

Scottish Arts Council National Lottery Evaluation Report

October 2005

Introduction

The Scottish Arts Council is the lead body for investment, development and advocacy for the arts in Scotland and we distribute both National Lottery and Scottish Executive funding.

The Scottish Arts Council has distributed around £229 million (£228,914,308 up to 31/03/05) since the lottery started in 1995 through 5,035 lottery grants. Of these grants 4,313 (85%) are below £50,000.

Lottery funding for the arts in Scotland is a success. It has been used to inspire, encourage, educate and enlighten people from all backgrounds across Scotland; to transform the arts in Scotland, supporting a wide range of projects which increase accessibility to the arts and introduce the arts to a wider audience, particularly those who have had few or no opportunities to engage with the arts.

Lottery funds have allowed us to reach many more people, communities and arts activity than ever before. It has mounted a challenge to the perceived notions of arts and who should benefit and has raised expectations as evidenced by increased demand. That demand will continue to grow as more people experience the creative and transforming power of the arts. Continued lottery funding will help satisfy that demand.

This submission highlights how the Scottish Arts Council has successfully used lottery funding for the benefit of the people of Scotland. Included is statistical data and an introduction to our funding schemes supported by the National Lottery. Further illustration is provided by way of a number of relevant case studies in Appendix 2.

Scottish Arts Council lottery funding priorities

The Scottish Arts Council's funding priorities have been reviewed a number of times in order to reflect society's changing needs and the changing policy directions of the Department for Culture Media and Sport.

In the first few years of National Lottery funding (1995 - 1998) the Council's focus was exclusively on capital projects, which allowed inspirational projects to be supported as well as to addressing deficiencies in existing infrastructure. This changed following new policy directions from DCMS in 1998, which allowed greater flexibility and provided an excellent opportunity to use lottery funding for arts initiatives, concentrating on the two themes of access and participation and children and young people. These two themes remain central to our lottery policy but, since 2001, the Scottish Arts Council has integrated lottery funding into its artform activity to underpin key strategic developments of the arts in Scotland.

In 2003 the Scottish Arts Council conducted a public consultation on its strategy for lottery-funded arts and the results were subsequently incorporated into our Corporate Plan. We then adopted four key priorities for our lottery strategy 2004 - 2009:

- making the arts available to those who have had few or no opportunity to appreciate them
- increasing the numbers and broadening the range of people enjoying and taking part in the arts
- increasing arts activity for and by children and young people
- making sure there is a fair geographic spread of buildings and activities across Scotland

In line with recommendations from DCMS through the Scottish Executive, the balance of our funding has shifted away from capital expenditure programmes to favour arts activities. 60% of lottery funds now support activities with 40% supporting capital programmes.

One of the fundamental principles of lottery policy is that of additionality. The Scottish Arts Council has upheld that principle, despite constraints on our funding from the Scottish Executive.

In summary, the Scottish Arts Council has a unique national overview of the arts in Scotland. Our 60 years' experience of developing the arts (initially through the Arts Council of Great Britain), combined with ten years' experience of distributing lottery funding, gives us singular experience and expertise to fulfil the National Lottery's priorities for the arts in Scotland.

Such is the success of the Scottish Arts Council's lottery funding, the following responses can only ever represent a small snapshot of that success given the guidance on the length of this submission.

Section 1

Provide a brief overview, with examples, of what has been achieved with your share of lottery funding. Within this you should give an assessment of the extent to which achievements have been additional to what would have been achieved without lottery funding, either because they would not have happened at all or because they would not have happened so quickly.

This section looks at an overview of the key funding areas –

- Capital
- Access and Participation
- Children and Young People
- Audience Development
- Advancement Programme
- Awards for All
- Creative Scotland Awards

Capital

Background

Capital investment from all lottery distributors has transformed the built environment in the UK. The level and scale of capital investment in the arts in Scotland would have been unimaginable before the lottery and has resulted in many world class, award winning buildings which are well used and loved by the communities they serve.

Since the start of lottery funding in 1995, the Scottish Arts Council has distributed 749 capital grants totalling over £125 million (to March 2005). Approximately 71 % of these grants are less than £50,000 and only 30 grants are over £1 million. Capital grants have included buildings, equipment and public art.

Capital funding by type 1995 - 2005

TYPE	AWARD £	% OF AWARDS BY VALUE	NO.	%OF NUMBER OF AWARDS
Buildings	104,648,678	83	155	21%
Equipment	12,023,946	10	402	54%
Feasibility & Design Development	2,246,449	1	109	12%
Public Art	6,746,385	5	83	11%
Total Capital Lottery	125,665,458		749	

Buildings

Before the National Lottery, the Scottish Arts Council's ability to support and develop the capital infrastructure was very limited resulting in an historic under-investment on arts buildings. The table below outlines the Council's spending via its 'housing the arts' fund in the four years preceding the start of the National Lottery.

Scottish Arts Council investment in capital – pre lottery

Year	Total income £	Housing the arts fund (£)	Housing the arts Total grants*
1993/94	23,789,079	50,000	6
1992/93	22,952,076	103,500	9
1991/92	19,889,994	108,500	11
1990/91	17,521,946	100,000	11
Total		362,000	37

Source: Scottish Arts Council annual reports

*This fund mainly represents grants for essential maintenance and refurbishment of existing buildings. Due to a lack of funds available each year, 'Housing the arts' grants for large projects were paid in instalments over a number of years. The 37 grants made in these four financial years only represent investment in 24 individual projects.

Comparing this investment with the £86 million of lottery funds invested in capital projects in its first four years, clearly illustrates the huge increase in opportunities for capital investment in arts development.

The Scottish Arts Council believes that capital funds have been, and should continue to be, spent to ensure a fair spread of artistic activity throughout the country which is inspiring and transforming lives. Within the funds available it is not possible to provide extraordinary projects in every artform, in every region. Instead, an extraordinary project will have a transforming and inspiring effect on its constituency in many ways. For example, a building-based dance facility may transform a regional community in a different but no less powerful way than a touring visual arts facility. Both will unlock and engage the imagination and creativity of both artists and audiences, perhaps opening their eyes to new artistic possibilities.

Our experience of the capital programme also highlights the significance of relatively modest investments often serving the needs of local communities. The development of

Taigh Chearsabhagh in North Uist as a hub of cultural activity has had a transforming effect on that small community, proportionately no less than the impact of DCA in Dundee.

Appendix 1 outlines some of the buildings which have made possible by National Lottery investment through the Scottish Arts Council.

Capital – equipment

In the first 10 years of the lottery, the Scottish Arts Council has provided 402 equipment grants. This has included musical instruments for bands and orchestras, stage and technical equipment for community buildings and amateur theatres and other arts equipment. This investment has revitalised many small venues and community groups and enabled many more professional companies to tour and perform work across Scotland.

Capital – public art

Art in public places stimulates debate about the role of art in society and brings people into contact with art who might not otherwise experience it. The Scottish Arts Council has supported a diverse range of public art projects. A requirement of the fund is that all applicants must demonstrate the involvement and participation of local people. This has resulted in a strong body of experience in community engagement.

An evaluation of the Scottish Arts Council public art schemes, published by RKL Consulting concluded that 'the National Lottery has been an important source of investment funding for new public art projects'.

Nationally recognised examples of successful public art projects include - The Hidden Gardens, Glasgow; Auchterarder Community School, Perthshire and An Turas ferry shelter on Tiree – winner of the Royal Incorporation of Architects in Scotland (RIAS) Award for Architecture – Best Building in Scotland.

Project funding

Children and Young People

Providing quality arts activity and experience for children and young people is a key priority. The Scottish Arts Council has had a dedicated lottery fund for children and young people since 1998 which has invested £6.4 million into projects across the country. However, our support for children and young people's engagement with the arts goes far beyond this specific fund. For example lottery funds are used by our drama department to support a number of projects by children's theatre companies.

Projects specifically targeted at children and young people are also administered through our artform and capital departments. Many projects which the Scottish Arts Council invests in are targeted at whole communities, which also benefit younger participants.

National Lottery funding allows artists and arts organisations to provide new opportunities to children and young people at a crucial stage in their education. Many people who have a positive experience with the arts in childhood go on to have a lifelong appreciation and enjoyment of the arts.

Access and Participation

One of the Scottish Arts Council's three corporate aims is to increase participation in the arts. The use of lottery funding to increase both access and participation is a fundamental element of this corporate aim.

The Scottish Arts Council's Access and Participation fund has so far distributed over £7.29 million since 1999. The fund supports projects which increase access to the arts and prioritises projects which help overcome economic, social, cultural or geographical barriers to involvement in the arts.

This aim is also delivered through other Scottish Arts Council lottery funds. For example the new Partners initiative which is an artist residency scheme aimed at social inclusion.

Audience Development

The interests of audiences are central to the Scottish Arts Council's corporate plan and the majority of the Council's investment in audience development is made using Lottery funds.

The Scottish Arts Council commissioned a report *Supporting Marketing and Audience Development* in 1998 to identify relevant issues and opportunities. One of the report's findings was that a history of under-investment had contributed to limited marketing effectiveness in many organisations, and thus a failure to maximise attendance and participation. This report was a catalyst for the Audience and Sales Development scheme in April 1999.

Since then lottery funding specifically for audience development has totalled £2.859 million.

Advancement Programme

The Advancement Programme was initiated in response to new lottery policy directions issued by the government in 1996 and the scheme was launched in 1997.

The Advancement Programme supports arts organisations in Scotland to respond to new opportunities and challenges, in order to achieve lasting and positive change in a way which is secure and sustainable. The programme encourages and supports change in five areas - organisational purpose, markets, skills, financial resources; and effectiveness.

The total Advancement budget available to commit in any given year is subject to variation but has, historically, ranged from £1 million to £1.8 million. A total of £7.9 million of National Lottery funding has been invested in the programme. 31 arts organisations have benefited from the Advancement Programme.

Organisations involved in the Advancement Programme report 'a new lease of life', as, without advancement, some would have faced closure. Advancement has helped create confident, strong and dynamic arts organisations with the ability to grow.

The Scottish Arts Council is currently undertaking research into organisations which have been through the Advancement process. Below are some quotes from organisations taken from this research, a full report will be available in 2006.

'the impact of Advancement is simple. If we had not gone through the process the organisation would not be viable and most probably have not existed.'

Imagine (Children's theatre festival promoters) – Their Advancement grant helped the organisation develop from a local children's festival to an international children's theatre festival with a year round programme of work.

'Advancement has allowed Peacock Visual Arts to totally transform itself, from a single function printmakers workshop into a dynamic multimedia centre for contemporary art.'
Peacock Visual Arts, Aberdeen

'The overall impact of advancement has been hugely beneficial, it has brought a financial stability, improved financial controls and improved general financial management. Most importantly it has allowed valuable thinking space for artistic and strategic planning.'
Royal Lyceum Theatre, Edinburgh

In spite of the successes of this programme this is one of the aspects of our work which we have scaled back as lottery funds have diminished.

Awards for All

The Scottish Arts Council supports the Awards for All (A4A) scheme with an investment of £1 million per year since the scheme was set up in 1998.

A4A has successfully improved the application process for small community and voluntary groups. A total of 2,102 awards have been made, with an average award of £3,159. Awards have been made for a wide range of community arts activity from festivals and performances to equipment and exhibitions.

The Scottish Arts Council recognises the benefits of the A4A scheme for distributors and, most importantly, applicants and supports the continuation of the programme. We intend to review the level of investment and size of grants awarded through the scheme in the future.

The Scottish Arts Council Creative Scotland Awards

Our Creative Scotland Awards are amongst the richest arts awards in Europe. They were established to reward, honor and celebrate established and leading artists in Scotland and to raise the profile of the arts and their contribution to Scotland.

Each year, up to 10 artists with a record of major achievement in their field are awarded £30,000 each to provide them with a unique opportunity to experiment, refresh and exercise their talent, and to realise imaginative ideas in a major project.

There have been 71 recipients of the awards since they were first established in 2000.

Recipients must demonstrate that they will promote public good through their work. This is achieved by, for example, performances, exhibitions, workshops, seminars or masterclasses and/or presentations and publications of the work.

Section 2

Provide an assessment, with examples if appropriate, of the degree to which all parts of the United Kingdom have had access to the lottery funding you have provided. This can include equity of distribution across social and ethnic groups in addition to geographical distribution.

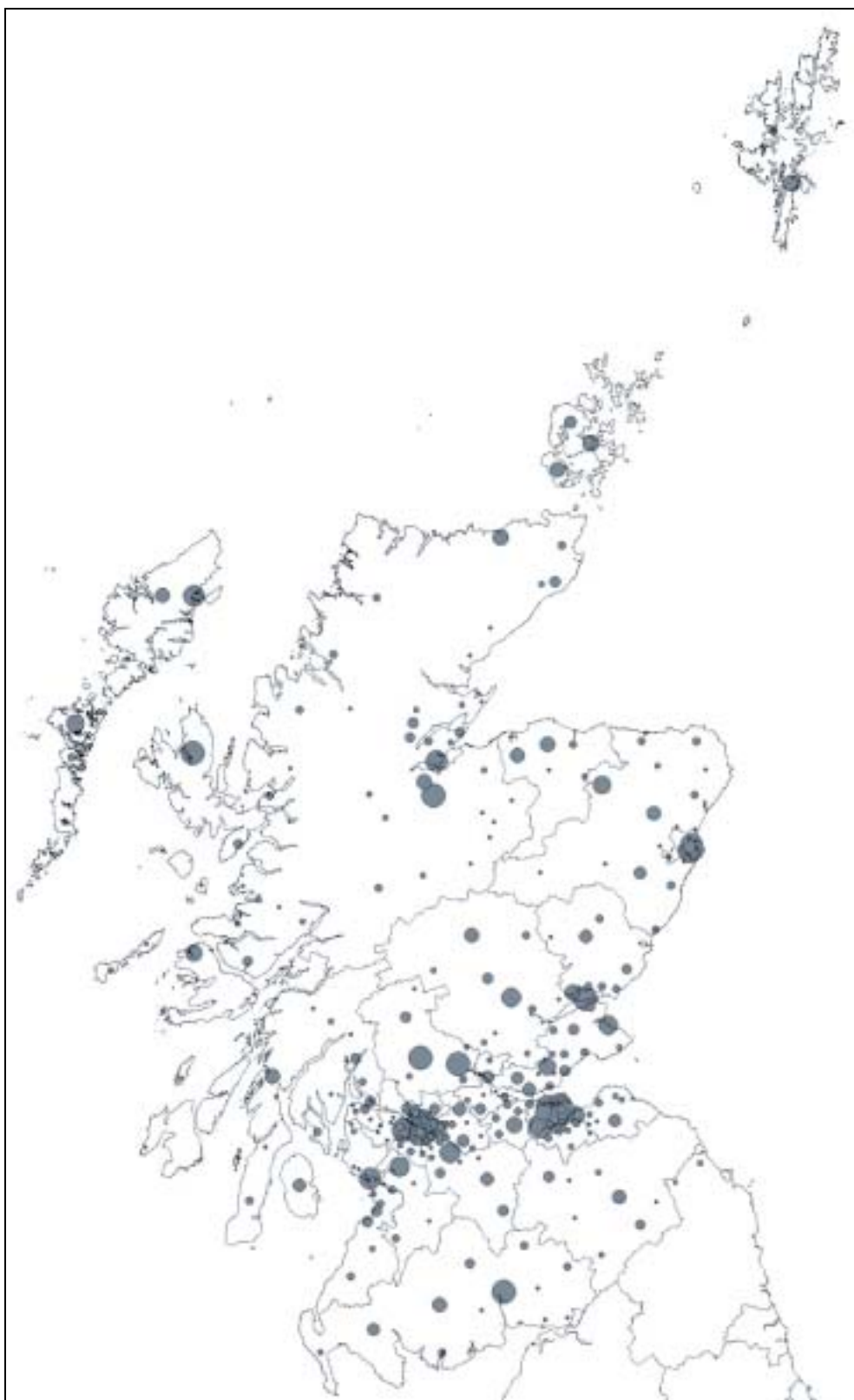
Local authority distribution of National Lottery funds

The table and the map below show the distribution of National Lottery funds by local authority

Lottery funds by local authority (by applicant address)

	No. of Awards	Amount Awarded (£)	£ Per Capita
Aberdeen City	134	6,594,847	6.04
Aberdeenshire	93	1,773,924	7.74
Angus	33	1,049,831	9.76
Argyll and Bute	112	1,517,048	16.62
Clackmannanshire	15	362,510	7.6
Dumfries and Galloway	124	5,655,373	38.42
Dundee City	138	13,927,760	97.34
East Ayrshire	38	1,019,845	8.53
East Dunbartonshire	23	497,930	4.65
East Lothian	56	1,967,965	21.6
East Renfrewshire	29	911,899	10.17
Edinburgh City	1,282	44,096,544	98.35
Falkirk	26	702,318	4.81
Fife	136	6,959,331	19.77
Glasgow City	1,290	60,869,151	105.48
Highland	330	13,278,134	63.51
Inverclyde	17	435,307	5.24
Midlothian	32	674,284	8.46
Moray	38	484,126	5.54
North Ayrshire	46	2,419,328	17.79
North Lanarkshire	36	1,382,383	4.3
Orkney Islands	43	3,203,012	165.87
Perthshire and Kinross	81	4,783,703	35.18
Renfrewshire	57	1,738,696	10.17
Scottish Borders	48	2,546,128	23.51
Shetland Isles	33	724,302	33.12
South Ayrshire	28	843,753	7.56
South Lanarkshire	86	2,740,987	9.05
Stirling	122	9,042,327	104.69
West Dunbartonshire	25	876,336	9.49
West Lothian	41	1,173,627	7.29
Western Isles	75	5,766,495	220.94
Other (Foreign, Film, National Lottery Charities Board and Direct Services)	325	27,857,111	
Unallocated	47	1,088,447	
Total	5,039	228,964,763	

Lottery funding by geographic distribution 2002/03 (by applicant address)



The current method of recording lottery grants leads to a distorted portrayal of geographic lottery investment.

Our lottery awards are recorded by the postal address of the recipient, therefore it is not always possible to accurately record which geographic areas have benefited from the funding. For example, many organisations which tour or have an otherwise national programme are attributed to one area (most commonly Glasgow and Edinburgh), although their work is widely available beyond the Central Belt. Others which operate on a smaller scale may work within a 'cluster' of local authorities.

The disparity between the amounts awarded to different local authorities is also skewed by large capital building grants awarded in some areas, together with the high costs of such building projects in remote areas. There is also a wide variation in the numbers of applications received from each local authority area.

The Scottish Arts Council is conscious of these geographical imbalances of its lottery distribution and works closely with local authorities to raise the profile of the arts within these areas, to establish arts strategies, encourage them to apply for funding from the Scottish Arts Council and support them through the application process.

Two key schemes which were designed to tackle geographical inequalities are the Local Authority Partnership Programme and the Social Inclusion programme, both recently replaced by the **Partners** fund, which establishes artists' residencies in areas with multiple deprivation.

Regional capital investment

Two grants awarded at the first meeting of the Scottish Arts Council Capital Committee were made to Plockton Village Hall, in the north west highlands and to An Tobar Arts Centre, Mull. They were to be markers for the future and demonstrated that small, remote, rural locations were just as able to benefit from lottery funding, as the big, the central, or the well-established.

The Scottish Arts Council has invested in a number of rural art centres such as An Lanntair in Stornoway, Lyth Arts Centre and North Lands Creative Glass, both in Caithness. The map opposite illustrates that funding is not concentrated on the major cities of Edinburgh and Glasgow, but that other areas have equally benefited from lottery investment.

Capital infrastructure investment has provided an element of capacity building, which has been a springboard for other investment in the arts.

Local Authority Partnership Programme

In 1999 the Scottish Arts Council set up its Local Authority Partnership Programme which provided grants of up to £120,000 to councils identified as having a low arts spend. The aim of the fund was to help distribute lottery funding for the arts more evenly across Scotland. The Scottish Arts Council identified 11 local authorities which had the lowest investment in the arts and grants were conditional on the councils matching at least 50% of the investment.

Interim monitoring of the programme in November 2002 saw a more effective leadership of the arts within the local authority and a substantial increase in arts activity¹.

Arts and Social Inclusion Partnerships

In 1999 we introduced an Arts and Social Inclusion Scheme targeted at Social Inclusion Partnerships (SIPs). The Scottish Arts Council invested in 29 of the 48 SIP areas, awarding over £1.8 million. Projects reflected all artforms and were designed to ensure a true engagement with local communities, and to build a commitment amongst partners to the role that the arts can play in addressing issues of exclusion. A review of the Arts and SIPs programme, commissioned by the Scottish Arts Council in 2002, concluded that the scheme was effective and had created a very positive view of arts projects, often related to confidence-building or skills development.²

Partners

'Partners' is a £1.4 million initiative launched in 2005 which creates a series of artists' residences across Scotland. Partners is aimed at communities with little experience of the arts and offers new opportunities to participate alongside professional artists.

Support for regional arts development agencies

There are several regional arts development agencies in Scotland which receive revenue funds from the Scottish Arts Council and their respective local authorities. The Scottish Arts Council has funded many National Lottery projects through these agencies to target the specific needs of their communities.

The major regional development agencies are: Dumfries and Galloway Arts Association (DGAA); Hi-Arts (Highlands and Islands); Pròiseact nan Ealan (Gaelic Arts Agency); and Shetland Arts Trust.

National lottery funding has been used to support specific needs: for example, an online ticket system (thebooth.co.uk) for remote venues in the Highlands and Islands.

Touring the arts

Provision of high quality arts for Scotland's diverse and geographically disparate communities is another key use of lottery funding. Ensuring that the best of Scottish and international art is available to communities regardless of location encompasses both performing and creative arts.

Two programmes which support extensive touring within Scotland are Tune Up and Drama Touring. Again, touring relies on a network of suitable venues and equipment, which we've supported through our capital funds.

Tune Up

Tune Up is the Scottish Arts Council's music touring programme which brings well known UK and international acts of all genres to venues throughout Scotland.

The programme supports acts to perform in venues as far afield as the Hebrides, Shetland and the Scottish Borders, which would otherwise be missed out of tour circuits due to the high cost. Last year's acts were as diverse as Eddi Reader and Indian Folk

¹ Lewis, Lindsay, Local Authority Partnership Scheme Review, 2002, Hartleap, Selkirk.

² Goodlad R, et al, 'Not Just a Treat: Arts and Social Inclusion, A report to the Scottish Arts Council.' Centre for Cultural Policy Studies, University of Glasgow, September 2002.

musicians Musafir and around 14,000 people, aged between 16 and 80, enjoyed the performances.

Drama Touring

Lottery funds have been used to support touring of drama since 2001. Almost three-quarters of the Drama department's total lottery allocation of £620,000 is used to support touring, with the remainder supporting new work and professional development. This has allowed a wide and diverse range of theatre to be enjoyed by audiences in schools, theatres and other venues across Scotland including Scottish theatre, cross border touring and supporting non-Scottish theatre companies to tour in Scotland.

Social and cultural breakdown of arts funding

Ensuring equal access is not just about geographic distribution and the Scottish Arts Council strives to reflect the diverse culture which exists in Scotland, to ensure that lottery funding will benefit the widest possible number of people.

Specific areas targeted with lottery funding include –

- Cultural Diversity
- Arts and Health
- Arts and Mental Health
- Arts and Disability

Cultural Diversity

Scotland is a diverse, vibrant and progressive country. The Scottish Arts Council uses lottery funds to support projects which celebrate this diversity.

While our ultimate aim is to ensure that work for, and by, culturally diverse artists is included in mainstream programming, we also recognise that support for grass-roots organisations is vital to develop skills at all levels of arts provision.

The type of organisations supported include those presenting performing arts from South Asia, India and the Middle East; literature and storytelling from Persian, Urdu and Arabic traditions; music from the classical Chinese tradition and dance from a range of cultures. A key role for lottery funding has been the use of funds for capacity building in these nascent arts organisations, allowing them to begin to compete more effectively for mainstream arts funding.

The Scottish Arts Council has also supported festivals such as the Edinburgh and Glasgow Melas, the North Glasgow International Festival (which welcomed the asylum seeker community) and 'Glasgay' Scotland's largest lesbian, gay, bisexual and transgender festival.

The Scottish Arts Council funds a series of successful arts traineeships aimed at enhancing career opportunities for those from a minority ethnic background.

Arts and Health

It is now accepted that the arts offers significant benefits in health including mental health, although current research is fragmented. Lottery funding supports projects such as public art in hospitals and artists such as the Clowndoctors³ to work in hospitals.

³ See case study 5.

Arts and Mental Health

With mental health and wellbeing increasingly regarded in socio-cultural, as well as medical, terms many social, medical, educational and other such agencies could now lay claim to providing mental health services. There is clear evidence that many of these agencies increasingly see the arts as an important tool for delivery of their agendas. At the same time, many arts organisations consider their practice as supporting good mental health.

In the sense that the arts are inspirational, educational and engaging, all of the work which the Scottish Arts Council supports could be said to make a positive contribution to the general mental health and wellbeing of the nation. The Council has invested lottery funds in a number of projects which are specifically aimed at supporting the mental health and recovery of people experiencing mental health problems including a public art project at a psychiatric unit in Dykebar Hospital, Paisley.

Arts and Disability

Disabled people face many barriers – physical, social, economic and attitudinal. We seek to address these barriers to participation and strive for equality of opportunity in everything we do and fund.

The European Year of Disability in 2003 prompted the Scottish Arts Council to give additional funding to arts and disability projects through both its Scottish Executive and National Lottery funds and a full programme of events, seminars and conferences was developed. Funding has continued beyond 2003 to support many organisations and local authorities providing arts programmes by and for disabled people. In 2005/06 the Scottish Arts Council will allocate £200,000 to arts and disability projects.

Along with providing access to arts for disabled people, the Scottish Arts Council recognises that for the disabled community to be fully engaged with the arts there must be the opportunity for disabled artists to use the arts to say something about the experience of being a disabled person. The Scottish Arts Council supports many companies and projects involved in disability arts. Again a key role for lottery funding has been the use of funds for capacity building in these emergent arts organisations, allowing them to begin to compete more effectively for mainstream arts funding.

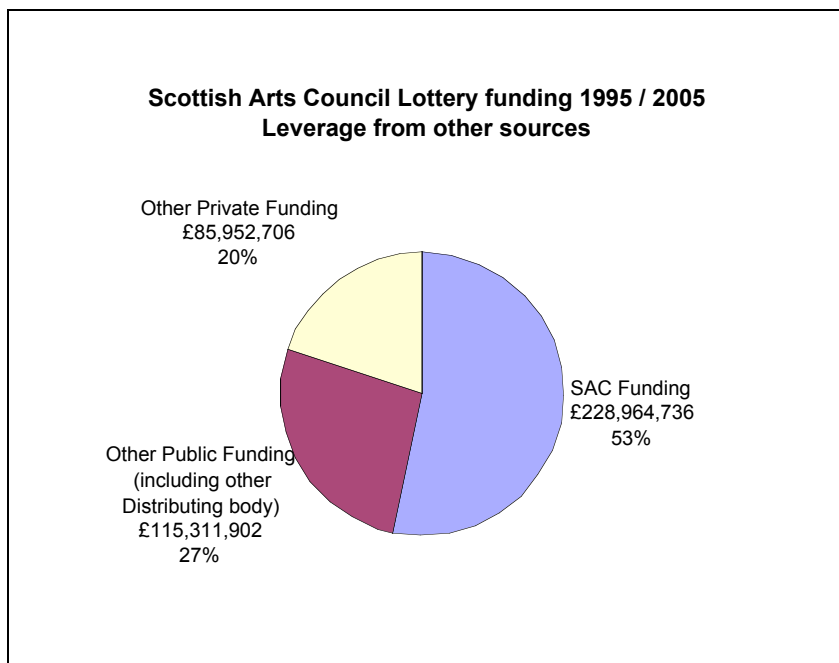
All applications to the Scottish Arts Council for infrastructure capital funding must be fully accessible for people with disabilities.

Section 3

Indicate the level of levered-in funding that has been possible as a result of your lottery fund.

Partnership working is a key principle of lottery funding. The Scottish Arts Council has been successful in attracting 47% of project costs from other sources. This partnership funding and commitment from partners ensures a more sustainable future for lottery funded projects.

The table below demonstrates the level of levered-in funding which has been achieved through the first 10 years of lottery investment. Over the period there has been a gradual increase in the percentage of levered-in funding achieved.



Section 4

Provide, with relevant supporting information, evidence of the major social and economic impacts of your lottery funding.

The Scottish Arts Council believes the arts are a significant contributor to our quality of life. The arts and culture in its widest sense are fundamental to who we are and how we express ourselves. There is evidence of participation in the arts in every society since the stone age.

Research (including clinical research) has shown that participation in cultural or sporting activities (including physical activity) has led to improved physical and mental health (eg reduced stress levels, reduction in anxiety and blood pressure, reduction in visits to GPs etc). Non-clinical outcomes have included improved communication skills, new skills and confidence, improved interpersonal skills and increased social networks and enhanced sense of wellbeing.⁴

The examples and case studies illustrated in this response all give indications of the social, economic and cultural impacts of lottery funding through the arts. This varies from the specific impact of organisations such as Drake Music or Hearts and Minds, as well as wider outcomes from the arts and social inclusion projects.

⁴ *A Literature Review of the Evidence Base for Culture, the Arts and Sport Policy, Janet Ruiz, Information, Analysis & Communication Division, Scottish Executive*

There are a few studies in recent years which have sought to examine the economic, social and cultural impacts of Scottish Arts Council lottery funding.

Attitudes towards lottery funding

'Taking Part' a general population survey of attendance participation and attitudes towards to the arts in Scotland commissioned by the Scottish Arts Council in 2004, revealed that 77% of respondents agreed with the statement '*I am in favour of lottery money going to the arts*'.

DCA economic impact study

For the first time in Scotland, an economic impact and evaluation of a newly established major arts centre was carried out and reported in 2003.⁵

Dundee Contemporary Arts (DCA) centre opened in early 1999. The project was supported through a £5.4 million lottery capital grant from the Scottish Arts Council. The centre boasts galleries, a cinema, facilities for artists and a visual research centre for academic research.

The independent assessment showed that the centre's presence in the city has generated jobs and boosted the local economy by almost £4 million each year and concluded that the establishment of the DCA provided very good value for money when compared with other economic development projects in other sectors.⁶

Arts in the Highlands and Islands 2001 report

An economic, cultural and social impact study of the arts in the Highlands and Islands was completed in 2001⁷. The report concluded that the arts in the Highlands and Islands area supports more than 1,600 direct FTE jobs – 18% is attributable to venues and galleries, 27% to work by individual artists, 23% to arts related teachers and tutors, 10% to tourist visitors, 11% to creative content industry and 11% to other impacts. The increase since 1991 is estimated at around 33% in FTE jobs. The study also identified 250% more attendances than the 1991 figure. The study examined economic impact by area and where impacts were low these areas tended to lack promoters and suitable venues.

Although there was no direct connection to lottery funding made by this study, it does give a real indication of the value of the economic impact of the arts in an area where traditional employment is decreasing. Many venues and promoters in this area are supported in various ways through Scottish Arts Council lottery funding.

Cultural Tourism

Cultural tourism is becoming an increasingly important element of Scotland's tourism industry.

The Scottish Arts Council has used lottery funding to support essential infrastructure required for cultural tourism such as providing a new home for the Edinburgh International Festival (the Hub, Castlehill, Edinburgh).

⁵ Westbrook, Steve '*Economic Impact Evaluation of Dundee Contemporary Arts*' 2003

⁶ More information on the impact of arts lottery funding in Dundee can be found in case study 1.

⁷ Independent Northern Consultants '*The economic and Social Impact of the Arts in the Highlands and Islands*' 2001

Lottery funds have also been used to support many festivals across the country. Festivals, both rural and urban, provide a unique opportunity to see, hear or participate in a wide range of culture and research by VisitScotland shows that over 90% of cultural tourists are from the UK. Scottish Arts Council lottery support ranges from the education programme at the Edinburgh International Festival, to supporting small community festivals such as the Hairst in Angus.

RGA Consultants were commissioned by the Scottish Arts Council and the Scottish Tourist board in 1999 to research and document a set of case studies in culture and tourism and identify good areas of practice. The review identified the major economic contribution of festivals but also identified a lack of marketing and management skills in the sector – a theme which is being addressed through the audience development fund.

Economic impact studies of the festivals in Edinburgh highlight the importance of these large-scale events to the city's and the Scottish economy – generating an estimated £120 million to the Scottish economy each year.⁸

A study of six small festivals in Dumfries and Galloway by the Dumfries and Galloway Arts Association highlighted the important contribution that small arts festivals (many of which receive lottery support) can make to local economies and tourist industries.

Section 5

Provide, with relevant supporting information, details of the most important lessons you have learnt during your time as a National Lottery distributor.

Popularity of the arts

A key lesson learnt by the Scottish Arts Council is that the arts are a very popular 'good cause' with demand far outstripping what the Council can provide. Demand has grown consistently during the last 10 years of lottery funding for the arts.

Since 1995, the Scottish Arts Council has received 10,174 applications, and has awarded just under 50% (5,035). These applicants requested over £845 million of funds: nearly four times what the Council could fund. This shortfall means that applications of quality are turned down.

Below is a table for the last two financial years which highlights the clear demand and popularity of Scottish Arts Council lottery funding.

LOTTERY FUNDS (includes Awards for All)	Year 2003-04	Year 2004-05
	1/04/03 - 31/03/04	1/04/04 - 31/03/05
No. of applications received	2,145	2,091
Value of applications received (£)	49,400,299	55,890,810
Average Application Value	23,030	26,729
No. of awards granted	1,263	1,150

⁸ Dumfries and Galloway Arts Association, *The Economic, Social and Cultural impact of Festivals in Dumfries and Galloway*. 2005

Value of awards granted (£)	16,454,978	19,213,315
Average award value (£)	13,028	16,707

Sustainability of project funding

The Scottish Arts Council has also learnt the importance of future sustainability of projects – both capital and activity.

The Scottish Arts Council's combined role as distributor of both lottery and Scottish Executive funding gives a unique overview of arts provision and allows us to work strategically ensuring the longterm success and sustainability of projects.

- Large capital investments must be sustainable with secure funding and support for the long term. The Scottish Arts Council's dual role allows us to plan capital investments strategically, but the presumption that the building programme nurtures new activity (and bigger audiences) has placed a strain on our capacity to increase our revenue commitments from a fairly static core grant from government.
- Many National Lottery funded arts projects are delivered by organisations which receive an annual core grant from our government funding.
- The principle of additionally built in to lottery grants establishes de facto requirement for sustainable revenue funding from another source. Joint distributors have an overview of organisation's funding needs.
- Lottery grants are reliant on partnership funding. The Scottish Arts Council has an excellent track record of partnership working with other agencies and bodies, including local authorities, enterprise networks, European funding, the Scottish Executive and other lottery distributors.
- The capacity for local authorities, as key funding partners in lottery projects, are similarly restricted in the funds they have available to sustain longterm projects, despite the evident success of those projects artistically and in terms of wider public benefit.

Section 6

What more could be achieved with further future lottery funding? What are the most significant gaps or priorities for funding in your good cause area?

Meeting our lottery priorities

In looking to future lottery funding it is important to refer to the Scottish Arts Council's current lottery priorities,

- making the arts available to those who have had few or no opportunity to appreciate them
- increasing the numbers and broadening the range of people enjoying and taking part in the arts.
- increasing arts activity for and by children and young people.
- making sure there is a fare geographic spread of buildings and activities across Scotland.

These priorities set ambitious targets for the Scottish Arts Council and will almost certainly have relevance in Scotland post 2009.

These priorities also contribute to achieving the outcomes and priorities of other lottery distributors. The arts have long been acknowledged as a vehicle for delivering other key policy objectives. As the case studies show the arts can be a key mechanism for promoting inclusion.

Further and increased lottery funding would allow the Scottish Arts Council to deliver to more people increasing social, economic and cultural benefits and widening the focus of funding.

Addressing geographic imbalances

The Scottish Arts Council's capital programme has made a terrific impact on arts provision in Scotland but there is still work to be done in many areas of Scotland.

A recent capital award to the Greenock Arts Guild to develop plans for a new arts centre, is an example of a local authority area (Inverclyde) which has only recently developed an arts policy (as a result of the lottery funded Local Authority Partnership Programme) and is only now in a position to support a large capital investment. The Scottish Arts Council wants to continue to work with local authorities to develop a commitment to the arts.

Lottery funding investment though the Scottish Arts Council has acted as enabler for social and economic development.

Continuing a strategic approach

A central concern for the Scottish Arts Council is the continuation of a strategic, partnership approach to supporting the arts which, where appropriate, allows for sustainability.

For example lottery funds have been used for capacity building activity in black and ethnic minority arts organisations, and in the arts and disability sector. Helping emergent organisations in this sector move from the margins, to revenue funding status from our mainstream Scottish Executive budget.

An illustration of this is Lung Ha's, a theatre company which provides opportunities for adults with learning disabilities, which now receives annual revenue funding through the Scottish Arts Council's revenue budget after receiving project funding support through the National Lottery.

Success = increased demand = more resources

The funding of activity programmes through the lottery has and will continue to create future demand. More arts programmes are required in areas of low provision and an expectation and enthusiasm for the arts has been created in areas which have benefited from lottery funded arts programmes.

The shift in the balance of funding to favour activities rather than capital programmes creates a situation where there are more shortterm projects being funded, creating expectation of and a desire for further arts activity beyond the life of the individual project.

The Scottish Arts Council expects this level of demand and quality applications to continue and hopes to continue to support the arts as a distributor of National Lottery funding.

Conclusion

The arts play an important role in sustainable development. They are a focus for renewal in urban and rural areas. They assist in the well-being of individuals and communities by encouraging and enabling social interaction. They enable the young, the vulnerable and the disadvantaged to have a voice. They bring economic benefit through direct and indirect employment and assist tourism. They are an investment in the creative energies and skills of future generations.

Lottery funding has allowed us to reach many more people, communities and arts activity than ever before. It has mounted a challenge to the perceived notions of arts and who should benefit and has raised expectations as evidenced by increased demand. That demand will continue to grow as more people experience the creative and transforming power of the arts. With continued lottery funding the Scottish Arts Council can continue to support this excellent work and help satisfy that demand.

APPENDIX 1

Top 50 largest capital buildings grants 1995 – 2005

PROJECT	BUILDING TYPE	PROJECT TYPE	PLACE	COST AT TIME OF AWARD (£)	Scottish Arts Council GRANT (£)	%
CCA	Arts centre	Refurb/extension	Glasgow	10,441,605	7,491,704	75
Dance Base	Dance centre	New build/conversion	Edinburgh	6,047,390	5,444,795	90
Dundee City Arts Centre	Arts centre	New build	Dundee	8,968,756	5,380,756	60
Tron Theatre	Theatre	Refurb/extension	Glasgow	4,864,000	4,378,000	90
An Lanntair	Arts Centre	New build	Stornoway, W. Isles	4,826,680	3,856,517	80
Edinburgh Festival Centre	Arts Centre	Conversion	Edinburgh	6,942,015	3,700,000	52
Arches Theatre	Theatre/workshop	Refurb/extension	Glasgow	5,462,329	3,469,630	64
Byre Theatre	Theatre	New build	St Andrews, Fife	4,022,895	3,385,000	84
Macrobert Arts Centre	Arts Centre	Refurb/Extension	Stirling	5,088,337	3,350,000	66
Stirling Tolbooth	Arts Centre	New build/conversion	Stirling	5,510,000	3,100,000	56
Usher Hall	Music Venue	Refurbishment	Edinburgh	10,150,495	2,828,116	28
RSAMD Opera School	Music venue	New build	Glasgow	5,092,450	2,500,000	49
Dundee Rep	Theatre	Refurbishment	Dundee	3,176,000	2,382,000	75
Eden Court	Theatre resource	Refurb/ new build	Inverness,	18,160,047	2,305,000	13
Tramway	Arts centre	Refurbishment	Glasgow	3,100,000	2,300,000	74
Dundee College	Dance centre	New build	Dundee	4,600,000	2,300,000	50
Easterhouse Arts Factory	Arts Centre	New Build	Glasgow	5,907,000	2,200,000	37
Scottish Opera Workshop	Workshop/rehearsal	New build	Glasgow	3,406,000	2,111,400	62
The Lighthouse	Arts centre	New build/conversion	Glasgow	11,100,000	2,100,000	19
His Majesty's Theatre	Theatre	New build/ refurb	Aberdeen	4,549,000	2,000,000	43
Pier Arts Centre	Gallery resource	New build/ Rfurb	Orkney	4,200,000	1,999,000	75
North Edinburgh Arts	Community Arts Venue	New build	Edinburgh	2,745,000	1,750,500	64
Dumfries Theatre Royal	Theatre	Refurb/ new build	Dumfries	5,680,378	1,732,584	30
Borders 1996	Arts venue	New build/conversion	Peebles, Borders	2,656,560	1,593,343	60

WASPS	Artists Studios	New build/conversion	Glasgow	2,104,800	1,585,000	72
Theatre Royal	Theatre	Refurbishment	Glasgow	2,069,000	1,551,750	75
Queen Margaret College	Theatre/workshop	Refurb/extension	Edinburgh	3,921,950	1,500,000	29
Pitlochry Festival Theatre	Theatre	Refurb/extension	Pitlochry, Perthshire	5,086,979	1,438,000	28
Netherbow	Literature Centre	Refurb/ new build	Edinburgh	3,490,000	1,300,000	37
Brunton Theatre	Theatre	Refurbishment	Musselburgh, E. Lothian	1,963,150	1,185,200	60
City Halls	Music Resource	Refurbishment	Glasgow	7,200,000	950,000	13
Gilmorehill	Theatre/cinema	Conversion	Glasgow	4,305,000	900,000	21
Citizens Theatre	Theatre/workshop	Refurb/extension	Glasgow	1,147,096	885,379	77
Stills Gallery	Gallery/workshop	Refurb/extension	Edinburgh	1,144,786	865,242	76
Aros	Theatre	New build	Isle of Skye	1,552,080	802,000	52
Royal Lyceum	Theatre	Refurbishment	Edinburgh	970,300	786,355	81
Caird Hall	Theatre	Refurbishment	Dundee	1,157,123	752,000	65
Scottish Dance Theatre	Dance Resource	New build	Dundee	890,200	730,804	82
Glasgow Film Theatre	Cinema	Refurbishment	Glasgow	946,000	710,000	75
Birnam Institute	Community Arts Venue	New Build	Perthshire	1,577,135	689,425	44
Queen's Hall	Music venue	Refurbishment	Edinburgh	798,020	678,317	85
WHALE	Community Arts Venue	New Build	Edinburgh	886,796	650,840	75
Scottish Poetry Library	Literature Centre	New Build	Edinburgh	791,683	644,434	81
Pickaquooy, Orkney	Cinema/workshop	New build	Kirkwall, Orkney	850,000	637,500	75
Royal Lyceum Theatre	Education workshop	Refurbishment	Edinburgh	1,383,778	635,679	46
Filmhouse	Cinema	Refurb/extension	Edinburgh	810,125	605,000	75
Langholm Halls	Community Venue	Refurb/new build	Dumfries and Galloway	999,656	561,490	56
Harbour Arts Centre	Arts Centre	Refurb/new build	Irvine, Ayrshire	858,495	537,995	63
Fife College	Arts Resource	New Build	Kirkcaldy, Fife	3,066,523	500,000	16
		Totals		196,667,612	95,740,755	53

APPENDIX 2 – Case Studies

The case studies below give a snapshot of the changes which lottery funding has made.

Each case study details how the project meets the Scottish Arts Council's four key priorities for its lottery strategy 2004 – 2009.

1. Making the arts available to those who have had few or no opportunity to appreciate them.
2. Increasing the numbers and broadening the range of people enjoying and taking part in the arts.
3. Increasing arts activity for and by children and young people.
4. Making sure there is a fair geographic spread of buildings and activities across Scotland.

Case Study 1 – Dundee

Dundee offers an example of how lottery funds can help in the revival of a city. The Scottish Arts Council has invested over £12 million of lottery funding to support a number of capital projects in the city including –

- Dundee Contemporary Arts centre – a multi-arts centre with galleries, a cinema and research centre.
- Dundee College dance centre, The Space which houses the Scottish School of Contemporary Dance the only place in Scotland offering full-time, three-year training in contemporary dance performance to professional level.
- Refurbishment of Dundee Rep Theatre – one of Scotland's premier producing theatres.
- Scottish Dance Theatre studio at Dundee Rep – a fully equipped dance studio space for Scottish Dance theatre at the Dundee Rep site, giving SDT a permanent home.
- Refurbishment of the Caird Hall in Dundee's town centre.
- Whitehall theatre.

These developments are revitalizing the cultural life of Dundee making the city a cultural hub in Scotland bringing professional artists to the city and enabling the local community to engage in the arts.

Dundee illustrates how a local authority can use arts development as an integral part of a strategic approach to urban regeneration. This could not have been contemplated before lottery funding.

The investment in infrastructure has provided space and facilities for further lottery funded education and outreach work in the community in addition to the core activities of the arts organisations which further integrates the arts into the community.

The Dundee experience illustrates a number of the above themes and meets all the Council's lottery priorities, the enormous infrastructure success as lead to widening access and participation and geographic distribution of the arts.

Case Study 2 – Renfrewshire Council's ID Arts

ID Arts is an innovative community arts outreach project, launched in 2001, by Renfrewshire Council in association with Renfrewshire Disability Arts Forum, following a successful pilot project. It provides a programme of arts and participatory events integrating people with disabilities into mainstream creative activities.

ID Arts was established after successfully receiving an Access and Participation award of £108,107. ID Arts has organised arts workshop activities and events throughout Renfrewshire in places such as local community centres and schools and in the Paisley Arts Centre offering a wide range of creative activities including drama, music, dance, visual arts, digital arts, animation, photography, storytelling, broadcasting and creative writing workshops for local people with disabilities.

The project gives disabled people in Renfrewshire the opportunity to independently engage in creativity.

The project meets priorities 1,2 and 4 of the Scottish Arts Council's lottery strategy.

Case Study 3 – Drake Music Project Scotland

Drake Music Project Scotland creates opportunities for people with disabilities to play, learn and compose music.

Participants span all ages and abilities and each individual faces a different challenge when trying to actively take part in music-making.

Drake supports each person to achieve the greatest degree of independence possible in their musical activities through using a wide range of technology to create access to music: touch sensitive switches, ultrasonic movement detectors, computer programmes.

Musicians from many different musical backgrounds are involved as workshop tutors and in a variety of special projects and performances.

Drake Music Project Scotland has received a number of lottery grants since 1998 to allow them to carry out projects with a range of different client groups across Scotland.

Lottery funding has also allowed Drake Music Project to carry out training sessions for musicians to allow them to understand the technology and support workshops.

'The Drake group managed to strike an instant rapport with the pupils and rapidly develop routines and expectations that were reinforced week by week. That in itself was a considerable achievement for many of the pupils.'

John Riley, Teacher of Computing Studies and Music, Pilrig Park School

'M becomes very animated during her sessions at the Bridges Project. She seems to allow the music to enter her soul and can't help but get up and dance to the rhythms...her sense of rhythm is continually improving due to the various exercises led by Brian during each session.'

Sandra Dryburgh, Community Support Worker

'Since he became involved in the Bridges project, gradually his self-confidence is growing and he doesn't need so much support from other people. He is more willing to take the initiative...'

Marlena Sielewicz-Stanhope, Community Support Worker

Drake Music Project Scotland specifically meet priorities 1 and 2 of the Scottish Arts Council's lottery strategy but have also worked with children and young people (priority 3) and in a number of locations (priority 4).

Case Study 4 – North Glasgow Social Inclusion Partnership

'Glasgow Alliance – North Glasgow SIP has received a number of lottery awards from the Scottish Arts Council, the first in 2001 for £21,650, then in 2002 another £18,000. Most recently the 'Glasgow Alliance – North Glasgow SIP' was awarded £37,000 in August 2003 towards a North Glasgow Network to ensure stability and sustainability of local arts organisations.

In addition the Scottish Arts Council has supported a number of projects in the SIP area including Royston Road Public Art Project, North Glasgow International Festival, Toonspeak Young People's Theatre Project and Northern Rock Festival Group.

The arts projects in this area have made a significant impact on community cohesion in an area which houses a large proportion of Glasgow's asylum-seeker community and has high deprivation levels.

This project meets all four of the Scottish Arts Council's lottery priorities.

Case Study 5 – Hearts and Minds

Hearts and Minds is an arts agency which use clowning as a method of performance for people in hospitals. Hearts and Minds runs two programmes Clowndoctors, in children's hospitals and Elderflowers aimed at elderly people suffering from dementia. Both have received lottery support.

The Clowndoctors programme, established in 1999, is delivered on a year-round basis to all age groups of sick and hospitalised children in Scotland and aims to contribute to the emotional, mental and physical well-being of all participants.

The Clowndoctors have been successfully working with children in hospitals and hospices assisting with their treatment and recovery through the use of participative arts activities including; puppetry, storytelling, music, dancing, slapstick and role-playing. The Clowndoctors work in close partnership with healthcare staff, who refer individual children to the programme.

Elderflowers works in hospitals with elderly people suffering from dementia. This group has a range of personal needs and issues such as depression, feelings of isolation, difficulties with self-expression, sensory decline, and lack of contact outside their ward.

Elderflowers aims to improve the quality of life for the elderly with dementia in hospital care through a groundbreaking arts-in-health programme which offers a creative, interactive experience tailored to each individual. Launched in 2001, we believe that this programme is unique in the UK.

'The whole family eagerly anticipated regularly seeing these compassionate, sensitive, very funny people with red noses. They [Clowndoctors] are magic. They made my daughter laugh. She couldn't walk or talk but she laughed and that kept us all going; the catastrophe was bearable.'

Mother of four-year old who sustained brain injuries in a road traffic accident

‘As somebody whose own daughter had 11 operations before her 11th birthday, I think this is a tremendous project, because children often find hospital so bewildering.’

Rhona Brankin former Minister for Culture

‘The Clowndoctors programme has been a hugely successful project for our ward; the children really look forward to the days when the Clowndoctors will appear.’

Dr Angela Thomas, Consultant Pediatric Hematologist, Royal Hospital for Sick Children, Edinburgh

This project primarily meets priorities 1, 2 and 3 of the Scottish Arts Council lottery strategy.

Case Study 6 – Cultural Diversity Traineeship Scheme.

The Scottish Arts Council has supported a series of successful arts traineeships which aim to enhance opportunities for those from an ethnic minority background. The traineeships cover several artforms and cultural organisations including Glasgow’s Citizens Theatre; Glasgow Film Theatre; Drake Music Project Scotland; Pilton Video, Edinburgh and Impact Arts, Glasgow.

Fifteen people have been through the traineeship scheme giving the participants greater confidence, skills and experience to pursue a career in the arts.

‘The traineeship has benefited me immensely. This is the exciting beginning of my career in community arts.’

Esmee Lien Thompson, Community Arts Worker Traineeship, Impact Arts, Glasgow

‘The traineeship is helping me to develop greater confidence about practice and this can only help my career.’

Sadia Gul Ibrahim, Arts Project Trainee, Project Ability

This project primarily meets priorities 1 and 2 of the Scottish Arts Council lottery strategy.

Case Study 7 – Citymoves – Aberdeen Youth Dance Project

Citymoves was established in 1992 as a dance development project to provide a regular programme of dance activities for people of all ages and abilities, and is part of Aberdeen City Council. Citymoves receives annual core funding from Scottish Arts Council Executive funds.

The Scottish Arts Council lottery funded a three-year project to establish a high calibre youth dance company for north east Scotland having identified a lack of dance opportunities for young people in Aberdeenshire due to the dispersed nature of the population. The project received £65,000 in 2003.

The project aims to provide a ladder of opportunity for young people with talent (or potential) and develop their contemporary dance skills with leading choreographers. The project involves the creation of a dance company for 10 - 12 young people aged 14 to 18 based in the north east. Participants are selected by audition and they will undertake monthly training sessions plus three five-day residential courses during Easter, summer and October holidays. The dance company also undertakes an outreach performance programme for schools throughout the north east region. Lottery funding will enable the pilot to continue for three years.

This project provides access and participation opportunities for young people in an area where there has previously been under-provision. The project will raise the profile of dance in the area and aims to inspire other young people to dance and have a creative and healthy lifestyle.

This project primarily meets priorities 3 and 4 of the Scottish Arts Council lottery strategy.

Case Study 8 – Royal Aberdeen Children’s Hospital

With funding from the National Lottery through the Scottish Arts Council, 15 artists were commissioned to create site-specific work throughout the children’s hospital to help move away from traditional children’s hospital art which has previously focused on bright primary colours, familiar representations and highly decorated-environments. Research conducted by the hospital showed that children have high visual literacy and can appreciate and enjoy a wide range of art, including challenging and conceptual art.

The task faced by the artists was to create an environment which was non-institutional and yet also recognised the hospital setting. The work had to appeal to children of all ages as well as adults. With the artwork now in place, patients and visitors are enjoying the broad range of art on display while education projects about the art are being developed in conjunction with Aberdeen City Council, including a resource pack for schools, practical workshops, a miniature garden competition and artists’ talks and tours. The project received £350,000 from the Scottish Arts Council capital lottery fund, with partnership funding from the ARCHIE Foundation, Aberdeen City Council and NHS Grampian.

This project meets the key strategic aims of engaging children and young people in the arts and increasing access and participation – bringing the visual arts out of the traditional gallery space and into public areas.

This project primarily meets priority 2, 3 and 4 of the Scottish Arts Council lottery strategy.

Case Study 9 – Community School of Auchterarder Public Art Project

This was the most extensive public art programme in any Scottish school. It involved four artists working collaboratively with the design team to make site-specific artworks internally and externally for the nursery, primary, secondary and community facilities to create a stimulating and creative environment for those attending the school.

The project includes:

- *Road to the Isles*, 60-metre long typographical pavement and seating for the main square of the school by artist Gordon Young. The pavement is a geographical poem of the forests, lochs, rivers, glens, valleys, towns, roads and mountains that can be plotted in a straight line from the school all the way to the Summer Isles in the north west of Scotland.
- *Assembly*, a 50 metre photographic frieze of the school’s class photographs both past and present by artist Samantha Clark.
- *Life of the Land*, 9 metre high wood panelled walls etched with the contour lines of the local hills by artist Samantha Clark.
- *Catchment*, an abstract flooring design relating to the river Earn and its tributaries throughout the ground floor of the secondary school, also by Samantha Clark.

- A new primary playground designed by artist Susie Hunter, which is entirely covered with rubber play top complete with mini hills, a stage, speaking tubes and an abstract house sculpture.

The final stage of the project will be completed in spring 2005 with the installation of a range of colourful seating in the primary school and 'pods' in the nursery by Susie Hunter and specially-designed signage and environmental graphics by artist Lucy Richards.

Images of all parts of the public art project can be viewed and downloaded at www.paceprojects.org/CSA_secondary.html

This project primarily meets priority 2, 3 and 4 of the Scottish Arts Council lottery strategy.

Case Study 10 – Making the Nation - TAG Theatre Company

Making the Nation was a young people's drama project coinciding with the establishment of the new Scottish Parliament in 1999. The project was run by TAG Theatre Company which specialises in educational theatre for young people.

Between 1999 and 2002, TAG worked with over 25,000 young people aged 7 to 25 throughout Scotland and abroad delivering a diverse programme of eight performance and participatory projects. TAG sought to raise debate amongst young people, by engaging them both intellectually and emotionally in issues surrounding the developing nation and by exciting them through the mediums of drama and theatre to engage with the political process.

TAG's Making the Nation project included eight distinct projects or productions: *Julius Caesar* by William Shakespeare, *18X*, *Sense of Community*, *Antigone* by Sophocles in a new version by Sarah Woods, *King Matt* - a new play by Stephen Greenhorn, *Dr Korczak's Example* - a new play by David Greig, *Making Changes* and *Young Europeans*.

The Making the Nation project was possible with the help of a Scottish Arts Council lottery grant of £98,000.

As a national children's project this project primarily meets priority 3 and 4 of the Scottish Arts Council lottery strategy.