Mapping the Visual Arts in Scotland

Survey of Organisations in the Visual Arts Sector in Scotland

Undertaken by the Scottish Contemporary Art Network (SCAN)
On behalf of Creative Scotland

A Report of Key Findings

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December 2015

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Introduction

The Scottish Contemporary Art Network (SCAN) was commissioned to undertake the mapping phase as part of Creative Scotland's Visual Arts Sector Review. As part of this mapping work two surveys have been undertaken to capture the experiences of people working in the visual arts in Scotland as well as key indicators about how the sector functions and inter-relates. The purpose of the work is to provide an overview of the people, places, resources and relationships that make up the sector; to identify strengths, opportunities and challenges; and to inform a process of consultation about future priorities and ways of working.

Mapping the visual arts sector

A survey for Organisations was designed to capture the scope, focus and range of experiences of visual arts organisations operating in Scotland. It encompasses organisations of all scales and types, from artist-led spaces and collectives to publicly funded venues and higher education institutions.

A separate survey for Individuals was created to capture insights from people working across the sector – both independent workers and those employed in venues and institutions – about their work, their income and what matters most to them in developing their work in Scotland.

Both surveys were accessible online for one month from 19 September – 19 October 2015, with assistance available for anyone with support needed to complete the survey. Both surveys offered anonymity to the respondents and no individuals or organisations have been identified in the reporting.

This report presents findings on the work and experiences of Scottish visual arts organisations.

Insights relating to Individuals working in the visual arts in Scotland are reported separately.

The surveys have been designed to enable benchmarking alongside other current datasets, specifically:

- *The Scottish Artist Union's Annual Membership Survey*
- *Sector surveys undertaken by Culture Sparks in 2012*
- *Creative & Cultural Skills Visual Arts Blueprint 2009*
- *Creative & Cultural Skills Visual Arts Statistics 2013–14.*

The online surveys were disseminated through the sector by SCAN with support from other key networks for the visual arts in Scotland: Engage Scotland; WASPS and the Scottish Artists Union. Creative Scotland also promoted the surveys through its networks. In addition the surveys were directly emailed to organisations known across the sector to enable staff to complete the Individuals survey as individuals working in the sector.

This report offers initial analysis of the dataset which is rich in detail and may be separated out into discrete data strands to enable deeper insights into the specificities of different parts of the sector. The scale of the dataset, together with the range of 'identifiers' built into the survey, offers the potential for further analysis. In addition the surveys have collected substantial qualitative data with significant scope for content analysis beyond the capacity of this report.

Whose experiences are we reporting?

A total of 87 organisations working across the visual arts sector responded to the survey for Organisations. They represent:

- Organisations with a focus on arts development, production and exhibition
- Artist-led organisations, participatory arts organisations and organisations supporting artists through residencies
- Organisations working in the heritage, museum and arts and health sectors
- Organisations operating at a range of different scales and income levels.

For the purposes of this report, we have isolated data strands specific to organisations within the sector, in order to rationalise findings and contextualise them through the following groupings:

Publicly-funded galleries

Artist-led organisations

Arts and multi-arts centres

Arts and heritage organisations

How our sample relates to existing benchmarks

In order to contextualise the dataset used for this report, it is prudent to position it against existing benchmarks for the visual arts sector. In this way we can identify any ways in which this dataset may be skewed and highlight possible caveats to the findings.

Creative & Cultural Skills 2013-14 statistics record there are 1,219 businesses in the visual arts industry[1] in the UK and Scottish Government's Growth Sector statistics for the Creative Industries and Digital show 490 registered visual arts businesses in Scotland in 2015[2]. This definition of businesses is, however, not necessarily consistent with a definition of visual arts 'organisations', which here includes, for example, publicly funded galleries and charities.

It is therefore difficult to establish whether this sample of 87 organisations is representative of organisations working in the visual arts sector in Scotland. By way of context, Creative Scotland currently funds 118 organisations on a regular basis[3] – Regularly Funded Organisations (RFOs) – 24 of which work in the visual arts and 7 of which are multi-artform organisations with a specialism in the visual arts. Of the 72 respondents who provided the title of their organisation, 17 were Creative Scotland RFOs. From November 2014 Creative Scotland's Open Fund has supported the arts, screen and creative industries, with project funding and is open to both individuals and organisations to apply to. Between November 2014 and the end of December 2015 62 applications were received from visual arts organisations and 49 from a range of organisations with a specialism in the visual arts.

[1] The Creative & Cultural Skills studies define the visual arts sector as including individual artists, publicly-funded institutions, commercial galleries, studios, trade associations, art fairs and a range of employees, consultants, freelancers and volunteers. These parameters are consistent with the sample targeted for this survey.

[2] http://www.gov.scot/Topics/Statistics/Browse/Business/Publications/GrowthSectors/Database

[3] Creative Scotland regular funding provides 3-year funding for organisations. The overall budget for this programme is £100m over the 3 year period from April 2015 to March 2018.

Headline Findings

Roles in the visual arts

The 87 organisations from across the visual arts sector in Scotland engaged with our survey comprised:

13 arts and heritage organisations and museums

9 commercial galleries

7 multi-art form venues

6 artist-led spaces or projects

6 arts and health organisations

4 arts centres

4 publicly funded galleries

4 participatory arts organisations

4 festivals

4 strategic arts development organisations

2 residency centres

2 equalities, diversity and inclusion organisations

1 specialist production facility

21 'other' organisations including a socially engaged charity, a research-led commissioning agency, arts studios and a visual arts sector network/ membership organisation

Fifty-five organisations indicated whether they have a particular programming or development focus (including specific artform, community or geographic locus). Of these the majority (44 organisations or 80%) have a defined focus for their work or programming, while 11 organisations stated that they have no defined focus.

Organisations across the sector use a variety of legal structures, with nearly half registered charities. Almost two thirds of the organisations in the sample are governed on a voluntary basis, either by a Voluntary Board or Voluntary Committee.

How people work

Of the 67 organisations providing details of their staffing structures, the majority of organisations indicated that they have a staff of less than 10 people (45 organisations). Where organisations provided details, the proportion of permanent staff to contractual or freelance staff was 57% to 43%. Within the dataset there were ten organisations whose entire staff was employed on a contractual basis and six organisations reported that they have no staff, permanent or contractual.

Of the 319 permanent posts across responding organisations, 112 are part-time (35%). The largest proportion of full-time permanent roles is learning and education staff. The vast majority (97%) of contractual or freelance staff are part-time

A total of 41 organisations recorded employing people in the preceding financial year as part of placements, apprenticeships/ traineeships or internships. Across the 41 organisations a total of 137 such positions were recorded. Of these the biggest proportion were unpaid positions, accounting for 68% of these opportunities.

A total of 59 organisations provided details of how many volunteers they had worked with in the preceding financial year. The total number of volunteers recorded across these organisations is 1,688. Forty-five organisations provided an estimate of how many hours were contributed by volunteers to their work in the preceding financial year: the average contribution per volunteer as 30 hours over the year.

Organisations' income, expenditure and funding

Forty-three organisations provided financial information, with the largest groupings operating on an income of £100k to 200k, and in the £300k to £425k bracket. Sources of income vary considerably:

publicly-funded galleries have a much higher average level of income from Creative Scotland Regular Funding, donations, gifts and legacies and earned income, but receive a lower level of funding from Trusts and Foundations;

artist-led organisations receive less public funding (17% of their total income) with the bulk of their income being earned

arts and multi-arts centres have a wide range of income sources, accessing other Creative Scotland funding (i.e. non Regular Funding streams) and earned income. Public funds of all kinds account for an average of 61% of their total income

arts and heritage organisations receive a higher average level of local authority funding than other categories profiled here, and the average level reported across all organisations. Support from Creative Scotland accounts for almost a third of their income (29%)

Of the financial dataset obtained from 42 organisations in this survey, 26 have a venue (of which 15 own the premises). For these organisations, a quarter of their income (24%) is Creative Scotland's Regular Funding, and a further 11% is Creative Scotland 'Other' funding. Local authority funding constitutes 17% of their income, and in total public funds account for 59% of the income for these venues. Earned income generates 17% of their total income. There is little variation in the funding mix between the organisations with a venue and the wider dataset.

The largest area of organisations' expenditure is their artistic and creative programme, representing an average of 44% of expenses. Administration is the next largest outlay (24%) followed by building costs (14%). On average, the organisations in this sample spent 4% of their expenses on learning and education activities and the same for marketing and communications.

Among the organisations that provided financial data in this survey, the majority (55%) do not have a Reserves Fund policy. However, a slightly larger proportion of organisations do have Reserve Funds in place.

Public support

Fifty-three organisations provided information on applications for public funding: 38% of these have applied for funding up to 5 times, 21% up to 10 times and 23% more than 10 times. Only 9% of organisations in this sample have not applied for any public funding in the past five years.

Feedback from responding organisations on what aspects of their work they feel need public funding indicates that the biggest priorities are exhibition making or curatorial projects and outreach, participatory or education and learning projects (both highlighted by 71% of the survey sample).

Venue Management

Organisations with a venue span a range of income brackets, but account for most of the highest-income organisations. Fifteen (38%) organisations in the survey stated that they own the premises that they operate from; 25 organisations with venues do not own their premises and variously rent from a local authority, local Cultural Trust or private landlord or are tenants in space owned by third parties.

Nineteen (47%) of the 40 organisations who responded to the survey question recorded ancillary businesses at their premises. These included bookshops, print sales areas, gift shops, cafes and bars, as well as meeting and conference facilities and a digital fabrication studio. Of the venues responding to our survey question, 58% offer full disabled access, 37% have partial disabled access and 5% currently provide no disabled access.

Capital improvement projects have been undertaken by 18 of the organisations in our survey (45% of organisations with venues) in the last five years. Twenty-five (64%) of the 39 organisations who responded on future capital plans confirmed they have plans for development or redevelopment.

Public events and engagement

The organisations responding to the survey were asked about the number of public events they delivered in the last year, distinguishing between exhibitions and other public events. 47 organisations reported a total of 508 exhibitions attended by more than 1.5 million people. In addition, more than 3,600 other public events were reported, with a combined attendance of 162,500 people and the involvement of almost 30,000 participants.

Respondents were asked how many learning and outreach sessions their organisation provided in the year to 31 March 2015. The 38 organisations that provided figures accounted for a total of 20,212 sessions

Of the 53 organisations that responded to the question, one third (34%) have a formal plan for creative learning, education or public engagement. A slightly higher proportion (37%) of a slightly higher number of responding organisations (56) reported having a dedicated budget and/or a member of staff working in this area.

Sector networks, connections and collaboration

Respondents from organisations were asked the most effective ways for their organisation to find out what is happening in the sector and how they share good practice in their field. Highly-rated mechanisms included online platforms, informal peer-to-peer communication and networks and gallery events programmes. The majority of responding organisations have undertaken touring, co-commissions or co-producing in the last five years, although some 30% have not.

The majority of organisations engage with formal networks and membership organisations several times a year, monthly or weekly. However, 13 respondents (16%) stated that their organisation 'never' engaged with either networks or membership organisations.

The majority of the organisations responding on this question felt that partnership or collaborative work is extremely or very important; only 2 organisations stated that partnership or collaborative work is not important to achieving their aims. Respondents identified potential barriers to developing projects: time; resource (including finance); geography; and imbalances in funding and desired outcomes between partners.

Organisations worked most regularly with arts and heritage organisations, including museums, third sector or community-focussed organisations, further or higher education institutions, publicly funded galleries and local authorities.

Working with artists

The organisations in this survey recorded a wide variety of ways in which they work with artists and support them in their programmes, most notably through learning and engagement activities, exhibitions, support-in-kind for individual artists and through performances, events and residencies.

Organisations were asked to identify the most important services that support artists, curators and other arts professionals working in the Scotland. The most common support was through exhibitions and artistic programme, learning and education or public engagement activity, as well as the provision of studio space.

Working internationally

For the majority of the organisations in this survey, international work has some degree of importance and for 40% of respondents international work is considered extremely or very important. The type of international work they undertake is wide ranging, including one-off curated exhibitions of events, conferences or seminars, co-commissioned international projects and international residencies.

Policies for Audience Development, Equalities and Environmental Sustainability

Of the 51 organisations that identified policies for audience development, equalities and environmental sustainability, the majority (94%) have an existing policy relating to equalities, diversity and inclusion, 61% have a policy addressing sustainability and a third have a formal policy for audience development.

17 organisations recorded having dedicated staff roles across these three areas, with 15 recording a dedicated staff resource for audience development. Dedicated staff for environmental sustainability (6 organisations) and equalities (5 organisations) are less common. Only 13 organisations said they had a dedicated budget for these areas of work and only one reported having a dedicated budget for environmental sustainability.

1. Breadth of Roles of Organisations

Diverse roles of organisations in the visual arts sector

The 87 organisations[4] which engaged with our survey comprised:

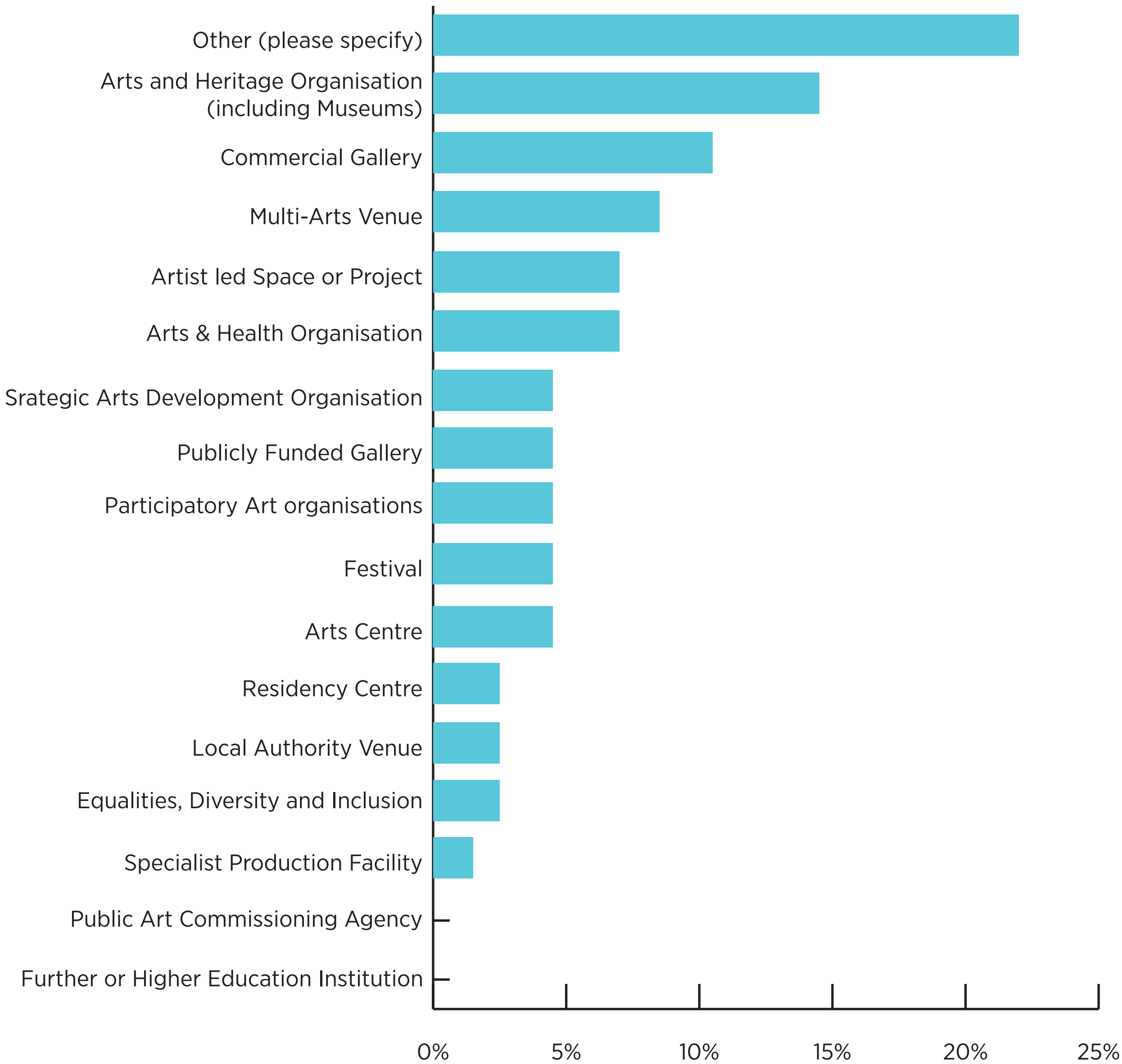
- 13 arts and heritage organisations and museums
- 9 commercial galleries
- 7 multi-art form venues
- 6 artist-led spaces or projects
- 6 arts and health organisations
- 4 arts centres
- 4 publicly funded galleries
- 4 participatory arts organisations
- 4 festivals
- 4 strategic arts development organisations
- 2 residency centres
- 2 equalities, diversity and inclusion organisations
- 1 specialist production facility.

1.2 The primary focus of the 21 organisations indicating 'Other' included combinations of the above, in addition to:

- A socially engaged charity
- A research-led commissioning agency
- Arts studios
- A visual arts sector network/ membership organisation.

[4] 72 respondents provided the title of their organisation

Figure 1: Primary focus of responding organisations' work (n=87)



Focus of work and programming

55 organisations indicated whether they have a particular programming or development focus (including specific artform, community or geographic locus). Of these the majority (44 organisations or 80%) have a defined focus for their work or programming, while 11 organisations stated that they have no defined focus.

Details provided of focused programmes included:

- Artform Development: photography; public art; printmaking; supporting new and emerging talent
- Geography: Glasgow East; Argyll (Cowal); Edinburgh; North Edinburgh (Leith); West Dumbartonshire; Tayside; Moray (Findhorn); Dundee; Fife; Dumfries; Hawick; supporting artists connected to Aberdeen
- Communities: people with learning disabilities; children and young people with disabilities; people with mental ill health; the Spanish speaking artistic community.

A number of organisations also highlighted the importance of place to their focus in free text responses, noting:

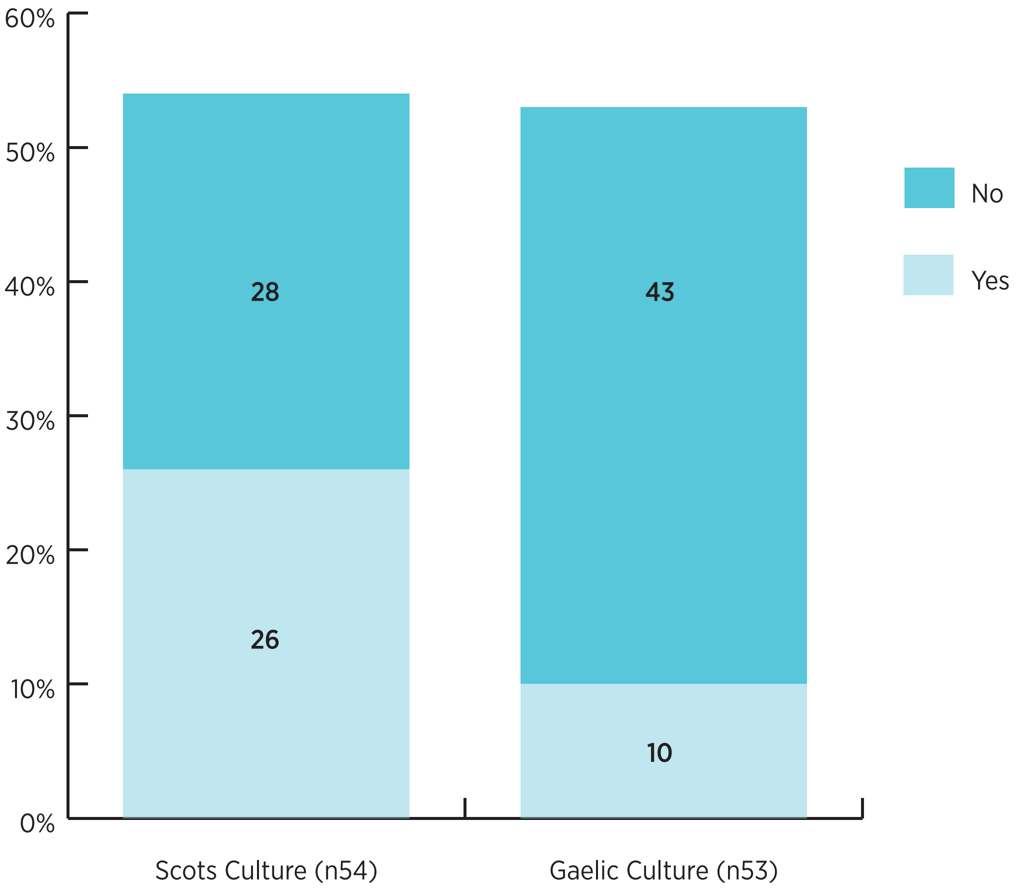
"Our programme is influenced by people and place - and elements relate to both points above. This also includes heritage, history and particularly social history of the local area"

"Themes we are working with are inspired by the landscape and history of the area"

"[Our] area [is] rich in traditional music & culture"

26 organisations indicated that their programme is influenced, inspired or informed by Scots culture, although comments in this section suggest that respondents interpreted this question in terms of a wider Scottish cultural influence. Ten organisations confirmed that their programme is influenced, inspired or informed by Gaelic culture.

Figure 2: Scots and Gaelic Culture in organisations' programmes

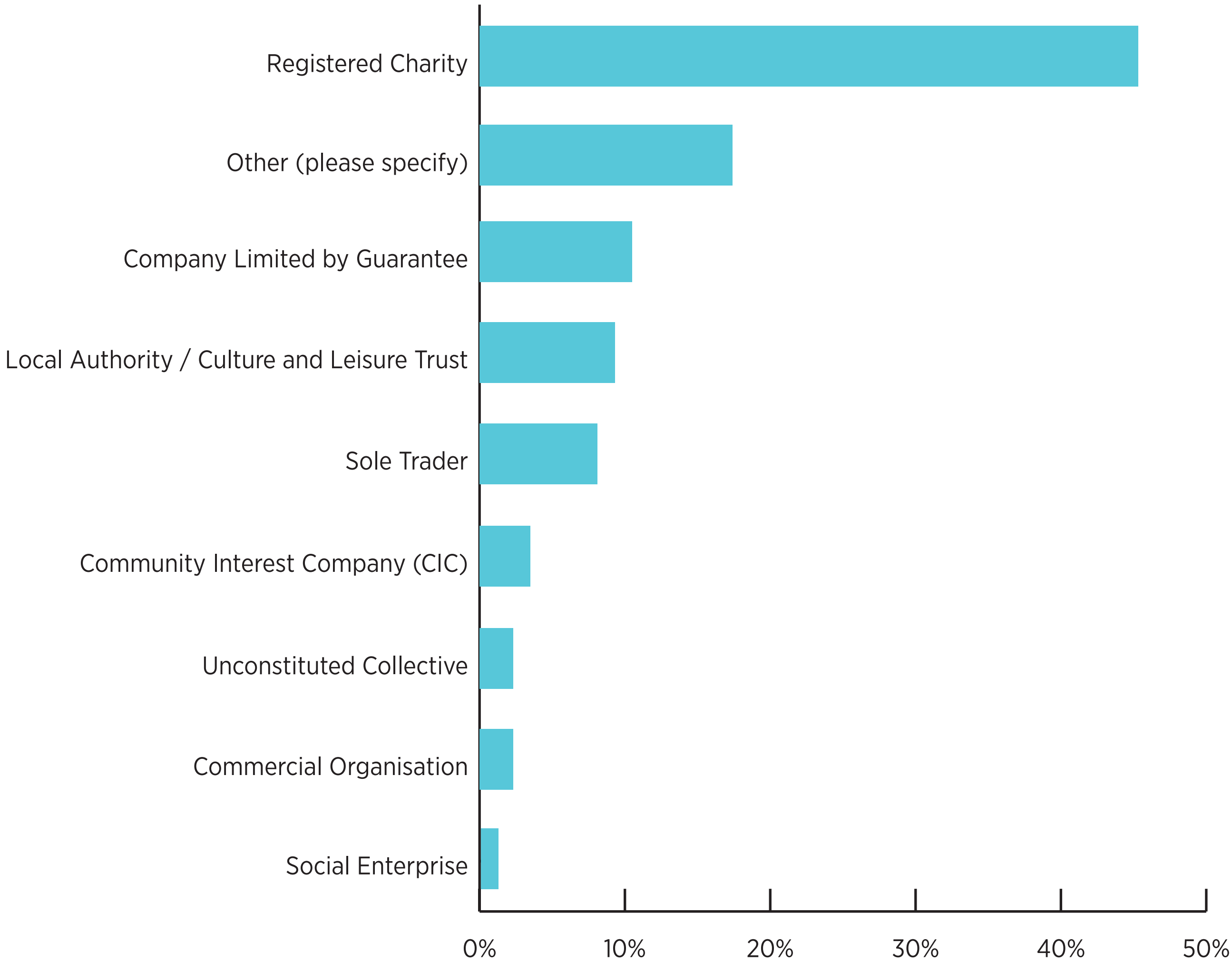


Legal structure

Organisations across the sector use a variety of legal structures:

- Almost half (45%) of the organisations that responded to this survey are registered charities, with a further 3% Community Interest Companies (CICS) and 1% Social Enterprise
- Nine organisations are companies limited by guarantee, and another two stated that they are commercial organisations
- Eight organisations are part of a local authority or Culture and Leisure Trust
- Seven organisations operate as sole traders.

Figure 3: Legal status of organisations (n=86)



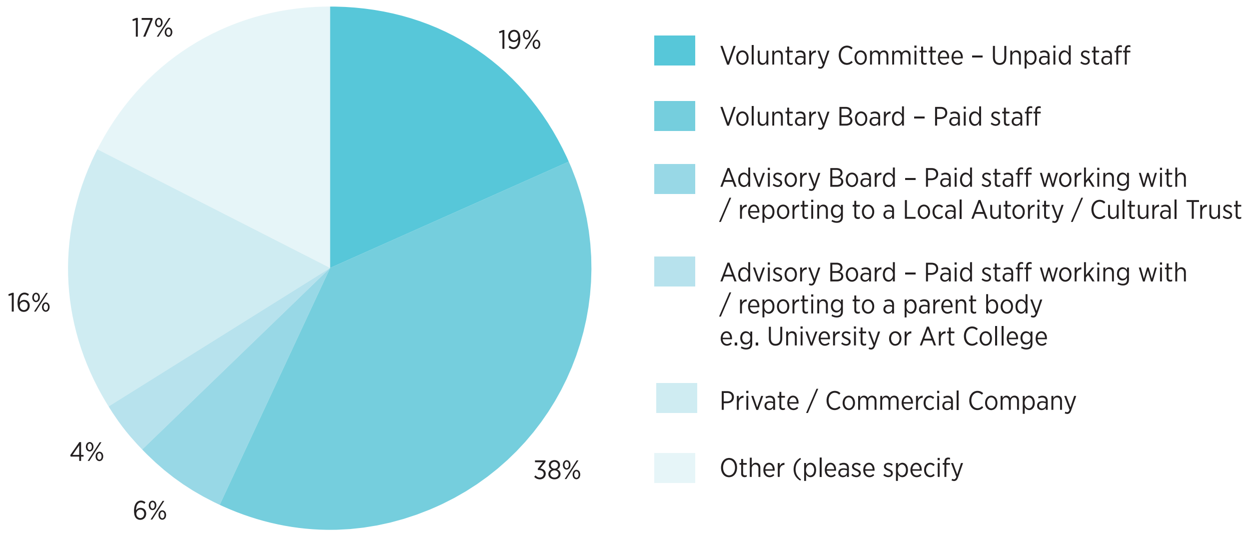
Aside from the above, organisations also identified 'other' legal status as:

- A combined status of charitable and limited company by guarantee (7 organisations, representing 8% of those who answered this question)
- A partnership (2 organisations).

Governance structure

Almost two thirds of the organisations in the sample are governed on a voluntary basis: 38% by a Voluntary Board (supported by paid staff) and 18% by a Voluntary Committee with unpaid staff. Fourteen organisations operate as a private or commercial company. A total of 8 organisations, representing almost 9% of the sample, are led by Advisory Boards, with either paid staff reporting to a parent body, or paid staff reporting to a local authority or Cultural Trust.

Figure 4: Governance structure of organisations (n=86)



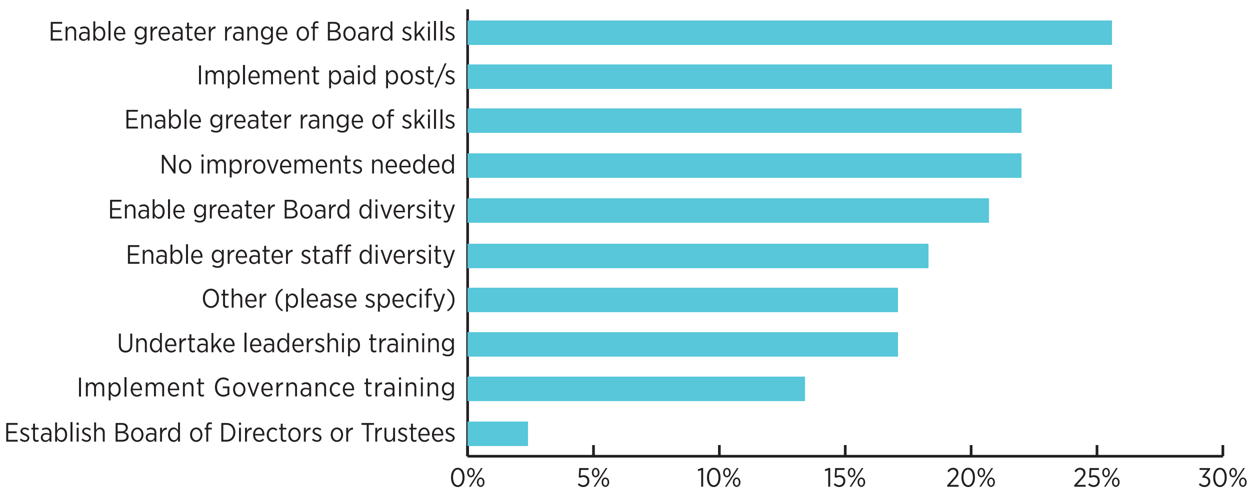
Other forms of governance and leadership reported by organisations include:

- Unpaid Advisory Group and Trustees
- A Board of Trustees working with a paid Director/CEO
- Unpaid 'stakeholders'.

Organisations agree on a number of ways in which their governance and leadership might be strengthened (although 22% of the sample felt that no improvements are needed):

- Increasing the range of skills on the Board (26%) and of Staff (22%)
- Implementing paid posts (26%)
- Broadening diversity of the Board (21%) and staff (18%)
- Implementing training in leadership (13%) and governance (13%).

Figure 5: Strengthening Governance and Leadership (n=86)



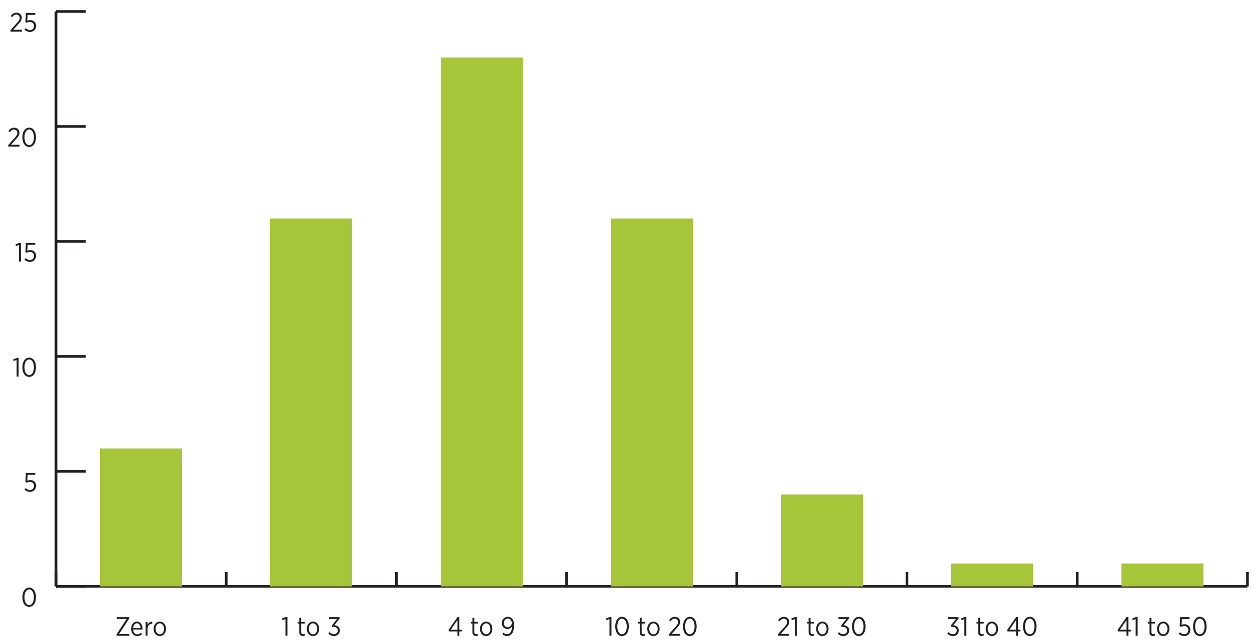
2. Working Patterns in the Sector

Staff Resources

The organisations responding to the survey were asked to provide details of their staffing structures. Of the 67 who answered this question, six organisations reported that they have no staff, permanent or contractual. Of these, 3 are artist-led organisations, led by voluntary committees of unpaid staff, one is a student arts festival and one is a gallery promoting emerging artists and one is a small arts and heritage organisation.

The majority of organisations indicated that they have a staff of less than 10 people (45 organisations) The two largest organisations were a library and archive which recorded 32 permanent staff and a regional healthcare trust with 45 staff members (of which 3 are permanent and the others contractual).

Figure 6: Numbers of total staff across organisations (n=67)



From the detailed staff figures provided by 52 organisations it is possible to reflect the proportion of Permanent staff to Contractual or Freelance staff as 57% to 43%. Within the dataset there were ten organisations whose entire staff was employed on a contractual basis. They comprise:

- Two artist-led organisations with a total of one and five non-permanent staff members respectively
- Two festivals with three and six members of non-permanent staff respectively
- An arts and health organisation with 11 contractual or freelance staff members
- One arts centre and one multi-arts centre with two and four members of non-permanent staff respectively
- An Equalities, Diversity and Inclusion-focused organisation with 8 members of contractual or freelance staff
- A public gallery with three non-permanent employees.
- A commercial gallery with eight members of staff.

A total of 64 organisations reported having a total of 319 permanent staff between them. The figure below shows the roles filled by permanent employees. It is worth noting that of the 319 permanent posts across these organisations, 112 are part-time (35%). The largest proportion of full-time permanent roles is learning and education staff.

Figure 7: Numbers of permanent staff in selected roles (n=64)

How many permanent paid members of staff did your organisation employ during the year to 31 March 2015?			
Answer Options	Average per organisation	Total Staff	Total organisations
Full-time Senior Management	1.16	65	56
Full-time Curators / Programming Staff	1.03	39	38
Full-time Learning and Education staff	1.50	42	28
Full-time Marketing and Audience Development staff	0.62	18	29
Full-time Organisational support and Administration Staff	1.19	43	36
Part-time Senior Management	0.63	17	27
Part-time Curators /Programming Staff	0.85	23	27
Part-time Learning and Education staff	0.76	19	25
Part-time Marketing and Audience Development staff	0.54	14	26
Part-time Organisational support and Administration Staff	1.18	39	33

The 52 organisations who provided figures for contractual or freelance staff employed by their organisation reported a total of 244 contractual staff between them. The vast majority (236) of these employees are part-time (97%).

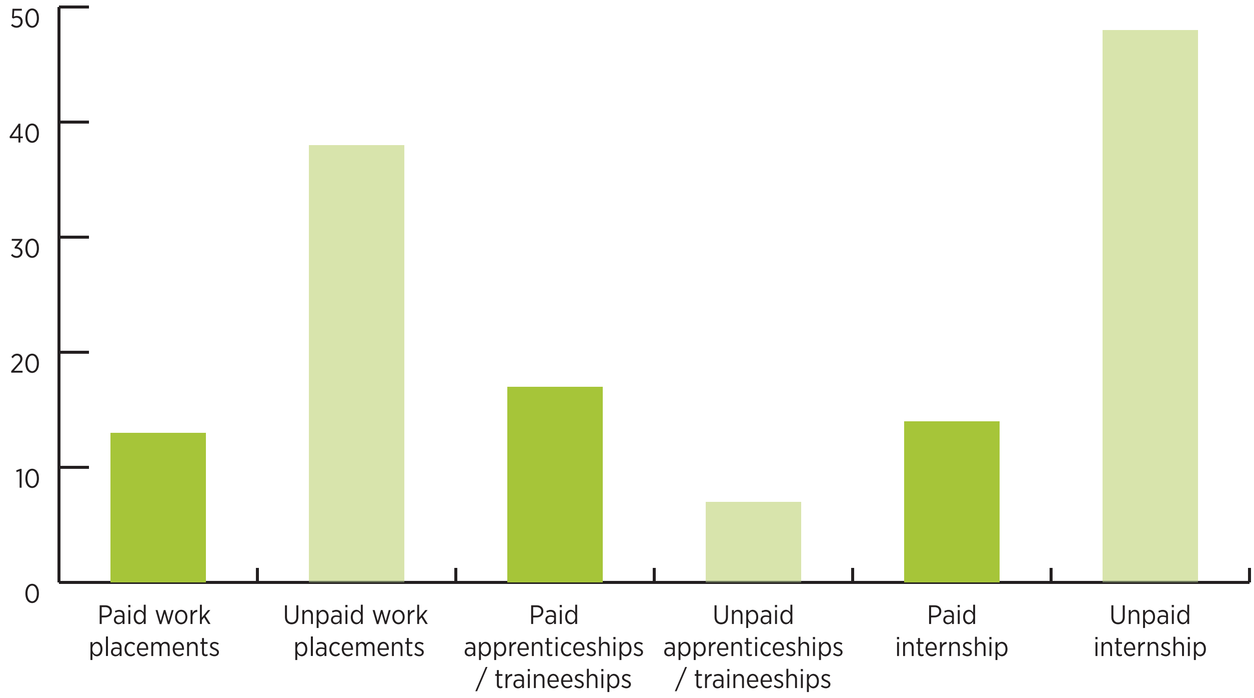
The table below gives a sense of the roles filled by contractual or freelance staff. The predominant role, accounting for 140 of these posts, is part-time learning and education staff. Part-time organisational support and administration staff also account for 40 of these posts. No organisations contracted out marketing and audience development functions.

Figure 8: Numbers of contractual or freelance staff in selected roles (n=52)

How many contractual or freelance staff did your organisation employ during the year to 31 March 2015?			
Answer Options	Average per organisation	Total Staff	Total organisations
Full-time Senior Management	0.13	2	16
Full-time Curators / Programming Staff	0.24	4	17
Full-time Learning and Education staff	0.07	1	15
Full-time Marketing and Audience Development staff	0.00	0	14
Full-time Organisational support and Administration Staff	0.07	1	15
Part-time Senior Management	0.25	4	16
Part-time Curators /Programming Staff	1.07	31	29
Part-time Learning and Education staff	4.67	140	30
Part-time Marketing and Audience Development staff	0.81	21	26
Part-time Organisational support and Administration Staff	1.33	40	30

A total of 41 organisations recorded employing people in the preceding financial year as part of placements, apprenticeships/traineeships or internships. Across the 41 organisations a total of 137 such positions were recorded. Of these the biggest proportion were unpaid positions, accounting for 68% of these opportunities.

Figure 9: Organisations with work placement, apprenticeship/traineeship and internship positions (n=41)



Organisations providing *paid placements* comprise:

- Two arts centres, a commercial gallery and a self-employed design curator.
- A participatory arts organisation
- A local authority venue
- A library and archive
- A strategic development organisation.

Organisations providing *paid apprenticeships* or traineeships comprise:

- Two publicly-funded galleries, one of which is also a special production facility, and a Production facility
- An arts centre, a multi-arts centre and a local authority venue
- A participatory arts organisation and an organisation defining itself as a 'socially engaged arts, film and media charity'.

Organisations providing *paid internships* comprise:

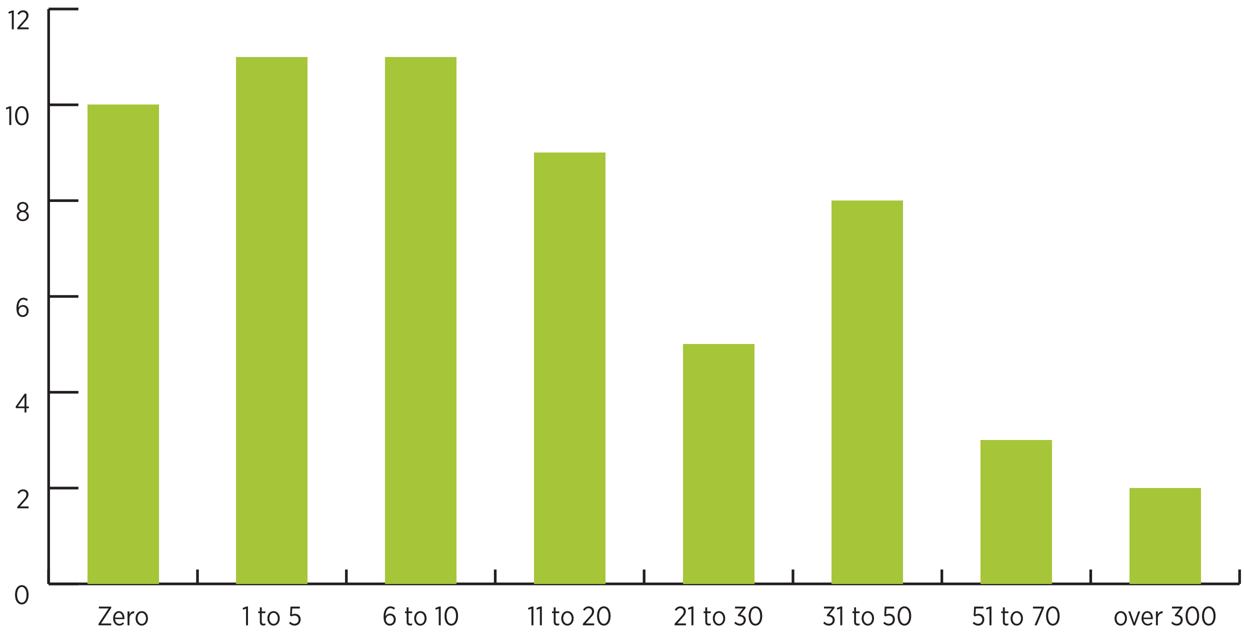
- Three arts and heritage organisations
- An arts in health organisation
- A residency centre
- The same local authority venue also providing paid placements and apprenticeships
- The same production facility and publicly-funded gallery/special production facility also providing paid apprenticeships
- A strategic development organisation.

Volunteers

A total of 59 organisations provided details of how many volunteers they had worked with in the preceding financial year. The total number of volunteers recorded across these organisations is 1,688. Of the 59 organisations:

- 10 (17%) recorded that they did not use any volunteers
- 22 (38%) worked with 10 volunteers or less
- 13 (22%) worked with between 11 and 30 volunteers
- 11 (19%) worked with between 31 and 70 volunteers
- 2 organisations worked with 300 and 475 volunteers - a festival and a commercial gallery.

Figure 10: Number of volunteers reported by organisations (n=59)



45 organisations provided an estimate of how many hours were contributed by volunteers to their work in the preceding financial year. The sum total was 49,572, averaging 1,102 hours per organisation.

The numbers of volunteers reported by these 45 organisations totalled 1,635, meaning that it is possible to calculate the average contribution per volunteer as 30 hours over the year. There are some notable variations in the dataset where a small number of volunteers have made a far larger contribution, for instance:

- Organisations whose staff and board are unpaid:

  Six volunteers contributing 2600 hours during the year to an arts centre. This organisation relies on a voluntary board, voluntary and freelance staff, and has only 4 part-time non-permanent staff

  Five people contributing 2600 hours to an artist-led space, again reporting a voluntary board with unpaid staff, and no permanent or contract staff

  Nine volunteers providing 2500 hours to another artist-led space, led by an unpaid committee and with no employed staff.

- Festivals, including one where 70 volunteers contributed a total of 2800 hours of work.

Continuing Professional Development

A majority of the 87 organisations (53%) who responded to the question of continuing professional development (CPD) for staff do not have a CPD plan in place. Of the 47% (32 organisations) who confirmed they had a CPD plan for their staff, 19 provided comments or budgetary information about this activity:

- Five organisations reported having a budgets of £2000–£2500
- Four organisations have a budget of between £500 and £1000
- One organisation cited its budget as 1% of salary costs, and another organisation cited 3%
- One organisation reported a budget of £35,000. This was a national arts and heritage organisation with 17 permanent staff
- Another (arts and health) organisation recorded having no limit set to CPD
- Three organisations described this as a 'bespoke' or 'tailored' activity undertaken ad hoc according to developments.

Wages and Rates of Pay

The majority of respondents to the survey – 60 Organisations (86%) affirm that they pay staff and artists a living wage and/or union rates. With regard to the 14% (10 organisations) that stated they do not pay a living wage, six have no paid staff, or rely entirely on volunteers.

Examples of organisations addressing pay rates, provided as free text responses, include:

“[We use] SAU Rates of Pay”

“We’re currently moving front of house staff, cafe staff and seasonal staff from minimum wage to living wage.”

“We are not able to make enough money to... pay any of us that volunteer at a proper rate, and therefore we have chosen to remain run by volunteers.”

“We are a voluntary artists’ collective run by a voluntary committee. We do employ artists to run workshops for members and we pay the commercial rate for those.”

“Yes for artists but only now [and] after 3 years for staff”

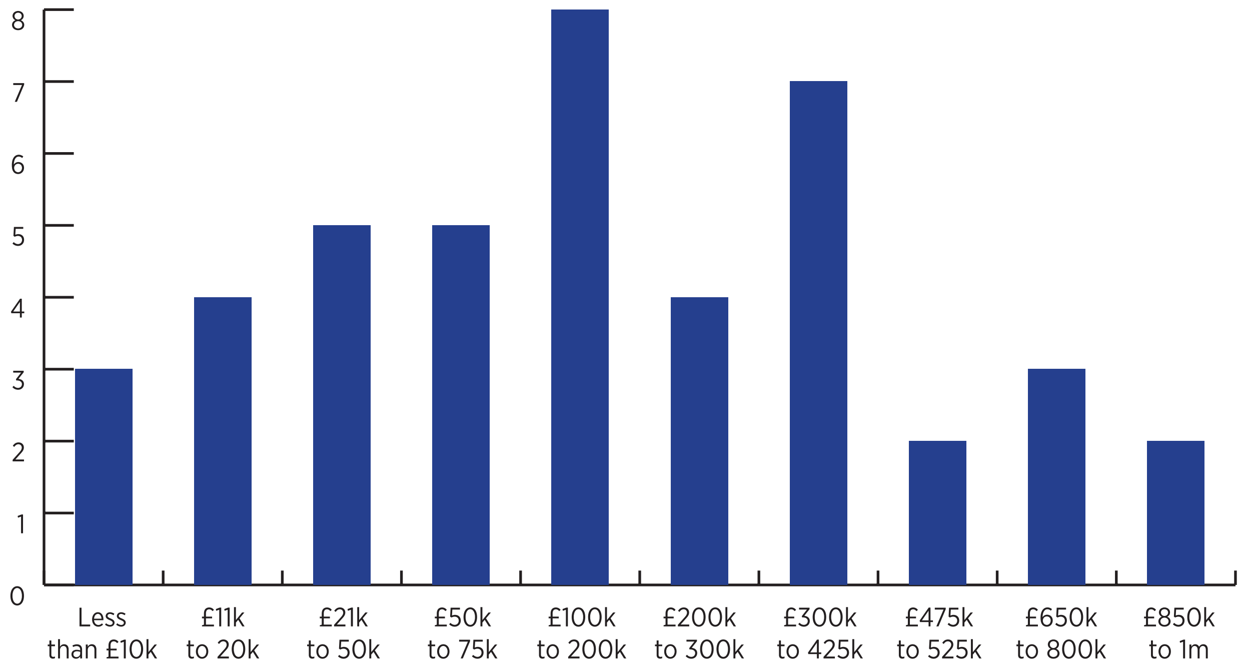
“Artists are paid more than Living Wage.”

3. Income, Expenditure and Funding

Organisations' income

Forty-three organisations from different parts of the sector provided financial information, revealing a broad spread in the scale that organisations in this survey are operating at: at one end of the scale are three organisations operating on less than £10k per annum while at the other two organisations have an with annual income of between £850k and £1m. The largest groupings are of organisations operating on an income of £100k to 200k, and in the £300k to £425k bracket.

Figure 11: Organisations' income (n=43)



Analysis of the types of organisations operating at each of these levels shows a range of core activity:

Smaller organisations (with annual income less than £75k) comprised:

- An artist-led gallery (Limited Company)
- An arts and heritage gallery (registered charity)
- An arts in health visual arts organisation (registered charity).
- An artist-led organisation (sole trader)
- Artist studios (Limited company)
- An emerging festival
- A privately-funded gallery
- A visual arts sector network (registered charity)
- An arts and heritage organisation (registered charity)
- An arts centre (registered charity)
- A participatory arts organisation
- An organisation focused on equalities, diversity and inclusion (limited company)
- A festival (registered charity)
- An artist-led organisation (Community Interest Company)
- A publicly-funded gallery (registered charity)
- A multi-arts venue (registered charity)
- A "research-led commissioning agency" (sole trader).

Medium-sized organisations (with income between £100k and £425k) comprised:

- Two arts centres, both registered charities (with parentheses)
- Two arts and health organisations (both registered charities)
- An arts and heritage organisation (registered to a local authority /cultural trust)
- A commercial gallery (company limited by guarantee)

- A strategic arts development organisation
- A specialist production facility (registered charity)
- Two festivals, one registered to a local authority/cultural trust and the other listed as a Social Enterprise
- Two arts and heritage organisations
- Two production facilities, one of which is also a publicly-funded gallery
- A residency centre (registered charity)
- An “artist-led, independently funded contemporary art gallery with museum status and funder/provider of artist initiatives”
- An arts and heritage organisation that is an arts centre (registered charity)
- An arts in health organisation (regional trust).

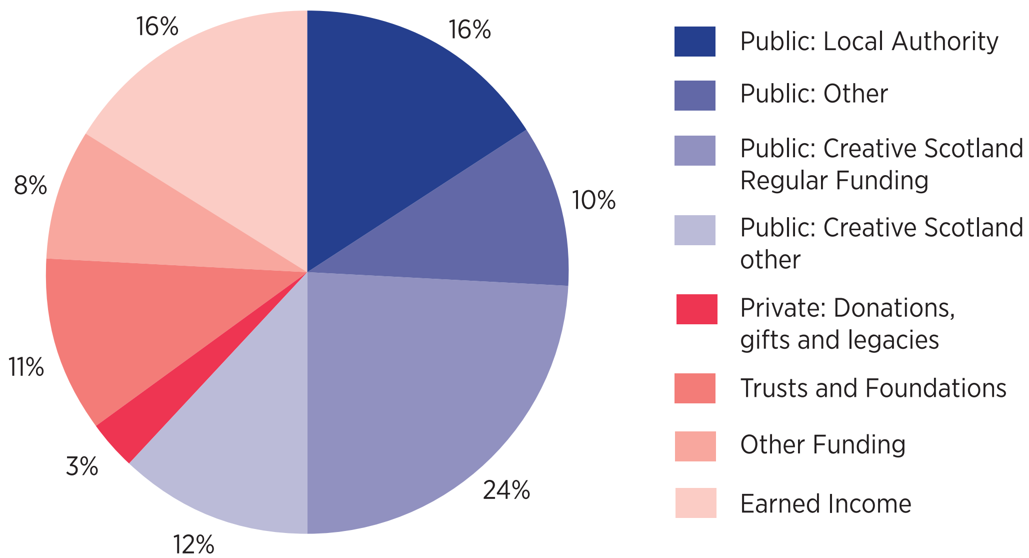
Larger organisations (with an income between £475k and £1m) comprised:

- A publicly-funded gallery (registered charity) and a second gallery that describes itself as “an arts centre, a publicly funded gallery an arts and wellbeing programme and a residency centre” (registered charity)
- An equalities, diversity and inclusion-focused organisation (limited company)
- A festival (registered charity)
- An arts and heritage organisation (registered charity)
- A publicly-funded Gallery (limited company) and a multi-arts venue (registered charity).

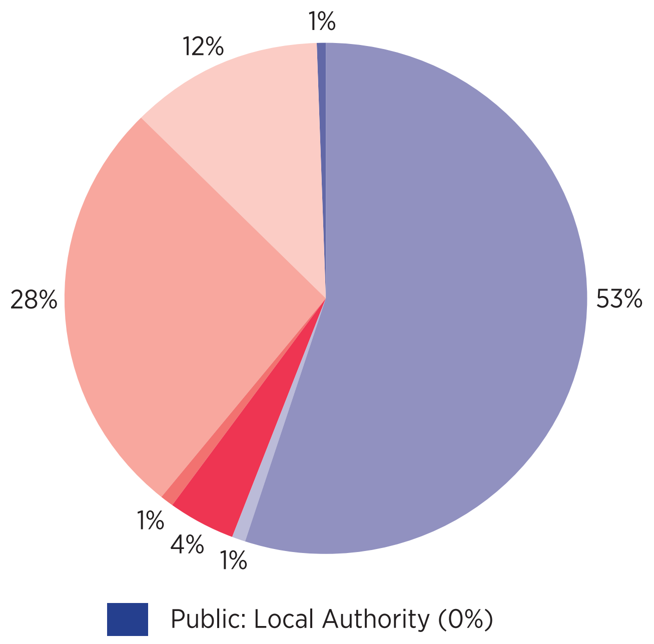
Main sources of income

Respondents from 42 organisations provided information about how their organisations’ income breaks down across the categories below. These organisations are the same as those profiled in the income brackets above.

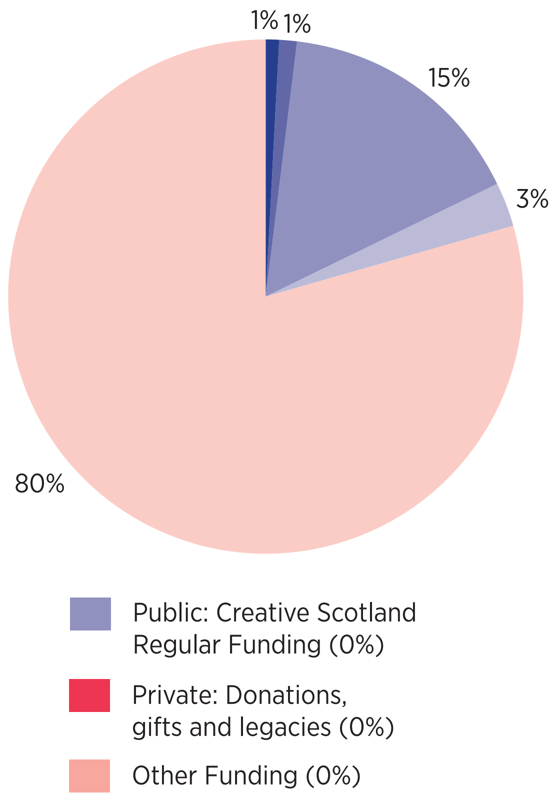
Figure 12: Organisations’ income (n=42)
Sources of income for the year to 31 March 2015 (averaged across 42 organisations)



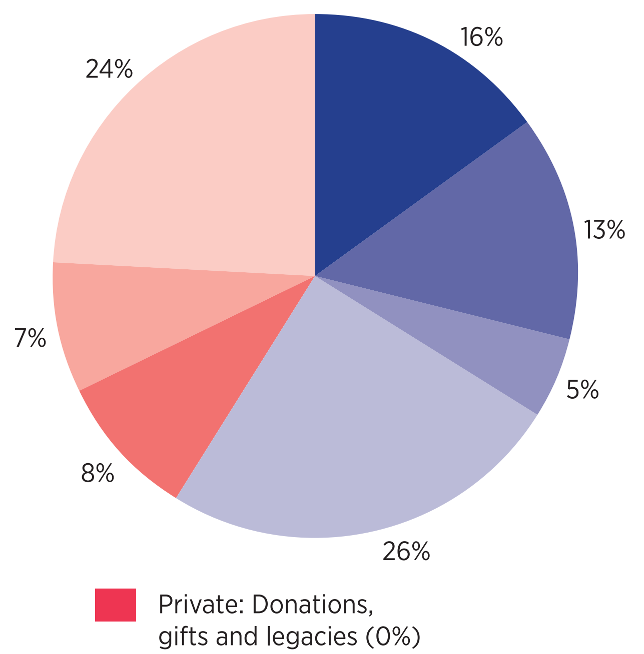
Publicity Funding Galleries (n=3)



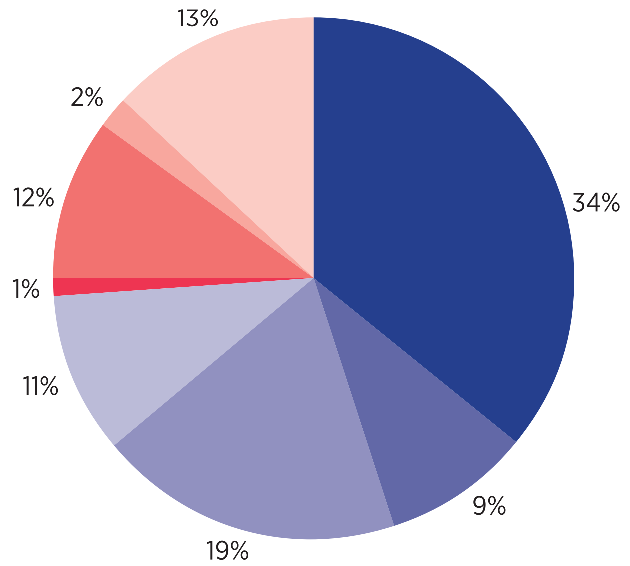
Artist-Led Organisations (n=3)



Artist and Multi Arts Centres (n=5)



Artist and Heritage Centres (n=7)



The three **publicly-funded galleries** that provided income data sit in the following income brackets:
i) £50k to 60k
ii) £475k to £525k
iii) £850k to £1m

Publicly-funded galleries display a much higher average level of income from Creative Scotland Regular Funding than the other categories of organisation. They include two organisations from the high-income brackets. However, sources of public funding beyond Creative Scotland comprise lower levels of income for these organisations. In particular, these organisations report a low average level of local authority funding (£667). Overall, these organisations receive 55% of their total income from the range of public funding sources profiled here.

These organisations receive a lower level of funding from Trusts and Foundations than other categories of organisations profiled here, but they receive a larger proportion of private donations, gifts and legacies than the overall sector as represented in our survey.

These publicly-funded galleries earn 12% of their income – as an average a larger proportion of their overall income than the sector average. Publicly-funded galleries seem to rely on a greater proportion of 'other funding' sources (28%) than the other categories profiled.

The three responding **artist-led organisations** that provided income data sit in the following income brackets:
i) Less than £10k
ii) £11k to £20k
iii) £50k to £75k

They receive very small amounts of public funding, with the bulk of their income (80%) being earned, supplemented by funding from Creative Scotland: Other, representing 15% of their income. Public funding of all kinds accounts for only 17% of their total income.

They lever 3% of their funds from *Trust and Foundations* and small amounts from local authorities (1%) and other public funds (1%). They report no Creative Scotland Regular Funding or Private donations.

The five **arts** and **multi-arts centres** that provided income data represent a wide range of income:
One earning £21k to £50k
One earning £50k to £75k
Two earning £100k to 200k
One earning £850k to £1m

This category of organisation exceeds the others profiled here in the average amount of *Creative Scotland: Other* funds and also in their average levels of earned income (although this could be influenced by the inclusion of a very high income organisation in this category). As a proportion of their overall income, earned income contributes almost a quarter (24%). Public funds of all kinds account for an average of 61% of their total income. Of this 32% of their funding comes from Creative Scotland.

These arts and multi-arts centres generate income from across the full range of sources investigated here, with the exception of private donations, gifts and legacies for which all 5 organisations recorded a zero return.

The seven **arts and heritage centres** that provided income data span a wide range of income brackets:
One earning less than £10k
One earning £21k to £50k
One earning £100k to 200k
Two earning £200k to £300k
One earning £300k to £425k
One earning £700k to £800k

As can be seen from the comparison chart above, these arts and heritage organisations receive a higher average level of local authority funding than other categories profiled here, and the average level reported across all organisations. Local authority funding also represents a higher proportion of their overall funding (34%) than for other types of organisation.

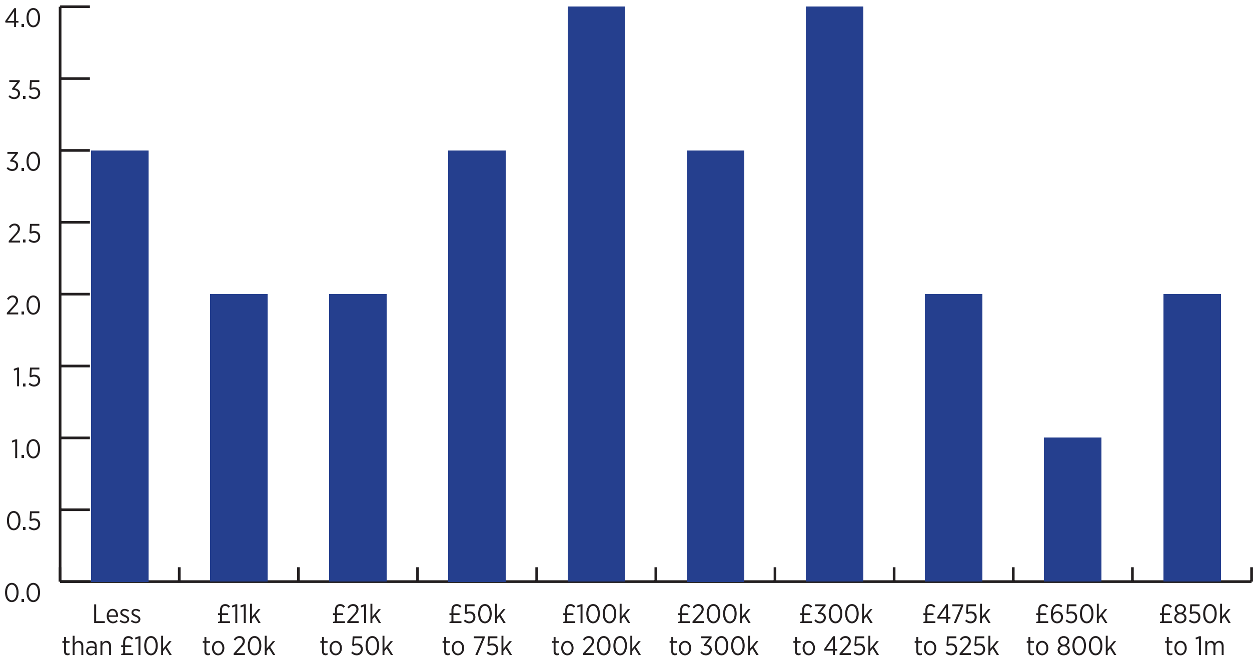
Their Creative Scotland regular funding represents 18% of their total income, along with Other Creative Scotland funds (11%). Support from Creative Scotland therefore accounts for almost a third of their income (29%). These organisations receive a significant proportion of their income from trusts and foundations, at levels only slightly higher than the average across all organisations. The arts and heritage centres in this sample report earned income as 13% of their total income.

Venue income

It is worth considering the impact that running a venue has on income and expenditure levels for organisations.

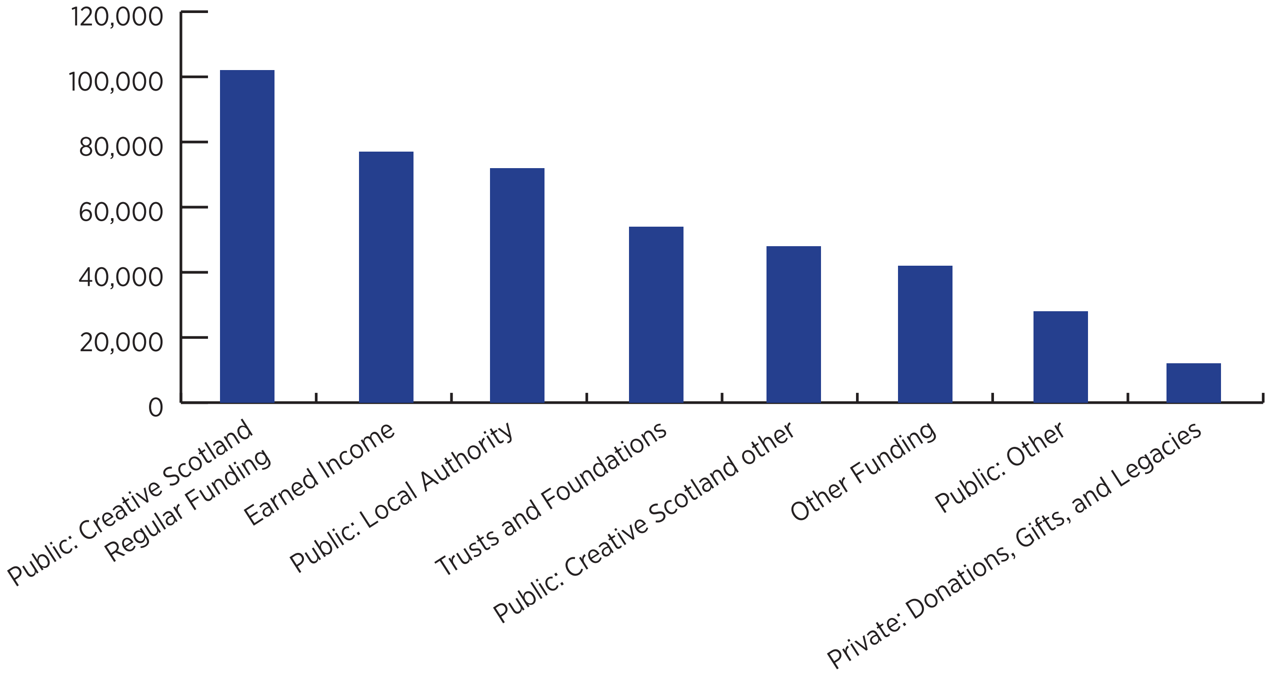
Of the financial dataset obtained from 42 organisations in this survey, 26 have a venue (of which 15 own the premises).

Figure 13: Income of organisations with a venue (n=26)



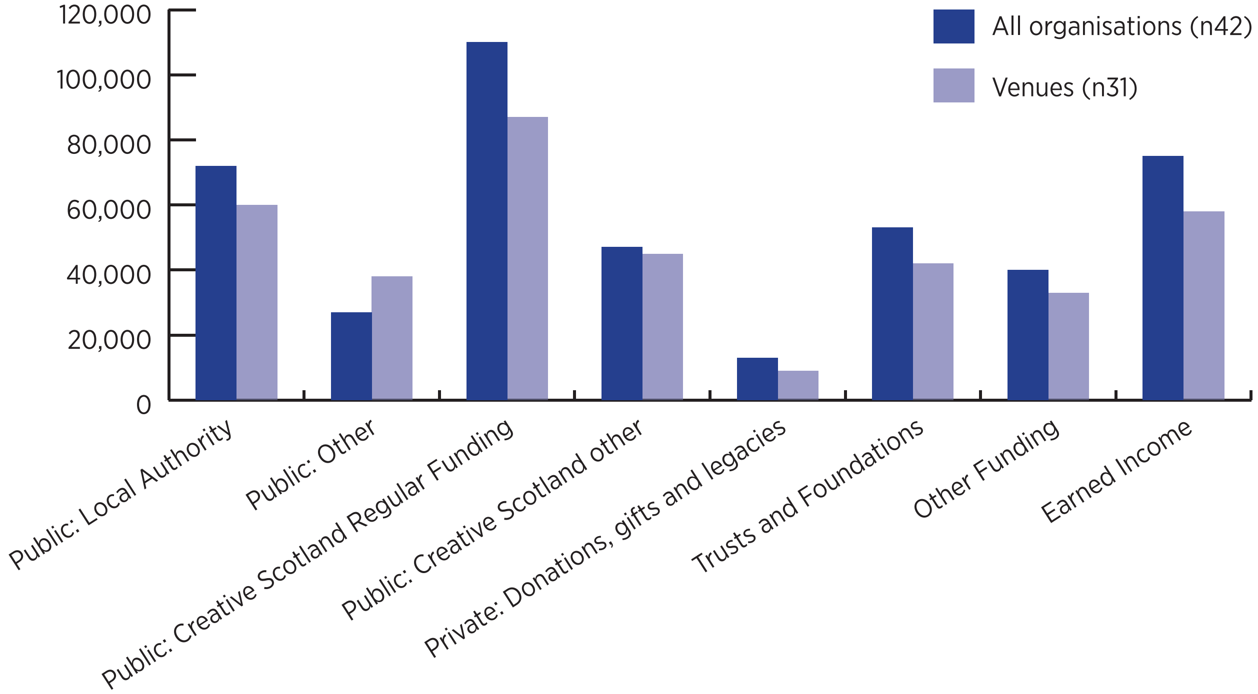
In terms of the source of income for organisations with a venue (n31), it can be seen from the chart below that a quarter of their income (24%) is Creative Scotland's Regular Funding, and a further 11% is Creative Scotland: Other funding. Local authority funding constitutes 17% of their income, and in total public funds account for 59% of the income for these venues. Earned income generates 17% of their total income.

Figure 14: Breakdown of average income for organisations with a venue (n=31)



As can be seen from the benchmarking chart below, organisations with venues record higher levels of income across all of the categories investigated here than the average across all organisations, with the exception of 'Other Public Funding'.

Figure 15: Average income sources for venues against all organisations



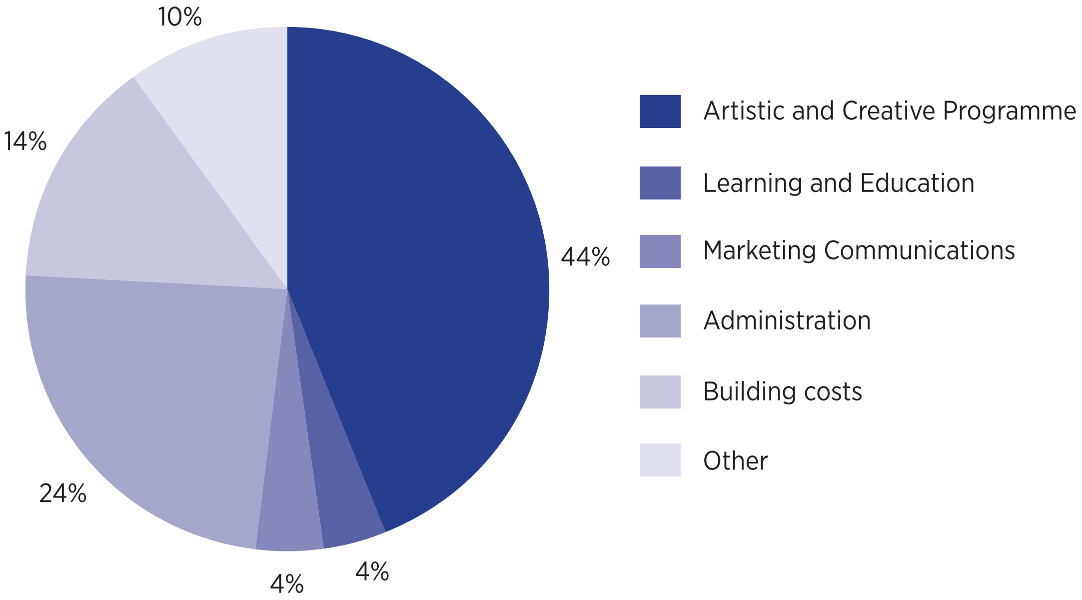
In terms of how their income breaks down: there is little variation in the funding mix between the organisations with a venue and the whole dataset.

	Average for organisations WITH A VENUE (n31)	Average across ALL organisations (n42)
Public: Local Authority	17%	16%
Public: Other	7%	10%
Public: Creative Scotland Regular Funding	24%	24%
Public: Creative Scotland other	11%	12%
Private: Donations, gifts and legacies	3%	3%
Trusts and Foundations	12%	11%
Other Funding	9%	8%
Earned income	17%	16%

Expenditure

Responding organisations were asked to provide figures relating to their annual expenses. Across all respondents who provided data (n40), the largest area of expenditure is their Artistic and Creative programme, representing an average of 44% of expenses. Administration is the next largest outlay (24%) followed by building costs (14%). On average, the organisations in this sample spent 4% of their expenses on learning and education activities and the same for marketing and communications.

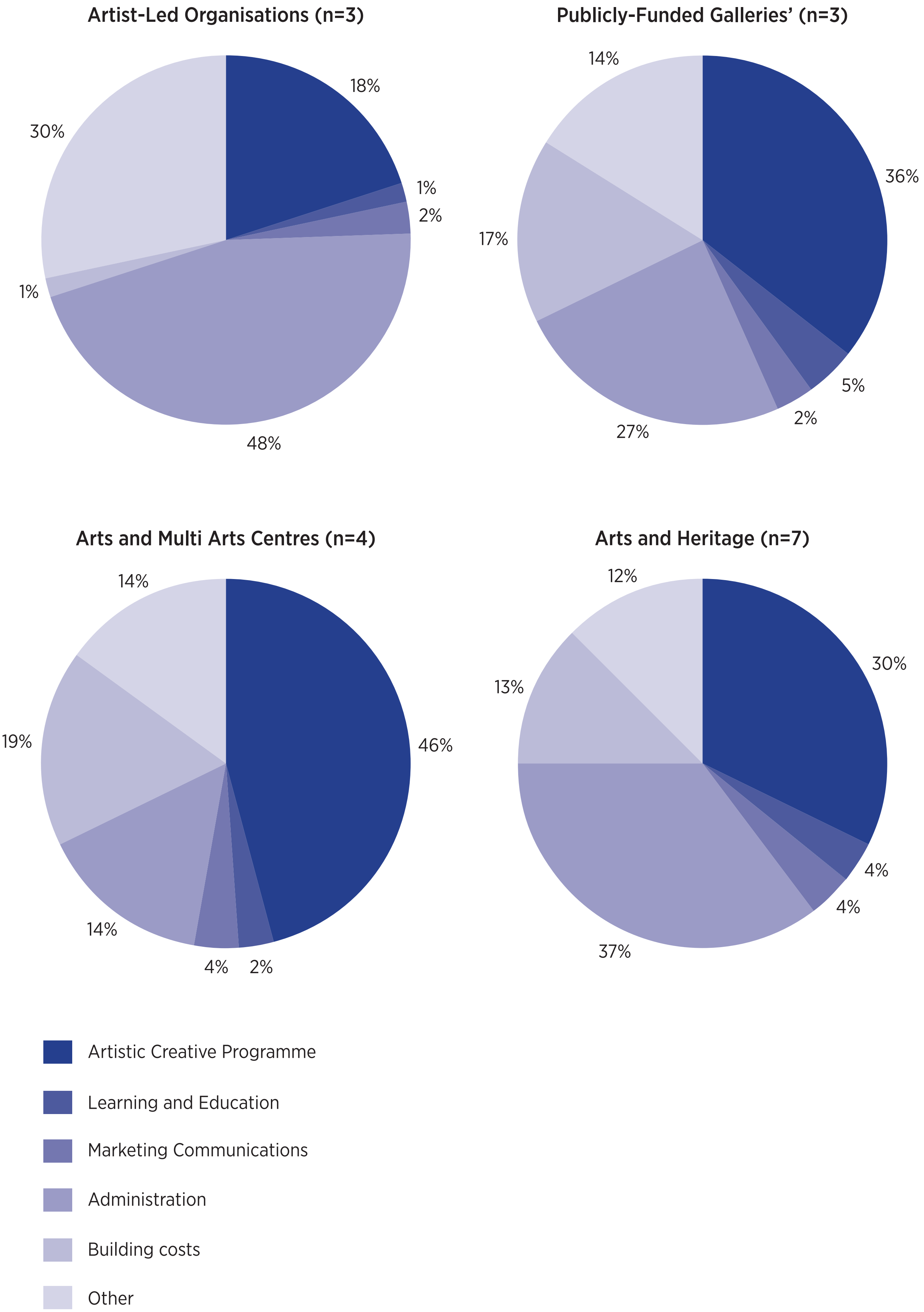
Figure 16: Average breakdown of organisations' expenditure for the year to £1st March 2015 (n=40)



Looking at figures provided by different categories of organisation, it is possible to see how the nature of their expenses varies. For instance, for artist-led organisations their building costs and education budgets are very small, amounting to a combined total of just £750 and £850 respectively across the 3 organisations in this category. Likewise their marketing budget is much smaller than for the other categories of organisation profiled here, averaging at just £750 per annum.

Publicly-funded galleries appear to have greater administration costs than the other organisations profiled: however, this could be a reflection of the high income bracket/ scale of the specific institutions contained in this sample. They also have a higher average budget for learning and education. The arts and multi arts centres in this sample appear to spend more on their artistic and creative programme than other categories of organisation (46% of their total expenses).

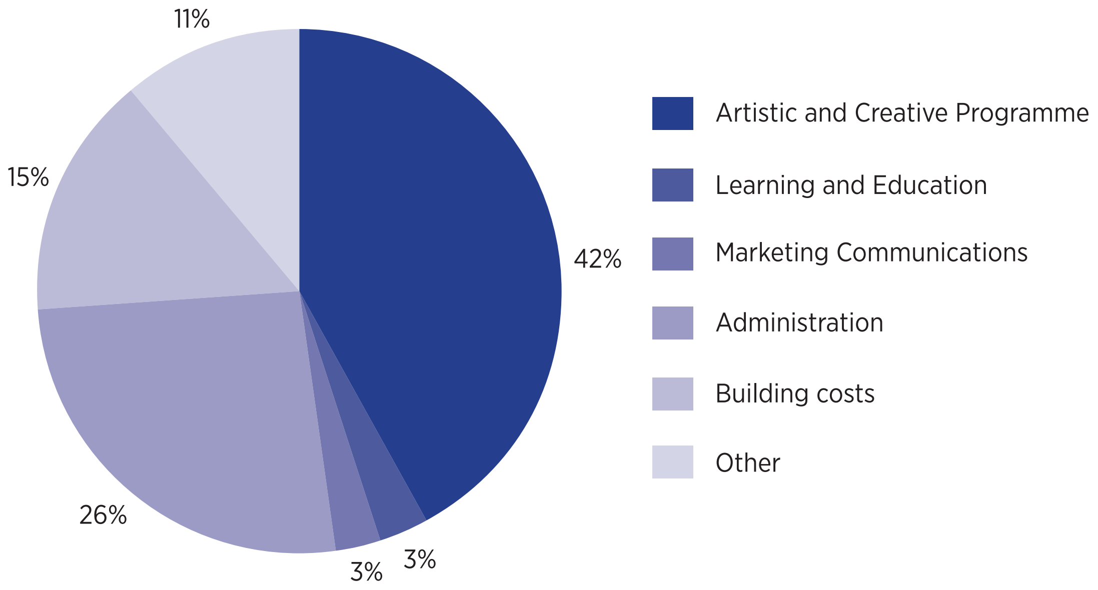
Figure 17: How expenses break into percentages across the categories



Expenditure for organisations with buildings

It is possible to see from the diagram below that for organisations with a venue, expenditure does not vary significantly from the categories profiled above. This is likely to be because most of those categories contain organisations running venues. (This is certainly the case for publicly-funded galleries and arts and multi-arts centres).

Figure 18: Average expenditure for organisations with venues for the year to 3st March 2015 (n=28)



Reserve Funds

Among the organisations that provided financial data in this survey, the majority (55%) do not have a Reserves Fund policy. However, a slightly larger proportion of organisations do have Reserve Funds in place. Additional figures provided by 14 organisations detailing their Reserve Funds show a range of approaches.

- Three organisations declared Reserve Funds exceeding the amount of one year's total income (149%, 195% and 492%). All three are registered charities. They fall into income brackets *£300k to £400k* (reserves of 195%), *£850k to £1000k* (149%) and *less than £10k* (492%)
- Two organisations highlighted Reserve Funds of 41% and 44% of their total income, from income brackets *£100k to £200k* and *£21k to £50k* respectively
- Two organisations, both constituted as 'Companies Limited by Guarantee', showed reserve Funds of 16–18% of their total income, from income brackets *£650k to £700k* and *£850k to £1000k* respectively
- Three organisations keep Reserve Funds equating to 7–9% of their total income, ranging across income brackets from *£21k* to *£50k to £700k to £800k*
- Three organisations have Reserves of 1–4%, from brackets *£11k to £20k*, *£50k to £60k* and *£700k to £800k*.

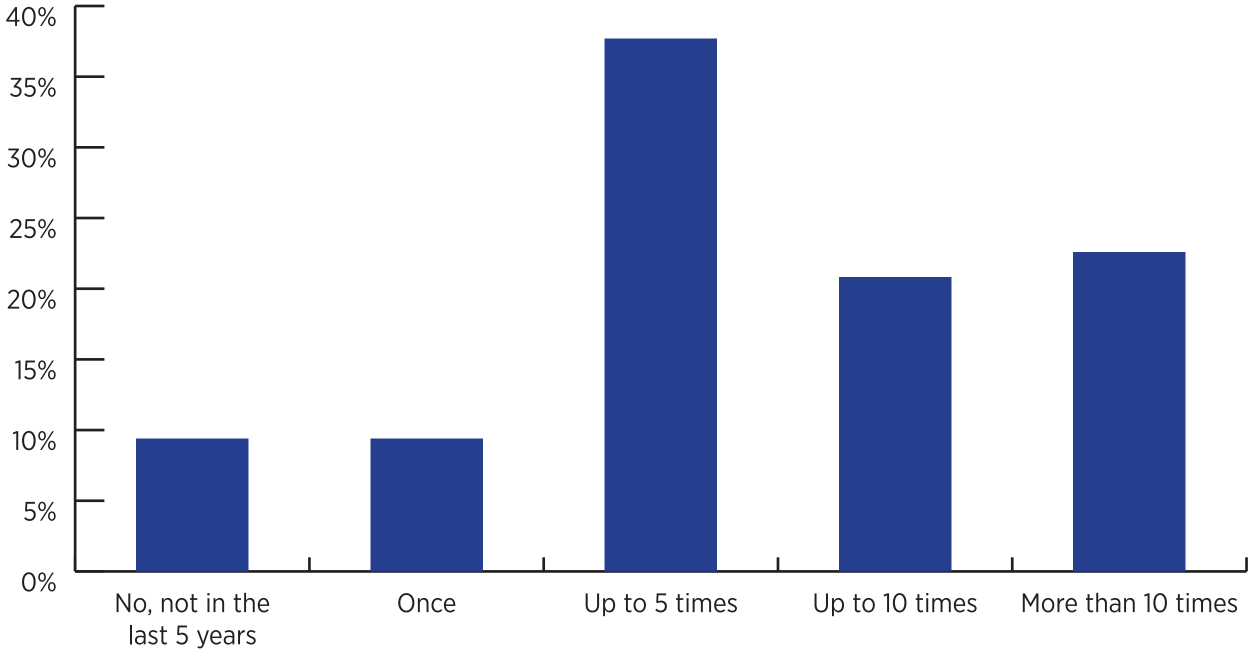
And one organisation stated that its reserves cover "six months' operating costs" (from the *£300k* to *£425k* bracket).

Applications for public funding

A total of 53 organisations provided insights into how many applications for public funding they have made in the past five years, and their success rate in being awarded funds.

38% of organisations have applied for funding up to 5 times, 21% up to 10 times and 23% more than 10 times. A small proportion of 9% have applied one time for public funding in the last five years. Only 9% of organisations in this sample have not applied for any public funding in the past five years.

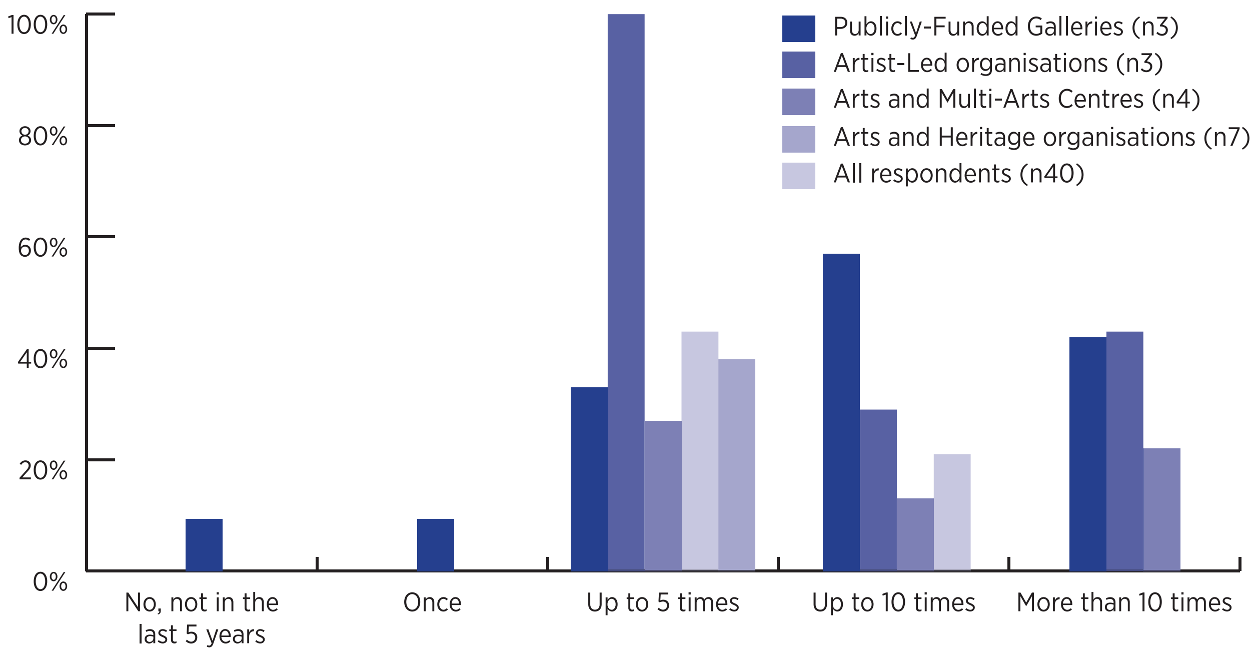
Figure 19: Has your organisation applied for a publicly funded grant in the last 5 years? (n=53)



In terms of how this varies across different parts of the sector, the chart below illustrates that:

- all 3 artist-led organisations who responded on this issue applied for public funding up to 5 times
- all publicly-funded galleries applied for funding up to 5 or 10 times
- the organisations applying more than 10 times for public funding in the past five years comprised predominantly arts and multi-arts centres, and arts and heritage organisations.

Figure 20: Applications for public funding in the past five years, by category



The organisations from across the dataset who applied only once for funding (n5) comprise:

- two commercial galleries
- two arts and health organisations
- a freelance design curator.

The organisations who stated they had not applied at all for public funds in the past five years (n5) comprise:

- a commercial gallery and a 'privately funded' gallery
- an arts in health organisation
- an artist studios facility
- a commercial project development organisation.

Looking at the group of 3 artist-led organisations all of whom applied up to 5 times, their success rate was mixed, with 1 in 3 applications unsuccessful (34%), and the rest successful only 25% of 50% of the time.

For the group of arts and multi-arts centres (n7) who each applied 5, 10 or more than 10 times for public funds in the last five years, their success rate was higher, with:

- one organisation reporting that all of their ("up to 5") applications were successful
- two organisations reporting that they were successful in 75% of their applications
- three organisations being successful in half of their applications
- only one organisation reporting the lowest success rate for this category, being successful only 25% of the time.

The group of arts and heritage organisations (n8) who responded on this question had also applied, 5, 10 or more than 10 times. This group seems to have had an even higher success rate:

- one organisation reported that all of their ('up to 5') applications were successful
- six organisations were successful 75% of the time with their applications
- the organisation with the lowest success rate in this category was still successful half of the time.

The two organisations from across the dataset who were successful in none of their applications were:

- an artist-led organisation that had applied up to 5 times, and
- a commercial gallery that had applied up to 5 times.

Aspects of work most needing public support

Feedback from responding organisations (n51) on what aspects of their work they feel need public funding indicates that the biggest priorities are exhibition making or curatorial projects and outreach, participatory or education and learning projects (both highlighted by 71% of this sample). Other key areas of work highlighted by the respondents are research and development (67% of the sample), training or development for staff (59%) and residency programmes (59%). International projects and promotion and marketing were indicated by 57% of the respondents.

All of the areas of work listed in this question are seen as important, with the lowest rating still selected by 31% of the respondents. The full list is presented in the chart below.

Figure 21: Aspects of organisations' work they would find it most helpful to receive public funding to support (n=51)

4. Venues

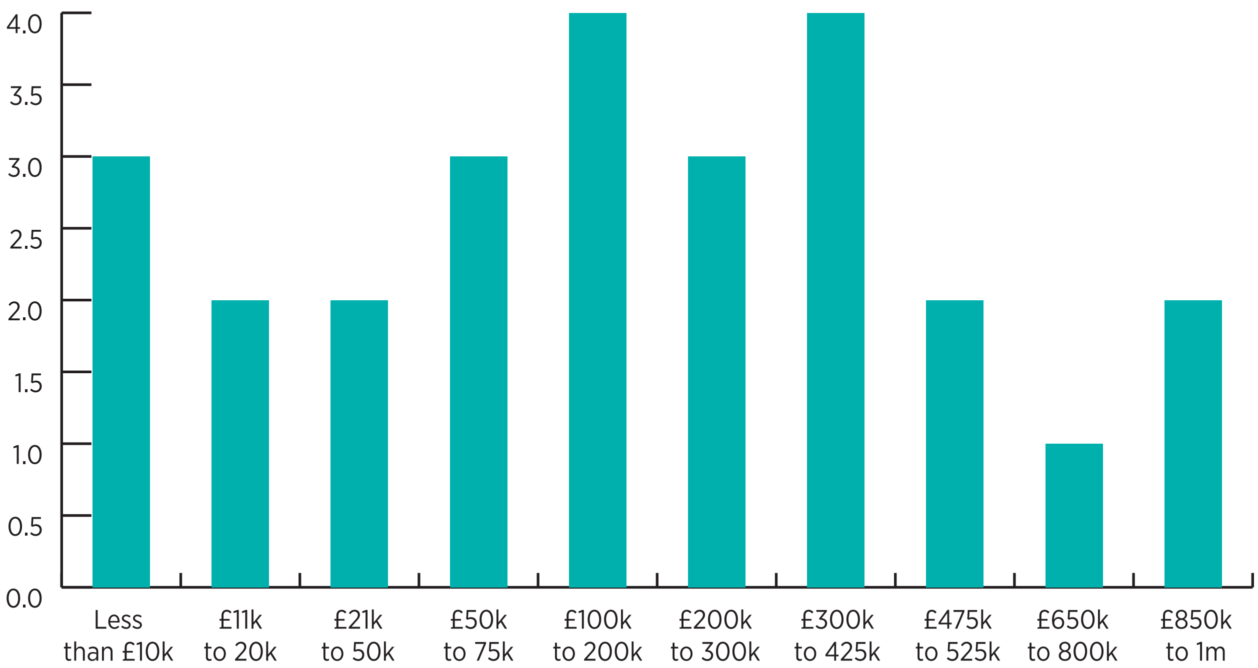
A total of 41 organisations responded to questions concerning venue management. Of these 40 provided information about the focus of their organisation. The largest group of venues is arts and heritage organisations (9) followed by Other (6), Arts centres (4), commercial galleries (4), artist-led spaces (4), multi-arts centres (3) and publicly-funded galleries (3). The sample also contains two local authority venues and one residency centre and a specialist production facility.

Figure 22: Primary focus of organisations' venues (n=40)

	%	Number of Organisations
Arts & Heritage Organisation (including Museums)	22.5%	9
Other (please specify)	15.0%	6
Arts Centre	10.0%	4
Artist led Space or Project	10.0%	4
Commercial Gallery	10.0%	4
Multi-Arts Venue	7.5%	3
Publicly Funded Gallery	7.5%	3
Local Authority Venue	5.0%	2
Arts & Health Organisation	2.5%	1
Equalities, Diversity and Inclusion	2.5%	1
Participatory Art Organisations	2.5%	1
Residency Centre	2.5%	1
Specialist Production Facility	2.5%	1

Organisations with a venue span a range of income brackets, as can be seen from the chart below, based on income data provided by 26 organisations that have a venue. They account for most of the highest-income organisations.

Figure 23: Venue income brackets (n=26)



Fifteen (38%) organisations in the survey stated that they own the premises that they operate from (as opposed to 25 (63%) organisations with venues that do not own their premises). The organisations that own their own premises comprise:

- Three commercial galleries and one publicly-funded gallery
- Two multi-arts venues and an arts centre
- Two local authority venues
- Three arts and heritage organisations
- One arts and health trust
- Two specialist production facilities.

According to comments provided by some of those organisations that do not own their premises, their circumstances include:

- Renting from a local authority or local Cultural Trust (highlighted by 9 organisations)
- Renting from private landlord (2 organisations)
- Rental under unspecified circumstances (4 organisations)
- Space obtained in a building owned by Creative Scotland (1 organisation)
- Space obtained in a building that is owned by the government, but with occupation rights (1 organisation)
- In-kind tenancy (1 organisation).

16 organisations stated that their venue is part of a larger premises or building. Locations include a city arts centre, an artist studio complex, and workshop or gallery space within heritage buildings, hospital settings and residential property.

19 (47%) of the 40 organisations who responded to the survey question recorded ancillary businesses at their premises. These included bookshops, print sales areas, gift shops, cafes and bars, as well as meeting and conference facilities and a digital fabrication studio.

Capital Improvement

Capital improvement projects have been undertaken by 18 of the organisations in our survey (45% of organisations with venues) in the last five years. Work recently undertaken ranges from major new builds and developments to addressing issues with windows, lighting and heating. Respondents also noted:

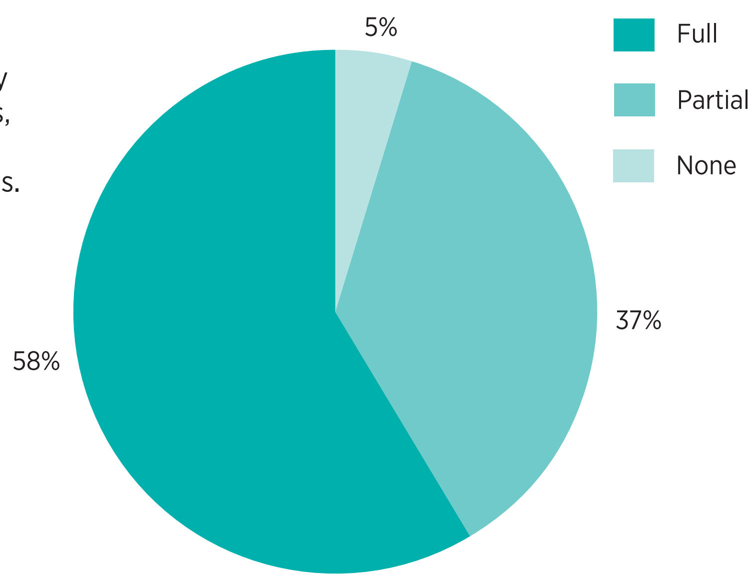
- Small capital renovation projects in gallery, retail and hospitality spaces
- Building conservation and maintenance to maintain buildings
- The installation of equipment and facilities, for example a new kiln.

A total of 25 (64%) of the 39 organisations who responded on future Capital plans confirmed they have plans for development or redevelopment.

Disabled access

Of the venues responding to our survey question, 58% offer full disabled access, 37% have partial disabled access and 5% currently provide no disabled access.

Figure 24: Level of disabled access provided by venues (n=39)



5. Public Events, Education and Outreach

Events and attendances

The organisations responding to the survey were asked about the number of public events they delivered in the last year, distinguishing between exhibitions and other public events. 47 organisations reported a total of 508 exhibitions attended by more than 1.5 million people. In addition, more than 3,600 other public events were reported, with a combined attendance of 162,500 people and the involvement of almost 30,000 participants.

The biggest events within these figures include a major national art festival (with attendances by almost 298,000 people), exhibitions of a national art gallery/museum (with attendances of 200,000 people) and exhibitions by an arts and heritage organisation with attendances of almost 125,000

Figure 25: Public events (n=50)

How many public events has your organisation delivered in the year to 31 March 2015?			
	Average	Totals reported	Number of Organisations
Exhibitions	10.81	508	47
Attendances at exhibitions	36,761	1,543,957	42
Other public events	82.18	3,616	44
Participants in other public events	783.68	29,780	38
Attendances at other public events	4,779.62	162,507	34

Organisations with their own venue were asked to provide figures of total visitor attendances at the venue during the preceding year. A total of 31 organisations provided figures, accounting for combined visitor numbers of 1.4 million people, with the smallest being a research-led commissioning agency recording 200 visitors and the largest a major city arts centre with more than 323,000 visitors.

Learning, outreach and public engagement

Respondents were asked how many learning and outreach sessions their organisation provided in the year to 31 March 2015. The 38 organisations that provided figures accounted for a total of 20,212 sessions:

- Nearly three-quarters of these sessions (14,821) were recorded by a single organisation, a public funded gallery in Edinburgh
- A further 2,448 sessions are attributed to an organisation whose primary focus was defined as equalities, diversity and inclusion
- Another significant figure was recorded by an organisation that characterised itself as "an arts centre, a publicly funded gallery, an arts and wellbeing programme and a residency centre" (1538 sessions)
- A regional arts and healthcare trust reported 354 sessions and a specialist production facility reported 168 sessions. All other respondents in this category recorded between 2 and 80 sessions during the year
- A further five organisations recorded zero learning and outreach sessions or stated that it was 'not applicable' to their work.

Of the 53 organisations that responded to the question, one third (34%) have a formal plan for creative learning, education or public engagement. A slightly higher proportion (37%) of responding organisations (56) reported having a dedicated budget and/or a member of staff working in this area. Twelve organisations gave details of their budget for this work, ranging from £2,500 to £41,600 per annum. The average across the 12 was £16,704.

Comments were provided by 39 organisations in response to the question: *what key areas would make it easier for your organisation to deliver work in relation to Creative Learning and Education or Public Engagement?* The feedback included:

- Additional funding, in order to finance additional capacity, equipment for delivering creative learning, and additional time and space
- A dedicated budget, in order to fund staff time, initiate (longer-term) programmes and support networks of participants
- A dedicated post, in order to integrate programmes into organisations' output and support widening participation activities
- Better networking and links into education settings, including direct links to school visual arts teachers, gallery educators and Education Scotland and support from local councils
- Greater understanding of the value of the arts by non-arts bodies, including across mainstream education
- More training and awareness of the GLOW network and how best to use it in terms of accessing opportunities
- Improved facilities to broaden and increase activities.

6. Sector Networks, Connections and Collaboration

Networks

Respondents from organisations were asked the most effective ways for their organisation to find out what is happening in the sector and how they share good practice in their field. Of the 82 respondents who provided insights on this:

- 87% cited online platforms as an effective means of connecting with the sector, 83% selected informal peer-to-peer communication and 73% highlighted networks in general
- 66% viewed events programmes of galleries as effective ways for their organisation to connect, and 65% cited research trips inside the UK
- Conferences and seminars were seen as effective platforms for connecting by 60% of the respondents
- Other responses include trips outside the UK (49%), journals and magazines (43%) and studio visits (41%)
- Membership organisations (38%), workshops (35%) and Artist Collectives (33%) were cited by around a third of respondents.

'Other' ways highlighted by respondents include visits to festivals, 'Learning and sharing through partnership working', and 'anything else that brings together creative folk'. Two respondents noted that 'all of the above' are effective.

Figure 26: Staying informed and sharing good practice (n=82)

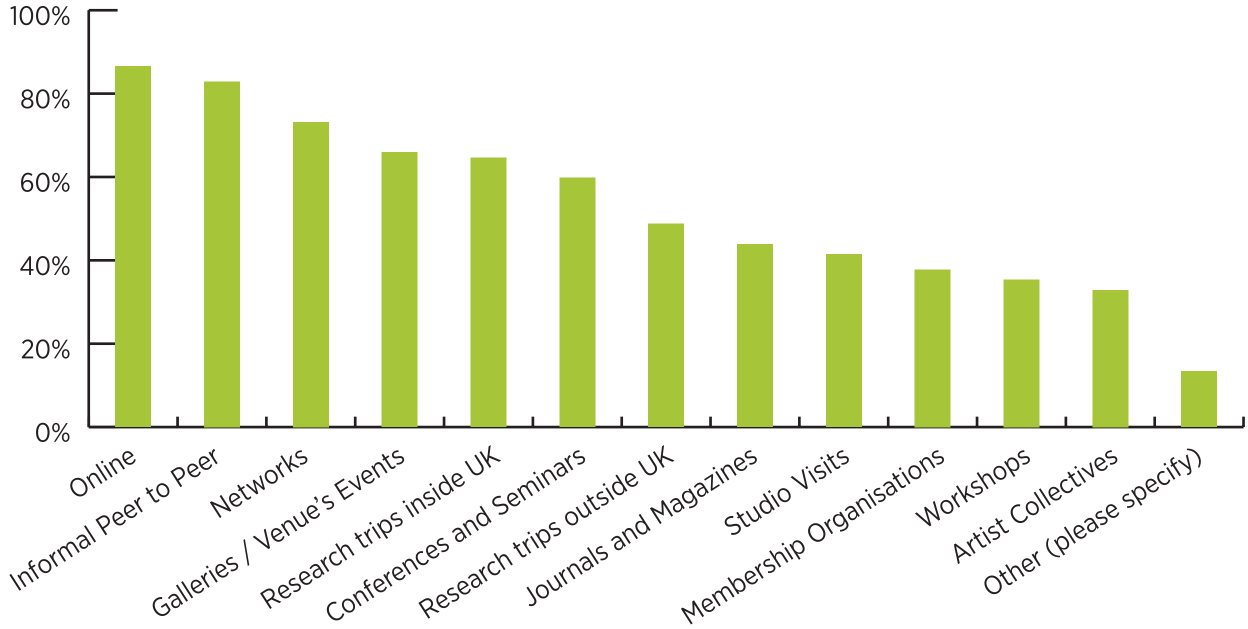
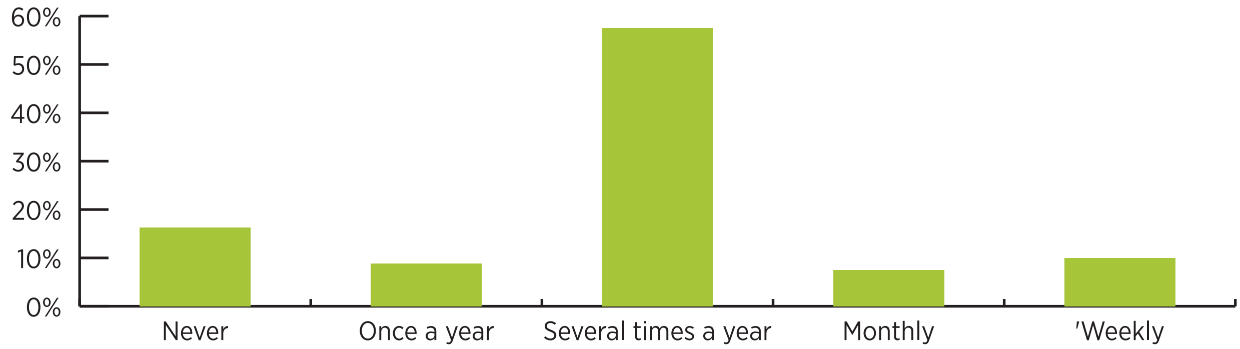


Figure 27: Frequency of engagement with networks or membership organisations (n=80)



The majority of respondents engage with formal networks and membership organisations several times a year, monthly or weekly. However, 13 respondents (16%) stated that their organisation 'never' engaged with either networks or membership organisations. These comprised of: five commercial galleries, two multi-arts venues, a participatory arts community group, an artist-led organisation, a studio organisation, a college and an arts in health organisation.

55 respondents provided further information about the networks and membership organisations they find most valuable. Generally, respondents valued:

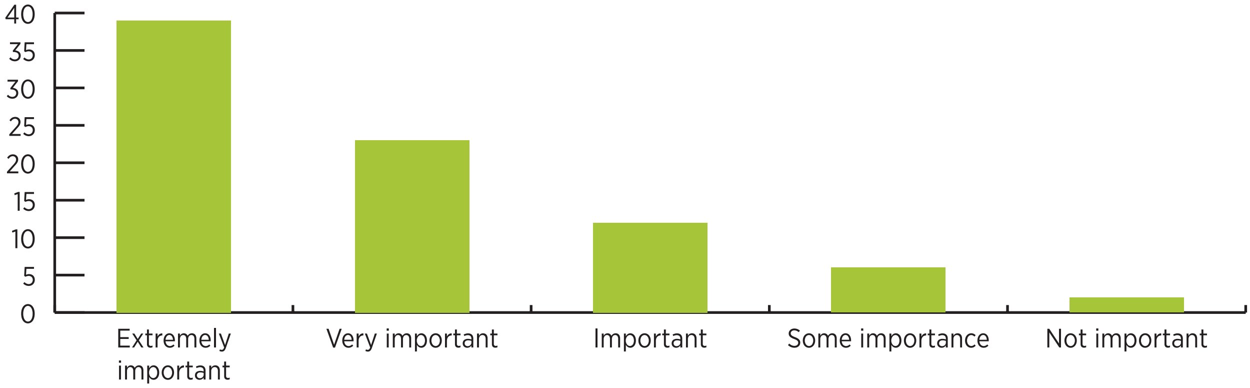
- Peer networks, including networks of production facilities, residency networks and learning visits
- Professional platforms for institutions and galleries to share learning, develop partnerships and provide mutual support
- Engagement across artforms to develop new approaches and access best practice.

Collaboration

For organisations in the visual arts sector collaborative working is held to be important for fulfilling their aims. The majority of the organisations responding on this question felt that partnership or collaborative work is *Extremely or Very Important* (39% and 23% of respondents respectively) and 12% see it as *Important*.

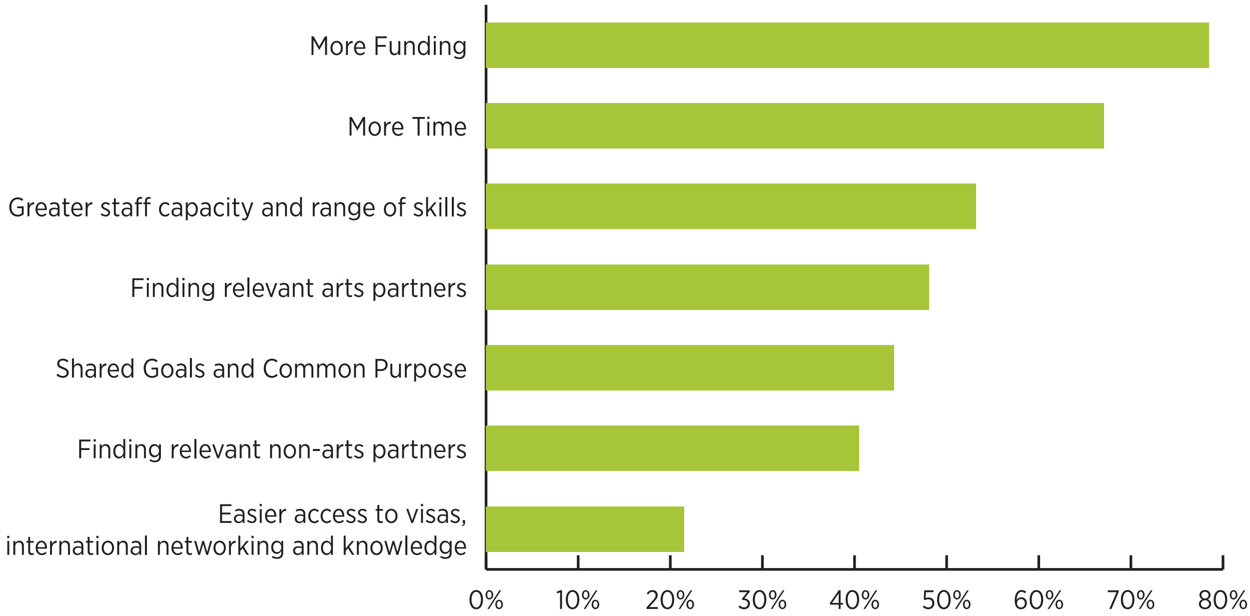
Only two organisations stated that partnership or collaborative work is *not important* to fulfilling their aims; these were a commercial gallery and a participatory arts organisation.

Figure 28: Importance of collaborative working (n=82)



In terms of what would make collaborative work easier, responding organisations cited a range of potential enablers, below. Specific comments on this issue from respondents included the requirement to develop a more 'collaborative mindset' in the sector and the opportunity collaboration offers to engage with harder to reach audiences and participants and to deliver ambitious and larger-scale projects.

Figure 29: Making collaborative working easier (n=79)



A total of 36 organisations provided comments on their experiences and perspectives of partnership from various sector contexts.

- Arts and multi-arts venues identified barriers of time, resource (including finance) and geography to develop projects (and project proposals)
- Artist-led organisations noted collaboration entails an element of risk-taking, resource barriers to collaborating internationally and disparities in funding affecting the balance of partnership relationships
- Arts and heritage organisations also cited time and funding barriers to partnership as well as location in rural areas. One organisation noted that partnerships can be established in order to secure funding when project aims are not necessarily shared across partners
- Arts and health organisations noted partnerships with 'mainstream' health and third sector organisations and lack of opportunities to explore possible more multidisciplinary partnerships
- Festivals identified the potential for partnerships to enhance capacity and support social and cultural diversity, as well as designated funding for partnership projects being a barrier to collaboration.

Organisations were asked to indicate what parts of the sector they work with on a regular basis from a list. Overall, the responses showed that organisations most worked with:

- Arts and heritage organisations, including museums (70%)
- Third sector or community-focussed organisations (68%)
- Further or Higher education institutions (66%)
- Publicly funded galleries (62%)
- Local authority arts teams or other departments (61%).

Half of the responding organisations (51%) across all categories work with festivals on a regular basis, and 46% work with health and social care organisations. Artist-led spaces (39%) and Studios and workshop providers (37%) are also important contacts across the sample. Other relationships highlighted by respondents included individual artists and creative professionals, organisations in the Creative Industries, schools and environmental organisations.

Figure 30: Regular collaborators (n=79)

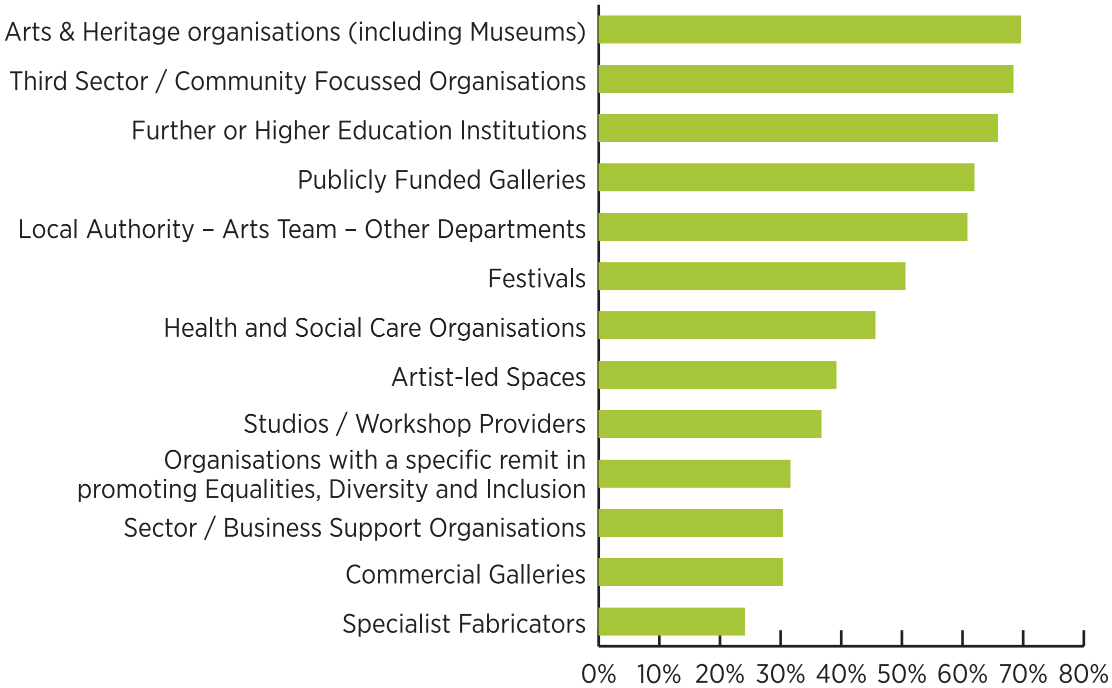


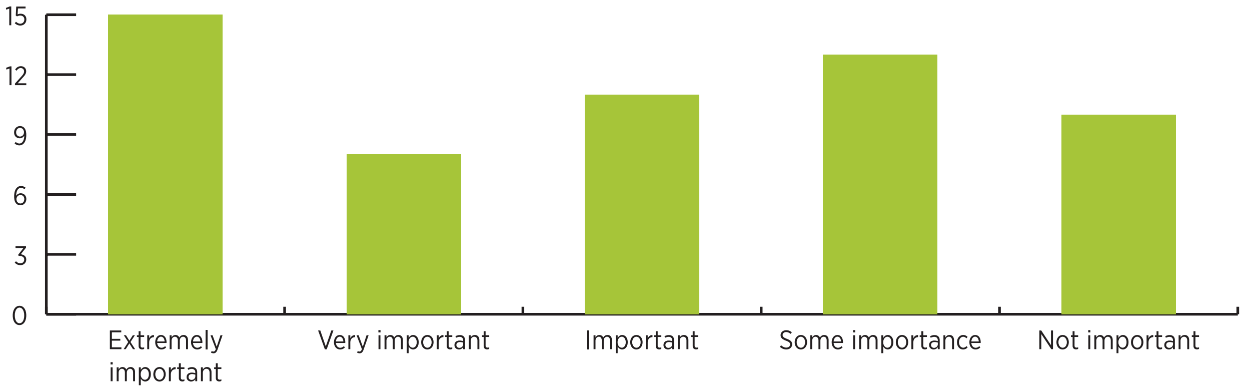
Figure 31: Top five type of regular collaborator, by selected sub-sector groups

	Arts and Multi-Arts Centres (responses on this topic n=11)	Artist-led organisations and spaces (n=5)	Publicly-funded galleries (n=4)	Arts and heritage organisations (n=12)
1	Third Sector / Community Focussed organisations (82%)	Other Artist-led spaces (80%)	Other publicly-funded galleries (100%)	Other Arts and heritage organisations (92%)
2	Arts & Heritage organisations (including Museums) (73%)	Studios and workshop providers (60%)	Commercial galleries (100%)	Local authority arts teams or other departments (83%)
3	Further and higher education institutions (64%)	Publicly-funded galleries (60%)	Festivals (75%)	Further and higher education institutions (83%)
4	Public Galleries (64%)	Residency Centres (40%)	Specialist fabricators (75%)	Third Sector / Community Focussed organisations (75%)
5	Health and Social Care organisations (64%)	Arts and Heritage organisations (40%) *Also Further and Higher Education organisations (40%)*	Arts & Heritage organisations (75%) *Also Health and Social Care Organisations (75%) and Further and Higher Education organisations (75%)*	Public Galleries (67%)

Working internationally

For the majority of the organisations in this survey, international work has some degree of importance. For 23 organisations (40% of those who responded to this question) international work is considered *Extremely or Very Important*. For another 40% of the sample (24 organisations) working internationally is *Important* or has *Some Importance*. For 17% of the respondents on this question, international work is not important.

Figure 32: Importance of International Working (n=57)

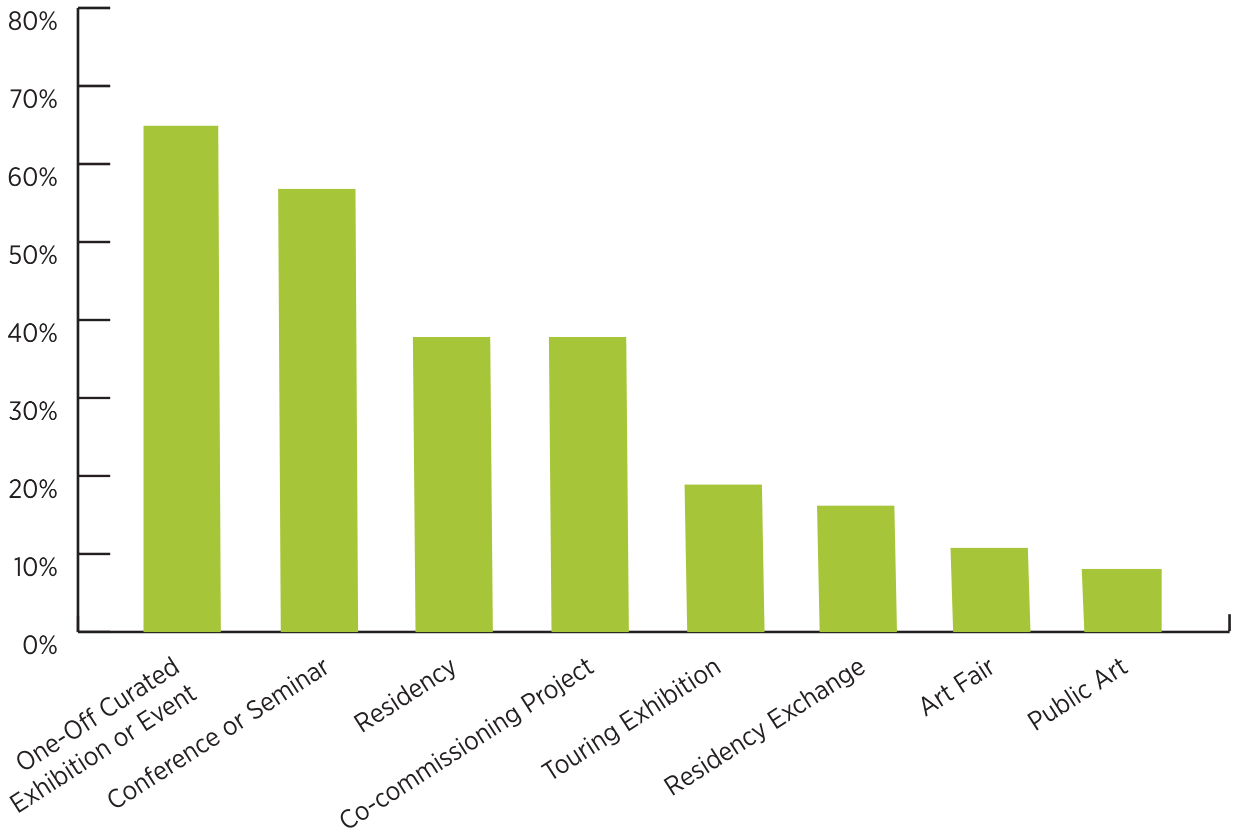


Of the ten organisations who felt that international work is not important to their organisation, three are arts in health organisations, two are arts and heritage organisations, one is a local authority venue, one is an arts centre, one is a multi-arts venue and one is a commercial gallery.

The nature of international work regularly undertaken by visual arts organisations in this sample is wide ranging:

- The most commonly cited form of international work is one-off curated exhibitions of events (cited by 65% of the respondents who provided information)
- 57% of respondents highlighted conferences or seminars as part of their regular international work
- 38% of organisations co-commission international projects and the same number take part in international residencies
- Touring exhibitions are less commonly-cited (19%) along with residency exchanges (16%), international art fairs (11%) and international public art projects (8%).

Figure 33: Types of International Working (n=37)



'Other' forms of international work highlighted by organisations include:

- Research
- Trade missions and promotion of Scotland
- Support to international artists in Scotland
- International Summer Schools
- Loans to exhibitions and galleries overseas
- International networking.

7. Working with artists

Types of relationships with artists

The organisations in this survey recorded a wide variety of ways in which they work with artists and support them in their programmes. The table below shows that the greatest number of artists supported through these mechanisms are:

- Learning and Engagement activities (a total of 2,615 artists supported)
- Exhibitions (2,054)
- Support In-Kind for an Artist (1,172)
- Performance and Events (942).

Figure 34: Working with artists (n=51)

How many artists has your organisation worked with across its programme during the year to 31st Mar 2015? (multiple responses possible)			
Through…	**Average number of artists**	**number of artists**	**number of responses**
Exhibitions	44.65	2,054	46
New commissions	8.45	321	38
Residences	10.69	310	29
Performance and Events	26.91	942	35
Learning and Engagement activities	70.68	2,615	37
Support in-kind for artist	43.41	1,172	27
Support in-kind from artist	12.50	225	18
Other	158.33	950	6
Total	**376**	**8,589**	**236**

Of the 2,615 artists supported through learning and engagement activities, it should be noted that 1,538 of these are attributed to one organisation, self-described as "an arts centre, a publicly funded gallery, an arts and wellbeing programme and a residency centre". A further 438 are attributed to a specific artist-led organisation, and 100 are accounted for by an organisation whose focus is equalities, diversity and inclusion.

A total of 46 organisations recorded exhibitions as one of the ways they have worked with or supported artists. More than a quarter (580) of the 2,054 artists supported through exhibitions are attributed to a single artist-led organisation. Other significant respondents include the same "arts centre, a publicly funded gallery an arts and wellbeing programme and a residency centre" noted above (215), an arts and heritage organisation (200), a commercial gallery (173), a publicly-funded gallery (101), and an artist-led organisation (155).

Of the 321 commissions recorded in the table above, 108 are attributed to one artist-Led organisation and 33 to a second artist-led organisation.

The large proportion of the residencies reported in the survey (184 of 310) are recorded by a residency organisation. Another notable provider of residencies is an artist-led organisation (46 artists supported though residencies).

The largest individual providers of in-kind support for artists from this sample are a commercial gallery (recording 350 artists supported in this way) and an arts and heritage organisation (254 artists). Other notable responses come from a festival (143 artists) and two publicly-funded galleries (101 and 74 artists supported respectively). An artist-led organisation also supported 60 artists in-kind.

A total of 18 organisations recorded receiving in-kind support from artists. Of the 225 artists worked with in this way, a large proportion can be attributed to one festival (143 artists) and an artist-led organisation (30 artists).

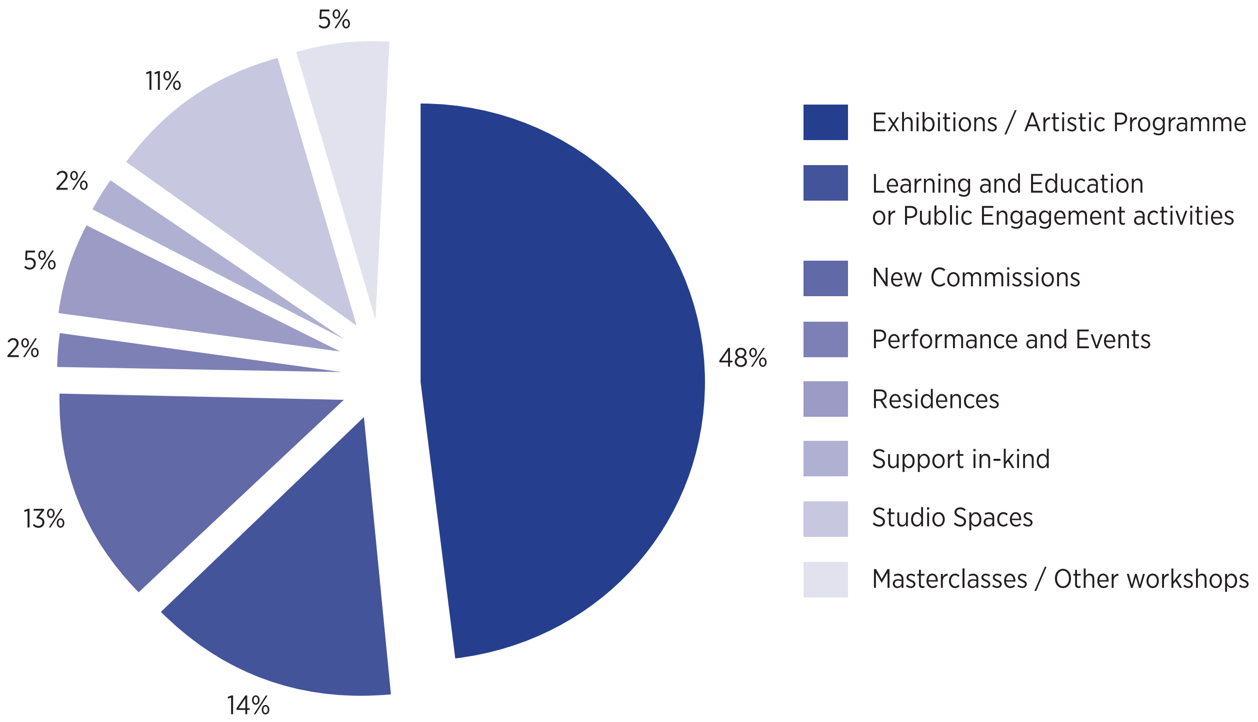
A total of 35 organisations recorded between them a total of 942 artists supported through performance and events. These span various parts of the sector, with significant activity attributed to a single commercial gallery (177), a festival (143), and publicly-funded gallery (74), a specialist production facility (66) and a participatory arts organisation (64).

Support for artists, curators and other arts professionals

Organisations were asked to identify the most important events or services that they deliver that support artists, curators and other arts professionals working in the Scotland. By far the most common selection was Exhibitions and Artistic programme (selected by 48% of the 56 organisations that responded on this issue). The next most prominent support mechanisms identified were Learning and Education or Public Engagement, 145 and New Commissions (12%), followed by Studio Spaces (11%). Other forms of supported mentioned by respondents were:

- Meetings and Networking
- Access to workshop facilities
- Peer support
- The opportunity to teach
- Exhibition/selling opportunities
- Project development and planning
- Masterclasses/other workshops and continuing professional development
- Consultancy and advocacy
- Guidance and expertise around good practice in learning and engagement. in the visual arts
- Research and dissemination.

Figure 35: The most important service your organisation offers to artists, curators and other arts professionals

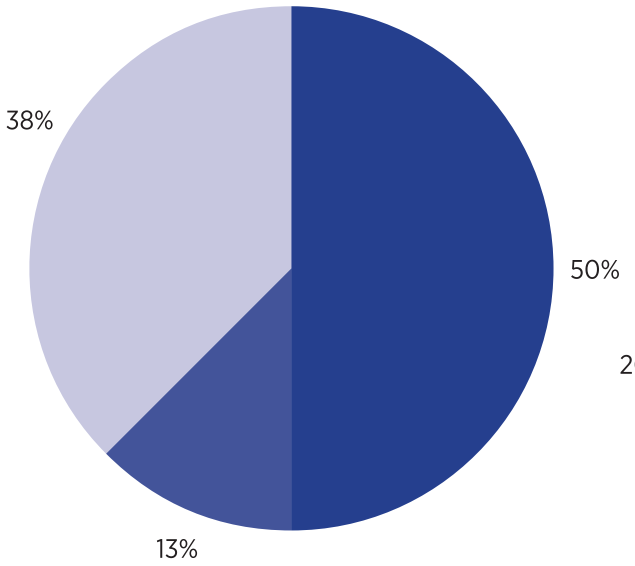


It is interesting to note variations between groups within the sector on how they view the most important services they deliver for artists, curators and other arts professionals:

- For arts and multi-arts centres the only selections made were exhibitions/artistic programme, studio spaces and learning/engagement activities
- Artist-led organisations identified: exhibitions/artistic programme, new commissions, studio spaces and support in-kind
- For publicly-funded galleries the primary selections were exhibitions/artistic programme and new commissions
- For arts and heritage organisations, support centres mainly on exhibitions/artistic programme and masterclasses/other workshops.

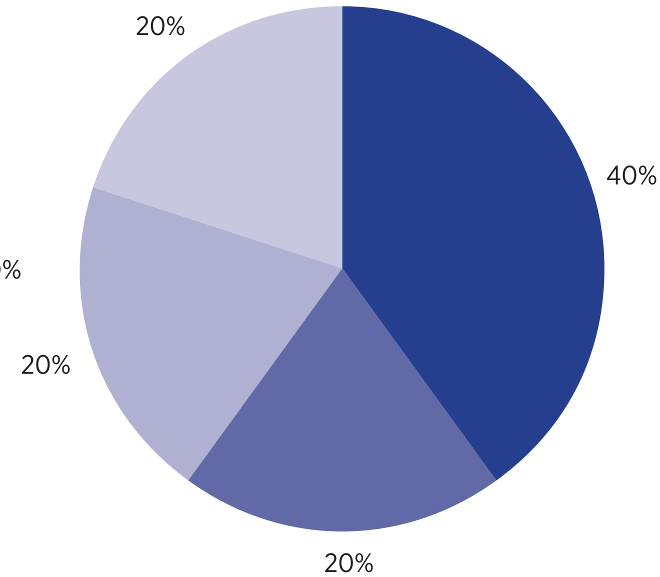
Figure 36: The most important services organisations deliver for artists, curators and other arts professionals

Arts and Multi-Arts Centres: Most important services delivered for artists (n=8)



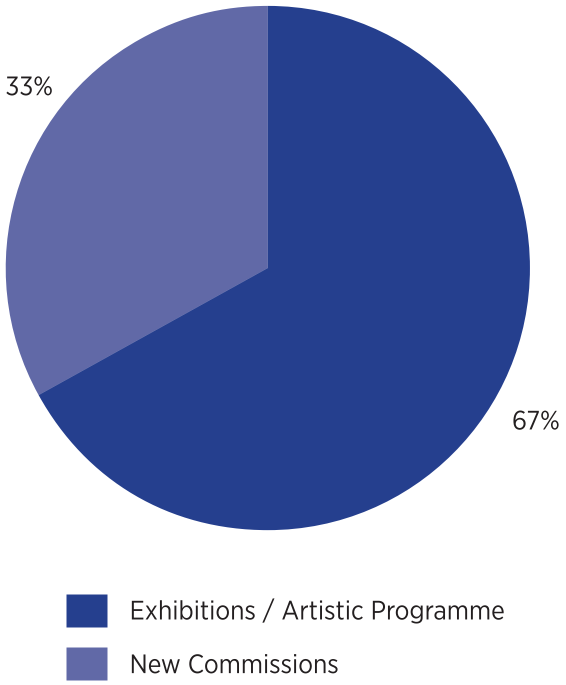
- Exhibitions / Artistic Programme
- Learning and Education or Public Engagement activities
- Studio Spaces

Artist-Led Organisations: Most important services delivered for artists (n=5)

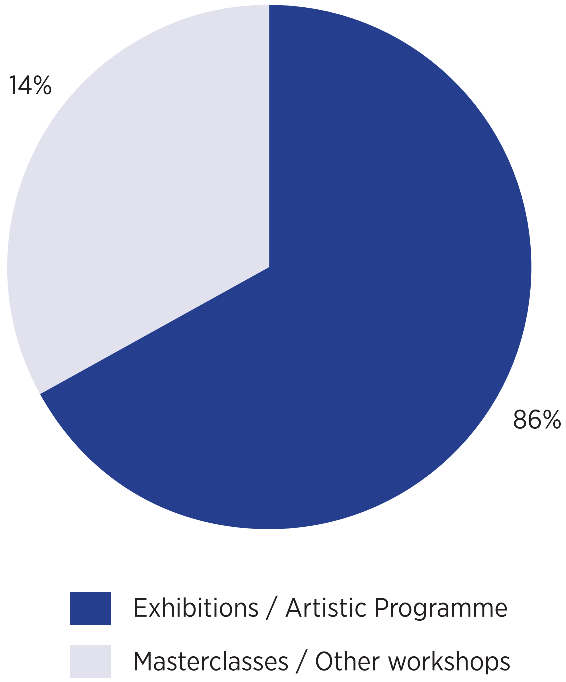


- Exhibitions / Artistic Programme
- New Commissions
- Support in-kind
- Studio Spaces

Publicly-Funded Galleries: Most important services delivered for artists (n=3)



Arts and Heritage Organisations: Most important services delivered for artists (n=7)



Other events or services that organisations in this sample deliver to supports artists, curators and other arts professionals were highlighted by 27 respondents:

- Professional development including portfolio review events
- Mentoring programmes and specialist advice
- Opportunities to attend festivals
- Access to equipment and resources for making
- Technical support in creating artwork
- Connecting artists with with local people and communities through local links and partnerships
- Subsidised materials/facilities for members
- Reduced rates at education courses
- Knowledge exchange
- "Matchmaking"
- Publications - to present and contextualise artists' work and are distributed widely
- Dedicated discussion and training sessions supporting artists/curator development in relation to working in social and healthcare situations
- Public art projects
- Funding opportunities to attend CPD events across the UK and abroad
- Awards
- International collaborations.

Touring, co-commissions and co-productions

The majority of responding organisations (70%) have undertaken touring, co-commissions or co-producing in the last 5 years, leaving almost a third (30%) who haven't. When asked what might make it easier for their organisation to develop this kind of work, 36 respondents highlighted:

- Funding, specifically funding for staff and artists' time, development, research, travel, insurance
- Funder support, specifically better understanding by arts funding bodies of co-production and longer-term funding commitments
- Time and capacity, specifically more time for staff to travel, more staff capacity to tour work, time to pursue longer-term (e.g. European) funding
- Access to networks, partners and international events, to help scope out potential collaborations, share and cross-market information and tap into international venue networks
- Facilities that meet touring exhibition standards.

8. Audience Development, Equalities and Environmental Sustainability

Policies

With only 51 out of 87 respondents identifying policies for audience development, equalities and environmental sustainability, it is assumed that the remainder have no formal policies relating to these issues. Of the 51 organisations that responded:

- The majority (94%) have an existing policy relating to equalities, diversity and inclusion
- A significant proportion (61%) have a policy addressing the environment sustainability of their organisation
- One third (33%) have a formal policy for audience development.

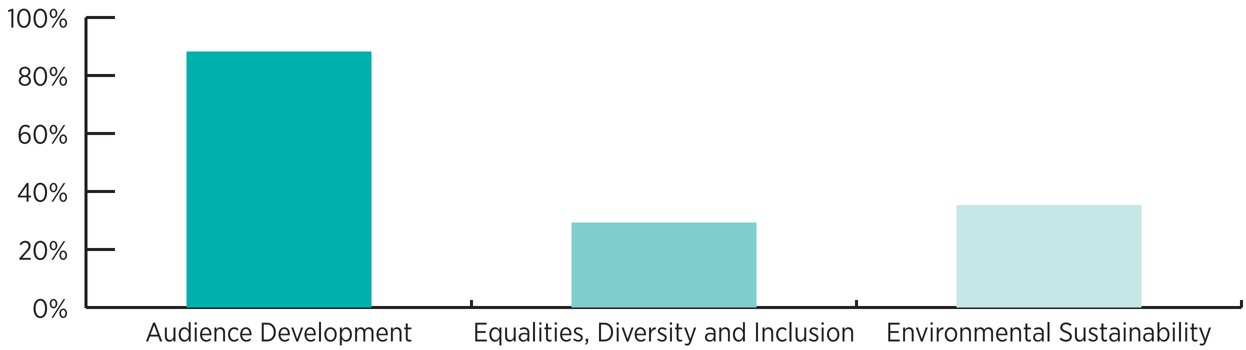
Figure 37: Policies for Audience Development, Equalities and Environmental Sustainability (n=51)
Which of the following policies do you have?

Dedicated staff

Seventeen organisations recorded having dedicated staff roles across the areas of audience development, equalities or environmental sustainability. The most prevalent role is audience development, with 15 of the 17 organisations recording a dedicated staff resource for this. Dedicated staff for Environmental Sustainability (6 organisations) and Equalities (5 organisations) are less common.

The organisations with dedicated staff for environmental sustainability include a prominent city arts centre, an artist-led organisation, an arts and heritage organisation, a multi-arts venue and a commercial gallery. The organisations with dedicated staff for Equalities include the same multi-arts venue, the same artist-led organisation, a regional Arts and Health Trust, and a publicly funded gallery.

Figure 38: Audience Development, Equalities and Environment staff (n=17)
Do you have dedicated staff for these areas of activity?

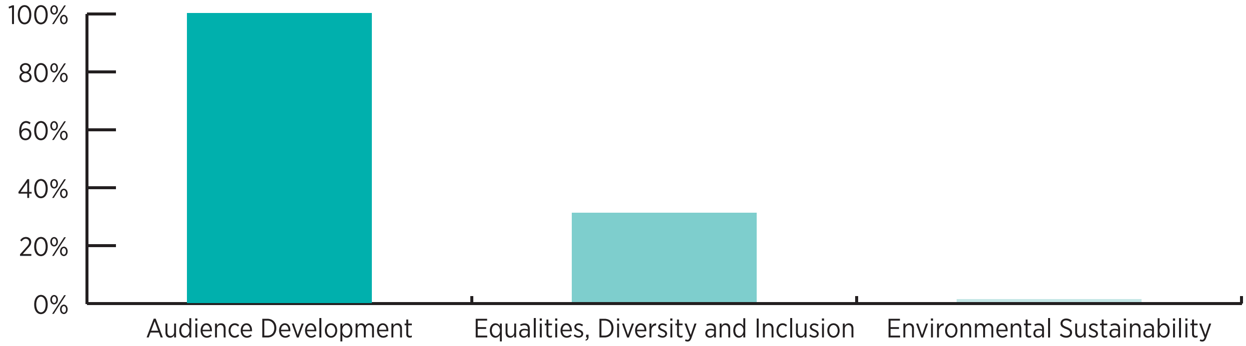


Budgets

Although 17 organisations reported having dedicated staff for Audience Development, Equalities or Environmental Sustainability, only 13 organisations said they had a dedicated budget for these areas of work. Of the 13 organisations that reported having a dedicated budget for Audience Development, Equalities or Environmental Sustainability, all but one also recorded having dedicated staff for the work:

- All 13 of these organisations have a dedicated budget for Audience Development
- Four organisations reported having a dedicated budget for Equalities, Diversity and Inclusion
- Despite five organisations recording the existence of dedicated staff for Environmental Sustainability, only one organisation (the Arts and Heritage Organisation) reported having a dedicated budget for this work (of £300).

Figure 39: Audience Development, Equalities and Environment budgets (n=17)
Do you have a dedicated budget for these areas of activity?



Based on the data provided by eight organisations who provided budgetary figures for these areas of work the majority of organisations' budgets were in the region of £20,000–£23,000 per annum. The recorded budgets for Equalities, Diversity and Inclusion were extremely divergent, with one organisation recording an annual budget of £300,000 (a Regional Arts and Health Trust) and the two others £2,000–£3,000 (a publicly funded gallery and an artist-led organisation).

Figure 40: Budget amounts reported for Audience Development, Equalities and Environmental Sustainability (n=8)

	Audience Development (£)	Equalities, Diversity and Inclusion (£)	Environmental Sustainability (£)
1		30,000	
2	23,000		
3	22,000	2,000	
4	20,000		
5	3,500		300
6	20,000		
7	37,480		
8	6,000	3,000	
Total combined Budgets	£131,980	£35,000	£300
Average figures	£18,854	£11,667	£300

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August 2016

Awarding funds from
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