

**GRAY'S SCHOOL OF ART
THE ROBERT GORDON UNIVERSITY**

Draft Culture (Scotland) Bill - Response to Consultation

This response is confined to consultation questions 5, 6 and 7 relating to Creative Scotland.

It is agreed that there should be a single national cultural development body (question 5.) but with the following qualifications relating to question 6., and the proposed remit for Creative Scotland.

One of the qualifications concerns the new body's economic development role for the "creative industries" and how this relates to its cultural function, especially since definitions of the creative industries are descriptive rather than analytical. Indeed, this response goes beyond the frame of the consultation to ask how Scotland could become a leader in the development of its creative and cultural industries. In this regard understanding the two and how they interconnect is crucial, particularly in the light of contemporary research by NESTA, *Creating Growth* (2006), and an even more recent study by the European Commission, *The Economy of Culture in Europe* (2006)*. These studies illuminate the context of the Draft Culture Bill. For example, the Consultation Document defines the creative industries to include design, music, publishing, literature, craft, designer fashion film, computer games and TV and radio. What it does not explain fully is how these relate to the wider arts and culture fields. Nor does it expound the wider global context.

The new European study is useful in this regard; it defines the culture sector as "non-industrial sectors" producing non-reproducible goods and services that are consumed on the spot – exhibitions, concerts, festivals. This is the arts field – visual and performing arts as well as heritage. In the creative sector culture becomes a "creative" input in the production of non-cultural goods, largely through design – fashion, interior, games, and product. Thus, creativity becomes a source of innovation; this links with the Cox Review by HM Treasury of *Creativity in Business* (2005), which clearly underlines the connection between creativity, innovation and design. For the same reason NESTA has usefully produced this refined model of the creative industries:

- Creative service providers – design consultancies, architecture practices;
- Creative content producers – fashion designers, film, games companies;
- Creative experience providers – performers, opera, ballet;

- Creative originals producers – crafts people, visual artists, designer-makers.

All of this really matters to Scotland because in 2006 for the first time the Scottish Executive published data on Scotland's Creative Industries showing that the Gross Added Value per employee in the sector as £69,000. It is a remarkable figure because £69K is twice the value of manufacturing and is catching up fast on the sector with the highest value, electronics. But despite the fantastic growth in the Creative Industries in Scotland, there are signs that they are under serious threat. In line with the rest of the UK, employment is falling due not least to increased international competition from the Far East. At the same time there is a lack of investment Scottish Enterprise as it moves from support for Creative industries to "digital markets". All of this sounds warning signs, not just for the Creative Economy and anyone who wants Scotland to develop world-class creative enterprises, but also for the providers of our future talent -our art schools and universities. This is the crucial aspect missing from the Culture Bill - the connection with creativity and skills.

There is an irreducible interconnection with the higher education of creative people, our creative capabilities and the success of our creative and cultural industries . More than 70,000 students are studying on creative courses in HE and FE in Scotland (proportionately more than the rest of the UK). This is in stark contrast to the lack of economic and infrastructural support that our graduates need once they enter the workforce. Here, the European study and the Cox Review converge neatly. Both want a greater emphasis on creativity and enterprise education from school through to professional levels. The recent Leitch Review of Skills could also be used in this debate. Despite it being an English document its implications, especially the need for investment in creative capabilities, cannot be avoided. Creative Scotland cannot do without the tertiary education sector, not just in terms of developing talent; it also needs its research and innovation, especially its world-class design capability. This last is the connective tissue that aggregates value in the Creative and Cultural Sector.

It is against the bigger UK, European and global backdrop and the recognition that the cultural and creative sector is reinventing and redefining itself beyond the traditional that Creative Scotland can be rationalised. The coming together of the former functions of the Scottish Arts Council, Scottish Screen with a new economic development role for the Creative Industries heralds a fresh approach. And, the closer relationship of this new body with Scottish ministers who also have responsibility for education and training holds out possibilities for more joined-up actions (consultation question 7.). If

the creative capacity of Scotland's Higher Education sector could somehow be added to the mix then Scotland with its economies of scale, familial institutional relationships and cross-memberships could lead in making Europe the most competitive and dynamic knowledge based economy in the world.

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16.01.07

*The EC study, *The Economy of Culture in Europe* can be found at the web link below:
<http://ec.europa.eu/culture/eac/sources_info/studies/economy_en.html>