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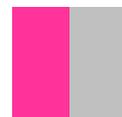
**Briefing for the Visual Arts and Galleries  
Association (Scotland)**

Christine Hamilton  
Director

Susan Galloway  
Research Fellow

Centre for Cultural Policy Research,  
University of Glasgow

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**CENTRE FOR CULTURAL POLICY RESEARCH**

[www.culturalpolicy.arts.gla.ac.uk](http://www.culturalpolicy.arts.gla.ac.uk)

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## 1. Introduction

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The Centre for Cultural Policy Research (CCPR) at the University of Glasgow was commissioned by the Visual Arts and Galleries Association Steering Group in Scotland (VAGA) to undertake research on the current condition of the visual arts in Scotland today. The Scottish Arts Council agreed to fund this work, which was undertaken by Christine Hamilton and Susan Galloway of CCPR between October 2003 and January 2004. A steering group of Scottish VAGA members oversaw the work.<sup>1</sup>

VAGA is a UK organisation, which is hoping to establish a more developed role in Scotland in the context of devolution and developments in cultural policy. With this goal in mind, VAGA anticipated two outcomes from this research:

- recognition of the role of the visual arts in Scotland's culture
- a more defined role for VAGA as a representative body for the visual arts in Scotland.

This research is intended to underpin an anticipated lobbying/influencing campaign by VAGA.

### Approach, scope and output

The research examined two key issues: 1) how much public money is going to visual arts organisations; and, 2) on what is that money spent? These concerns raise a further question of how much more could be achieved with more money?

To explore the key issues, and the question of higher funding levels, the research employed both quantitative and qualitative approaches. As the CCPR's research proposal to VAGA indicated, the researchers drew extensively on existing published material, analysed administrative data already in the public domain, and undertook interviews with key members of galleries community.

We focused on the publicly funded infrastructure for developing and presenting visual art to the public – what the person in the street might understand as 'art galleries', or what was helpfully described to the researchers as 'visual arts in galleries'. It was assumed that the research would, in addition, draw information from:

- Scottish Arts Council funded organisations whose core function is to exhibit and develop visual art
- museums and galleries who are publicly funded to exhibit and develop visual art (including nationals, local authority and university funded).

The final output is this briefing document which outlines the contribution of the gallery sector to Scotland's visual arts community and more broadly. The document is intended to be a starting point for VAGA in Scotland to develop a lobbying and influencing campaign.

### Format

This briefing begins with an analysis of the policy context in which publicly funded galleries today operate, by looking at the statements of a range of agencies at national and local level.

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<sup>1</sup> Members of the Steering Group are listed in appendix five.

The next section shows how much public money is spent on this sector, reviewing the sources of public and other funding, and considering what the money is spent on. The information used in this section is derived from a series of published and unpublished data sources. Detailed information about the data, and how it has been used, is provided in Appendix 2.

This is followed by a section on attendances and public attitudes to the visual arts, and to galleries in particular, drawing on several surveys, some of which cover the whole sector, some of which were undertaken for individual galleries.

Next is a description of the cultural, educational and economic role that galleries have in Scotland today. This is based on the experience of those we interviewed.

Finally, the report offers some conclusions about the strengths and weaknesses of the sector, reviewing the opportunities open to VAGA and its members, and suggesting what threats may be on the horizon.

## Definitions

As indicated above, and as an agreed basis for the research, the VAGA steering group agreed on a definition of this sector, or 'sub sector', as 'the publicly funded infrastructure for developing and presenting visual art of living artists and contemporary art practice to the public'. From this a list of the organisations in Scotland that fit this categorisation was drawn up (see appendix four).

VAGA recognises that public interaction with contemporary art also happens outside the gallery, for example in public art projects in urban areas or sculpture parks. However, for the purposes of this report, the focus is on the gallery sector.

However, working to this definition, we encountered a problem relating to the way in which data are collected and shared across the sector. Essentially, national galleries, independent galleries, local authority galleries and the university sector all have different methods of collecting data. The national, local and university galleries all contributed to the Scottish Museum Council's Audit but in most cases the information on contemporary gallery work was included within a wider museum category.<sup>2</sup> How we have dealt with this – particularly with regard to quantitative data – is outlined briefly in section three and in detail in appendix two.

We recognised that this issue highlights a fundamental issue for VAGA – both practical and conceptual. The practical issue is the need to determine a common method of data collection. The other, conceptual issue, focuses on the question 'what is a gallery?' VAGA may know *their* answer to this question, but the current structures do not reflect this position. The structures that exist to support and develop the museums and galleries sector are well established – and the 'split' is, crudely, SMC members *versus* the Scottish Arts Council supported ones. The development of a new category, or a coherent sub sector, is, perhaps, one of the first issues VAGA might want to tackle. We reflect on this in our conclusions in section six.

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<sup>2</sup> Scottish Museums Council, *A collective focus: Scotland's national audit*. (Edinburgh: Scottish Museums Council, 2002).

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## 2. Context

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I love the fact that I can watch kids from a council estate in one of the poorest parts of the city sing their hearts out in a musical they've helped write, and in half an hour I can be at the world premiere of a new exhibition.

*Jack McConnell, First Minister, St Andrew's Day 2003*

In reflecting on the contemporary role of the visual arts sector, it is useful to explore the key developments in cultural policy in Scotland since devolution. This allows us to ask how galleries reflected in these developments, and what contemporary role they are assumed to have?

In relation to context we also take the opportunity to review and comment on policy initiatives by the Scottish Arts Council and the Scottish Museums Council. What we examine here, therefore, is how far the galleries sector register on the 'policy radar' and, hence, have any political (with a small 'p') potential.

Since devolution in 1999, there have been several highlights in the development of cultural policy today and it continues to evolve. The key initiatives and dates can be found in a table in appendix one of this report, but central among these events was the publication, in August 2000, of *Creating our Future, Minding our Past: Scotland's National Cultural Strategy* (Edinburgh: Scottish Executive, 2000).

### Scottish Executive: National Cultural Strategy

*Scotland's National Cultural Strategy* (NCS) recognised the important role which museums and galleries play in Scotland today and highlighted the cross-cutting nature of their work:

'[m]useums and galleries make an important contribution to education, scholarship, citizenship, social inclusion and tourism.'<sup>3</sup> This contribution is not just about the historical role of museums but recognises the place of contemporary work: '[o]ur heritage is as much about our future as it is about our past.'<sup>4</sup>

As has been said before, the NCS was big on priorities, but somewhat short on really meaningful strategies. In the areas of museums and galleries, the document's summary highlights two:

- widening education programmes in and by national museums, galleries and other organisations
- extending the positive relationship between local and national museums, galleries and national heritage bodies.<sup>5</sup>

As we will see later, there is evidence that good quality education and access work goes on in galleries – as well as museums – that address this priority. But there is, perhaps, less evidence of an enhanced relationship between local and national museums. We will also return to that later in the report.

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<sup>3</sup> Scottish Executive, *Creating our future... ...minding our past. Scotland's national cultural strategy*. (Edinburgh: Scottish Executive, 2000), p. 29.

<sup>4</sup> Scottish Executive, *National cultural strategy*, p. 23

<sup>5</sup> Scottish Executive, *National cultural strategy*, p. 3.

Since its publication in 2000, there have been three annual reports on progress (or 'action') taken on the priorities proposed in the NCS. However, these reviews have tended to be rather celebratory listings of events in the cultural world, grouped under headings such as 'Developing education and learning' and 'Major events, cultural tourism and promoting Scotland abroad'.

Included in the 2003 report, published in November of the same year, were a series of references to the galleries sector: highlighting their cultural role in exhibiting Scottish work, and acquiring and exhibiting work of international artists. The report also highlighted the role galleries play in learning and in tackling social and cultural exclusion through projects that draw on contemporary work.<sup>6</sup> For example, the review listed the –

- McManus Gallery's new permanent display of its collection of twentieth-century Scottish paintings in a dedicated gallery
- National Galleries of Scotland's (NGS) acquisition of 234 multiples by Joseph Beuys
- Hunterian Museum's learning project which aimed to meet the diverse learning needs of children with dyspraxia, a developmental co-ordination disorder, by encouraging use of motor skills, extending concentration levels and improving inter-personal skills
- Arts in the City project for young people leaving care in Glasgow, which involved the work of the young people being displayed at major galleries in the city and being sold at the Glasgow Art Fair.

Among the images of these events are several quotations from participants. When asked what participation in the project meant to them, young peoples' responses included – "I really enjoyed meeting new people" and "I like the work I did", and when asked how this made them feel, responses included "more confident", "a buzz" and "I felt I had another soul". Many attending the exhibitions commented positively on the high quality of the work produced.

This same 2003 report on the NCS highlights the success of Scottish artists at the Venice Biennale. It states that:

Scotland's contemporary visual arts were showcased at the Venice Biennale in 2003 - the most prestigious contemporary art show in the world. The Zenomap exhibition [...] offered a first-class opportunity to enhance Scotland's reputation overseas showing the talents of artists Jim Lambie, Claire Barclay and Simon Starling. Exhibits will return to Scotland and be shown in 2004 at a variety of venues, accompanied by an education and talks programme.<sup>7</sup>

While this statement certainly does acknowledge the role that the galleries sector plays in exhibiting Scottish artists on their triumphant return from Venice, there is, in the review, no place to reference the role Scottish contemporary galleries play in developing the work in the first place. In fact the actual works from the Venice Biennale were not toured in Scotland thereafter, but the work of two of the artists have now been acquired by public collections and all three artists had recently had or were already committed to major solo shows in Scottish galleries, each of which substantially developed their practice. We will return to the role of the gallery in developing the work later in the report.

<sup>6</sup> Scottish Executive, *Creating our future... ...minding our past. Scotland's national cultural strategy annual report 2003*. (Edinburgh: Scottish Executive, 2003), pp. 27, 30, 56 and 87.

<sup>7</sup> Scottish Executive, *National cultural strategy annual report 2003*, p. 18.

## Scottish Arts Council

Over the last few years the Scottish Arts Council has produced a strategy document for each of the artforms that it supports. The Visual Arts Strategy recognises the role that the galleries sector plays:

We [Scottish Arts Council] currently invest just over £2.5 million in developing the visual arts across Scotland. A significant proportion of this is allocated to organisations that are concerned with the production and presentation of new work. These organisations provide a necessary infrastructure of support to artists, audiences and others who participate through classes and courses. We value this infrastructure and see it as the principal vehicle for delivering our core aims and objectives. Many thousands of people a year benefit from these organisations and the work that they undertake in programming, production, promotion, education and outreach.<sup>8</sup>

From discussions with the Scottish Arts Council, it is clear that its officers put a great deal of emphasis on this 'integrated approach'. In other words, the galleries sector, like other organisations and projects supported by the Scottish Arts Council, are expected to see their cultural role as having a social, educational or economic aspect to it.

The Scottish Arts Council document also comments on the strategic and infrastructure role of the galleries:

The Scottish Arts Council is concerned with supporting work by living artists and takes a lead in championing innovation and excellence, both in the making and presentation of work. We value the traditions of the past and recognise the importance of presenting historical work to the public, areas that are well served by NGS and the network of local authority museums and galleries.<sup>9</sup>

This role – the Scottish Arts Council supporting new emerging artists and the rest of the sector addressing the historical – is broadly understood throughout the cultural sector but it does overlook the role of local authority galleries and NGS in presenting work of living artists, many of whom might start their career in a Scottish Arts Council funded gallery. The Scottish Arts Council document also omits any reference to university galleries – although it does fund the exhibition programme at the Talbot Rice Gallery, University of Edinburgh. Our observation is that relationships – between local authority galleries, national galleries, university and Scottish Arts Council-funded galleries – will be a key element in the development of the galleries sector and there is, perhaps, scope to make them work more effectively.

There is no doubt that the Scottish Arts Council is keen to see VAGA take on a role in leading a lobby on visual arts and galleries in Scotland. Although the Visual Arts department within the Scottish Arts Council does see its role in terms of arguing the case for the visual arts community, it cannot take on the role of a lobbying organisation, unlike the trade unions and other umbrella bodies that exist in other artforms. The establishment of the Scottish Artists' Union, and the way it has moved swiftly to affiliate to STUC and find itself a voice in the wider

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<sup>8</sup> Scottish Arts Council, *Visual arts strategy 2002-2007*. (Edinburgh: Scottish Arts Council, 2002), p. 3.

<sup>9</sup> Scottish Arts Council, *Visual arts strategy*, p. 3.

union movement, is a signal that things are changing. Coupled with the campaign run by artists against the plans for Tramway we can see that there is potential for a strong lobbying organisation. There is, then, a real opportunity for VAGA to play this role at the highest level of decision making very soon.

### **Scottish Museums Council**

One of the key initiatives which came out of the NCS was the commissioning of the Scottish Museums Council (SMC) to undertake an audit of museums and galleries, including the nationals, those in the local authorities, the university, military and independent sector.

A central part of the audit concerned the categorisation of collections in Scottish museums and galleries in terms of 'international', 'national', 'regional' and 'local' significance.

In uncovering the breadth and depth of Scotland's distributed national collection and the wide scope of museums activities, the National Audit has both identified a cause for national celebration and an opportunity to build the Scottish museum service of the future.<sup>10</sup>

Information was gathered from museums about the types of collection held. Fine Arts and Decorative/Applied Arts were two of these collection types. However, the survey made no distinction between historical and contemporary collections. Therefore although contemporary art is included in the audit of collections, it is not separately highlighted. In addition, the audit provides detailed information on patterns of funding, visitor numbers and economic performance, numbers of staff and volunteers, leasing, access, premises, ICT, and standards in management. The successful completion of the audit was a major achievement, and it is a document that must be an important point of reference for the current research.

However, the audit did not include the Scottish Arts Council funded gallery sector because it does not fall into the remit of SMC, and Scottish Arts Council funded galleries do not, for the most part, have their own collections.<sup>11</sup> Nevertheless, it is, perhaps, to be regretted that the Scottish Arts Council did not take the opportunity to embark on a parallel exercise that would have provided a picture across a wider sector.

The audit is a significant, even essential, piece of work for the museums sector and has some important, if limited, uses within the galleries 'sub sector'. Certainly, we draw on some of its data later in this report.

However, despite the thoroughness of the exercise, and the very important information it provides, the audit has not been as successful a tool in unlocking additional funding for the sector as a whole, as one might have imagined, or hoped at its outset. We can contrast this lack of success with the achievement of the theatre sector in gaining what they asked for in terms of a national theatre and the significant levels of funding that will require. We discuss the importance of this lesson for VAGA in the section on conclusions.

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<sup>10</sup> Scottish Museums Council, *A collective focus*, p. 1.

<sup>11</sup> Pier Arts Centre, Orkney has a collection. However, the Scottish Arts Council's funding is for the exhibition programme and not for conservation of the collection.

## Local authorities

A survey of local authority provision for arts and culture published by the Scottish Executive indicated that there is a great deal of variation across Scotland's thirty-two local councils in the way arts and culture is managed, planned and funded.<sup>12</sup> Only in the cities are there separate departments covering this area of work. In smaller authorities the arts and culture service is to be found in larger departments, for example education or community services, or, in some cases, spread across different departments.

The report highlighted different approaches to planning for culture: some authorities had fully fledged cultural strategies or were in the process of developing these; some had plans relating to service delivery; and some were using the Best Value regime to review their cultural provision. Cultural services often formed links with other departments or services within a council, for example, education, social inclusion or economic regeneration.

The report highlighted what it termed 'common issues': 'For many authorities the most common problem was the status they accorded arts and culture.'<sup>13</sup>

The umbrella body, Voice for Chief Officers Of Cultural, Community and Leisure services in Scotland (VOCAL), has produced an advocacy document highlighting the role culture and leisure services play in delivering key objectives of councils in the areas of community planning, community learning, regeneration and quality of life.<sup>14</sup> However, VOCAL also recognises a decline in the status of culture within local government overall since reorganisation and the subsequent decline in spending on this area. The VOCAL document —

- urges local and national agencies to work together more closely to develop a case for these services
- calls for capital investment in infrastructure
- identifies the need for evidence based research
- calls for 'the definition of a minimum level of culture and leisure entitlement' (as we shall see, this a sentiment echoed in the First Minister's speech on 30 November 2003).

This issue of status has implications for the galleries sector: those who run the local authority museums and galleries are not normally in particularly senior positions within the hierarchy. From our discussions with curators there was a concern that this aspect of local authority provision is not given sufficient recognition.

On the other hand, the galleries have been able to make a case for themselves within the various reviews and strategy development initiatives that have taken place in councils over the last few years. In the case of Glasgow City Council, it is clear that the Gallery of Modern Art benefited from the Best Value Review of the museums service. The developments in Dundee, particularly the establishment of DCA, was led by Dundee City Council which had culture as one of its corporate objectives. City of Edinburgh Council is about to publish a separate policy on the visual arts in the city that will be looking at not only its direct provision, but also how the city supports the independent sector.

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<sup>12</sup> Scottish Executive, *A survey of local authority provision for arts and culture 2000*. (Edinburgh: Scottish Executive, 2000).

<sup>13</sup> Scottish Executive, *A survey of local authority provision for arts and culture 2000*.

<sup>14</sup> VOCAL, *Cultural and leisure services: realising the potential*. (Scotland: VOCAL, 2003).

In all of this, a lobbying organisation like VAGA potentially has a role in ensuring that contemporary art and galleries are on the agenda in any review of cultural provision, and through this, enhancing the status of the sector within local government.

### University sector

The university galleries are funded by the Scottish Higher Education Funding Council (SHEFC), which supports this sector to make the collections held by universities available for research and teaching. This is a very small part of the total SHEFC budget - £1 million out of a total budget of £765 million in 2003-04 - and the funds are committed for five years at a time.

Of course university galleries have a public role too. However, this is not explicitly supported by SHEFC but from other funds – either directly from the university itself or from other sources.<sup>15</sup> There are discussions taking place in SHEFC at the moment about the role of higher education in Scotland in its relation to knowledge transfer and culture. It is too early to tell whether or not this will provide new opportunities for galleries in the university sector.

### The future

The First Minister's speech on St Andrews Day 2003 signalled a development in Executive thinking on the role of culture in Scotland.<sup>16</sup> There were earlier indications of change, for example, the Partnership Agreement between Labour and the Liberal democrats signalled a review of the agencies, not least the Scottish Arts Council.<sup>17</sup> The appointment of an expert adviser, Bryan Beattie, who has a background in the cultural sector, also indicated that some significant developments were on the cards.<sup>18</sup>

In his speech the First Minister emphasised the centrality of culture to Scotland's future, highlighting its contribution to her image abroad and confidence at home. He talked about access and excellence:

I fundamentally believe that access is only meaningful, if it is access to quality. Because if a first experience of the arts was poor then we may have lost opportunities – lost the chance to broaden a horizon, stimulate an ambition or open a mind. Culture should be for the many not the few. And the few must not be the only ones to experience or create the most brilliant productions or the most outstanding works of art. It is absolutely central to my politics that excellence should be accessible and access should be to excellence.<sup>19</sup>

He also expressed a vision for Scotland, which recognises creativity and innovation:

If we can all work together, it could result in the most extraordinary release of talent, and crucially a stronger, more vibrant and confident country. We

<sup>15</sup> For example, the Talbot Rice Gallery at the University of Edinburgh is core funded by the Scottish Arts Council.

<sup>16</sup> McConnell, Jack, St Andrew' Day speech at Royal Scottish Academy of Music and Drama, Glasgow, 30 November 2003.

<sup>17</sup> Scottish Executive, *A partnership for a better Scotland: partnership agreement*. (Edinburgh: Scottish Executive, 2003).

<sup>18</sup> Scottish Executive, 'Culture adviser appointed', news release SENW1009/2003, 3 September 2003.

<sup>19</sup> McConnell, Jack, St Andrew' Day speech.

would be recognised around the world as a creative hub – a powerhouse of innovation.

He went on to signal developments in the following areas:

- cultural rights and the creation of an idea of a right to accessing cultural activity
- culture's potential to cut across portfolios – with comments on the role of departments and budgets, other than culture, supporting culture and its development
- the involvement of other sectors including enterprise companies, local authorities, voluntary organisations, and other agencies.<sup>20</sup>

He also anticipated a consultation on changes in the cultural sector, details of which are yet to be announced.<sup>21</sup>

The points on crosscutting portfolios and working with other sectors are both areas that the galleries sector can argue strongly. The issue of cultural rights, or entitlement, is new and may be one that VAGA will want to explore further with its members.

An ongoing contemporary review of cultural policy at national and local level suggests that the galleries sector is valued: it is seen as having an important role in presenting work and, in some cases, acquiring and conserving contemporary work for future generations. Its work in education and outreach is also celebrated. The Scottish Arts Council, in particular, recognises the range of roles galleries play and see them as central to the infrastructure for the visual arts in Scotland. The SMC has completed significant and detailed work on surveying the museums sector.

However, and despite the 'mapping' potential of these reviews, indicated above, there is some evidence that, at the national level, while there is a stated desire to have policies which link at local and national level, when we look at the detail, they do not fully articulate. That can lead to missed opportunities, as in the case of gathering data to support the work of the sector as a whole.

The forthcoming Scottish Executive consultation on the future of the cultural sector in Scotland offers a very timely opportunity for VAGA, particularly as the Scottish Arts Council has already welcomed its role as a lobbying organisation. However, from our discussions with curators, we did uncover a widely held view that somehow the galleries sector did not have the political 'clout' of other sectors such as the museums service. There is, perhaps, a role for VAGA in developing a sense of confidence in the sector, and we return to this issue at greater length in the conclusions.

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<sup>20</sup> McConnell, Jack, St Andrew' Day speech.

<sup>21</sup> The expected Cultural Review has now been announced by Culture Minister, Frank McAveety (April 2004).

### 3. How much do galleries cost?

As we have noted in the introduction, there are some serious constraints to analysis of data across the sector: Appendix two outlines this in some detail. However, with this in mind, in this section we draw on the different sources of data and give some indication of total public expenditure, trends in public funding, and other sources of funding. We also attempt to show what that money is actually spent on.

#### Spend on the VAGA visual arts sector 2001-02

Almost £54 million of public money was spent on the visual arts in Scotland during 2001-02 (see Table 1 below). This is the best available global figure for the sector. All of this expenditure is revenue expenditure, with the exception of Scottish Executive grant-in-aid to the National Galleries, which includes an element of grant for capital works.<sup>22</sup> The National Lottery is also a source of funding for the visual arts sector. However Lottery funds are excluded here on the basis that the Lottery expenditure is not officially considered to be public expenditure.

Table 1 - Total public expenditure on visual arts organisations, 2001-02

	Total net expenditure (£ 000s)	%
Local authority museums and galleries <sup>23</sup>	34,202	63.8
Local authority support for independent organisations <sup>24</sup>	1,233	2.3
Scottish Arts Council <sup>25</sup>	2,920	5.4
Scottish Executive (grant-in-aid to National Galleries)	14,439	26.9
Universities <sup>26</sup>	841	1.6
<b>Total expenditure on visual arts</b>	<b>53,635</b>	<b>100</b>

Source: Scottish Executive/Scottish Arts Council/National Galleries of Scotland

Local authorities provide the majority of funding for the arts in general, and the visual arts are no exception. It is worth examining the figures for individual local authorities.

For a variety of historic, geographic and other reasons spending on museums and galleries varies widely between local authorities. In 2001-02 the median (average) amount spent by Scottish local authorities per head of population was £4.60. However, the range of support given was very wide: Glasgow City Council was the highest spender, investing £21 per head of

<sup>22</sup> In 2001-02 National Galleries of Scotland grant-in-aid included a £5.3m grant for capital works.

<sup>23</sup> Scottish Executive, Scottish Local Government Finance Statistics, 2001-02. (Edinburgh: Scottish Executive, 2003).

<sup>24</sup> Information provided by the Scottish Arts Council from their annual audit of core funded organisations 2001-02. This is local authority grant support to the independent sector core funded by the Scottish Arts Council. No other source provides wider information than this.

<sup>25</sup> Scottish Arts Council Annual Audit 2001-02. Core funding to organisations curating and/or exhibiting contemporary visual arts – i.e. this is not the same as the Scottish Arts Council visual arts budget (see appendix 2).

<sup>26</sup> This is the Museums, Galleries and Collections Grant awarded by SHEFC to The Marischal Museum, University of Aberdeen; The Mackintosh Building, Glasgow School of Art; and the Hunterian Museum & Art Gallery, University of Glasgow (recipient organisations on the VAGA list – see appendix 4).

population on museums and galleries; while East Renfrewshire was the lowest spender, investing twenty pence per capita.

*Table 2 - Local authority museums and galleries. Net revenue expenditure per head of population, 2001-02*

	Museums & galleries net revenue expenditure (£000s)	Net revenue expenditure per head (£)
<b>Scotland</b>	<b>34,202</b>	<b>6.77</b>
Glasgow City	12,216	21.16
Orkney Islands	348	18.12
Dundee City	1,836	12.73
Shetland Islands	269	12.26
South Lanarkshire	3,431	11.36
Aberdeen City	2,208	10.55
Eilean Siar	244	9.31
Dumfries & Galloway	1,243	8.44
Falkirk	1,102	7.57
Scottish Borders	637	5.93
Aberdeenshire	1,335	5.87
East Ayrshire	626	5.23
Renfrewshire	897	5.22
Perth & Kinross	695	5.14
North Lanarkshire	1,601	4.98
Highland	1,027	4.93
Angus	461	4.26
Fife	998	2.85
Stirling	234	2.72
East Lothian	236	2.60
Inverclyde	214	2.56
South Ayrshire	286	2.56
Moray	214	2.47
Edinburgh, City of	1,092	2.44
East Dunbartonshire	192	1.79
Clackmannanshire	61	1.27
North Ayrshire	158	1.16
Midlothian	86	1.07
West Lothian	151	0.94
West Dunbartonshire	54	0.58
Argyll & Bute	32	0.35
East Renfrewshire	18	0.20

Source: Scottish Executive

## Scottish Arts Council spend by city

To complement this geographic picture of local authority spending, we can look at the allocation of Scottish Arts Council core funding for visual arts organisations across four cities<sup>27</sup> and the rest of Scotland.<sup>28</sup> In 2001-02, Glasgow based organisations received 34% of all core funding, followed by Edinburgh with 28%, Dundee with 11% and Aberdeen with 10% of the total.

A large part of Glasgow's share is accounted for by two organisations, which together received £0.58m of revenue support.

Table 3 – Scottish Arts Council core funding for the visual arts 2001-02. Geographic distribution

Location	No of organisations	Total expenditure on core funding (£000s)	Percentage of total (%)
Glasgow	7	884	34
Edinburgh	8	743	28
Dundee	1	285	11
Aberdeen	3	262	10
Highlands & Islands	8	398	15
Rest of Scotland	1	48	2
<b>All Galleries</b>	<b>28</b>	<b>2,619</b>	<b>100</b>

Source: Scottish Arts Council Core Funded Organisations Annual Audit

## Trends in funding

Table 4 shows total artform expenditure and artform expenditure on the visual arts by the Scottish Arts Council for selected years over a ten year time span. These figures include *all* types of support, including core funding, project funding and grants to individual artists. The figure for visual arts relates to expenditure by the visual arts department only.

As we have already noted, other Scottish Arts Council departments, through the support given to arts centres and arts development organisations, also support the visual arts. For example, in 2001-02, of the total amount of Scottish Arts Council core funding provided to organisations in the VAGA visual arts sector, 64% originated from the visual arts department, while 36% originated from other Scottish Arts Council departments.

These tables do not, therefore, provide a complete picture of all Scottish Arts Council artform expenditure on the visual arts, but represent visual arts department support only.<sup>29</sup>

<sup>27</sup> Inverness is now also a city. But because it does not account for a significant amount of Scottish Arts Council funding, it has been included within the 'Highlands and Islands' area.

<sup>28</sup> Consistent with the other Scottish Arts Council data presented, this analysis includes Scottish Arts Council core funding for *all* organisations collecting/exhibiting contemporary visual arts and therefore included in the VAGA definition (these are listed in appendix 4). These organisations are core funded by more than one Scottish Arts Council department, i.e. not just the Visual Arts Department. Development organisations with a national or non-geographic specific remit are excluded from the analysis for obvious reasons. This explains why the total differs from the total for Scottish Arts Council spend in the total expenditure table on page 12.

<sup>29</sup> Such an analysis would require time and resources beyond the scope of this briefing.

Table 4 - Scottish Arts Council – total artform and visual arts expenditure, 1992-2002 (£000s)

	1991-92	1995-96	1996-97	1999-00	2000-01	2001-02
Total artform expenditure (£)	16,809	22,035	23,567	28,948	29,975	33,706
of which:						
Visual arts (£)	1,531	1,983	2,029	2,142	2,300	2,483
% visual arts	9.1	9.0	8.6	7.4	7.7	7.4

Source: Scottish Arts Council Annual Reports<sup>30</sup>

Bearing in mind these caveats, over the ten year period 1991-92 to 2001-02 the visual arts' share of total Scottish Arts Council artform expenditure declined from 9.1% to 7.4%. It must be noted that total artform expenditure may fluctuate from year to year because of 'one-off' payments made by the Scottish Executive for specific purposes. For example in 1999-00 and 2000-01 exceptional grants, of £2.1m and £1.9m respectively, were made to Scottish Opera. This will affect the percentage share of total artform expenditure accounted for by each artform, including the visual arts, and must be borne in mind when interpreting these figures.

Table 5 – Scottish Arts Council total artform expenditure and visual arts expenditure at 1991-92 prices (£000s)<sup>31</sup>

	1991-92	1995-96	1996-97	1999-00	2000-01	2001-02	Real terms change 1991-92 to 2001-02	Real terms % change 1991-92 to 2001-02
Total artform expenditure at 1991-92 prices (£)	16,809	19,888	20,561	23,422	23,943	26,238	+9,429	56.1
Visual arts expenditure at 1991-92 prices (£)	1,531	1,790	1,770	1,733	1,837	1,933	+402	26.2

Source: Scottish Arts Council Annual Reports

Table 5 shows that, between 1991-92 and 2001-02, while total Scottish Arts Council artform expenditure increased in real terms by £9.4 million or 56%, Scottish Arts Council expenditure on the visual arts grew by £402,000 or 26%. In other words, spending on the visual arts, by the Scottish Arts Council visual arts department, has not kept pace with the increase in funding available to the arts as a whole. Had it kept pace, expenditure on the visual arts in 2001-02 would have been £3.06 million, some £583,600 higher.

### Local authority expenditure

Over the ten year period 1991-92 and 2001-02, local authority net revenue expenditure on museums and galleries increased from £23.2 million to £34.2 million. Once inflation is taken into account, revenue expenditure in real terms grew by £3.4 million or 14.8% over ten years.

Beneath these overall figures, expenditure has fluctuated quite significantly from year to year. Substantial real terms increases in the early 1990s were followed by substantial decreases in

<sup>30</sup> Figures for the first three years shown in Tables 4 and 5 are extracted from *Arts Council England, Artstat: digest of arts statistics and trends in the UK 1986/87 – 1997/98*, London: Arts Council England, 2000 and are originally sourced from Scottish Arts Council Annual Reports. The Scottish Arts Council Annual Report presents the audited income and expenditure account of the organisation, as reported to the Auditor General for Scotland and the Scottish Parliament. It must be noted that these annual accounts differs from the budget, because grant payments are not always made in the same financial year as the grant decision. So the Accounts exclude some grants from the current year's budget which were paid the year before, and include some grants paid in advance from the following year's budget. This causes marked fluctuations in the reported results for the year.

<sup>31</sup> Calculated using the official GDP deflator.

the mid-1990s, around the time of local government re-organisation. In the most recent two years there have again been small reductions in real terms net expenditure.

*Table 6 - Local authority net revenue spending on museums and galleries (£ millions)*

	Net expenditure (£000s)	Real terms net expenditure (£000s - 1991-92 prices)	Real terms annual growth rate (%)
1991-92	23.2	23.2	
1992-93	24.8	24.0	3.5
1993-94	28.1	26.5	10.3
1994-95	33.0	30.7	15.7
1995-96	40.0	36.1	17.8
1996-97	36.5	31.8	-11.8
1997-98	30.6	26.0	-18.2
1998-99	30.6	25.3	-2.8
1999-00	34.7	28.1	10.9
2000-01	34.1	27.2	-3.0
2001-02	34.2	26.6	-2.3
<b>1991-92 to 2001-02</b>	<b>+11.0</b>	<b>+3.4</b>	<b>+14.8</b>

Source: Scottish Local Government Finance Statistics

### Central government support for the National Galleries of Scotland

Over the ten year period 1991-92 to 2001-02 central government grant-in-aid to the National Galleries grew in real terms by 52% or £3.9 million (see Table 7). Most of this increase has occurred since 1999, with substantial real terms increases in grant-in-aid occurring in 1999-00 and 2001-02. However, the majority of the grant increase in these years relates to capital expenditure and collection purchases, rather than grant towards running costs. This is illustrated by Table 8, which gives a breakdown of the National Galleries total grant-in-aid for five years.

In particular, the Scottish Executive provided around £10m of additional capital funding towards the Playfair Project, over £5m of which was awarded in 2001-02. This accounts for the large percentage increase in grant-in-aid in this year.<sup>32</sup> The National Galleries financial report for 2002-03 notes that the collection purchase grant from the Scottish Executive is in fact being used in part for revenue costs, a point highlighted in the recent press coverage of the National Galleries' financial situation.<sup>33</sup> The figures in Table 8 show clearly that, over the time period shown, grant aid to the National Galleries for running costs has not increased to the same extent as the grants for collection purchases or capital expenditure.

<sup>32</sup> National Galleries Finance Department.

<sup>33</sup> Miller, Phil, 'Cash crisis in arts spreads to Galleries', The Herald, 26 January 2004.

Table 7 - Scottish Office/Scottish Executive grant-in-aid to National Galleries, 1991-92 to 2001-02

	Grant-in-aid to National Galleries (£000s)	Real terms grant (£000s -1991-92 prices)	Real terms annual growth rate (%)
1991-92	7,379	7,379	
1992-93	8,804	8,524	15.5
1993-94	8,387	7,905	-7.3
1994-95	8,921	8,286	4.8
1995-96	8,636	7,794	-5.9
1996-97	8,395	7,324	-6.0
1997-98	8,317	7,077	-3.4
1998-99	8,263	6,834	-3.4
1999-00	10,560	8,544	25.0
2000-01	10,432	8,333	-2.5
2001-02	14,439	11,240	34.9
<b>1991-92 to 2001-02</b>	<b>+7,060</b>	<b>+3,861</b>	<b>+52.3</b>

Source: Scottish Office/Scottish Executive/National Galleries of Scotland Highlights<sup>34</sup>

Table 8 – Breakdown of National Galleries total grant-in-aid, 1998-99 to 2002-03

	1998-99	1999-00	2000-01	2001-02	2002-03
Running costs grant	7,125	7,225	7,779	8,025	8,275
Collection purchase grant	730	1,560	1,060	1,160	3,760
Capital expenditure grant	408	1,775	1,593	5,254	3,250
<b>Total grant-in-aid</b>	<b>8,263</b>	<b>10,560</b>	<b>10,432</b>	<b>14,439</b>	<b>15,285</b>

Source: National Galleries of Scotland

### Where do the visual arts get their funding?

As we have shown, the local authority galleries obtain the vast majority of their funding from local authorities' main budget, while the National Galleries of Scotland are mainly funded by grant-in-aid from the Scottish Executive.

What is interesting is the amount of earned income generated by independent visual arts organisations. These are mainly galleries, but also include arts centres and development organisations. In 2001-02, the part of the independent sector that is core funded by the Scottish Arts Council derived the largest share of its total income from earned sources, 37%, compared with 10% in the local authority sector, 13% for the national galleries and 8% for the university sector. Conversely, in the same year, public funding accounted for 56% of the income of the independent sector, compared with 86% for the local authority sector and 87% for the national galleries.

Earned income has also been growing in the local authority sector. A comparison with figures for the 1980s and early 1990s shows that the amount of income that is earned, or falls into the category 'other income', has been increasing in local authority museums and galleries. Net funding from local authorities accounted for 92.7% of the income of local authority museums and galleries in 1991-92, but now stands at 85.6%.

<sup>34</sup> Figures prior to 1997-98 in this series have been extracted from *Arts Council England, Artstat: digest of arts statistics and trends in the UK – 1986/87 – 1997/98*, London: Arts Council England, 2000 and are based on the same original sources.

Of the income earned by the independent visual arts sector 36% is ancillary earned income, followed by other earned income (27%), trusts and donations (16%), programme income (14%), and business sponsorship (7%).

### Local authority sector

Table 9 - Local authority museums and galleries - sources of income, 2001-02

	£ 000s	%
Revenue support grant, non-domestic rates, council taxes and balances	34,202	85.6
Sales, fees and charges	4,185	10.5
Other income	1,555	3.9
<b>Total income</b>	<b>39,942</b>	<b>100</b>

Source: Scottish Executive, Scottish Local Government Finance Statistics, 2001-02

### National Galleries

Table 10 - National Galleries - sources of income, 2001-02

	£ 000s	%
Scottish Executive grant-in-aid	12,542	87.3
Other Income – business sponsorship, publications etc	1,767	12.3
Net income from revenue earning activities	55	0.4
<b>Total income</b>	<b>14,364</b>	<b>100</b>

Source: National Galleries of Scotland Highlights

Income data for the independent sector relates to all Scottish Arts Council core funded organisations that meet the VAGA definition of the visual arts (all are included in Appendix 4), with the exception of three organisations.<sup>35</sup> These are the Talbot Rice Gallery, which is part of the university sector, and the Tramway and City of Edinburgh Council Travelling Gallery, which are part of the local authority sector.

### Independent sector

Table 11 - Scottish Arts Council core funded visual arts organisations sources of income, 2001-02<sup>36</sup>

	Income £ 000s	%
Earned income	3,233	37.0
Scottish Arts Council	2,890	33.1
Lottery funding	617	7.1
Local authority	964	11.0
Other public funds	1,029	11.8
<b>Total income</b>	<b>8,733</b>	<b>100.0</b>

Source: Scottish Arts Council Core Funded Organisations Annual Audit

<sup>35</sup> As explained previously, these are not solely the organisations funded by the Scottish Arts Council visual arts department.

<sup>36</sup> See appendix four

Information about the university sector is drawn from the Scottish Museum Council's *A Collective Insight: Scotland's National Audit*. The income information collected for that study covers the entire collections of each university and does not distinguish between visual arts and other types of collection. The proportion of income derived from each source was collected, rather than actual figures.

Table 12 - University sector - sources of income, 2000-01

	%
Other Grants	84.7
Other funding	7.6
Fundraising	3.8
Retailing	1.3
Entrance charges	0.9
Private funding	0.7
Events	0.7
Photographs	0.3
<b>Total income</b>	<b>100</b>

Source: Scottish Museums Council National Audit

From the limited information available at present, it is possible to say that the amount of income earned by visual arts organisations has increased in recent years. This is certainly true of the local authority and independent sectors.

Another source of income for the sector is business sponsorship. The situation regarding business sponsorship is not particularly clear, primarily because of the way that the figures are compiled for Scotland. Within the annual survey carried out by Arts and Business, a UK-wide organisation, Scotland is treated as a 'region' and, therefore, the figures are not analysed at a level of detail comparable with the UK 'national' figures. We cannot therefore break down the sponsorship total by type for individual artforms.

Table 13 - Business sponsorship of the arts 1994-95 – 2001-02 (£000s)

	1994-95	1995-96	1996-97	1997-98	1998-99	1999-00	2000-01	2001-02
All artforms	6,500	5,700	6,300	11,300	11,900	16,000	8,300	8,400
Visual Arts	187	118	154	14	208	226	86	316
% all artforms	2.9	2.1	2.4	0.1	1.7	1.4	1.0	3.8

Source: Arts & Business

As the above table indicates, amounts of arts sponsorship fluctuate considerably from year to year. The increase from £11.9m to £16m between 1998-99 and 1999-00 shows the impact that one-off events can have; in this case the Millennium celebrations. Consequently it is best to look at the *proportion* of total sponsorship accounted for by the visual arts. What is clear is that the visual arts attract a very small proportion of overall business investment in the arts.

In 2001-02 visual arts organisations received £316,000 in sponsorship. This represented 3.8% of all business sponsorship received by arts organisations in Scotland in that year. For the visual arts this was a relatively high proportion of the total – on average over the past 8 years the visual arts have accounted for 1.8% of all business sponsorship of the arts in Scotland.

Between 2000-01 and 2001-02 total business sponsorship of the visual arts increased from £86,000 to 316,000, an increase of 267%. Just three organisations accounted for this increase.<sup>37</sup> The level of business sponsorship recorded by the visual arts in 2001-02 is therefore considerably higher than average, and unlikely to be matched in 2002-03 (these figures will be published in March 2004).

Of the top ten main recipients of sponsorship in 2001-02, two were visual arts organisations: the National Galleries and the Centre for Contemporary Arts (although these are not classified as visual arts organisations for the purposes of the Arts & Business survey). The National Galleries alone raised £3.5m in that year from sources, including corporate sponsorship, to finance the Playfair Project<sup>38</sup>

### What is the money spent on?

Very limited information is currently available about the expenditure patterns of visual arts organisations, but what is available is given below. This data was collected to meet specific administrative requirements. There is no source of information for independent galleries.

The Scottish Executive collects information about expenditure on museums and galleries from local authorities each year. The figures for 2001-02 show that the majority of spending (90%) was on staff wages and direct operating costs, with the remainder accounted for by debt repayments, and internal and external transfer payments. Unfortunately there is no detailed breakdown of operating costs, so we do not know, for example, what share of expenditure is spent on marketing or exhibitions. Other financial information on museums and galleries is collected and shared between local authorities for benchmarking purposes (data from the inter-authority GLLAM organisation), however the revenue expenditure information is not very detailed and offers little illumination.

*Table 14 - Local authority museums and galleries – expenditure by category, 2001-02*

	£ 000s	%
Employee costs	19,540	48.4
Operating costs	16,795	42.0
Transfer payments	1,654	4.1
Revenue contributions to capital	714	1.8
Support service costs	1,705	4.2
Adjustment for inter-account and inter-authority transfers	-466	.
<b>Total expenditure</b>	<b>39,942</b>	<b>100</b>

Source: Scottish Executive, Scottish Local Government Finance Statistics

Similarly, the National Galleries publish expenditure information in their Annual Review. A more detailed breakdown of operating costs is provided, but the figures for 2001-02 are greatly distorted by the Playfair Project, the first phase of which was ongoing in that year. However it is clear, in common with the local authority data, that staff and operating costs account for the vast majority of all expenditure.

<sup>37</sup> Information received from Arts & Business

<sup>38</sup> Phase one of the Playfair Project, in which the Royal Scottish Academy was refurbished to international exhibition standards, began in 2001-02. Source: National Galleries of Scotland Highlights 2001-02 (Edinburgh: National Galleries of Scotland, 2003).

Table 15 - National Galleries – expenditure by category, 2001-02

	£ 000s	%
Staff costs	4,734	31.6
Other operating charges inc depreciation (see below for breakdown)	10,240	68.4
<b>Total expenditure</b>	<b>14,974</b>	<b>100</b>

Source: National Galleries of Scotland

Table 16 - National Galleries – breakdown of operating expenditure, 2001-02

	%
Playfair Project	48
Buildings costs	19
Printing & promotion	10
Exhibitions	8
Administration costs	8
Gallery, IT & staff services	7
<b>Total operating expenditure</b>	<b>100</b>

Source: National Galleries of Scotland

## Summary

To summarise the information presented in section 3, an estimated £54 million of public money was spent on the visual arts in Scotland in 2001-02 (see table 1). Two thirds of this (66.1% or £35.4m) was spent by local authorities, with £34.2m being spent by local authorities on their own museums and galleries.

The main sources of income of visual arts organisations depend on where they are situated within the sector, but over the past ten years all have increased significantly the amount of earned income they generate. This is particularly true of the local authority and independent sectors. The majority of the expenditure of visual arts organisations is on staffing and operating costs, but the available information is insufficiently detailed to enable a more in-depth analysis.

## The audience

How does the public view galleries? The curators we spoke to referred to the perceived 'problem' of visual arts as being its perceived 'difficulty' or 'incomprehensibility'. As one curator pointed out, art works in other genres might be criticised for work being of poor quality or being just 'bad art', but only in the visual arts (and perhaps in the more edgy areas of music) does anyone suggest that it is 'not art' at all. Perhaps, if we look beyond the tabloid headlines of unmade beds and rotting sheep carcasses there is another side to this story?

Table 17 shows attendances at visual arts exhibitions in 2000 based on the findings of the *A Collective Insight: Scotland's National Audit*, carried out by the Scottish Museums Council, and data collected from the Scottish Arts Council from its core funded organisations (See Appendix 2 for a detailed explanation). The table shows actual attendance figures and estimated attendances, because this is the format in which attendance information was collected from museum sites by the Scottish Museum Council during the National Audit. Sites were asked to provide a 'known' figure for visitors during 2000, and where this was not available, an estimate of visitor numbers. As only one figure was provided, there is no duplication of attendances in the table below. Where Scottish Arts Council core funded organisations belong to the local authority or university sector, care has been taken to include their figures just once.

The final column of Table 17 combines the figures for recorded and estimated attendance, to give a total figure. This is purely to give an *indication* of overall attendances in the visual arts. Clearly *recorded* attendance figures are to be preferred, and ideally figures recorded using the same methods.

Table 17 - Attendances at visual arts exhibitions, 2000<sup>39</sup>

Organisation	Actual attendance figure	Estimated attendance	Total attendance (actual plus estimated)
National Galleries <sup>40</sup>	1,047,491	-	1,047,491
Local Authority <sup>41</sup>	1,728,300	259,900	1,988,200
Independent <sup>42</sup>	1,126,000	3,500	1,129,500
University <sup>43</sup>	121,500	80,000	201,500
<b>Total Attendances</b>	<b>4,023,291</b>	<b>343,400</b>	<b>4,366,691</b>

Source: Scottish Museums Council/Scottish Arts Council Core Funded Organisations Annual Audit 2000-01

The audience and attendance figures recorded by Scottish Arts Council core funded organisations in other artforms (shown below) help provide a context for this visual arts attendance data.

<sup>39</sup> The data collected by the Scottish Museums Council National Audit relates to the year 2000, while the Scottish Arts Council data relates to the financial year 2000-02, nine months of which is for the year 2000.

<sup>40</sup> National Gallery of Scotland, National Gallery of Modern Art, The Dean Gallery.

<sup>41</sup> Figures cover all local authority venues exhibiting contemporary visual arts.

<sup>42</sup> Attendance figures cover all Scottish Arts Council core funded organisations curating and/or exhibiting contemporary visual arts plus seven independent organisations surveyed in the SMC Audit.

<sup>43</sup> Includes Collins Gallery, Glasgow School of Art, Hunterian Art Gallery, Marischal Museum & Talbot Rice Gallery.

Table 18 – Audiences and attendances, Scottish Arts Council core funded organisations, 2000-01

Organisation	Number of performances	Audience	Number of exhibitions	Attendances
Dance	263	87,898	n/a	n/a
Drama	2,527	498,014	43	2,915
Festivals	20,971	1,344,785	61	21,207
Music	876	403,480	n/a	n/a
Arts Centres	1,528	311,964	83	102,611
Arts Development	977	95,630	284	180,521
Visual Arts	2,352	75,249	293	790,166
Literature	2,153	111,304	8	29
<b>Total</b>	<b>31,647</b>	<b>2,928,324</b>	<b>772</b>	<b>1,097,449</b>

Source: Scottish Arts Council Core Funded Organisations Annual Audit 2000-01

Looking beyond the raw attendance figures, the Scottish Arts Council has commissioned further research into the audiences at their core funded visual arts organisations. The interim report has uncovered some interesting figures and responses.<sup>44</sup> Some key points include evidence that:

- almost half of the population (43%) would consider visiting an art gallery or exhibition
- the propensity for gallery attendance is spread fairly evenly across the country. Glasgow is notable, with 52% of the population as potential gallery attenders, but the potential audiences in the remaining regions are still relatively high at between 38% and 44%.

The study also looks at motivation behind attendances and compares Scottish data with similar information collected in England. The reasons given by respondents for attending include the desire –

- to see or to do so as a tourist or general social activity – 44% in England; 23% or 406,000 people in Scotland
- to educate children or others - 20% in England; 12% or 209,000 people in Scotland
- for self improvement - 16% in England; 27% or 482,000 people in Scotland
- for aesthetic stimulation - 11% in England; 23% or 416,000 people in Scotland
- for escapism, inspiration - 9% in England; 15% or 263,000 people in Scotland.

In Scotland it was found that a majority of the potential attenders would visit exhibitions by *lesser-known or new artists* [our italics].<sup>45</sup>

These findings are also reflected in the responses that individual galleries received from the public. For example, NGS carried out a survey of visitors between February and July 2002. That survey found that --

<sup>44</sup> Scottish Arts Council, *Audiences at Scottish Arts Council core funded visual arts organisations – current profile and barriers to attendance*. Interim report summary, September 2003.

<sup>45</sup> Scottish Arts Council, *Audiences at Scottish Arts Council core funded visual arts organisations*, p. 3.

- 37% of those surveyed at the Scottish National Gallery of Modern Art and 39% at the Dean Gallery indicated their main motivation to visit was 'to improve my own knowledge of and experience of art'
- the visitors to these galleries also expressed themselves as big risk takers with 54% and 57% indicating that they were 'prepared to take risks not knowing what to expect'.<sup>46</sup>

Other survey work we have looked at has not been as explicit in its questions on motivation and so it is difficult to make comparisons. However, for the Claire Barclay exhibition at Dundee Contemporary Art (DCA), between August and October 2003, exactly half of those surveyed had come to DCA explicitly to see this exhibition. Eighty two per cent indicated that they had read the interpretation material and 34% had used gallery assistants, suggesting a high level of engagement with the work.<sup>47</sup>

The conclusion that the report for the Scottish Arts Council draws from its work is that 'art galleries and exhibitions are certainly a popular and accessible art form'.<sup>48</sup> This is borne out by research conducted by individual galleries and by the attendance figures overall.

However, a key part of attracting an audience is marketing and many of those to whom we spoke were very frank about the limitations of their marketing, indicating they lacked both staffing and a budget. One curator we spoke to contrasted his own organisation's lack of capacity with that of a Scottish private gallery with whom they had recently collaborated where the whole communications strategy far exceeded anything their normal publicity efforts could produce.

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<sup>46</sup> National Galleries of Scotland internal data.

<sup>47</sup> Dundee Contemporary Arts internal data.

<sup>48</sup> Scottish Arts Council, *Audiences at Scottish Arts Council core funded visual arts organisations*, p. 2.

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## 4. What are galleries for?

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Galleries have a variety of complementary roles to play in Scotland today: including exhibiting, collecting and publishing. In reviewing their roles we have not tried to analyse the significance of an individual exhibition or range of exhibitions, rather we outline some of the key approaches, differences across the sector, and difficulties encountered. The report then looks at the role galleries have in education in its broadest sense, offering some key examples. We turn finally to the role played in economic and tourist terms. In approaching each role – cultural, educational, and economic – we do not want to imply a lack of interconnectedness. However, we believe that there are issues in each which need to be examined before developing a coherent view of the sector.

### Cultural role

#### Exhibitions

Mounting exhibitions is what most people – indeed most gallery personnel – would regard as the key role of galleries. For the group we looked at, this can involve commissioning work from an artist, working in collaboration with another gallery to curate an exhibition, hiring in exhibitions, drawing on an existing collection and re-presenting that. In our discussions this exhibition role was seen, by far, as the most important one that the galleries fulfil.

The balance between hires, new commissioned exhibitions, and using the collection, varies between the different galleries. And, indeed, it is important to recall that most of the Scottish Arts Council galleries have no collection.<sup>49</sup> None of those to whom we spoke has a fixed policy on how exhibitions come about. Further, the lines between ‘hire’ and ‘collaboration’ are becoming blurred.

All the curators spoke of having a policy of presenting quality work of contemporary artists. This policy included reflecting the work of Scottish artists, of presenting Scottish work in an international context and presenting work of international artists. The balance of this activity, of course, varied depending on the scale and budget of the organisation, but the ambition remained the same. It should be stressed that everyone we spoke to raised the question of Scottish art and artists in relation to Scottish galleries. There is a shared view that the success of Scottish artists reflects well on the whole visual arts community, and that the galleries have had and continue to have a role in developing that success. Although most were also very clear that their role was also to put the work of Scottish artists (who have an international reputation) in the context of other international work.

It was also clear from discussions that there was an understanding, even an assumption, that artists at different times of their careers exhibit in different galleries and on different scales. As artists become more established there even is an assumed progression from a commissioned exhibition in an independent gallery towards an exhibition at a local authority gallery and then in the Scottish National Gallery of Modern Art. Again this was not viewed as a fixed pathway but as some kind of expression of how the different galleries work in a complementary way.

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<sup>49</sup> Pier Arts Centre, Orkney has a collection. However, the Scottish Arts Council’s funding is for the exhibition programme and not for conservation of the collection.

It is clear from the feedback we received that the curators rely on and greatly value their relationship with artists as well as their relationship with other curators and, in some cases, collectors. These positive relationships are regarded as the most important tool for doing a good job, and there was a view that having a poor or damaged reputation with artists is detrimental to the ongoing development of an exhibitions programme.

It was not our intention to provide any categorisation of exhibitions or to try to assess their individual or collective significance. But it is worth noting that the exhibitions taking place in the venues we visited over the last few months ranged from Bill Viola to James McNeil Whistler, from Cindy Sherman to Claire Barclay. In addition, two of the galleries we visited – Scottish National Gallery of Modern Art in Edinburgh and Gallery of Modern Art in Glasgow – have both made the short list for the prestigious Gulbenkian Museum of the Year award. The former has been short listed for the Charles Jencks landscape ‘Landform’ and the latter for the ‘Sanctuary’ exhibition, which was a contemporary art response to asylum seekers and refugees. These two nominations from Scotland join a shortlist of eleven others from across the UK; this quite a hit rate for Scottish contemporary art.<sup>50</sup>

Exhibitions are core to the work of galleries and yet most of the curators we spoke to said that they either had no exhibitions budget or that the budget they had was nowhere near enough to support a programme of work. In some cases, this is a matter of choice. They use the core public funding they receive to support the infrastructure of the organisation- mainly staffing but also running costs of the building. In some cases, there is little choice, where the size of the public subsidy barely meets the cost of keeping the building open. The development of three year funding in the case of the Scottish Arts Council means gallery directors at least know that they have a budget to run the building and some kind of security for planning but curators do stress how difficult it is to undertake international collaborations in particular.

The exhibitions programme is supported by sponsorship (mainly in the case of NGS and Hunterian) or trusts and foundations or, as in the case of City Art Centre in Edinburgh, charging for big exhibitions and cross subsidising from other areas such as catering or shops. In the case of Glasgow Museums, the curator bids into a centrally held fund. Exhibitions are also supported by collaborations or joint ventures. Dundee Contemporary Art is in the position of having a significant exhibition budget. As the newest gallery in the field, it was devised and structured to fit the current climate and has not yet been eroded by years of under-funding. It is a generally held view that the extent of the public support, national or local, that the galleries receive is based on historical precedent.

Depending on the size and complexity of the proposal, as well as the scale of the gallery, lead-in times for exhibitions vary. The approach of most curators is to develop the idea and then raise the funds to support it. There is an element of risk taking and being ‘entrepreneurial’ is seen to be part of the job.

One final observation from curators is that they have one major advantage in being in Scotland and that is the attractiveness of Scotland itself to artists – and collectors – who are keen to visit and have their work exhibited here. It appears that the attraction is not only based on a thriving visual culture but also the usual attractions: scenery, historical and contemporary cityscapes and whisky.

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<sup>50</sup> The Scottish National Gallery of Modern Art has gone on to win this award in May 2004.

## Acquisitions

The other important role for some galleries is the acquisition of work. Curators regard the acquisition of new work as a key strategy in developing an audience for Scottish (and sometimes local) artists' work. In January 2004, *The Herald* carried a report of the funding difficulties in NGS that indicated that the acquisitions budget of that organisation has been diverted to running costs.<sup>51</sup> This is not news to the gallery sector itself but it does highlight publicly a very serious problem for contemporary art collection.

The National Galleries have a wide acquisition policy in that they have a role to enhance their collection of international contemporary art as well as acquiring Scottish work. This is also true for the university sector who commonly look to enhancing their historic as well as contemporary collections.

The National Fund for Acquisitions is funding from the Scottish Executive to the National Museums of Scotland, towards the acquisition of objects for the collections of Scottish museums, galleries, libraries, archives, record offices, and other similar institutions open to the public. All kinds of acquisitions are eligible to be purchased with this fund, for example, historical and contemporary art as well as museums artefacts. In 2001-2002, 124 awards were made totalling £187,904 and, of these, 13 were made towards the purchase of contemporary works. The total value of these awards was £35,811 – or 19% of all awards made. Aberdeen Art Gallery accounted for most of the awards by value, receiving seven awards totalling £24,200 in total to purchase contemporary work.<sup>52</sup> This is a small fund and there is a view, from the contemporary art galleries, that, although it is important, there is no clear strategy for the disbursement of the fund and contemporary art loses out.

In the local authority sector Glasgow Museums is unique in having an endowment fund, the interest earned being used for purchase. This purchase fund, which was in abeyance for several years and diverted into running costs, has now been re-instated. Using these funds, the Gallery of Modern Art in Glasgow is currently looking to fill gaps in the collection and acquire more Glasgow artists.

The new lottery collecting fund, the National Collecting Scheme for Scotland (NCSS), being piloted by the Scottish Arts Council in collaboration with the Contemporary Arts Society, offers scope for the purchase of new work by other local authorities. As indicated above, Scottish Arts Council galleries themselves do not have collections and the purpose of this fund is to encourage, particularly local authorities to collect contemporary work. Scottish Arts Council funded galleries are already developing relationships with their local authority gallery to encourage purchase from the work the Scottish Arts Council galleries commission for their exhibition programme. However, the scheme is proposed for three years only and there is uncertainty about what will happen in the long term.

While funding is crucial to acquisitions programmes across the sector, it is also clear that the role of the curator in developing relationships with artists (and collectors) is also vital: not all work is acquired through purchase.

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<sup>51</sup> Miller, Phil, 'Cash crisis in arts spreads to Galleries'.

<sup>52</sup> National Museums of Scotland, *National fund for acquisitions grants paid 2001-02*. (Edinburgh: National Museums of Scotland, 2003).

## Publishing

Many galleries also include publishing as part of their curatorial role. They regard this as being central to developing a relationship with an individual artist – a way of getting them to agree to do an exhibition – or, in some cases, to encourage young artists by providing them with a ‘calling card’. They are also important for collectors who lend their work. Publications are in most cases part of the exhibitions budget – part of the package for which funds need to be raised. Interestingly, of course, catalogues have a wider significance in documenting and discussing art and artists exhibiting in Scotland and curators are very aware of that role. The Fruitmarket Gallery has developed a particular skill in this area and have a dedicated staff resource for this work. However this is very much an exception.

An increase in earned income across the sector suggests that galleries are becoming more entrepreneurial when it comes to raising or earning money and making their budgets work. In all gallery activity – exhibitions, acquisition and publishing – and in even our larger institutions funding is raised on a project-by-project basis. This delivers a strong exhibitions programme, which is, as we have seen, valued by audiences and judged to be of high quality, for example, being short-listed for prizes. And yet, many indicated that their fundraising capacity was severely restricted. This is often put down to staff capacity or expertise, but sometimes it was related to the competition for external resources that goes on within a large local authority service or national institution.

## Education and social inclusion

A less positive point that comes out of the research in gallery attendance, across the board, is that a minority of the attenders come from low income groups. There is a number of very good examples of how this is being tackled and, as we have seen in the reports on the National Cultural Strategy, initiatives which tackle the issue of social and cultural exclusion do catch the eye of the policy maker and politician: the example of ‘Sanctuary’ at GOMA has already been mentioned.

It cannot be said, however, that galleries engage in this area of work simply because it is politically correct. Far from it. In fact for all those to whom we spoke education, outreach, and interpretation are valued as key aspects of the gallery’s work. For example the Fruitmarket has developed advisory groups, coming from different excluded sections of the Edinburgh population, whose role it is to feed into all aspects of the gallery’s work.

Education, in its broadest sense, is likely to become more, not less, important and it is clear that *engage* – the umbrella organisation which works in this area – has a hugely important role to play in promoting good practice, sharing ideas, and generally heightening the professionalism of the whole area of work. Again VAGA could look at how its role may complement that of *engage*.

The Scottish Arts Council’s recent important publication *Creative Collaborations* succinctly summarises the role of galleries in this respect:

Galleries and arts centres are not just places to visit. They are active players in the community: centres of expertise and knowledge about building access, and bases from which to develop outreach. Galleries can function as information and advice centres for those wanting to develop

new projects. They can be collaborators and 'co-conspirators' on new projects inside or outside the gallery.<sup>53</sup>

The eight projects which are featured in the *Creative Collaborations* booklet, which is also available on the Scottish Arts Council's website, cover national, local and independent galleries such as An Lanntair, Street Level, National Galleries of Scotland, and the Travelling Gallery, as well as Artlink and Project Ability. Groups involved include island schoolchildren, adults with learning disabilities, primary and secondary schools in Dundee, care leavers in Glasgow, the Muslim community in Edinburgh, socially excluded young people from across central Scotland, schoolchildren across the country, and a community based project in Royston, Glasgow. The publication also includes good practice notes and a directory. The range of this work is very impressive and examples such as these, provide useful material for lobbying.

However, as the Museums Audit uncovered:

Disparity and inconsistency of provision exists across museum types, and this has implications for access to museums and the learning opportunities available. The critical challenge facing government and the learning and museum sectors is how best to bridge the gap between the great potential for learning through museums, and actual provision of high quality learning opportunities for all.<sup>54</sup>

The Audit goes on to stress the importance of the link between schools and museums (and, we could argue that, the same is true for all galleries). The new cultural coordinators, appointed by local authorities to forge links between schools and cultural organisations, clearly offer opportunities but not all have a focus on visual arts. The education staff in the galleries have a crucial role to play in forging relationships as well as delivering the programme. It varies of course, but one of the major concerns was the way in which this aspect of provision was stretched with one member of staff responsible for developing the programme and making the strategic links as well as running events in the gallery with school children or community groups. Another frustration comes from the funding sources for this area of work. Many complained that their gallery was forced to stop a successful project because money was only available for 'new' or innovative' proposals.

In common with other cultural organisations, the galleries often find themselves having to deal with shortcomings in other areas of public policy and provision. For example, transport is a huge issue for schools and for community groups. This is both about the cost of special transport and the provision of accessible public transport. While transport (or its lack of) is an enormous issue in rural parts of Scotland, it is by no means unique to them. The First Minister's reference to transport in his St Andrew's Day speech suggests that the Scottish Executive is aware of this issue and recognise it is not something the cultural sector can be expected to tackle.

A recurrent theme from the galleries we talked to was the level of demand for education work and the need for them often to restrict their service to schools or community groups in their own local authority area. With demand outstripping supply, the gallery generally has to focus on the organisations that fall within their area of local authority funding. A university gallery – such as

<sup>53</sup> Scottish Arts Council, *Creative collaborations: engaging with visual arts and crafts today*. (Edinburgh: Scottish Arts Council, 2003).

<sup>54</sup> Scottish Museums Council, *A collective insight: Scotland's national audit*.

the Hunterian at the University of Glasgow – can, however, take a wider view. The Hunterian makes a contribution to the institution's overall aim of attracting, to the University, students from poorer backgrounds from across the whole of the west of Scotland through its programme of education work.

### Economic role

In broad terms there are two ways in which galleries are characterised as contributing to the local economy: directly, as a business themselves which can attract other businesses and contribute to local regeneration; and, indirectly, as a tourist attraction.

### Regeneration

Galleries are direct employers. Galleries often run a café or a bookshop, they use local suppliers, and are generally part of the economic mix of a place.

A limited picture of employment in local authority museums and galleries is available from benchmarking information collected by local authorities. The table below shows employment in venues managed by Scotland's four city councils for the year 2002-03. These figures do not relate specifically to organisations collecting and exhibiting contemporary art, but again represent the best available global picture. Between them the four city authorities directly managed 31 museums and galleries, 23 of which were registered museums. A total of 534 full-time-equivalent staff were employed, two thirds of whom were employed by Glasgow City Council. Of most interest is the detailed breakdown of staffing by function. The majority of staff, 61%, were employed in front of house or administrative/support occupations. However almost 1 in 5 staff (18%) were employed to care for collections; almost 1 in 10 (9.7%) in education and outreach functions; and 6.5% in exhibition and design services.

*Table 19 - City council museums & galleries. Number of staff employed (full-time equivalents), 2002-03*

	Number of staff	% of total
Senior management	7	1.3
Collections care	97	18.1
Front of house	262.3	49.1
Administration & support services	64.7	12.1
Outreach/education	52	9.7
Exhibition & design	35	6.5
Marketing	3.5	0.7
Fundraising & development	5	0.9
Other	8	1.5
Total	534.5	100.0

Source: GLLAM

In 2003, Dundee Contemporary Arts (DCA) published its own Economic Impact Study, funded by Dundee City Council and Scottish Enterprise Tayside, which found that:

DCA's payroll of £561,507 generates a net impact of an additional £3,620,000 in the Tayside economy – a leverage ratio of almost 6.5:1. This

means that every £1 invested in staff in DCA generates £6.50 in the local economy.<sup>55</sup>

The Centre is seen to be key to the physical regeneration of the area of Dundee in which it is located, with local businesses welcoming the role the new development has had:

This 'DCA effect' relates not only to local people spending more time in the city than previously in the daytime and evening (demand), but also to the appreciation by other businesses that Dundee can support modern lively cafes / meeting places (supply).<sup>56</sup>

The report goes on to outline the role that DCA has played in the whole image of the city as an interesting place to live and work:

[economic growth is attributable to] DCA – not only directly, but through the part that it has played socially and culturally in making Dundee an attractive work location for graduates and business principals, and in building the confidence of support agencies and institutions.<sup>57</sup>

And this has long term implications for the city:

The role of the universities in helping Dundee to improve its supply of skills for new technology industries (the life sciences as well as the creative industries) has been critical in Dundee's regeneration, and the synergy between the universities and DCA is thus very important. To the student, researcher or teacher, DCA may be considered as a social facility, but its role in attracting them to Dundee and encouraging the most talented people to stay has very substantial (and cumulative) economic connotations.<sup>58</sup>

Recent research carried out by the US academic Richard Florida emphasises the role cultural organisations play in creating a sense of creativity and diversity in a city and how this in turn is vital to attracting high calibre people to drive the 'knowledge economy'.<sup>59</sup> Our example has been Dundee, but it should merely serve to illustrate the wider role a cultural institution like a gallery can play.

### **Tourism**

The second economic strand is the role that galleries play in attracting tourists or enhancing the experience the tourist has in a city, town or region.

Every summer Edinburgh attracts visitors specifically to enjoy its culture. All galleries, large and small, focus their major exhibitions at this time. However, at least until now, this is not always given the profile it should in the competing clamour of the performing arts. Responding to this there is a new initiative afoot to have a festival focusing on the visual arts.

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<sup>55</sup> Westbrook, Steve, *Economic impact evaluation of Dundee Contemporary Arts* (2003), p. 44.

<sup>56</sup> Westbrook, Steve, *Economic impact evaluation of Dundee Contemporary Arts*, p. 48.

<sup>57</sup> Westbrook, Steve, *Economic impact evaluation of Dundee Contemporary Arts*, p. 41.

<sup>58</sup> Westbrook, Steve, *Economic impact evaluation of Dundee Contemporary Arts*, p. 49.

<sup>59</sup> Florida, Richard, *The rise of the creative class: and how it's transforming work, leisure, community and everyday life*. (New York: Basic Books, 2002).

In summer 2003, the Whistler festival in Glasgow had as its centrepiece an exhibition of his works drawn from the collection of the Hunterian. The period saw a rise of 5% in overseas visitors to Glasgow arts events, with hotels reporting a 4% increase in occupancy, and this against a backdrop of additional bed nights to sell.<sup>60</sup> Thirty seven per cent of the Whistler festival tourists stayed between three and seven nights and visited other arts venues as well as boosting spending in shops and restaurants.<sup>61</sup>

For the Hunterian Gallery itself, there was an increase in visitor numbers of 70% and in the five-month period the exhibition ran, the gallery had more visitors than it would normally have in one year.<sup>62</sup> At a time when Glasgow's major tourist attraction, Kelvingrove Art Gallery and Museum, was closed for refurbishment, the Whistler Festival did offer an important 'hook' for tourist visits.

We asked about the relationship between the galleries and the tourist organisations outwith a special festival or high-profile exhibition. The replies indicated variation across the country.

A very visible indication in Dundee is that DCA is featured on the tourist signs as you enter the city. The DCA Economic Impact Study bears this out:

The view of the Angus and Dundee Tourist Board chief executive that DCA is an important feature of the area's market profile, that visitors are pleasantly surprised when they find that Dundee is a centre of contemporary arts, the relatively high rate of return visit, and the tendency for the average length of stay to increase.<sup>63</sup>

A survey of the Claire Barclay exhibition at DCA illustrated the point with 16% of visitors coming from outside Scotland and a further 15% coming from beyond the Tayside/Fife area.<sup>64</sup>

However, this positive relationship was, we discovered, the exception rather than the rule. Although the major galleries in Edinburgh and Glasgow did believe that they benefited from general tourist marketing, the curators we spoke to did not see themselves as having a particularly close relationship with the tourist board. Indeed it was felt that, in the case of Edinburgh, the city had made huge progress in capitalising on its festivals and events, not just in the summer but at Christmas/Hogmanay too, and yet the galleries sector somehow felt that it had been left out. In Glasgow the view was that there is an opportunity to forge links that is being missed. This may be happening at another level but the curatorial staff were not aware of it.

The curators we spoke to all felt that their galleries had a great deal to offer the tourist. Many felt that while museums – and historical collections – did feature in the tourist brochure, there was an opportunity being missed to engage with a young market that enjoys city breaks and takes advantage of cheap flights, visiting mainly Glasgow and Edinburgh. This is possibly true, but the argument can be turned round.

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<sup>60</sup> Data supplied by Hunterian Art Gallery. See also Scottish Executive, 'Whistler Exhibition success', news release SETC250/2003, 8 December 2003.

<sup>61</sup> Data supplied by Hunterian Art Gallery. See also Scottish Executive, 'Whistler Exhibition success'.

<sup>62</sup> Data supplied by Hunterian Art Gallery. See also Scottish Executive, 'Whistler Exhibition success'.

<sup>63</sup> Westbrook, Steve, *Economic impact evaluation of Dundee Contemporary Arts*, p. 39

<sup>64</sup> Dundee Contemporary Arts internal data

For example, the Fruitmarket Gallery pointed out that there was a barrier to engagement with the local tourist information centre because your organisation has to be a member, and that was not seen as offering enough for the high cost membership incurred. However, the attendance for exhibitions at the Fruitmarket Gallery, as analysed in a survey carried out between May and September 2003, showed that they drew a significant tourist audience with 19% of attenders from elsewhere in UK and 11% from outside UK.<sup>65</sup> All of which indicates that the gallery is getting a tourist audience with or without support from the tourist board.

Perhaps more could be made of the role galleries already play in attracting non-Scotland based tourists, particularly a young market (Fruitmarket Gallery's survey indicate that 64% of their attendees are under 35). There is a widely held view that there is a missed opportunity here that has income generation potential (through gallery shop, café or directly where admission is charged). Not only that but, as the DCA research has shown, galleries exhibiting contemporary art also project a 'buzz', describe a 'cool place'. Perhaps the galleries have a role to play if not in directly attracting visitors to Scotland, but enhancing their experience once they are here?

### **The changing role**

In summary, through the interviews and other material we looked at in relation to the role of the galleries in Scotland today, several key themes emerged.

The focus of the work undertaken by galleries is exhibitions, although big fundraising exercises are needed to support this work. The policy for exhibitions tends to be wide-ranging and ambitious, and has as its core element the work of Scottish artists. Curators in Scotland regard a major part of their role being the promotion of Scottish artists at key stages of their careers within an international context. In the area of acquisitions, there is a crisis looming in NGS – ironically just as other parts of the sector are beginning to see the possibility of collecting again.

Education work is very important, if under resourced. This is not restricted to schools work but also embraces wider community groups and the question of interpretation for the general gallery goer.

In contrast there is, perhaps, less of an understanding of the role galleries can play in economic terms, and we detected a little frustration from the sector that it is undervalued when it comes to offering something to tourists.

When we asked curators what would make a difference, the answer was not 'more money for more exhibitions'. To paraphrase their responses, they wanted 'resources to realise our potential'. Precisely, this was described as 'an administrative assistant for our section', 'more support for getting information about what we do out there, we need help to do more and better marketing', 'an assistant for our education programme, at the moment we can develop the strategy or deliver the programme but not both', 'a budget to paint the foyer and the power to do it', and 'a financial cushion, we work too close to the edge'.

The last comment was echoed by more than one interviewee and is interesting because it often led to discussion about being 'risk averse'. It appears that the curators are taking risks with budgets and programming, but have a concern that, one day, it might 'fall over'. The view is that the risks are growing and something could go wrong. In general, we got the impression

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<sup>65</sup> Fruitmarket Gallery, In-house audience research, May – September 2003 (2003).

that the stretching of resources was having a big impact on individual and organisational confidence.

The Scottish Arts Council is aware of the issues of funding in the galleries it supports and also recognises the 'multi tasking' that is expected of curators. Interestingly, none of the curators we spoke to suggested or implied that their own situation, workload or pay, was a matter for concern. Their concern was for the health of the organisation. Nevertheless, it is probably a very good moment to pursue the Scottish Arts Council's suggestion to research the role of the curator – at the very least as a companion work to the recent audit of artists – once the sector has found a definition of a gallery to which it can sign up.

Relationships are key in the cultural sector in general and, in this area, the relationship between the artists and the curator is fundamental to the cultural role of galleries. However, we think that relationships between the various galleries are also important – and perhaps offer potential for development via VAGA. We have already mentioned the problems related to the different structures that work within the visual arts and museums and galleries sectors. But cutting across these structural barriers there is an implicit if not explicit understanding of the various roles the galleries at local, regional and national level play in the development of a strong visual arts sector.

We think that there is a particular issue for consideration around the role of NGS. The role of a 'national' gallery might be expressed in areas such as the development and mounting of exhibitions, the conservation and development of a collection, customer care, education and outreach, research and publications, and the use of ICT. These could all be regarded as areas where, in comparison with the rest of the sector, NGS is well resourced. It could also be argued that they have a leadership role – perhaps in relation to the particular aspects listed above – in the sector. Although this role is implied by what other galleries say about NGS, there is perhaps a need for a lobbying organisation to make that role more explicit and to underline the relationships across all the galleries in Scotland.

NGS is also seen as having an obligation, as a publicly funded national institution, to show the best of international and Scottish work, and to make that as accessible as possible throughout Scotland. Delivering that geographic spread is, perhaps, the greatest challenge, particularly in the area of contemporary work. There are examples where NGS tours or loans contemporary work, but this is not always as easy as it sounds given the varying standards of security and environmental conditions that prevail in galleries across the nation.

This is not a consultancy report on the development and delivery of contemporary visual arts. It is not our task to suggest new ways of managing and delivering exhibitions across different local regional and national galleries. However, we would point to a regular refrain in policy documents at local and national level about the importance of closer working at local and national level.

It is, however, in our brief to suggest ways in which the sector might construct arguments to deliver more public funding into the work. One way of looking at this is to observe what has happened elsewhere, and compare some issues that arise out of other areas of 'national' cultural endeavour. Our examples are Scottish Opera and Scotland's nascent national theatre.

In the case of the latter there was a clearly identifiable lobby, the Federation of Scottish Theatre (FST), led by key individuals in the sector as well as a paid administrator. The FST hammered

out a deal on what a twenty first century national theatre might be and might look like, a formula that is intended to deliver for all FST members. While there are still those who are not convinced by the proposal, politicians were asked to sign up for (and sign a cheque for) something which is regarded as the agreed consensual position of the theatre community.

In contrast Scottish Opera, despite its success with *The Ring Cycle*, and the undoubted quality of its work, is perceived by the rest of the cultural community as being a 'cuckoo in the nest' – constantly asking for more money: 'in front of the queue when it comes to moaning' is how one commentator described it.

The current difficulties in terms of funding for NGS cannot perhaps be compared to Scottish Opera, although the press seems to think it can. Of course, the future direction of the organisation rests with the board of trustees and the Executive, but an organisation like VAGA (drawing on the example of the FST) might have a role in developing, in the longer term, an argument for the contemporary arts at a local, regional and national level not just for the sake of NGS, but also as a way of articulating the place galleries have across Scotland. This comes back to the issue raised at the very beginning of this report: definitions. If VAGA can define this sector, suggest ways in which its successes can be measured and, through networking and joint initiatives, encourage closer working relationships, then it will have the possibility of delivering an enhanced status, and more money, across contemporary visual arts in Scotland.

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## 5. Conclusions

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The national agencies and local government regard galleries as key parts of the cultural infrastructure. They are especially important sources of education and outreach work. Their role is likely to become even more important in the context of the forthcoming consultation on the cultural sector from the Scottish Executive, and the Scottish Arts Council's new corporate plan.

Through their role in developing artists and mounting exhibitions, the galleries have made and are making a very important contribution to the status of Scotland as a place that produces world-beating visual artists. However, their role in this area is not sufficiently acknowledged outside the visual arts community. Neither do they feel that their contribution to bringing work of international stature from elsewhere in the world is sufficiently recognised.

There is a crisis in acquisitions at a national level, but there are also positive signs in Glasgow where a new collecting initiative will start plugging the gap in the collection of Scottish and Glasgow work. Similarly the Scottish Arts Council's new scheme (NCSS) will assist collections across Scotland. There is a clear commitment to focus on the collection of work of Scottish artists. However, there is a lack of overall strategy in acquisitions.

Exhibitions are at the heart of what galleries do. However, galleries rarely have a budget to allocate from their core funding to mount exhibitions. Exhibitions programmes, and related publications, rely on fundraising. Gallery curators focus their time and energy, and that of their organisation, on the core business of mounting exhibitions and that includes putting together funding packages.

Given this, there is little resource for marketing, fundraising, maintenance of the building, administration and, vitally important, contingency. This means that galleries are not reaching their full potential. Lack of resources in some key areas is having an effect on the confidence of the sector. It is difficult to put a figure on this but we would speculate that only a modest investment would give a big return.

There are little or no useful links with the tourist industry, and this despite the fact that tourists are gallery attenders. There is scope to attract to contemporary work, a younger 'city break' market.

Contemporary visual arts are not as daunting for the general public as some of the media would have us believe: almost half of the population (43%) would consider visiting an art gallery or exhibition. There is also a large 'risk taking' audience out there.

The Scottish Arts Council, in particular, would welcome a lobby organisation in the visual arts sector, and there is potential to build on the work of *engage*, in education, and Scottish Artists' Union (now part of the union Amicus) in developing some broad areas of campaigning. The recent Tramway campaign would be a good example of the potential here.

There is a lack of clarity about definitions: what is a contemporary art gallery? Infrastructure-wise, the sector is fragmented: some galleries are part of the museums sector, and some belong to the Scottish Arts Council funded sector. This is further compounded by some galleries delivering Scottish Arts Council priorities, some the Scottish Executive policies

(directly) in the case of NGS, some working to a local government agenda, and others to SHEFC/HE agenda. There is a danger of conflicting agendas undermining the visual arts overall.

This fragmentation also means that there is no coherent approach to gathering data, which can be used to make the argument for additional funding – the old ‘divide and rule’.

There appear to be good relationships (and a lot of mutual respect) at a personal level among the curators in Scotland. Most of those in the local authority, national or university sector have key roles in developing exhibitions (and acquisitions) but do not have a seat at the ‘top table’ when it comes to strategic decisions within the organisation. This implies a lack of status for contemporary visual arts within these organisations. However, there is scope for closer working, and certainly the potential for greater networking and shared initiatives across the sector to enhance the status.

The forthcoming consultation on the cultural sector from the Scottish Executive is an opportunity to influence national policy at a time when culture has been placed at the heart of the Executive’s priorities. There are strong arguments that the galleries sector can muster to make their case. (Although they, like others, will probably have to think more about the issue of ‘cultural rights’ or entitlement’ once the document is published.) There may also some scope to influence changes in the HE sector coming from SHEFC (with regard to ‘knowledge transfer’), and various initiatives coming from local authorities either through best value or through specific policy initiatives on the visual arts. This is a good time to be establishing a lobbying voice, and VAGA is well placed to assume that role.

## **SWOT Analysis**

### **Strengths**

- Galleries acknowledged as being core to the cultural infrastructure
- Galleries particularly recognised for their programmes in education and access
- Scottish Museums Council Audit was the most extensive report ever done in the museums sector
- Contemporary visual arts in Scotland benefits from success of Scottish artists
- Public attendances and attitudes implies important cultural role of galleries
- The Scottish Arts Council recognise a need for a lobbying organisation, to lobby them and others
- Curators have developed good relationships with each other, artists and collectors
- A wide range of exhibitions, Scottish and international delivered throughout Scotland
- New developments in the area of acquisitions
- Scotland attractive to artists and visitors / collectors

### **Weaknesses**

- Lack of definition of ‘gallery’ resulting in a fragmented sector
- Galleries’ role in developing Scottish based artists not recognised
- Lack of good quality consistent data hampers making strong arguments
- Lack of strategic links – local, regional and national – resulting in no overview
- Lack (or perceived lack) of political ‘clout’
- Contemporary visual arts considered (often by media) to be ‘difficult’ or even a con
- Exhibition funding not (usually) in core budgets,
- Lack of capacity for marketing/fundraising/maintenance, etc
- Acquisition funds often first to go when there is a problem

- Resource problems are undermining confidence
- Inability to provide education work to all who want it

### **Opportunities**

- New consultation document due from Executive on future of culture and structures
- Signals from the Executive:
- Cultural rights – could be linked with galleries' role in education
- Cross cutting- galleries can make case for role in cultural, education and economic involvement of other sectors- in local authorities already working with other departments
- Also opportunity to contribute ideas on structures and data gathering
- Scottish Arts Council support for a lobby- VAGA recognised by them as important- and interested to see work on state of curators
- Growing strength of other lobby groups e.g. *engage*, SAU and Tramway lobby
- SHEFC, and possible developments on funding for knowledge transfer
- Potential for galleries to play a bigger role in tourism and for VAGHA to highlight this
- VAGA has potential to take key role in creating networks, developing initiatives and boosting confidence of the galleries sector
- New plans for Tramway

### **Threats**

- Current crisis in NGS could undermine whole sector, resulting in further fragmentation
- Particular issue about acquisition by NGS and threat to 'international context'
- SMC Audit did not deliver as much as was hoped – undermining of museums
- Missing the opportunity to respond to new Executive initiative could lead to loss of status of Scottish arts
- New plans for Tramway do not address current weaknesses
- VAGA lacks resources to tackle the issues in Scotland/fails to attract enough members to have clout
- Cultural coordinators in local authorities do not realise potential of visual arts
- Arguments on the role of galleries in tourism might not appeal to tourist sector

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## 6. Recommendations

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We assume that VAGA is intending to proceed with a Scottish lobby and that the definition of the sector (initially) is:

- Scottish Arts Council funded organisations whose core function is to exhibit (and develop) visual art
- museums and galleries who are publicly funded to exhibit (and develop) visual art (including nationals, local authority and university funded).

We recommend that –

1. VAGA reviews the list of organisations contained in this report, which fall into this definition, to determine the scope of its membership and agrees what 'high level' data (e.g. income and sources; expenditure and headings; number and type of staff; attendances) would be useful for lobbying purposes.
2. VAGA considers the possibility of research into the role of the curator and discusses same with the Scottish Arts Council.
3. VAGA develops, through consultation with the sector, a response to Scottish Executive's forthcoming consultation the future of the cultural sector. We suggest that the response address the question of the structures for supporting the contemporary visual arts; the issue of fragmentation and under-resourcing; the lack of good quality data and inconsistency of gathering across the sector; the role galleries play in developing contemporary art in Scotland; the education and economic contribution of galleries; and, the potential for tourism.
4. In light of the forthcoming consultation, VAGA members should be invited to give their views on 'cultural rights' and a position developed, perhaps in collaboration with wider museums or arts community.
5. VAGA considers developing its role (along the lines of the Federation of Scottish Theatre) in encouraging networking, debating policy issues, exchanging information, and developing a public profile. Its aim should be to become a Scottish body which is trusted by the sector and which is invited by the media and others to comment on issues concerning contemporary visual arts.

## Appendix One

### Key dates in the evolution of cultural policy in Scotland 1998 – 2004

#### 1998

*The Scotland Act* - the Act made provision for the establishment of a Scottish Parliament and for the Secretary of State for Scotland to decide the date of the first election.

#### 1999

##### July

*Opening of the Scottish Parliament* - the Parliament was officially opened by the Queen on 1 July 1999 and took up its full powers on this date.

##### August

*Celebrating Scotland: a national cultural strategy*. The Parliament moved quickly to announce its intention to create 'a national strategy to promote and develop Scotland's culture in the new millennium' with the launch of this consultation document.

#### 2000

##### February

*A national cultural strategy for Scotland: report of consultation*. Bonnar Keenlyside produced this report on the consultation process.

##### August

*Creating our future... ...minding our past: Scotland's national cultural strategy*. One year after the launch of the consultation exercise, the Scottish Executive published the new cultural strategy with an initial funding package of £7.25m followed by an additional £11.7m in November for the national museums, galleries and the National Library of Scotland over three years.

#### 2001

##### May

*Scottish Artists' Union* – the SAU is formally constituted.

##### September

*Local authorities and the national cultural strategy* – the Scottish Executive produced draft guidance for Scottish local authorities on ways in which they can contribute to delivering cultural policy in Scotland.

##### October

*National cultural strategy first report - Creating our future... ...minding our past* – the report reviews the first year of the national cultural strategy.

#### 2002

##### July

*National audit of Scotland's museums and galleries* – the launch of the report on the 'largest survey of its kind ever undertaken in Europe'.

##### September

*Action Plan for Scotland's Museums and Galleries* - consultation exercise begins.

October

*Creating our future... ...minding our past: Scotland's national cultural strategy annual report 2002.*

November

*Writers' Factory* – launched by the Scottish Arts Council.

*EventScotland and Scotland's Major Events Strategy 2003-2015* – a new organisation and policy document aiming to make Scotland one of the world's leading major events destinations.

**2003**

March

*Local authorities and the national cultural strategy* – the Scottish Executive agreed guidance for Scottish local authorities in relation to the national cultural strategy.

May

*Elections* – for the second Scottish Parliament and the appointment of Frank McAveety as the current Minister for Tourism, Culture and Sport.

*A partnership for a better Scotland: partnership agreement* – outlined new objectives for culture in terms of legislation for secure status for Gaelic, a consultation on the governance of arts and culture, a national theatre for Scotland, increased links with the private sector, and maximising the role of culture in bringing people and events to Scotland.

September

*A national theatre for Scotland* – announcement of a national theatre with a budget of £7.5 million over the next two years.

*Tramway* – Scottish Ballet's proposal to move to the Tramway met with fierce opposition from the visual arts community.

November

*Creating our future... ...minding our past: Scotland's national cultural strategy annual report 2003.*

*Scottish Cultural Portal* – launch of web site that allows users to search for printed and electronic information about Scottish Culture. The aim of the initiative is to extend access to the public.

St Andrew's Day speech - First Minister, Jack McConnell, announced a new direction for cultural policy in Scotland.

## Appendix Two

### Data and Data Issues

The quantitative information presented here relates as closely as possible to the visual arts sector, as defined by VAGA. That is galleries/organisations that collect and/or exhibit contemporary visual arts. The full list of organisations that fall within this definition is included in appendix 4. The majority of data presented is for 2001-02, the most recent year that data is available for the entire visual arts sector.

The fragmented nature of the sector, and the fact that it sits partially within the much larger museums and galleries sector, makes data collection particularly difficult. While a best attempt has been made to present an accurate picture of the visual arts sector, as defined by VAGA, the information presented here is ultimately unsatisfactory in many respects. Some of the key issues are:

- ⤴ Information about the visual arts organisations is collected by a range of different type of parent organisation, each with their own administrative arrangements. There is therefore little uniformity in the type of information collected, even on basic questions such as employment, income and expenditure.
- ⤴ The central funding of museums and galleries by local authorities means that financial and other information is not available for individual museum or gallery sites. Local authority galleries account for a significant proportion of organisations included in the VAGA definition. Yet the current financial and administrative arrangements of local authorities mean that separate figures cannot be provided for these organisations.
- ⤴ The Scottish Arts Council tends to publish information under the headings of its various artform departments. Information collected by the Scottish Arts Council from its core funded organisations is therefore aggregated by artform. However those organisations revenue-funded by the Scottish Arts Council that fall within the VAGA definition are not all funded by the Visual Arts Department. Expenditure by the Scottish Arts Council visual arts department does not therefore account for all Scottish Arts Council expenditure on the visual arts, as defined by VAGA.
- ⤴ The availability of information about the university visual arts sector is particularly poor. The issue is similar to that identified for local authorities. Information is available for university collections/museums/galleries as a whole, but it is not possible to disaggregate figures for individual sites.

One of our key recommendations is for systems to be established so that income, expenditure and employment in the contemporary visual arts organisations can be distinguished. In this section we explain what the current difficulties are in terms of data, so that strategies to overcome these problems can be devised.

### Total spend

The global figure for expenditure on the visual arts presented here reflects the big picture. Because of the way the figures are compiled, it is not possible to determine the exact proportion of this spent on the contemporary visual arts. The expenditure figures contained in

the report relate to revenue expenditure only, except for Scottish Executive grant-in-aid to the National Galleries of Scotland, which includes a component for capital expenditure.

- ⤴ One of the main reasons is the central funding of museums and galleries by local authorities, a consequence of which is that budget information is not available for individual museum or gallery sites. The local authority expenditure figures therefore cover the whole of the museums and galleries sector and the contemporary visual arts are subsumed within this.
- ⤴ The total expenditure figure for the Scottish Arts Council is the total amount of Scottish Arts Council core funding awarded to independent organisations that meet the VAGA definition (see above). In other words, all those Scottish Arts Council core funded organisations that appear in the list in Appendix 4, regardless of which Scottish Arts Council department they are funded by. This figure is not, therefore, the same as total expenditure by the Scottish Arts Council visual arts department, which funds just some of these core funded organisations, and whose expenditure goes on all types of support, not just core funding.
- ⤴ Scottish Executive grant-in-aid to the National Galleries covers all sites. We cannot therefore distinguish the level of grant funding for the National Gallery, Dean Gallery or Gallery of Modern Art separately.
- ⤴ While SHEFC is the main source of expenditure on university visual arts collections/galleries, there is no one source of information on expenditure by the university sector on visual arts collections/exhibition spaces. The best information available relates to the SHEFC Museums, Galleries and Collections Grant and the university sector data included in the global visual arts expenditure figure is the total award made to university galleries on the VAGA list. However this gives only a partial view of total higher education expenditure on visual arts, and does not include direct spending by individual institutions.
- ⤴ The sources used in this section are the Arts Council of England publication, *Artstat* (see bibliography), Scottish Executive Scottish Local Government Finance Statistics, SHEFC, the Scottish Arts Council Core Funded Organisations Annual Audit and the National Galleries of Scotland Highlights.

## Trends

- ⤴ The report presents the trend in the Scottish Arts Council's artform expenditure on the visual arts over a ten year period. As referred to above, it is important to note that some of the organisations collecting or presenting contemporary visual arts, including arts centres, are funded outwith the visual arts department to which this expenditure relates. These figures therefore represent neither the entire VAGA sector, nor all expenditure on the visual arts by the Scottish Arts Council in 2001-02. They indicate expenditure by the Scottish Arts Council visual arts department only.
- ⤴ The trends information about local authority museums and galleries again gives a global picture, within which contemporary visual arts is subsumed. While this is not ideal, these are the only figures currently available.
- ⤴ Trends data for the National Galleries of Scotland relates to all institutions under that heading.

- ⤴ The sources used are the Arts Council England publication, *Artstat* (see bibliography), Scottish Arts Council Annual Reports, Scottish Executive Scottish Local Government Finance Statistics and the National Galleries of Scotland Highlights.

## Income

- ⤴ Apart from the information for Scottish Arts Council revenue funded visual arts organisations, all other income information is global information in which the contemporary visual arts are subsumed within a much larger category of museums and galleries, supported by local authorities, universities, or the National Galleries.
- ⤴ For the majority of organisations that fall within the VAGA definition, dedicated information on income is not available.
- ⤴ Information about the independent sector is based on independent organisations that receive core funding from the Scottish Arts Council. This is all Scottish Arts Council core funding, and not just core funding by the visual arts department. Specifically excluded from the analysis of the independent sector are three core funded organisations: the Talbot Rice Gallery, which is part of the university sector; and the Tramway and City of Edinburgh Council Travelling Gallery, which are part of the local authority sector.
- ⤴ Information for the university sector comes from *A Collective Insight: Scotland's National Audit*, carried out by the Scottish Museums Council and is for a single year only. There is no comparable source for previous or subsequent years.
- ⤴ The categories of income used by parent organisations are similar, but not the same and are not sufficiently detailed. For example, definitions of earned income vary as does the type of breakdown available for this. It would be useful to have a detailed breakdown of types of earned income, fundraising, business sponsorship, trusts and donations etc.
- ⤴ Business sponsorship information for Scotland, collected by Arts & Business at UK level, is not analysed and disseminated at the level of detail required, i.e. it is not possible to identify the sources of sponsorship income at artform level. Also those organisations identified by VAGA as contemporary visual arts organisations are spread across a number of the artform classifications used by the Arts & Business survey, i.e. they do not all fall within the A&B 'visual arts' category.
- ⤴ The sources used are Scottish Executive Scottish Local Government Finance Statistics, National Galleries of Scotland Highlights and *A Collective Insight: Scotland's National Audit* carried out by the Scottish Museums Council.

## Expenditure

- ⤴ There is very limited information available about the expenditure patterns of visual arts organisations. Information is available for the local authority sector and for the National Galleries, although in both cases figures for those organisations identified with the contemporary visual arts cannot be disaggregated from the global figures. The GLAMM organisation collects expenditure information from local authorities about museums and galleries, but this give only partial coverage of Scotland.

- ⤴ There is no readily accessible source of information on the expenditure of organisations in the independent or university sectors. As part of its Annual Audit, the Scottish Arts Council collects income, but not expenditure information from core funded organisations. So there is income information for this part of the independent sector, but not expenditure information.
- ⤴ Regarding the expenditure information that is available, the main issue is the lack of detail. The two main categories of expenditure for local authorities and the National Galleries are staff costs and operating costs. It would be extremely useful to know how these break down in terms of spend on exhibitions, publicity, marketing, and other costs.
- ⤴ Sources used are Scottish Executive, Scottish Local Government Finance Statistics, National Galleries of Scotland Highlights, and GLLAM.

## Employment

- ⤴ The main source of information on employment within the contemporary visual arts is *A Collective Insight: Scotland's National Audit*, conducted by the Scottish Museums Council. This relates to a single year only. The Audit collected employment information from parent organisations about their museums and galleries as a whole, and the figures are not disaggregated for individual sites. Despite its shortcomings, of necessity the report has had to rely upon this source of information.
- ⤴ The National Galleries of Scotland usually publishes staffing figures in its Highlights publications, but these relate to the National Galleries as a whole.
- ⤴ The Scottish Arts Council has in the past collected employment information from its revenue-funded organisations, but this practise has been discontinued.
- ⤴ Sources used are *A Collective Insight: Scotland's National Audit* carried out by the Scottish Museums Council and the National Galleries of Scotland Highlights.

## Attendances

- ⤴ Attendance information is very comprehensive for the year 2000, however comparable information is not available for previous or subsequent years. This is because the main source is the National Audit carried out by the Scottish Museums Council, which collected attendance information at individual site level across the local authority, university and independent sector for the calendar year. When this is supplemented by information from the National Galleries and the Scottish Arts Council it provides almost complete coverage of the VAGA sector.
- ⤴ The only annual sources of information on attendances are the Scottish Arts Council Core Funded Organisations Annual Audit and the National Galleries of Scotland Highlights.
- ⤴ *A Collective Insight: Scotland's National Audit*, conducted by the Scottish Museums Council did not collect (or publish) information on the number or type of exhibitions to which these attendance figures relate. Ideally this information would also be collected.
- ⤴ It should be noted that the Scottish Museums Council questionnaire, used to collect data for Scotland's *National Audit*, asked every site (all museum venues and official stores) relating to a museum organisation to complete the following question: 'How many visitors did your museum site have in the calendar year 2000? Where not known, please give an estimate.' In

other words, museums sites provided a recorded figure for attendances, where this was available. Where there was no recorded attendance figure available, museum sites provided an estimate instead. There is therefore no duplication of figures in the results.

- ⤴ The Scottish Museums Council questionnaire did not ask about the method used to record attendances, nor did it ask for details of how visitor estimates had been made.
- ⤴ The issue then is how the visual arts community can work together to collect a complete picture of attendances at contemporary visual arts exhibitions each and every year. The methodology used to record attendances must ideally be as consistent as possible across the sector.
- ⤴ Sources used are *A Collective Insight: Scotland's National Audit*, conducted by the Scottish Museums Council, Scottish Arts Council Core Funded Organisations Annual Audit, and the National Galleries of Scotland Highlights.

## Conclusion

The availability of data can be summarised as follows:

	Local authority	Nationals	Universities	Independents
Income	Annual, but subsumed within all museums & galleries	Annual, but for National Galleries as a whole	For all types of university collection, and for a single year only – except 2 galleries core funded by SAC	Annual SAC core funded only
Expenditure	Annual, but subsumed within all museums & galleries	Annual, but for National Galleries as a whole	Annual for SHEFC Museums, Galleries & Collections Grant only	Not available
Employment	Single year only, SMC National Audit, subsumed within all museums & galleries	Single year only, SMC National Audit, subsumed within all museums & galleries	Single year only, SMC National Audit, subsumed within all museums & galleries	Single year only, SMC National Audit, subsumed within all museums & galleries (except for a v small number)
Attendances	Single year only, SMC National Audit, for local authority contemporary visual arts individually	Annual, for each gallery separately	Single year only, SMC National Audit. Annual for 2 university galleries revenue funded by SAC.	Annual for SAC core funded Single year only (SMC National Audit) for rest of independent galleries

Information in the form of 'facts and figures' is a valuable way of explaining the contemporary visual arts. This will not improve unless a format for basic data collection is agreed and implemented across the sectors in which it sits. The first step is to decide upon the information that best meets the needs of the visual arts community as a whole. Considerable effort will be required to co-ordinate a joint approach to data collection.

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## Appendix Four

### Contemporary Visual Arts – list of organisations meeting VAGA criteria 'organisations that collect or exhibit the contemporary visual arts'

#### Independent Organisations

An Lanntair  
An Tobar  
An Tuireann  
Art.tm (formerly Highland Printmakers)  
Biggar Museum Trust  
Centre for Contemporary Arts  
Changing Room, Stirling  
Collective Gallery Ltd  
Crawford Arts Centre (St Andrews Ltd)  
Dundee Contemporary Arts  
Edinburgh Printmakers Workshop and Gallery  
Edinburgh Sculpture Workshop Ltd  
Elgin Museum  
Fruitmarket Gallery Ltd  
Glasgow Print Studio Ltd  
Glasgow Sculpture Studios Ltd  
Hospitalfield House  
Inverleith House  
Lemon Tree Trust  
Lyth Arts Centre  
Museum of the Isles  
New Media Scotland  
Peacock Visual Arts Ltd  
Pier Arts Centre  
Portfolio Magazine  
Proiseac nan Ealan (Gaelic Arts Agency)  
Project Ability  
Royal Scottish Academy  
Scottish Fisheries Museum  
Scottish Sculpture Workshop Ltd  
Shetland Arts Trust  
Smith Art Gallery and Museum  
Stills Ltd  
Street Level Gallery  
Taigh Chearsabhagh  
The Carnegie Dunfermline Trust  
The Maclaurin Trust  
The Royal College of Surgeons of Edinburgh  
Transmission Gallery

**Local Authority**

Aberdeen Art Gallery  
Callendar House  
Campbeltown Museum  
Changing Room  
City Art Centre  
City of Edinburgh Council Travelling Gallery  
Clackmannanshire Council Libraries, Museum and Archives Service  
Clydebank Museum  
Dick Institute  
Dunfermline Museum  
East Lothian Council Museums Service  
Fergusson Gallery  
Forfar Museum and Art Gallery  
Glasgow Museums - GOMA  
Glasgow City Council - Tramway  
Glasgow Museums – Kelvingrove Art Gallery  
Gracefield Arts Centre  
Hawick Museum and the Scott Gallery  
Inverness Museum and Art Gallery  
Kirkcaldy Museum and Art Gallery  
Lillie Art Gallery  
Low Parks Museum  
McLean Museum and Art Gallery  
McManus Galleries  
North Ayrshire Museum  
Paisley Museum and Art Galleries  
Perth Museum and Art Gallery  
Rozelle House Galleries  
Shetland Museum  
St Andrews Museum  
Sumerlee Heritage Park  
Tweeddale Museum  
West Lothian Council Museums Service  
William Lamb Memorial Studio

**Nationals**

National Gallery of Scotland  
Dean Gallery  
National Gallery of Modern Art  
National Portrait Gallery

**Universities**

Collins Gallery  
Glasgow School of Art  
Marsichal Museum  
St Andrews University Museum Collections  
Talbot Rice Gallery

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University of Dundee Museum Collections  
University of Glasgow Hunterian Art Gallery  
University of Stirling Art Collection

## **Appendix Five**

### **VAGA research steering group and interviewees**

#### **Steering Group**

Fiona Bradley, Fruitmarket Gallery

Katrina Brown, Curator and Deputy Director, Dundee Contemporary Arts

Mungo Campbell, Deputy Director, Hunterian Art Gallery

Suzanne Dunn, Edinburgh College of Art

Hilary Gresty, Visual Arts and Galleries Association

Victoria Hollows, Gallery of Modern Art

Philip Long, Senior Curator, Scottish National Gallery of Modern Art

Rebecca Marr, Scotland Coordinator, **engage**

Jennifer Melville, Keeper (Fine Art), Aberdeen Art Gallery

Ian O' Riordan, Keeper of Fine Art, City Art Centre

#### **Interviewees**

Fiona Bradley, Fruitmarket Gallery

Katrina Brown, Curator and Deputy Director, Dundee Contemporary Arts

Mungo Campbell, Deputy Director, Hunterian Art Gallery

Victoria Hollows, Gallery of Modern Art

Philip Long, Senior Curator, Scottish National Gallery of Modern Art

Ian O' Riordan, Keeper of Fine Art, City Art Centre

Sue Pirnie, Visual Arts Officer, Scottish Arts Council

## **Appendix Six**

### **Topic Guide- for gallery directors/ curators**

Note: we will ask interviewees if they would be agreeable to being quoted in the final document- and we will check any quotes with them prior to submission. If they wish to remain anonymous, quotations will be used on a non-attributable basis.

#### **General**

How long have you been working here? What is your role? What is the vision/aim of your organisation? What support do you get from your trustees/board/elected members to further those aims?

How would you characterise your relationship with other visual arts provision in the area/with other cultural institutions?

How would you describe your relationship with your main funders? Has that relationship changed over the last 4 or 5 years? Has your role as an organisation?

#### **Relationship with your public**

From where do you draw your audiences? What means do you use?

Do you have any targets in terms of tourist market or local community?

What do you see as the major barriers to attracting a wider/bigger attendance?

Do you have shop/café etc? How important is that in the 'visitor experience'?

#### **Education and outreach**

Do you have a dedicated education resource?

What support do you get at a local or national level for education work?

What relationship do you have with local schools and colleges?

#### **Art**

What is (roughly) the balance of your resources between acquisitions, curating exhibitions and conservation? Do you commission new work? (How do you strike that balance between the visual arts aspect of your work and your other museums role?) Do you have a research role?

Do you have a focus on a particular period/genre of visual arts? (Scottish/British/foreign; contemporary/modern/past)- probe on how that focus comes about- inspired by existing collection/place in the visual arts network/ specific funding etc.

Does your work tour? Where?

Do you publish? What role does that have in your work?

### **Planning Funding**

Ongoing revenue:

How far ahead do you plan?

What is the balance between funding from main public and earned income (café shop etc)? Do you raise private funding – trusts and sponsorship. (Note: this is to get a feel for the approach – we will get the hard figures from the audit).

What is the major barrier to long term planning? Has your funding increased/decreased in the last four years?

Do you charge?

Have you applied for/received lottery support? For what?

What do you think would be the single most significant contribution to your long term viability as an organisation?

Below is a list of possible organisations to be interviewed – based on VAGA steering group and in line with criteria suggested in the proposal:

National Galleries

SAC funded:

Fruitmarket

DCA

Streetlevel

University:

Hunterian

Local authority:

Glasgow Museums

Aberdeen City

Plus a n other – small rural ??

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The Centre for Cultural Policy Research  
Gilmorehill Centre  
University of Glasgow  
Glasgow  
G12 8QQ  
Tel. 0141 330 3806  
Fax 0141 330 4142  
E-mail [culturalpolicy@arts.gla.ac.uk](mailto:culturalpolicy@arts.gla.ac.uk)  
URL [www.culturalpolicy.arts.gla.ac.uk](http://www.culturalpolicy.arts.gla.ac.uk)

