National Performing Companies will consider the following key themes—
 - **National and local layers of government** – e.g., how the NPCs work together and with external partners to ensure that communities have opportunities to attend performances or participate in cultural activities; and how do they seek to complement the work of others, such as local authorities or other national agencies, in doing so;
 - **Unmet cultural need** – e.g., how the NPCs identify where across Scotland to take performances, where to deliver community-based projects, and what form of project to deliver, including the extent to which they engage with local communities in informing these decisions;
 - **Place-based cultural policy** – e.g., how the NPCs deliver a place-based approach to cultural policy; the extent to which the value this provides to communities can be measured and evaluated; and any challenges faced in delivering this approach.
7. The following papers are attached—
 - Annexe A: SPICe briefing
 - Annexe B: Written submission from the National Performing Companies

**CEEAC Committee Clerks
April 2023**

Constitution, Europe, External Affairs and Culture Committee

27 April 2023

Culture in communities

Introduction

The Committee has begun an inquiry to explore how culture and participation in cultural activities can flourish in our local communities. The aims of the inquiry are to understand—

- how do national and local layers of government, along with the third sector, complement each other to ensure that communities have opportunities to take part in cultural activities?
- how is unmet cultural need determined? And who decides this?
- what does good ‘place-based’ cultural policy look like in practice

Last week the Committee heard from representatives from local authorities and Arms’ Length External Organisations which have responsibility for Culture services. Papers provided to the Committee last week included a briefing that focused on local government’s role and a summary of the themes that emerged from the responses to the Committee’s call for views.

This week the committee is talking evidence from two panels. The first will be from two academics and the second will be from the five national performing companies.

The Committee plans to undertake visits in the future to communities to explore how local cultural scenes are sustained and the challenges communities face. This session, particularly the first panel, is an opportunity to explore the discourse around the high-level concepts of participation, place and how this interacts with both policy and arts management practice.

The second panel is an opportunity to explore with the NPCs how they work to support both the cultural scenes across Scotland, through performance, education

and participatory work, particularly how this is undertaken strategically and collaboratively to best add value.

The remainder of this paper is in three parts. The first explores some of the themes of the published papers of the two academics present, the second looks at the work of NPCs, and the third part provides a brief summary of the themes that arose in last week's evidence session.

This paper was largely drafted prior to receiving written submissions from panel members. Any submissions will be provided separately.

Academics

The Committee is hearing from two senior academics. This section sets out some of the research interests of the panel and the key themes of their more recent or relevant work.

Professor David Stevenson's research interests are on participation policy and arts management.

Prof Stevenson has recently published an online book he co-authored with Professor Leila Jancovich, [Failures in Cultural Participation](#). This book is a result of a two-year research project and explores—

“Why the UK's approach towards increasing cultural participation has largely failed to address social inequality in the subsidised cultural sector despite long-standing international discourse on this issue. It further examines why meaningful policy change has not been more forthcoming in the face of this apparent failure. ... It describes the extent to which a culture of mistrust, blame, and fear between policymakers, practitioners, and participants has resulted in a policy environment that engenders overstated aims, accepts mediocre quality evaluations, encourages narratives of success, and lacks meaningful critical reflection.”

One aspect of the work was to discuss failures in participatory work with arts organisations. The researchers wanted those organisations to waive their anonymity and were unable to find a cultural organisation in Scotland that would agree to this.

The authors argue that “we must openly acknowledge such failure in order to learn, enact change, and make progress towards greater equity within the culture sector.”

On data, the authors suggest that the type of participation data collected by the Scottish Household Survey (“SHS”) “provides few details that would allow policymakers to draw a satisfactory disaggregation and thus highlight the level of cultural participation that relies on government subsidy. Furthermore, the data does not clarify the degree to which policy interventions make tangible differences over those that one would find in any market.” The book also notes that there is a difference between non-participation and exclusion - that is individuals may have no wish to participate/attend or not be or feel able to participate/attend. The SHS

provides two measures used as indicators for the National Performing Framework, which is discussed briefly in a later section of this briefing.

It also explores whether the policy focus on participation across the UK is skewed towards certain artforms. It said—

“For all the work that has examined the value of cultural participation, none has involved comparative research into the relative merits of different types of cultural participation. As such, there is no evidence, for example, about why the government should fund outreach projects to encourage people who are already regular cinema attendees to go to the ballet. Likewise, there is a lack of evidence on the additional benefits that someone might gain from going to a gallery rather than listening to live music at their local pub.”

The authors also suggested that there has been a reticence to shift away from seeking to increase participation in certain currently subsidised artforms and instead to better fund the activities people currently participate in.

The book said that there is a reticence in the sector to recognised where work has failed – not met the expected outcomes. The authors said that practitioners or arts managers may use euphemistic language or, in one case, fabricate evaluations. The authors argued that it is “vital that the cultural sector sees evaluations as opportunities for learning rather than tools of accountability, and in doing so normalises the acknowledgement and analysis of failures in the narratives they present about their work.” The authors made a similar point at the policy-making level.

The book suggested a framework which would, the authors argue, provide a “method of having difficult conversations in a structured way and employing language that allows for a more nuanced and critically reflective account of where failures may have occurred, for whom, and to what degree.”

Professor Andrew Miles describes his research interests as primarily “culture and stratification, with a particular focus on issues of class, social mobility, and cultural participation.” He was the Principal Investigator on the [Understanding Everyday Participation – Articulating Cultural Values](#) (“UEP”) project, a research project funded by the Arts and Humanities Research Council as part of their [Connected Communities: Cultures and Creative Economies](#) programme..

The UEP ran for five years up to 2018. It sought to “paint a broader picture of how people make their lives through culture and in particular how communities are formed and connected through participation.”

The project had three strands:

- Histories: a number of research projects looking at the discourses and assumptions around participation and communities.
- Data re-analysis: which looked at “how survey methods and the ‘absences’ in cultural datasets affect our understanding of participation.”

- Eco-systems: research was undertaken in a number of communities in England and Scotland to understand “the nature and significance of everyday participation”

The two communities the project looked at in Scotland were Stornoway and Aberdeen. Professor Miles personally worked on research for both of these communities and this aspect of the project was funded by Creative Scotland.

The Aberdeen project focused on Culter, a suburb eight miles from Aberdeen city centre. This found:

“Participation is abundant in Culter. People take part in a wide range of informal activities, in many settings, though often with a strong local, family and friendship emphasis. Hobbies such as craft, gardening, studying, or traditional music and dance often involve intense levels of engagement, requiring commitment, knowledge and practice.”

The work highlighted the importance and interaction between social spaces and assets of the community and the community’s social bonds. It also found that there was a strong culture of volunteering. However, there appeared to be some barriers to access to spaces for younger people.

In Stornoway, the researchers again found a vibrant cultural scene. The project reported:

“There is considerable grassroots cultural activity including historical societies, music and heritage groups. Many of these explicitly aim to document and pass on cultural traditions on the islands. However, much of this will not be captured by conventional measures for participation such as the Scottish Household Survey.

“Issues affecting participation include patterns of migration, demographics (an ageing population), the vicinity of ‘community hubs’, intergenerational relations, isolation and geography. Nevertheless the islands are perceived to be culturally vibrant – with an inclusive, bottom-up culture. There is also much social enterprise activity and proactive community planning, led by Highlands and Islands Enterprise.”

Professor Miles gave evidence to a 2018 Digital, Culture, Media and Sport Committee on the social impact of participation in culture and sport. [His succinct submission to that inquiry](#) made a number of suggestions and comments based on the UEP that are relevant to the present inquiry. These include:

“Location is an important factor in participation levels. Our research has demonstrated that libraries with the highest number of users typically have good connectivity to the public transport network and are close to other local participation assets such as shops.”

“UEP research shows that people take their community identity, and membership of a collective seriously, and this is expressed and reinforced through their participation in cultural and sporting activities. Everyday cultural

and leisure participation builds social capital and underpins wider civic engagement through voluntary activity, leading to community resilience and renewal.”

“Community engagement and participation is founded upon material as well as social and cultural foundations. Here again, government should invest directly in infrastructure to enable people to maintain and develop the local cultural institutions and services (such as clubs, cafés, libraries, community centres and village halls) that symbolise and anchor community life.”

“Policies designed to increase engagement should not be enacted without taking into account shared and historic local associations, including the ways in which these are negotiated within, as well as across, communities. To be effective, cultural policy must be rooted in local understandings of place, informed by consultation and dialogue with diverse constituencies.”

‘Democratisation of Culture’ vs ‘Cultural Democracy’

A [2018 Arts Council England paper, Cultural Democracy in Practice](#) drew a distinction between the Democratisation of Culture and Cultural Democracy. The former is concerned with widening the access to arts, e.g., reducing ticket prices, whereas the latter is more concerned with co-creation of culture with stakeholders or communities.

Evidence from last week’s session

In evidence from local authorities last week, the committee heard about the work to ensure that the cultural services would be more inclusive and also how place-based approaches could be measured and evaluated.

Widening participation

Katie Nicoll from Renfrewshire Council said that they were trying to ensure that how culture is presented and priced makes it accessible to a wide audience. She also said that supporting access through, for example, translation creates the feeling of ownership in diverse communities. She also said that community engagement took place in shopping centres which was about breaking down barriers and expectations around culture.

Billy Garrett from Glasgow Life said that there is a need to keep listening as one can be surprised at what the barriers to participation may be, for example “threshold anxiety”.

Mr Garrett also said that co-production of what is done and where is key part of their approach. Glasgow Life also seeks to be inclusive and person-centred. He illustrated the diversity and range of activities in Glasgow that could be the RSNO playing in a concert hall or a community referral programme build on the 20 minute neighbourhood. He said that where cultural activity takes place is hugely important and that it can be anywhere.

Rebecca Coggins from Dumfries and Galloway Council noted the additional costs and challenges of serving a very large and sparsely populated area. She suggested that there is a need to be more responsive and reflect the desires of potential audiences/participants across diverse communities and that the role of the local authority can be to facilitate others work.

Measuring success

Mapping and understanding the variety of provision and assets across the local authorities was mentioned a number of times. For example, Kim Slater from Moray Council said they are gathering baseline data on cultural activities to identify gaps and to inform a future strategy.

Kirsty Cumming from Community Leisure UK suggested that there is a need for better data to understand who is using services. Billy Garrett from Glasgow Life said that in his area they do collect data and he said that it is important to understand what success would be and how to measure impact of work in both quantitative and qualitative terms.

Katie Nicoll from Renfrewshire Council said that her authority had worked with the University of the West of Scotland to develop a multi-level evaluation framework to understand impact across a wide range of activities. Rebecca Coggins from Dumfries and Galloway Council said that every community starts from a different point, she noted that placemaking is a holistic approach, and therefore evaluation would need to be holistic.

Billy Garrett from Glasgow Life said that the kind of evaluation required will depend on the funder, e.g., funding through health services will be specific to that sector. The panel said that a national modular evaluation framework would be very helpful. Kirsty Cumming from Community Leisure UK noted that the [Moving Communities](#) tool which is used in England to track participation at public leisure facilities and provides new evidence of the sector's performance, sustainability and social value. Kirsty said that CLUK are looking at adopting this in Scotland and that it could be used for cultural services.

Scottish Household Survey

The concept of participation in the [Culture Strategy for Scotland](#) is broad. Under a subheading of "A broad view of Culture" it stated—

"People engage in culture in a huge range of different ways: formal and informal; historic; traditional; and emerging and it is often through culture that social networks and relationships are formed. For many people in Scotland, culture is a self-determined part of everyday life and it is often through local, community-led culture and heritage where the greatest transformations can occur. ...

"Cultural engagement and participation is currently measured relative to more formal and established forms of culture, many of which are free and accessible. However not everyone participates in these forms of cultural

engagement. People engage in cultural activity in many different ways and how that is measured and reported must be reconsidered to better reflect the nature and breadth of cultural engagement.”

The [National Performance Framework’s culture outcome](#) is—

We are creative and our vibrant and diverse cultures are expressed and enjoyed widely

This has four indicators underneath it. Two of which are:

- Attendance at cultural events or places of culture
- Participation in a cultural activity

Progress on these indicators are based on the [Scottish Household Survey](#). This measures a wide [range of places/events](#) and [activities](#). It found—

“In 2020, 44 per cent of adults in Scotland had attended or visited a cultural event or place in the last 12 months. When trips to the cinema are excluded, the attendance figure was lower at 39 per cent. [...] the most common places that adults attended were historic places (18 per cent) and the cinema (17 per cent). There was a lower share of adults that visited the library (13 per cent), museums (12 per cent) and art galleries and theatres (8 per cent). 56 per cent of adults had not attended a cultural event or visited a place of culture in the last 12 months. This may in part reflect the impact of Covid-19 on opportunities for attending different cultural and heritage settings during 2020.”

And—

“In 2020, 83 per cent of adults in Scotland participated in a cultural activity. Reading was by far the most common cultural activity. When reading is excluded, participation was 62 per cent. The next most popular activity was viewing performances online (27 per cent), followed by crafts (23 per cent). Less than one in five people (17 per cent) had not participated in any cultural activity in the last 12 months.”

The 2020 data was not comparable to previous years’ data due to a different approach to data collection caused by the pandemic. The two tables below are taken from [the 2019 SHS](#). Again, there is a discontinuity in the data between 2017 and 2018. These tables show an upward trend in both attendance and participation in the directly comparable years (2012-2017).

Table 3.1: Attendance at any cultural events and visiting places of culture in the last 12 months²¹ by year²²

Percentage of adults, 2012 to 2019 data

Adults	2012	2013	2014	2015	2016	2017	*	2018	2019
Attendance (exc. cinema)	70	72	73	75	75	77		74	74
Attendance (inc. cinema)	78	80	80	82	83	84		81	81
Base	9,890	9,920	9,800	9,410	9,640	9,810		9,700	9,780

* Due to the changes made to the cultural attendance questions in 2018, the previous years are not directly comparable.

Table 4.1: Participation in any cultural activity in the last 12 months²⁶ by year²⁷

Percentage of adults, 2012 to 2019 data

Adults	2012	2013	2014	2015	2016	2017	*	2018	2019
Participation (exc. reading)	48	49	50	52	53	54		53	52
Participation (inc. reading)	78	78	79	79	79	78		76	75
Base	9,890	9,920	9,800	9,410	9,640	9,810		9,700	9,780

* Due to the changes made to the cultural participation questions in 2018, the previous years are not directly comparable.

National Performing Companies

The five national performing companies receive direct funding from the Scottish Government. Funding for NPCs has remained flat in cash terms since 2016-17 and there has been a real-terms cut of Scottish Government funding of the NPCs of over 20% in the past ten years. These companies also generate their own income but they are nonetheless reliant on the core Scottish Government grant. [A report in 2018](#) showed that core grants represented around 54% of the NPCs' income in 2016/17 and 61% in 2017/18. Ticket sales accounted for 25% and 18% for those years.

In return for Scottish Government funding, National Performing Companies are required to deliver against an agreed set of objectives related to performance excellence, educational activity, geographic reach, international exposure, leadership within the cultural sector, financial management and shared working.

The 2018 report (linked above) provided a useful summary of the work and top-line financial data of all the NPCs for 2016/17 and 2017/18. The Government has not published a similar report since.

Last week the committee explored with representatives of local authorities and local ALEOs how the local culture services are strategically aligned within the local authority. The committee also explored how national bodies and local agencies work together. Billy Garrett from Glasgow Life said that there could be better collaboration across local authorities and that there could be greater coherence in the strategic approaches at national, regional, and at the local levels.

It appears that some (but not all) of the NPCs in-person community work, particularly the community choirs and orchestras, is concentrated where the NPCs are based (i.e., Glasgow and Edinburgh).

All of these companies tour Scotland as well as undertaking work in education, health, or community projects. While these activities are different, similar questions may be asked about both. For example, how are the locations and types of activities decided upon; how is this work complementary to and supportive of the work by other companies, the local authority, or other groups; and how do the NPCs work together and with other national agencies to ensure there is access to range of activities or events across Scotland.

The remainder of this section provides some details about each NPC and some relevant highlights from their latest annual reports, plans and website. The Committee has also received a joint submission which includes examples of how they work together, work with other cultural bodies, and how they work with non-cultural partners.

National Theatre of Scotland

The NTS was established in 2006. It is based in north Glasgow at a purpose-built rehearsal, learning and production space. NTS does not have a home theatre; it describes itself as a 'Theatre Without Walls' and its work is toured in venues large and small across Scotland and beyond; indeed, the lack of a permanent performing space is intended to ensure that it works across the country.

Its [recently published strategic framework](#) covers the period April 2023 to March 2026. This has five principles which are set out below. A small explanation has been added where the principle is not largely self-explanatory.

1. Cultural Democracy
This is a commitment to “to involve more people across the nation” to influence “what we programme, by whom, and where it plays”.
2. Equity, Identity and Access
This is about recognising “the many identities of Scotland” and ensuring that “audiences, artists and communities to recognise themselves in the stories that we tell”.
3. Climate Emergency
4. Partnerships and Collaboration
5. Scope and Scale
The NTS will seek to “amplify what Scotland can achieve in its theatre culture” and “maximise [its] impact through considered use of [its] resources.”

Current activities include the [Bank of Springburn](#), a pop-up arts space, and previously the NTS [undertook work exploring the experiences of people who have been in care](#).

Royal Scottish National Orchestra

The RSNO was formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The RSNO performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness. The RSNO also appears regularly at the Edinburgh International Festival and the BBC Proms, and tours internationally.

The RSNO's learning and engagement programme, Music for Life, aims to engage the people of all ages with music. This programme works directly in communities through workshops and annual residencies. The Chief Executive's foreword to the [RSNO's 2021-22 annual report](#) stated—

“[In 2021-22] we have offered engaging and accessible content to audiences across all stages of life, including young families playing with the RSNO Astar app, school-aged children engaging with Gaspard's Foxtrot, participants with long-term medical conditions composing new music, and 14-21 year-olds gaining work experience through our Young Creatives programme. Over 360,000 people have engaged with our programmes during this year, including 86,000 children from every local authority area across Scotland as part of the RSNO's National Schools Concert Programme.”

In Glasgow, the RSNO runs [a chorus academy](#) – a choir open to all, and [a community orchestra](#). It also runs a lunchtime [Dundee Workplace Choir](#).

Under the heading Community Partnerships, the 2021-22 annual report stated—

“As well as fostering the relationships with our existing third sector partners (e.g. Glasgow Association for Mental Health, Starcatchers, Scottish Book Trust), we have established several new relationships with Scotland-wide organisations, including Refuweegee, Bòrd na Gàidhlig, Alzheimer Scotland, YouthLink, and others.”

Scottish Ballet

Scottish Ballet began in 1969 when a ballet company in Bristol was invited to move to Glasgow.

In its 2021-22 Annual report Scottish Ballet listed a number of engagement projects, these included:

- [Safe to Be Me](#) Digital Festival which was aimed at “Primary 6 pupils to explore identity, celebrate diversity and support young people to feel safe and confident in who they are.” In 2021-22 this work included 71 workshops, 15 talks, 25 films created by young people, two film projects, and six commissioned films.
- [The Close](#) in which “at-risk young people” are engaged in dance and music workshops.

- Several programmes under the banner, Scottish Ballet Health. The [current programmes](#) include the national Dance for Parkinson's Scotland project, dementia friendly dance project Time to Dance, and Elevate for people living with Multiple Sclerosis.

Scottish Chamber Orchestra

The SCO is based in Edinburgh. The SCO does not appear to have published an annual review for 2021-22. SPICe cannot locate a current strategy. However, the SCO's work in communities, schools and health projects is [set out on their website](#). The work supporting health includes a partnership with NHS Lothian Child and Adolescent Mental Health Service, and [another project for people living with dementia and their carers](#).

The SCO is currently undertaking a five-year programme of music and cross-artform workshops and performances for residents of all ages in Craigmillar, Edinburgh. This is intended to build upon the existing assets in the community and the SCO describes this work as:

“SCO in Craigmillar includes nine unique creative projects which will run annually in schools and community centres. These projects are designed to develop musical and practical skills, and to promote wellbeing and creativity. They will culminate in two commissioned community performances, co-created and performed by residents and SCO musicians - a collaborative community performance in 2024, and a commissioned community musical in 2026.”

This programme of work in Craigmillar follows on from a three-year project the SCO undertook in another of Edinburgh's deprived neighbourhoods, Wester Hailes.

Scottish Opera

Scottish Opera was founded in 1962 and is based in Glasgow.

Scottish Opera's community, health and education activities include a [community choir in Glasgow](#), [a programme aimed at supporting people living with dementia](#), a set of resources aimed at [helping people living with long covid](#), and a range of [resources and opportunities for schools](#).

One of the aims in its business plan covering 2022-23 to 2024-25 is to—

“Embrace the use of non-traditional spaces, particularly outdoors, where possible to deliver smaller scale opera, music-making, and outreach to communities across Scotland”

Ned Sharratt, Senior Researcher (Education, Culture), SPICe

21 April 2023

Note: Committee briefing papers are provided by SPICe for the use of Scottish Parliament committees and clerking staff. They provide focused information or respond to specific questions or areas of interest to committees and are not intended to offer comprehensive coverage of a subject area.

The Scottish Parliament, Edinburgh, EH99 1SP www.parliament.scot

**Constitution, Europe, External Affairs and Culture Committee
The Scottish Parliament**

Committee Briefing Paper – ‘Culture in Communities’

From: Scottish National Performing Companies (NPCs)

National Theatre of Scotland (NTS)

Royal Scottish National Orchestra (RSNO)

Scottish Ballet (SB)

Scottish Chamber Orchestra (SCO)

Scottish Opera (SO)

Thursday 27 April 2023

Meeting focus: *A place-based approach to culture*

PART ONE - OVERVIEW

1.1 National Performing Companies Background

- The National Performing Companies (NPCs) support the aim of Scotland being renowned at home and abroad as a creative nation, with a rich heritage contributing to the world as a modern dynamic country. We make a significant contribution to cultural life in Scotland by regularly producing work internationally, nationally and locally.
- The NPCs commit to: performance excellence; bringing forward work of a high international standard; the ongoing development of new works and productions; innovation, in terms of the work produced and the way it is produced; inspiring audiences, enriching their lives and fostering creativity; quality education activities; and the development of artists.
- We serve an extensive range of communities in all of Scotland's 32 local authorities and have a significant track record in outreach and engagement work reaching targeted communities.
- Working with marginalised individuals and minority groups, we deliver cultural activities designed to improve the lives of a diverse set of communities across a wide range of geographical locations and settings.

1.2 How do national and local layers of government, along with the third sector, complement each other to ensure that communities have opportunities to take part in cultural activities?

- The NPCs work in partnerships together to ensure our work complements each other. Refer Appendix 1 for examples.
- We work with a raft of other cultural providers to enhance and extend our work to provide richer cultural experiences for communities. Refer Appendix 2 for examples.
- We also work with public bodies, charities and public institutions to complement the work they are doing. Refer Appendix 3 for examples.
- The five NPCs are planning a collective mapping exercise to help us better understand what we deliver together in terms of social impact, cultural activity and the communities that are being reached.
- The NPCs commit to this work within increasingly stretched budgets – in particular many years of 'stand still' SG grants and current high inflationary pressures – and at a time when community engagement is most desperately needed.

1.3 How is unmet cultural need determined? And who decides this?

- Unmet cultural need is determined by front-line practitioners, community leaders and local citizens.
- The NPCs do not prescribe unmet cultural need. Instead, we respond to the expertise and guidance from those directly on the ground. Teachers, health care workers, community organisations and specialist partners, (who are embedded in communities) determine and decide where need is greatest.

1.4 What does good ‘place-based’ cultural policy look like in practice?

Our National Performing Companies demonstrate substantial ‘place-based’ cultural policy in practice, collectively delivering in 2022/23:

- Over **252,000 community and outreach participations** for Scotland’s people, delivered in person and digitally, in the key priority areas of: early years and youth engagement; early careers support and employment; health and wellbeing; and support for marginalised and minority groups. This is in addition to 398,000 people that experience our live performances and over 725,000 who experience our digital performances in Scotland and internationally.
- **99 individual engagement projects** co-designed and co-produced with communities.
- To people in all **32 local authority areas** across Scotland.
- **On all 11 National Outcomes** as set out in the **Scottish Government’s National Performance Framework**

National Performing Companies Reach 2022/23

Participations in Live Engagement Work	113,071
Participations in Digital Engagement Work	139,837
Engagement Projects	99
Audience Numbers - Live Performances	398,309
Audience Numbers - Digital	725,894

PART TWO – APPENDICES

APPENDIX ONE

Examples of National Performing Companies partnership working Together

1.1 *Developing Access needs for performances: ALL*

A forum with representatives from each of the National Companies is working on a combined approach to increase accessibility for those with additional needs. There is a sharing of resources and contacts, particularly with organisations who are access providers. The sharing of a surtitle machine, and integration of British Sign Language into performances is being explored.

1.2 *Pool of freelance musicians: ALL*

There is a steady flow of Scotland's freelance musicians from one ensemble or orchestra to the next, particularly when deputies and extra players are required.

1.3 *Schools and families in Perth: SCO and RSNO*

The SCO and RSNO's engagement teams work in partnership with the BBC Scottish Symphony Orchestra and Perth Concert Hall to provide a rich and varied offer for schools and families, including live performances and music-making activities in specific communities across Perth and Kinross. Tailored concerts for young people who may not have experienced live orchestral music before provide social and educational experiences for primary school aged children.

1.4 *Pool of actors, dancers, stage technicians and contract backstage creative team members: SB, SO and NTS*

Scottish – based actors and dancers are contracted across ballet, opera and theatre platforms. There is a shortage of theatre technicians in Scotland at present and we are fortunate to have people trained across multiple genres.

1.5 *Building of scenery, props and costumes: SO, SB and NTS*

Scottish Opera scenic workshops make scenery, props and costumes for other organisations – national companies and other cultural providers in Scotland.

APPENDIX TWO

Examples of National Performing Companies partnerships with other Cultural Providers

2.1 Young Musicians from Disadvantaged Backgrounds: RSNO and Sistema

During the 2021:22 concert season, the RSNO embarked on a collaboration with Sistema Scotland's Big Noise initiatives to give young musicians from disadvantaged backgrounds the opportunity to perform side-by-side with Scotland's National Orchestra in Scotland's concert halls. As we strive to support Scotland's musical future, partnerships such as this form an integral part of our work and, throughout Season 2022:23, children from the Big Noise programmes at Torry, Douglas, Raploch, Govanhill, and Wester Hailes are taking to the stage alongside RSNO musicians during Season concerts in Aberdeen, Dundee, Perth, Glasgow, and Edinburgh.

2.2 Supporting the St Andrews and Fife Community Orchestra: SCO and the Laidlaw Music Centre, the University of St Andrews

The SCO is currently orchestra in residence at the University of St Andrews. Through this residency the SCO supports the St Andrews and Fife Community Orchestra (StAFCO) which is run by the University's Laidlaw Music Centre. StAFCO currently has a membership of over 90 amateur musicians from across St Andrews, Fife, Dundee City and Tayside areas. In the SCO's 2022:23 season, the SCO's creative learning team worked in collaboration with StAFCO's Musical Director to shape StAFCO's programme of activity, in line with the aspirations and ambitions of the group itself. Four SCO musicians provided coaching for orchestra members at regular points throughout the season and the SCO also supported StAFCO's annual Spring concert, a chance to celebrate the achievements of the group and have them work alongside selected SCO musicians.

"Participating in live music and the wonderful experience of playing in an orchestra for the first time in many years has been so stimulating, social and healing for me that I look forward to every week's rehearsal with great joy." (StAFCO member)

2.3 SO Partnership with Disney Music in Schools (DMiS)

Scottish Opera is delighted to be the first arts organisation in Scotland (and only the second outside the USA) to work with the charitable arm of the Disney Corporation in bringing their unique blend of professional development training for teachers in arts education delivery combined with pupils' performances of specially adapted 30 minute musical versions of some of their best loved animated films. Exclusively focused on schools in areas with the lowest SIMD ratings, where the population faces the greatest social and economic challenges, Scottish Opera has engaged with over 1400 pupils and 54 teachers from 13 schools in nine different local authorities including Inverclyde, North Ayrshire and the Scottish Borders since 2019. During lockdown, the teaching moved entirely online – the only part of the worldwide DMiS programme to continue to deliver the work.

"@ScottishOpera you really are a tremendous band of goodies. The cultural world of Scotland and well beyond are all the better for your tireless work and open-hearted approach to local communities."

2.4 The Coming Back Out Ball – National Theatre of Scotland, Eden Court Theatre, Luminate, Glasgow Life and All The Queens Men (Australia)

The Coming Back Out Ball ran from 2019 -2021 following discussions where many older LGBTI+ people said they feared they may 'return to the closet' as they lose independence with age, particularly if they need to rely on carers or residential care. The project aimed to strengthen the LGBTI+ over 50s community and promoted their visibility and safety. *The Coming Back Out Ball* addressed ageism, social isolation, homophobia, lesbophobia, biphobia and transphobia by supporting the recreational, artistic and social rights of LGBTI+ over 50s, creating a regular safe, inclusive space. It also facilitated the physical, cognitive and emotional benefits that come from regular creative and physical practice.

"I thought, well, not many people my age will have confidence to get on the dance floor and 'shake a leg' but I decided to go along anyway. And, it was a lovely, lovely, warm, caring, friendly and relaxed gathering. I've certainly made some new friends which was always the hope, but it's been good for my mental health too" Coming Back Out Ball Participant

2.5 Scottish Ballet – A National Centre for Dance Health

'SB Health' is Scottish Ballet's national health initiative. Since 2013 our teams have been delivering pioneering dance and music programmes to young people facing challenges with mental health and families living with dementia, Parkinson's, Multiple Sclerosis and recently Long Covid. SB dances with thousands of participants each year and programmes are delivered across Scotland from Orkney to Peebles; last year alone we delivered 6275 participations at bespoke classes and events. SB Health also cares for carers, offering development opportunities for health professionals. We have built long-standing research partnerships with the Royal Conservatoire of Scotland, Strathclyde University, the University of Florida and Georgetown Lombardi University Medical Centre in Washington.

<https://www.youtube.com/watch?v=aoHLdOBnwgk>

"Having worked with people with dementia for a long time, I know the benefits of this afternoon will last to come" (community carer)

APPENDIX THREE

Examples of National Performing Companies partnerships with other Non-Cultural Partners

3.1 Working in Partnership with FanzClub and The Welcoming: ALL

Charities that offer free access to cultural events to asylum seekers, refugees and destitute people. Along with a performance on the cruise ship MS Ambition, which until recently was home to Ukrainian refugees, free tickets are supplied to charities that support asylum seekers, refugees and destitute people. There's no intended outcome to develop attendees into a paying audience, but instead we can provide a few moments of solace for people making their new home in Glasgow.

"For me, these events are peace of fresh air because I can stop thinking about what is going on in my country.

3.2 Stroke and Brain Injuries: RSNO and Tayside Healthcare Arts Trust

In 2017, the RSNO started a collaboration with Tayside Healthcare Arts Trust to pilot a project aimed at individuals recovering from stroke and other acute brain injuries. The initiative was hugely successful and the RSNO committed to annually delivering therapeutic music-making sessions for brain-injury survivors in partnership with THAT. Each year since then, we have delivered a series of eight group music-making sessions over the course of three months. The project culminates with a sharing event during which the participants have the opportunity to showcase their music-making in front of friends, family, and other guests. Evaluation from each year of the programme so far has seen 100% of participants express their wish to access further RSNO/THAT programmes, demonstrating the project's value to the community.

3.3 Music in healthcare programmes: SCO and NHS Lothian

Since 2013, the SCO have been delivering person-centred music in healthcare programmes across the NHS Lothian estate - our Reconnect programme for people living with dementia and New Vibe, our music-making programme for young people with moderate to severe mental health problems accessing the NHS Lothian Children and Adolescent Mental Health Services. We have also offered workshops and ensemble performances to patients and families within NHS Lothian's Royal Hospital for Children and Young People. Each programme has been developed in ongoing and close collaboration with NHS staff and have utilised the resources and expertise of each organisation for the health and wellbeing benefit of the diverse community of patients, family members and staff within NHS Lothian. In our 22/23 season, we delivered 20 engagements in partnership with NHS Lothian and worked in close collaboration with eight NHS clinical staff on both the development and delivery of these sessions.

"We see a number of very positive benefits for patients through attending Reconnect sessions including notable positive changes to mood, reduction in stress and distress, decreased social isolation and reminiscence initiated through the music played and shared. As sessions progress week by week, we also notice patients' direct engagement can increase, with them interacting more with the group facilitators as well as each other" (Occupational Therapist, Older People's Mental Health Service, NHS Lothian)

3.4 Breath Cycle: SO and the Respiratory and Cystic Fibrosis Medicine team at NHS Glasgow

Breath Cycle was originally formed in 2013 to explore the benefits of breathing techniques associated with classical singing, in a group of people with Cystic Fibrosis: immunologically vulnerable patients, with often extreme, respiratory symptoms. The project was delivered largely online, with 24 participants undertaking sessions mentored by singers in breathing and vocal

exercises, learning music and building new online communities amongst themselves. Clinical analysis of the project uncovered enormous (and, importantly, non-pharmacological) impacts in terms of strengthened mental health and wellbeing, along with clinically significant improvements in respiratory health. In 2021 the programme was adapted for those living with the debilitating effects of Long COVID (especially respiratory difficulties) and with the same critically important issues regarding infection control. Participant response to these workshops has been overwhelmingly positive, with improvement in breathing symptoms, energy levels and mood all often cited; there are waiting lists for each new block offered. SO have recently produced a series of free resources available online, including short tutorials with exercises, which anyone can follow from home.

“Can’t tell you how much I appreciate this. Covid has really taken a lot out of me and Breath Cycle is a bit of a life saver.”

3.5 Like Flying - NTS, in partnership with secondary schools

In 2019, artist Nic Green co-created *Like Flying* - an aerial promenade performance in partnership with two secondary schools in Scotland to ask the question – what does it take to make young people fly? The hugely successful resulting production went on to tour in the 2023/24 academic year to four further secondary schools. The performance specifically aims to increase mental health, wellbeing and confidence in young people through co-creation, teamwork and live performance. National Theatre of Scotland will continue to work in partnership with secondary schools and Scotland’s leading theatre makers to co-create further productions to address the urgent issues of mental health and wellbeing in our young people.

Like Flying was featured as a case study in the major new report, Arts In Schools:

<https://www.anewdirection.org.uk/research/arts-in-schools/case-studies/wellbeing/like-flying-teaching-young-people-to-fly>

“Our pupils have laughed, cried, shared the highs and lows, and pushed themselves in ways they never thought possible. It has been inspirational for us all.” Teacher from Ardrossan Academy

“If I don’t know people I can be really scared or I can get, like, really really anxious about it. I feel like once I got to know everyone, I was less like ‘These people really hate me’ and I was more ‘Oh – no. These people actually want to be around me’, so I feel like that was a big step for me” Pupil from St Thomas Aquinas Secondary School

3.6 Scottish Ballet – Safe to Be Me® – with schools

Safe to Be Me® (STBM) is Scottish Ballet’s signature programme that has been developed with primary schools across Scotland and is now widening its scope to include secondary schools. Through dance performance and workshops we have been working with young people since 2018 to explore themes of diversity, tolerance and identity. We introduce topics such as racism, homophobia, transphobia and ableism, ethnic and family diversity and LGBTQ+ communities – aligned closely to Scottish Government campaigns, such as, ‘Respect for all: national approach to anti-bullying’ and an integral part of Scottish Ballet’s wider commitment to anti-racism. The programme delivered 5503 participations in STBM workshops in 2022/23.

<https://www.youtube.com/watch?v=765r7SAdQR4>

*“I learned that it is ok to be yourself, and you should not change who you are just to fit in”
(Safe to Be Me participant pupil)*

3.7 5-year residency programme in Craigmillar Edinburgh: SCO and range of local community partners

From 2017, the SCO has undertaken a series of long-term residencies within several communities in Edinburgh City which rank amongst the twenty percent most deprived areas of Scotland. In 2021, we began a five-year residency in Craigmillar. This residency offers music and cross-artform workshops and performances for residents of all ages, designed to develop musical and practical skills, and to promote social inclusion, wellbeing and creativity. Activity includes eight creative projects which run annually in schools and community centres, as well as a range of SCO concerts and performances that complement and supplement existing local activity and events. This residency was set up after extensive scoping and community consultation with a range of local agencies that identified how the community wanted to shape the cultural and creative life of their local area. In 22/23 (which has seen us complete the first 18 months of this residency), we have regularly worked with over 18 local school and community partners, including being part of a group of local organisations who have worked together to revitalize the annual Greater Craigmillar and Niddrie Community Festival.

“Music is something sadly lacking in an area of multiple deprivation. [These workshops] have just been absolutely brilliant for the children. To have music back in a school ... means that these children are going to spend the next five years gaining a huge amount of knowledge about music and creativity which is really going to increase their horizons.” (Headteacher, Castlebrae Primary School, part of the SCO in Craigmillar residency)

3.8 Partnership with Scottish Opera, Live Borders, NHS Borders and Scott 250 ; addressing female mental health & wellbeing crisis post pandemic

As a contribution to the celebrations of 250th Anniversary of the birth of Sir Walter Scott, Scottish Opera artists wanted to find ways to address issues around anxiety, isolation and lack of empowerment which was reportedly experienced by a disproportionate number of women as a result of lockdown. Through a series of arts-led workshops – using the plot and central characters of Scott’s novel *The Bride of Lammermuir* as well as the music from the opera inspired by it, *Lucia di Lammermoor* by Donizetti, a group of women in the Scottish Borders were invited to develop their skills across a range of visual and literary mediums. Over several months, they explored the emotional and psychological journey of the central character Lucy/Lucia as she struggles to take control of her life and, in the process, created a series of art works (painting, poetry, sculpture and photography) that illuminated their own lived experiences under lockdown. At the same time there was an acknowledgement of the influence, for good and ill, that the environment (whether natural or man-made) has on mental health and wellbeing. Their work was exhibited under the title *Sweet Sounds in Wild Places* at Glasgow’s Theatre Royal in November 2022 and is being transferred to Old Gala House Museum and Art Gallery in Galashiels from 29 April – 2 July 2023.

3.9 The Neighbourhood – National Theatre of Scotland in partnership with the communities of Possilpark and Springburn

The Neighbourhood is an ongoing project which started in 2022 and takes place in the areas local to the National Theatre of Scotland’s base in North Glasgow. The idea for the project started with a question - what does it mean to be a good neighbour? The project makes an inquiry about in what it means for a National Performing Company to be located on the doorstep of some of the most deprived communities in Scotland, and what that means to us as the National Theatre. *The Neighbourhood* takes the form of a series of residencies in the form of an “action research project”. To date there have been two residencies in *The Neighbourhood*. *Fly The Flag* explored concepts of protest and community activism with primary school children in Possilpark and *The Bank of Springburn* took over a former bank in Springburn Shopping Centre to explore the cost-of-living crisis through spoken word, poetry and performance.

*“It has been a privilege to share this experience with our young people and watch them transform into empowered young activists seeking justice for others and our world.”
Headteacher, St Teresa’s Primary*

3.10 Scottish Ballet & the World Health Organisation

Scottish Ballet is working in partnership with WHO to lead on a nationwide arts and health activation week for Scotland in September 2024. The Healing Arts week will raise awareness of the significant health benefits of arts practice to communities across Scotland and provide structured spaces for discussions between healthcare professionals, arts organisations, policy makers and specialist researchers.

“WHO welcomes the news that Scottish Ballet has launched as a National Centre for Dance Health. For decades WHO has encouraged people to improve their physical health through dance and exercise, whilst recently looking more deeply at the mental health and social well-being aspects of the arts, including dance in all its local forms.” Christopher Bailey, Arts and Health Lead from the World Health Organisation (WHO)