

**THE SOCIAL AND ECONOMIC IMPACT OF THE ARTS  
IN THE WESTERN ISLES**

**A REPORT**

**for**

**COMHAIRLE NAN EILEAN SIAR**

**and**

**WESTERN ISLES ENTERPRISE**

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## **1. FOREWORD**

This report is a comprehensive analysis of the impact of the arts in the Western Isles produced for Comhairle nan Eilean Siar and Western Isles Enterprise in the summer and autumn of 2004.

The economic impact of the arts is found to be very considerable – generating some 430 full-time equivalent jobs and £4.7 million annually in additional household income. This is a major contribution to the area's economic base and to its important cultural tourism sector.

Social impacts are comparable in value to economic impacts, although less tangible. Benefits to individuals and communities include opportunities for people of all ages to participate in or attend stimulating activities, enhanced community identity and confidence, a role in improving health and wellbeing, use of the Gaelic language, social interaction within and between communities, and population retention.

The report includes six case studies of facilities and events, all of which are very successful community arts initiatives that are excellent examples, acknowledged nationally, of what can be achieved with sustained and committed effort.

The voluntary sector is critical in sustaining arts activity in the Western Isles, and encouragement and support for this effort should be a priority for the funding agencies.

The report concludes with policy recommendations which will involve partnerships between support agencies and which, taken together, should stimulate significant increases in both economic and social impacts.

Extensive consultation, by interview, postal questionnaire, telephone and group discussion, was carried out for the study, and its authors are very grateful to all of the people who gave of their time to contribute information and ideas.

## **2. INTRODUCTION AND BACKGROUND**

### **2.1 The Purpose of the Study**

The study was commissioned in July 2004 by Comhairle nan Eilean Siar and Western Isles Enterprise.

Its primary purpose has been to establish a clear economic and social value for the arts, supported by empirical data and reasoned justification, to inform the development of a cultural strategy and support the future development of the arts in the Western Isles.

The study appraises the role of the arts and artists across a range of social and economic objectives, as well as recognising the inherent value of the sector, to help ensure that a coherent and co-ordinated approach is adopted for future arts development.

The role of the Gaelic arts, and of the language itself, is considered as an important aspect of arts development in the Western Isles.

The study was undertaken by Bryan Beattie, Steve Westbrook, Sandy Anderson and Carola Bell, who collectively have considerable experience nationally and internationally in the arts, social and economic impact, feasibility evaluation and assessment, policy and advisory roles, and strategic development. They also have considerable knowledge, and working experience, of the Western Isles.

### **2.2 Methodology**

Research for the study has included:

- Liaison with the Comhairle's Arts Development Officer, Meg Rodger
- Consideration of the links with the key strategies and other development initiatives of the main agencies
- Direct contact with the people responsible for the principal arts facilities and events in the Western Isles
- Attendance at the Arts Forum in Lochmaddy, 17<sup>th</sup> and 18<sup>th</sup> September 2004
- Developing a database of arts organisations and businesses and individuals involved in the different artforms, and a separate database of venues
- A questionnaire survey of all organisations, businesses and individuals identified as being involved or interested in the arts in the Western Isles
- Interviews with key organisations externally, including the Scottish Arts Council and HI-Arts
- Telephone contact with a range of people to complement the questionnaire response, and to help quantify the degree of activity in the different artforms in the Western Isles

### **2.3 The Demography and Economy of the Western Isles**

Arts policy and strategy in the Western Isles should be set within the context of the area's population and economic trends. The arts are an integral part of Western Isles' society and impact on the area's economy and demography in a number of ways.

The Western Isles has suffered long term population decline, and the reduction of around 10% between 1991 and 2001 – from 29,600 to 26,502 residents – was the steepest decline of any Scottish local authority area. The population structure is becoming increasingly elderly, and there is a further projected decline of 17% between 2002 and 2018, representing 4,475 people. Out-migration is partially balanced by in-migration, and the challenge is to attract young families to live in the islands as well as attempting to stem the outflow of people of working age.

60% of the population speak Gaelic, higher by far than any other area of the country.

Academic achievement is lower than the rest of the Highlands in terms of grades achieved. There are proportionately higher numbers going into further and higher education, but these people tend to find subsequent employment away from the islands.

The economic situation in the Western Isles is illustrated by its very low Gross Value Added per head – 70% of the UK average in 2000 and 95% of the Scottish average. Its GDP per head was approximately 71% of the EU average.

The area’s unemployment rate has fallen to low levels by comparison with recent experience. The rate for Lewis and Harris stood at 3.6% in September 2004 and the Uists and Barra rate was at 3.3%. Nevertheless, this still means that 440 people are registered as looking for work, with additional numbers on incapacity benefit.

The labour market has become tight in a number of sectors, and the policies of the Highlands and Islands Enterprise Network are increasingly geared towards improving job quality and rates of pay, upgrading skills and increasing business productivity.

The arts (including handicrafts) has traditionally been a labour intensive and relatively low paid sector – most people involved accepting a trade-off between low income per hour and lifestyle. Arts activity can fit well into the multi-occupational structure of crofting areas, but sustainable development of the sector will arguably require business initiatives which increase the income of serious artists, and the creation of more full-time jobs where people are able to develop their skills and achieve career progression.

## 2.4 The Tourism Context

The *2002 Western Isles Visitor Survey* shows a total of 179,700 visits to the area in that year, a growth of 8.8% since the previous survey in 1999. The survey estimates the total value of tourism in the Islands at £39.3 million – an increase of 19.7%.

The figures for 2002 are broken down as follows:

<b>Purpose</b>	<b>No of visitors</b>
On holiday and visiting friends/relations	126,131
On business	48,065
Yacht visitors	5,500
<b>Total</b>	<b>179,696</b>

(source: Western Isles Tourism, Macpherson, May 2003)

The survey identifies the peak season as July and August, with 31% of the full year's traffic. The main season is March to October, but there is a move towards a year round holiday industry. A trend towards island hopping is also identified, with 65,862 passengers, including residents, travelling between islands. An estimated 48,754 cars and 538 coaches arrived in the Western Isles in 2002.

Macpherson Research also carries out an annual Tourist Information Centre survey for the Western Isles Tourist Board. The *2003 TIC Visitor Survey* indicates that almost 80% of visitors are interested in the Gaelic language and culture. The survey also looks at the pattern of activities undertaken by visitors. Cultural events are not listed on the questionnaire used in the survey but respondents did mention taking part in musical evenings, the Hebridean Celtic Festival and Gaelic festivals. General comments made during the survey included:

*"The Gaelic language and culture are very interesting. We would like to have had more opportunities to visit places e.g. crafts, music, poetry, and storytelling sessions."*

*"Would like more opportunity to hear live, local music."*

*"A holiday based on watercolour painting would attract."*

*"I am a tour manager, bringing groups here. Many coach tours arrive mid-week - there's nothing much for visitors to do in the evenings. Why don't you have a folk music evening/show and pipe bands? Other Scottish destinations have Scottish evenings."*

The 1999 Visitor Survey included an analysis of visitor activity which indicated that 6% of visitors came to the Western Isles because of the cultural environment. During their visit, 16.2% attended a cultural, musical or local event. Arts products were popular purchases, with 34% of visitors buying books or publications, 15% pottery, 11% jewellery and 10% Harris Tweed, prints and music.

### ***Cultural holidays in Scotland***

VisitScotland has compiled information on UK residents' cultural holidays in Scotland in 2003. This estimates that UK residents took 700,000 trips to Scotland per year where taking part in a cultural activity was the main purpose for the trip, spending an average of £240 per trip - a total of £168 million (7% of all tourism spend by UK visitors). Cultural activity, as part of the reason for a trip accounted for a further 6 million holidays with an average spend of £247 - a total of £1,481 million and 62% of all tourism expenditure.

The Western Isles share of this market is relatively small: the area attracted less than 0.5% of trips to Scotland with cultural activity as their main purpose and 1% of trips with cultural activity as part of the reason for the trip. Nevertheless, after allowing for rounding, this suggests that cultural activity influences UK visitors who bring a value to the area of at least £7.4 million and potentially up to £21.4 million. The latter figure compares with 62% of the expenditure estimated by the Western Isles visitor survey being £24.4 million. These figures exclude visits originating outside the UK.

### ***Western Isles Tourist Board***

The *Strategic Plan for Tourism in the Western Isles, 2001 – 2005*, identifies niche markets, including cultural packages, as a key development opportunity. Promotion of the Gaelic language and culture is adopted as one of the prime actions of the strategy. The Western Isles Tourist Board has developed this through establishing its own website, [www.visithebrides.com](http://www.visithebrides.com), along with a suite of 9 special interest sites covering:

- genealogy
- walking
- wildlife
- outdoors
- golf
- cycling
- culture
- fishing
- film

Leaflets on each special interest sector have also been produced to supplement the Tourist Board's main annual brochure. These developments were aided by European funding which has now ceased and the Tourist Board is maintaining the sites independently.

The niche website for the cultural sector, [www.culturehebrides.com](http://www.culturehebrides.com), has sections such as Music & Events, Arts & Crafts and Gaelic Language. The site has a listing of events, but overall it is not very easy to manoeuvre or to find specific information. Some of the information also seems out of date.

The [visithebrides.com](http://www.visithebrides.com) site and associated niche sites have been evaluated for the Western Isles Tourist Board by Tourism Resources Company. A draft of their report shows measurement over 3 phases:

- July to October 2002
- February to June 2003
- July to October 2003

The research included visitor questionnaires, telephone interviews with the travel trade and local tourism operators, discussions with Tourist Board staff and analysis of statistical information on use of the websites. The statistical information shows that [www.culturehebrides.com](http://www.culturehebrides.com) attracted an average of between 23.3 and 42.5 visits per day over the three phases, averaging 33.6 visits. The higher figure relates to the middle phase when more holiday planning may be taking place. Each visitor viewed an average of around 5 pages. Overall, some 65% of visits to the website originated from North America and 20% from the United Kingdom.

The average figure of 33.6 visits to the website each day translates into over 12,000 in a year, which is a significant reach in terms of potential, and interested customers viewing the cultural activity of the Western Isles. The site is one of the most visited of the niche sites, suggesting that a high proportion of potential visitors are keen to explore what culture is on offer.

Interviews with tourism operators were also carried out as part of the research. For this study it is interesting to note that *'in the arts and crafts sector, one operator stated that visitors mentioned the website and suggested that the Visit Hebrides campaign can be credited with having influenced 5-10% of its total visitors. Similarly one other arts and crafts related operator stated that niche marketing had increased visitors by 50% while also shifting customer profile towards a younger age group'*. This last comment is interesting in the context of this study as the visitor survey shows that 48.2% of current visitors to the Western Isles are over 55.

## 2.5 The Regional Development Context

### *Statutory Agencies*

Comhairle nan Eilean Siar, Western Isles Enterprise and Highlands and Islands Enterprise have produced a joint action and investment plan for the regeneration of the Western Isles, *Creating Communities of the Future*. The first version of the document was launched in 2002, and this forms the vision behind the agencies' economic development strategies for the islands.

*Creating Communities of the Future* identifies six inter-related 'drivers' which, with the right level of political support and commitment, should secure private investment, leading to a cascade of related development:

- renewable energy innovation, especially the development of a sub-sea cable for exporting energy generated from renewable sources
- broadband capacity for the islands
- promotion and development of culture and heritage, particularly Gaelic
- enhanced business support and infrastructure
- University of the Highlands and Islands (UHI) Millennium Institute
- jobs dispersal

A subsequent edition of the document, published in 2004, recognises that tourism has also become a key economic force and sees the natural environment, the Gaelic language and culture of the islands as the drivers in growing this sector.

### *Community Plan*

The Western Isles Community Plan contains a vision for the islands agreed by more than 20 bodies in the private, public, voluntary and community sector. The plan identifies four priorities for action:

- the economy
- community well being
- our culture and heritage
- lifelong learning

All of these have relevance for cultural and arts services. With regard to the *Economy*, the drivers identified in *Creating Communities of the Future* are adopted, including recognition of the potential impact of Gaelic media and cultural tourism.

*Community Well-being* identifies confident individuals and communities as a driver. The aim under *Our Culture and Heritage* is: To preserve, enhance and promote the

culture and heritage of the islands and ensure that opportunities for culture, leisure and recreation are readily available to all. The *Lifelong Learning* priority sets the aim: To ensure that everyone has the opportunity to reach their full potential through community participation and learning.

## **Comhairle Services**

### ***Corporate Strategy***

CnES has taken the Community Plan forward within its Corporate Strategy, which sets out in detail the Comhairle's vision for the future of the Western Isles and the community that it serves. It sets the Comhairle's strategic themes for the four years from 2004 to 2007 and provides a framework in which Comhairle services will be developed and delivered.

The aims set in the Corporate Strategy are to:

- Work in partnership and build on the cultural and social strengths of the community
- Give priority to economic development
- Promote the Gaelic language
- Respect all religious traditions
- Promote all aspects of our heritage and culture
- Provide leadership for the islands
- Promote the distinctive identity of Na h-Eileanan an Iar.

The strategic objectives include:

- Supporting the Tourism Industry to become more sustainable and attractive and to provide good quality employment opportunities by developing the following tourism markets:
  - Sport and Leisure, particularly outdoor and maritime activities
  - Green/Environmental/Eco
  - Cultural
  - Archaeology
- Supporting the economic, social and cultural base of the islands towards employment including training, skilled trades and apprenticeships
- Strengthening the social capacity of communities and individuals
- Striving to ensure that everyone has the opportunity to take part in creative activities in the arts and recognising that the arts have an important contribution to play in regenerating the islands

### ***Sustainable Communities***

The Comhairle's arts service is based in the Sustainable Communities Department. Reporting to the Policy Development Officer in Community Support, an Arts Development Officer is based in Benbecula and supported by a Community Support Officer in Stornoway. The Arts Development Officer has a strategic role, working to support the organisations and groups that deliver services locally. An arts grants budget of £141,000 is supplemented by a budget of £25,000 for small capital grants.

The Arts Development Officer is also responsible for the Cultural Co-ordinator posts which have been created through the Comhairle's participation in the Scottish Executive's *Championing Culture in Scottish Schools* initiative. The aim of the Western Isles Cultural Co-ordinator programme is: *To promote and stimulate sustainable cultural activity as a learning context across the curriculum within designated schools.* Three posts have been established: a 2 days / week Drama & Combined Arts Cultural Co-ordinator in Barra; 4 days / week Drama and Storytelling for Harris & Lewis; and a 5 days / week post in Uist, of which two days are funded through the Cultural Co-ordinator programme and the remaining three days are funded directly by the SAC as a continuation of Taigh Chearsabhagh's Education Officer. The Uist post is based at Taigh Chearsabhagh and the arrangement with the Comhairle is defined through a service level agreement.

### ***Education***

The Comhairle's Education Department employs 13 music and 14 art teachers. The Comhairle is participating in the Scottish Arts Council's Youth Music Initiative that guarantees every child one year's free tuition by Primary 6.

### ***SAC / COSLA Survey***

The Scottish Arts Council and COSLA have recently published the results of their survey of local authority arts expenditure in 2001/02 and this is the most recent year available. Excluding expenditure recorded for libraries, museums and galleries, this gives the following picture for the Western Isles in that year:

	£
Spending on Performing and Visual Arts	459,737
Spending on Teachers	515,881
<b>Total Expenditure on the Arts</b>	<b>£975,618</b>

### **Film Commission**

The Comhairle is also a partner in the Scottish Highlands and Islands Film Commission, which promotes the area as a location for film and television productions. The Film Commission recorded 14 productions in the Western Isles during 2003/04, resulting in a spend of £103,808.

### **Western Isles Enterprise**

Western Isles Enterprise (WIE) is one of 10 local enterprise companies (LECs) in the Highlands and Islands Enterprise (HIE) area with a remit to deliver economic and social development to the Western Isles. The network works to a strategy, *A Smart Successful Scotland: the Highlands and Islands Dimension*, which sets out four strategic objectives:

- strengthening communities
- developing skills
- growing businesses
- making global connections

Support for the arts is an integral element of the strengthening communities objective. Under the Network's operating plan for 2004-2007, targets are set for the number of cultural and arts projects supported.

WIE supports arts events on a 3-year funding basis; spending some £100,000 a year on direct project funding and a further £30,000 on other arts related projects such as training or evaluations. In addition WIE supports the development of arts infrastructure through capital grants, usually for multi-function facilities such as village halls.

HI-Arts, whose core funding is provided by HIE and the SAC, is effectively the mechanism for pro-active arts development in the HIE area, complementing WIE assistance (see further in Section 5).

## 2.6 National Context

### *New Cultural Policy*

The Minister for Tourism, Culture and Sport issued a Cultural Policy statement in April this year. It reinforced the four broad themes indicated as the core of future policy by the First Minister in his 2003 St Andrews Day speech. These are:

*Cultural Rights* – the premise that each citizen has rights of access to cultural activity, and that these need to be identified and outlined in a system of national standards and local entitlements.

*Crosscutting* – the requirement for all areas of local and national government (education, enterprise, health, transport, social work) to deliver the cultural agenda and to identify meaningful ways in which this can happen.

*Creativity* – ensuring that creativity is acknowledged and promoted as a core contribution of the cultural sector to broader Scottish society – ensuring that the conditions to encourage creativity are developed and supported.

*Institutional Infrastructure and Governance* – the need to have a more coherent and joined-up system of institutional support for artists and creative people – one that takes the citizen as its starting point, not the institutions.

The Minister established the Cultural Commission to examine all of the above in more detail and report with recommendations in May 2005. The consultation is ongoing and it is assumed that the Minister's invitation to 'radical thinking and solutions' will be taken up.

### *Implications*

Each of the four areas above will impact on cultural provision by the public, voluntary and cultural sectors in particular.

Rights and entitlements may lead to an increased statutory obligation for provision by local authorities, perhaps by following clearer, more ambitious national standards that require 'interpreting' and implementing locally. The detail of this thinking is still in

the early stages, although the principle has been determined and agreed by the Executive.

There may be a strong argument for delegating responsibility for budgets from national to local level to allow implementation. This may also require an independent evaluation or assessment that national standards / guidelines are being met. The First Minister and the Minister have both stated that appropriate legislation, if required, will be introduced before the end of this parliament.

Similarly, it is likely that arts and cultural strategies will be expected to demonstrate how they are being delivered across the spectrum of public sector provision. This may lead to calls for a more formal recognition of the role of arts and culture within community planning partnerships.

The Cultural Commission has been invited to identify models of good cross-cutting practice and to advise on how cultural delivery can be managed across the entire range of government (local and national) portfolios, i.e. social work, education, transport and planning.

The concept of “cultural planning” is also being explored as a means of delivering cultural activity more holistically while re-focussing the role of culture as a priority within the overall planning function. Practically, this may have implications that range from the design of the built environment to the facilities included in new school buildings.

The Executive’s priorities are:

- (a) to increase the opportunity for people to become involved in arts activity, and
- (b) to ensure that the standard of provision is more equitable across Scotland.

### 3. THE MAIN FINDINGS FROM THE QUESTIONNAIRE SURVEY

#### 3.1 Introduction

Questionnaires were sent to all individuals, organisations and businesses identified as being involved in the arts in the Western Isles. An initial database of contacts provided by the Council was augmented as the study proceeded through discussions with key contacts. Approximately 350 questionnaires were distributed by post by the Council, and 69 had been returned by the date that responses were analysed. A few more were returned later. Follow-up phone calls were made to people from whom a response was considered particularly valuable (e.g. as a major organisation or venue), and some others who had returned a questionnaire were telephoned for clarification or additional information. A copy of the questionnaire is provided as Appendix 1.

A summary of responses to the survey is provided below. These responses helped in the estimates of impact that are given in Section 5.4, but the response was not sufficiently comprehensive or representative for estimates of impact to be derived simply by grossing-up the responses. Some respondents did not answer certain questions.

The survey results could be used as a baseline for future monitoring of changes in arts activity, viability, views on economic and social impact, etc, but only if later information were sought from the same individuals, organisations and businesses that responded to this survey.

#### 3.2 Background Information

##### *Category of Respondent*

	No.
Venue	9
Voluntary or Commercial Organisation	24
Public Authority Organisation	8
Individual Artist	24
Group of Artists	1
Other Individuals*	3
	<b>69</b>

##### *Address of Respondent*

Lewis and Harris	32
Uists and Barra	37
	<b>69</b>

##### *Status of Organisation / Business*

	No.	of which with charitable status
Voluntary Organisation (formally constituted)	23	14
Sole Trader	17	-
Partnership	3	-
Limited Company	6	4
Other	20	3
	<b>69</b>	<b>21</b>

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\* People interested in the arts but not a practitioner, or people who might be involved in an organisation providing a personal response.

### 3.3 Involvement in the Arts

#### *Average Duration of Involvement in the Arts*

10.5 years

25 respondents had been involved for five years or less, and 12 for 20 years or longer.

#### *Number of Respondents with a Key Artistic Goal / Mission Statement / Stated Aims and Purpose or Similar*

48 out of 69 (70%)

#### *Artforms Involved In*

	<i>Primarily</i>	<i>Occasionally</i>
Dance	4	13
Drama	7	8
Visual Arts	29	7
Crafts	11	18
Literature	4	10
Music	17	11
Film / New Media	2	10
Other	3	3
	<b>77</b>	<b>80</b>

#### *Activities Involved in Providing*

	<i>Primarily</i>	<i>Occasionally</i>
Performance	16	11
Exhibition	22	16
Promotion	8	11
Education	25	16
Management	6	5
Commercial	11	3
Other	6	3
	<b>94</b>	<b>65</b>

#### *Individuals' Average Allocation of Time to Their Arts Activity*

	<b>%</b>
Creative Work	57.6
Administration	13.3
Education	17.3
Selling / Marketing / Distribution	8.9
Other	2.9
	<b>100.0</b>

36 respondents answered this question accurately (i.e. their individual percentages totalled 100%).

### *Organisations' and Companies' Average Allocation of Time to Their Arts Activity*

	<i>Staff Time</i> %	<i>Finance</i> %
Creative Work	34.2	37.4
Administration	17.8	12.7
Fundraising	4.1	4.9
Education	34.4	37.1
Selling / Marketing / Distribution	7.6	7.9
Other	1.8	-

25 respondents answered one or both parts of this question accurately.

As would have been expected, individual artists spend more time on average on their creative work than organisations and companies (58% against 34%).

### *Suitability of Venues Used*

Of the 48 respondents who said that they used at least one venue for rehearsal, performance, training, etc, 27 mentioned improvements to these venues that would be desirable. In the main, deficiencies were minor.

### *Staffing*

Respondents provided details of the types of jobs that they or their employees held which were arts-related.

In aggregate, respondents employed the following arts-related staff numbers:

	<i>Full Time</i>	<i>Part Time</i>	<i>Casual</i>	<i>Fte's</i>	<i>Voluntary</i>
Venues	14	14	3	22	-
Organisations	5	15	6	14	50
Artists	8	3	-	9.5	-
Public Authorities	3	7.5	-	7	-
Groups of Artists	-	3	2	2	-
Other	-	3	7	5	3
	<b>30</b>	<b>45.5</b>	<b>18</b>	<b>59.5</b>	<b>53</b>

Note: Information on staffing additional to that shown above was obtained from key organisations, including the Council and PNE.

Our overall estimates of arts-related employment in the Western Isles (see Section 7) should be referred to as the overall measure of impact from this study rather than the table above, which simply reports on the questionnaire survey response.

### *Voluntary Arts Involvement* (see also the staffing table above)

The average number of volunteers amongst organisations that had volunteers was 12.5. Of the 33 individuals who responded to the question, the involvement in the arts of four was wholly voluntary. For the other 16 individuals, voluntary work was generally zero or a small proportion of their arts activity.

### *Average Turnover of Arts-Related Organisations and Businesses*

	<i>No.</i>	<i>%</i>
Up to £5,000	23	45.1
£5,001-£10,000	8	15.7
£10,001-£15,000	5	9.8
£15,001-£20,000	2	3.9
£20,001-£25,000	1	2.0
over £25,000	12	23.5
	<b>51</b>	

This profile demonstrates that most arts-related organisations and businesses (including individual artists) have low annual turnovers, but that there are also a significant number of businesses and organisations that are important income generators.

### *Other Sources of Income*

Of the 56 respondents who answered the question, 18 had sources of income other than arts-related activity and 38 did not.

### *External Arts Income*

Respondents were asked what proportion of their arts income comes from outwith the Western Isles (including grants, performances given or art work sold to customers outwith the area). Assuming that individual respondents' sales in total were the mid point of their response as given in the table above (e.g. £2,500 for a respondent earning up to £5,000\*), the aggregate proportion of total income of the respondents who answered the question that was "earned" outwith the area was 62%. Together with sales to tourist visitors within the Western Isles (including their visits to performance venues), this illustrates the additional money that the arts bring into the Western Isles. The Hebridean Celtic Festival, An Lanntair and PNE are not included in this analysis, and taking these major generators of external funding into account, the overall proportion of external income would rise to around 75%.

### *Main Areas of Expenditure*

The expenditures of the businesses, organisations and venues that responded to the survey averaged by category as follows:

	<i>%</i>
Capital	11.6
Professional Fees	28.6
Hire charges (venue, equipment, etc)	8.4
General administration	9.4
Wages	25.7
Marketing / distribution	4.5
Other	11.8

Wage costs are kept down by most organisations through dependence on volunteers. Professional fees include tutors' charges, workshop leaders, etc. The main items under "other" expenditure were travel and accommodation – even within the Western Isles, this can be a significant cost for a group.

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\* Businesses with sales over £25,000 were assumed to have a turnover for £30,000 for the purposes of analysing this question.

### ***Origin of Audiences / Customers***

Respondents who answered this question categorised audiences as follows. Generally, estimates were provided – only 5 respondents having research information. Club sessions were excluded from the analysis. The figures below relate to 32 responses.

	%
Western Isles	44.9
Rest of Scotland	20.7
Rest of UK	19.9
Overseas	14.5

Only a few examples were given of people who came from outwith the Western Isles specifically to visit an event or facility. These included: Hebridean Celtic Festival (HCF) audiences; Feis attendees; children who attended Young Musicians Stornoway workshops during the HCF; the Islands Book Trust (especially for the 3-day Martin Martin conference); Harris Arts Festival; a piping competition at Sgoil Lionacleit; Taigh Chearsabhair summer school, International Artists Workshop and other events.

### ***Age of Audiences***

Respondents' estimates of the age distribution of their audiences / customers average as follows. 40 respondents completed this question.

	%
Under 16	12.4
16-25	10.6
28-40	32.6
41-60	31.4
Over 60	13.0

It should be noted that music performed regularly in hotels was not well represented in the response.

### ***Age of Participants***

Respondents' estimates of the age distribution of their participants average as follows:

	%
Under 16	45.6
16-25	12.4
26-40	14.8
41-60	21.3
Over 60	6.0

Some respondents were organisers of children's activities, which helps explain the high proportion of young participants. School activities were not covered by the survey, however.

The degree of participation by young people across a range of activities is encouraging for the future, although how many of these people will still be living in the islands in their adult life?

### 3.4 Gaelic Issues

#### *Use of Gaelic*

The average use of Gaelic by the 47 respondents who answered the question was 21%. Half of these 47 (23) do not use Gaelic at all, and the average use by those that do was 42%.

The numbers of respondents who replied in a particular way to other questions asked about Gaelic are given below. These are aggregate and not percentage responses.

#### *Is Gaelic...?*

	<i>Yes</i>	<i>Occasionally</i>	<i>Not at all</i>
A key part of your activity	15	18	18
Important to attract your audience/ customers	18	10	19
A key element of arts activity in the WI	28	11	12
Recognised as important by your funders	28	6	11

#### *Do you produce material in Gaelic?*

	<i>Yes</i>	<i>No</i>	<i>Bilingual</i>
Products/Performance	10	22	10
Promotional / Advertising	6	20	12
Educational	10	22	8
Administrative	-	24	4
Other (specify)	2	19	1



The “other material” produced in Gaelic relates to an exhibition and book illustration, and the other bilingual production to a programme.

*Would you use Gaelic more if possible?*                      Yes 37                      No 15

Those who answered yes above mentioned the following measures that would help them to use Gaelic more:

- more Gaelic tuition – generally or for staff (7 responses)
- translation services (4 responses)
- improved resources – printed or electronic (3 responses)
- skilled admin support (1 response)
- encouragement from funding bodies (1 response)
- funding Gaelic speaking tutors for sports and instruments (1 response)
- time and paid workers (1 response)
- evidence of increased demand (1 response)
- more confidence in using it (1 response)

## ***Gaelic Development***

*How do you rate the emphasis in Gaelic by the?*

	<i>Too High</i>	<i>Adequate</i>	<i>Not enough</i>
Funding bodies	5	22	12
Western Isles arts community	2	24	12
Private sector in Western Isles	-	15	19
General public in Western Isles	-	16	20

Actions suggested that would help develop the Gaelic arts in the Western Isles can be categorised as follows:

### ***No of Responses***

Encourage more use	14
Organise more events and classes	11
Increase funding and other resources	9
Other	2

## **3.5 Development**

14 respondents said that they had chosen to work in the Western Isles because of their arts activity, and 44 said that they had not.

9 said that they might choose to locate elsewhere because of their arts activity and 45 said that they would not. This latter figure is encouraging in terms of sustainability of the sector. The reasons given for possibly moving away mainly related to career or business progression. One respondent cited lack of support for literature.

42 respondents said that they had plans to develop their business, while 7 said that they did not. This is encouraging.

The following local factors were regarded as opportunities or constraints by those with plans to develop.

### ***Number of Mentions***

<i>Local Factor</i>	<i>Opportunity</i>	<i>Constraint</i>
Property	10	19
Trained personnel	9	11
Availability of finance	8	26
Access to markets	16	14
Other (specify)	3	7

Finance is an important constraint for more than half of the people with development aspirations, and property for almost half. A significant number of people are confident that they can expand their markets – constraints appearing to relate mainly to transport costs. Two respondents mentioned wind farm development as a constraint. The property constraint relates to the earlier question about the adequacy of premises currently used. The Comhairle has details of these requirements as expressed by respondents.

### 3.6 **Economic Impact**

Comments made on the current economic impact of the arts in the Western Isles can be categorised as follows:

- Significant impact – 13 responses
- Encourages tourism and attracts audiences – 16 responses
- Small impact, but has potential – 8 responses
- More funding is essential – 2 responses
- Other – 5 responses

Ideas on how to stimulate increased economic impact can be categorised as follows:

- More learning, selling and performance opportunities – 16 responses
- Develop audiences, better communications with the public – 11 responses
- More local support required – 5 responses
- Other – 7 responses

### 3.7 **Social Impact**

Comments on the level of social impact that the arts currently have on the Western Isles can be summarised as follows:

- Large and positive impact – 28 responses
- Impact could be improved – 11 responses
- Limited impact or none at all – 9 responses

Ideas on how to stimulate increased social impact can be summarised as follows:

- Raise awareness of provision, make events relevant to residents – 19 responses
- Organise more workshops, performances and exhibitions – 10 responses
- More funding required – 4 responses
- Other – 4 responses

### 3.8 **What Should be Done?**

Respondents' views on priorities for assisting the arts can be summarised as follows:

- More support and encouragement from the Council and other local organisations – 19 responses
- More grants or other funding required – 19 responses
- More workshops and venue space for exhibitions – 7 responses
- Other – 3 responses

The detailed points made by questionnaire respondents (often at great length) are taken into consideration in this report as a whole, and particularly in its recommendations – although these recommendations are in the main of a general nature. As noted above, the Comhairle has copies of the returned questionnaires and is thus able to address specific opportunities and concerns.

## **4. CASE STUDIES**

### **4.1 Introduction**

Six case studies are presented below: Ceòlas Uibhist, Taigh Chearsabhagh, Harris Arts Festival, the Western Isles Fèisean, An Lanntair, and the Hebridean Celtic Festival. These facilities and events differ in nature and the information available on them varies. The case studies are not, therefore, in a standardised format.

### **4.2 Ceòlas Uibhist**

#### ***Background***

Ceòlas is a week-long music and dance international summer school set within South Uist. It has a strong emphasis on Hebridean tradition and focuses on the South Uist culture and tradition whilst also embracing and celebrating the connection with Cape Breton.

The summer school allows the opportunity for participants to be part of the local community with evening events and house ceilidhs. The concept of Ceòlas came from a combination of the desire to support and revive the musical tradition in the Western Isles and work undertaken to look at the opportunities for combining the development of arts with generation of socio-economic benefits, following the Irish model of summer schools.

Ceòlas was established in 1996 by Proiseact nan Ealan (PNE) and was managed and organised by them for five years, with the community of South Uist taking an increasingly active part in the organisation each year. In late 2000, PNE handed over responsibility for Ceòlas to the community and, in early 2001, Ceòlas Uibhist was established as a Company Limited by Guarantee with charitable status.

Ceòlas has one part time administrator and two short term development worker posts. There is now year round involvement by the Artistic Director with Tutors and other staff who are employed for the duration of the Summer School. There is a considerable amount of voluntary activity connected with the event, not only the input through the year of a hard working and dedicated Board but also a much wider Local Committee. In all, some 30 volunteers actively participate in the event.

#### ***Objects***

The objects of Ceòlas Uibhist are, “The advancement of education for the public benefit in relation to the arts and cultures of the Gaelic speaking communities of Scotland and its worldwide influences through:

- (a) The organisation of a worldwide summer school set in South Uist.
- (b) The promotion, encouragement and provision of education, bringing traditional music, song and dance together in a unique and integral manner.
- (c) The promotion, establishment, operation, advancement and encouragement, provision of education and training of any activity relating to the arts of the Gaelic speaking communities, with specific regard to the Gaelic traditional arts

and any other form of art which may be construed as being complementary with the foregoing.”

### *Activities*

Ceòlas offers tuition in fiddle, piping, Gaelic song, step dancing, Square sets and Scotch reels and quadrilles. Gaelic language and lectures were introduced in 1997 and have been developed since then.

The summer school runs for six days in July and, as well as daytime classes, each evening there is a performance that is open to the public. Ceòlas has attracted 100-110 participants each year for the past three years. As well as the main classes, there is a community programme of events that increases in scope each year. In total there are about 1,500 attendances at these ancillary events.

Ceòlas is very conscious of operating in a competitive international market and has put a lot of effort into planning future development on a three-year basis. They combine continual improvement of their main focus with piloting new concepts to add diversity. This diversity relates both to the content of the main event and to developing year round activities on a wider geographical basis. A winter programme is being introduced this year (2004/05).

The event is independently evaluated each year and the results are included in the Annual Report. This evaluation is an important aspect of future policy and planning, demonstrating the very professional approach taken to ensuring the quality and eventual sustainability of Ceòlas. The planning and organisation is strongly rooted in the local community and involves many people, so greatly increasing the local impact of Ceòlas, beyond the purely artistic benefits.

As it has become more confident of its own role and value, Ceòlas has increasingly worked in collaboration with other organisations and events. It has been able to define and refine the vital role that it fulfils; with the experience to pilot new creative ideas, so improving its product without diluting its own unique focus.

At Ceòlas 2003, in response to demand, children’s classes in fiddle and step dance were offered in the afternoon. Poetry lectures were included and evening sessions on different topics such as Oran Luiadh (Waulking songs) proved very popular. In 2004 the children’s classes were not continued as they were felt to cut across the work of the Fèisean, to change the focus of the event into a children’s event and to create additional requirements to comply with legislation. Ceòlas believes it better to support the tuition needs of youngsters in other ways, such as through assisting Ceòlas tutors to stay on for the Fèis.

Ceòlas has now determined that approximately 100 people make for a comfortable size for the event and has resisted pressures to expand beyond this. At this size the group of participants is small enough to be workable, to relate well together and to mix with the local community (which is a fundamental principle). The emphasis is on small masterclasses of high calibre individuals, rather than combining this with beginners looking for tuition.

Ceòlas has become internationally renowned and has developed into the largest event in the Uists, in terms of the numbers of people who attend. This appreciation of the

importance and quality of the local Gaelic musical tradition by a worldwide audience has helped raise the profile of the Western Isles, and local participation in the event has increased.

The organisation of Ceòlas utilises Gaelic as much as possible, but in a natural way so as not to be exclusive. Board meetings are held in Gaelic, and as far as possible the content and organisation of the summer school event are bi-lingual to enable people to enjoy being within a living Gaelic community, without their having no Gaelic deterring attendance.

The summer school provides local employment as many people are involved in providing transport, accommodation, catering and other services. A shop is operated throughout the event to enable tutors to sell tapes and CDs, and to provide a service to participants. The shop is staffed by a local Gaelic speaker and is run as a service rather than as a fund raising activity. It has an important role in drawing the wider community into the event.

### ***Participants***

Ceòlas attracted 102 participants in 2004. 51% of these people came from the Western Isles and Skye, 25% from the rest of Scotland, 7% from the rest of the UK and 17% from overseas.

The fees for the six days of tuition are £160 each with a reduction through bursaries to £60 for residents of the Western Isles. The fee covers tuition, teas and coffee and entrance to evening events but not food or accommodation. Attendances at the evening events have increased from previous years and have reached almost 1,500.

### ***Resources***

Ceòlas now has an Artistic Director, administrator and development worker employed part-time all year round, a Graduate Placement and eight staff working over the event period.

### ***Professional Staff***

The Artistic Director and four of the tutors are resident in the Uists, with a further 17 tutors and Gaelic lecturers who travel to South Uist for the event, including four from Cape Breton.

### ***Services***

Ceòlas operates a café offering refreshments and lunches. A crèche facility is also available. Transport between venues and accommodation is provided by minibus. Tutors and participants stay in a range of local accommodation.

Eight people are employed for the week to provide these services. Around 30 volunteers assist with Ceòlas, some on a year round basis, and all helping at the time of the summer school.

## ***Income***

Ceòlas is at the start of a three year development plan and has expanded the scope of its operation in the last year. Annual turnover for 2004 was £58,000. Grants made up 70% of income, with tuition fees and takings from evening events providing a further 23%, and the remainder being income from the shop and donations.

Ceòlas sees the quality and good value of the tuition provided as important in continuing to attract public support. Through its international reputation, Ceòlas now also plays an important role in the Western Isles' image as an area rich in Gaelic music, song and dance, which helps attract other projects and productions to the area.

### **4.3 Taigh Chearsabhagh**

The Taigh Chearsabhagh Museum and Arts Centre came about through a collaboration in 1993 between two active community groups, Comann Eachdraidh Uibhist a Tuath / North Uist Historical Society (CEUT) and Uist Arts Association (UAA), that both lacked adequate premises. Taigh Chearsabhagh, a derelict three storey "listed" building dating from 1741, occupying a prominent position in Lochmaddy, was identified as an opportunity to create a new centre and restore a building of historical importance. The Taigh Chearsabhagh Trust, a Company Limited by Guarantee, was established in 1993 with Directors from both groups. By early 1995, the building had been restored and extended at a total cost of £270,000 and the new Taigh Chearsabhagh opened. The scope and scale of activities grew and further extension took place in 2000 with additional capital investment of £550,000. The centre now incorporates: three gallery areas, café, shop, post office, toilets, studio, study area, office spaces, print-workshop, darkroom and residential accommodation. It houses the CEUT photo archive, Gaelic books and oral recordings, that can all be accessed at the centre.

Taigh Chearsabhagh is run "by the community for the community" and the collaboration between the two groups and bringing together arts and heritage are seen as a key factor in its success. The voluntary Directors plan the activity which the paid staff then implement. Taigh Chearsabhagh provides a focus for the community as well as being an important aspect of the attraction of the area to visitors. It aims to offer an exciting, challenging programme, but one that will remain relevant to the people of Uist.

### ***Facilities and Activities***

Monthly visits to the centre over the past two financial years have varied between 1,041 and 4,964, with a monthly average of 2,700. The profile of activity in 2003/04 included the following:

	<b>No. of Events</b>	<b>Attendance</b>
Poetry events	6	160
Exhibitions	11	32,000
Performances	5	370
Workshops	3	22
Other Education and		<i>(average duration 2 days)</i>

Outreach for Young People      141                      2,945

**Note:**

The visitor numbers to exhibitions above include people visiting the centre for other purposes who might not actually look at the (free) exhibition.

Other activities during the year included:

- Further Education: in association with Lews Castle College, Taigh Chearsabhagh provides the base for a Diploma and HNC in Art and Design
- An Environmental Arts School: 44 people over 7 days (50% from outwith the islands), with 6 tutors – based at Newton House
- Arts Education for Children and Young People, including:

*Arts residencies*

*Annual arts summer school for 12-18's (28 people over 5 days, with 4 tutors)*

*Arts workshops for schools*

*Crafts workshops*

*Encouragement of school groups to visit exhibitions*

*Video project*

*Saturday art classes*

*Sgoil Lionacleit Art Club*

CEUT mounts an annual exhibition on a different local theme in the museum with an entry charge.

In September 2003, Taigh Chearsabhagh hosted Comhla-North Uist International Artists Workshop. This involved 19 artists, from Scotland and all over the world, in a two week workshop at Newton, which culminated in an Open Day when around 50 people came to meet the artists and see their work.

The Taigh Chearsabhagh shop offers a range of goods including new and second-hand books, arts and crafts items, music, local food products, toys, cards and gifts and a Post Office. Taigh Chearsabhagh and CEUT have published a number of books that are for sale in the shop and elsewhere.

***Economic Impact***

Staffing within Taigh Chearsabhagh totals 11 full time equivalents – a very significant number in the local context. In addition, 15 volunteers actively participate in the Trust.

In the summer, 80% of visitors are from outwith the Western Isles, although this is reversed in favour of locals in the winter.

The property is constraining further development, and an extension is planned in 2-3 years.

Taigh Chearsabhagh has benefited from the relative security that SAC core funding status brings and the approach now taken by CNES to award 3 year funding. Any

uncertainty in the dependability of these sources of revenue would be very detrimental to development.

### ***Local Management and Staffing***

The management and staff team of Taigh Chearsabhagh have successfully established the centre and developed its range of facilities and activities. Individuals have worked well together and developed their skills through running a major local business with its roots in the community.

### ***Recognition***

The quality of its artistic outputs is indicated by the ability of Taigh Chearsabhagh to draw in world-renowned artists to work on its projects and by the core funding provided by SAC. This recognition by others of the artistic quality of an organisation that is so much a part of the community encourages appreciation and confidence by that community in their own culture and language.

The status of the area, in the widest sense of community, culture and environment, is being recognised at a regional, national and international level through the activities of Taigh Chearsabhagh.

### ***Access and Services***

For many residents and visitors, the immediate value of the centre is in its services - a good café, an excellent place to meet, a shop that is an outlet for local products and the organisation of social events.

The centre feels creative, busy, interesting and inviting, even in the quieter winter months. A local survey undertaken 5 years ago indicated that 96% of people from North Uist had visited Taigh Chearsabhagh.

### ***Long Term Impacts***

An important aspect of the focus of Taigh Chearsabhagh is on the future through providing education and training. A lot of work is undertaken with youngsters to nurture the enjoyment of the arts and provide training in a wide range of skills. There are also workshops organised for different groups and individuals of all ages. As this outreach work has developed, Taigh Chearsabhagh has expanded its geographical coverage, often using primary schools as venues.

There is felt to be considerable scope to expand outreach, particularly in areas further from Taigh Chearsabhagh. Whilst recognising the opportunities provided and the effort to-date to extend outreach activity, people would like to see all communities in the Uists and Barra able to access these education and training activities.

Taigh Chearsabhagh is the base for the Lews Castle College Further Education courses in Art and Design. This partnership enhances the value of the course to students and adds to the creative activity at the centre. It has provided a mechanism for individuals to continue or resume study and also start to access arts skills. The programme of arts courses has been in operation since 1998, and has enabled a

considerable number of people to become more active in the arts and build up local potential.

#### 4.4 **Harris Arts Festival**

##### *Background*

The Harris Arts Festival was set up in the early 1990s by a group of local enthusiasts who felt, because of the strong cultural traditions of Harris, that the island deserved to have a Festival of its own. The aims of the Festival have been to host events in Harris to which local people would not normally have easy access and to provide venues for local singers, musicians and other artists.

Since then, the Festival has organised weekly events through the period May to September, with a Festival week at the beginning of August each year. The weekly events take place at the Harris Hotel and are mainly slide shows, with music, song and stories by local performers. These include Harris Tweed evenings, with demonstrations and talks by Harris Tweed makers combined with traditional songs.

The annual Festival week brings a range of performances to the island, including classical, Gaelic and traditional music. Performances are held in a number of locations, including St Clement Church in Rodel, Seallam in Northton and Tarbert Village Hall. Evening performances are complemented by workshops through the day.

The Festival organises art and crafts exhibitions, bringing artists to the island to show their work. Exhibition venues include the Tourist Information Centre in Tarbert. It also links with the Hebridean Festival, hosting one or two performances as part of that festival's programme.

Gaelic is a key part of the Festival's activity and is widely used in promoting events.

##### *Resources*

The Festival operates on an annual budget of around £7,000 and is heavily dependent on volunteer input. About 40% of costs are recovered from box office income.

##### *Attendances*

Overall, there are around 40 performances each year with overall audiences of around 3,000. The Festival week performances are especially well attended and are often sold out. About 20% of the audience is local with the rest being visitors. The exhibition programme over the summer attracts an audience of some 1,000 people.

#### 4.5 **Fèisean**

##### *Background*

There are 6 Fèisean in the Western Isles:

- Fèis Taigh Dhonnchaidh - Ness
- Fèis Eilean an Fhraoich - Lewis
- Fèis Eilean na Hearadh - Harris
- Fèis Tìr an Eòrna - North Uist
- Fèis Tìr a' Mhurain - South Uist

- Fèis Bharraigh - Barra

Between them, the Fèisean in the Western Isles had around 700 participants in 2003/04. As well as tuition and celebration of traditional music and culture, they provided valuable out of school language support for many young people attending Gaelic-medium schools throughout Scotland. Ongoing classes carry on this work through the year.

The idea of the Fèis originated in the Western Isles, in Barra in the early 1980s. Then it was a response to depopulation and the decline of the traditional language and culture, with the participation of young people at the centre of the event.

### ***Fèis Taigh Dhonnchaidh, Ness, Isle of Lewis***

The Fèis undertakes an extensive programme of year-round activities based in Taigh Dhonnchaidh in Ness. The programme runs throughout the year, with a different discipline on offer each night of the week. These include Dancing, Guitar, Singing, Piano, Accordion and Fiddle, drawing on the tutoring skills of a range of local musicians.

Taigh Dhonnchaidh also puts on a regular programme of performances, sometimes in venues such as Ness Hall, including Fèis nan Òran, the traditional Gaelic singing festival, Ceòl Nis, the Ness annual music and arts festival, and Sgoil Shamhraidh, a Gaelic summer school. Unfortunately, the building was badly affected by flooding early in 2004 and this has had an impact on activities for several months, with the transfer of classes to alternative premises.

### ***Fèis Bharraigh, Isle of Barra***

Fèis Bharraigh takes place in mid July each year. It is made up of an adult Fèis (Fèis Mhòr), catering for the many parents who travel with their youngsters to the island for the Fèis, Fèis Bheag for the under 8s, Fèis Mheadhan for the remaining primary school aged children, and Fèis Mhòr for teenagers. A total of some 180 people take part, with about half coming from outside the Western Isles, including about 10% who are attending the event as a holiday.

As well as the classes during the day, Fèis Bharraigh runs a lively and varied programme of evening activities that brings a real 'festival' atmosphere to the island. A programme of winter classes including accordion, fiddle, chanter and dance involves about 20 participants. The average budget for the Fèis is some £16,000, although the 2005 Fèis is the 25<sup>th</sup> anniversary and the budget will be substantially increased.

### ***Fèis Eilean an Fhraoich, Isle of Lewis***

Fèis Eilean an Fhraoich holds its main Fèis at the end of July, with around 180 children taking part. Attendance costs £25 for the first child in a family with subsequent children from the same family charged at £12. The event is held in Stornoway's Nicolson Institute and attracts young people from all over the island as well as some 25 from the mainland.

Tuition is offered in 9 instruments as well as Gaelic singing and drama. The annual budget is some £16,000, including the fees for tutors and assistants during the week - around 30 people in total. The Fèis finishes with a concert on the Friday night, attracting an audience of some 400 people.

### ***Fèis Eilean na Hearadh, Isle of Harris***

This Fèis is held in Tarbert in early July with some 80 young people taking part. About 20% of participants come from outside the Western Isles. The Fèis offers a programme of 10 different disciplines, including Drama, Shinty, Traditional Singing, Guitar and Keyboard through the medium of Gaelic. Concerts and other events over the course of the week attract approximately 300 people in total.

### ***Fèis Tìr a'Mhurain, South Uist***

Fèis Tìr a' Mhurain takes place in mid July each year, with a total of some 120 young people taking part. Approximately 30% come to the island for the event, mostly staying with relatives. Attendance costs £20 for the first child in a family, £15 for additional children. The Fèis activities are entirely taught through the medium of Gaelic.

The annual budget is some £12,000, including payment for some 14 tutors and assistants through the week. Classes are also organised through the year with the programme including tuition in Accordion, Keyboard, Singing, Chanter, and Dancing. Classes take place in Kildonan Museum and the Fèis also organises 2 or 3 ceilidhs each year both to raise funds and to provide an opportunity for performance.

### ***Fèis Tìr an Eòrna, North Uist***

This Fèis takes place at the beginning of July each year, and attracts some 145 participants. A total of 13 disciplines are on offer, including traditional sports and Shinty. Gaelic Song, Drama, Chanter and Piping, all offered through the medium of Gaelic. Over the course of the week, the Fèis stages a number of concerts, with the main one on Friday night.

### ***Joint Activities***

2003 saw the first Teenage Groupwork weekend in the Western Isles. Held in the Gearrannan Blackhouse village near Carloway, on 6<sup>th</sup> and 7<sup>th</sup> June, the event attracted 12 participants, mainly from Lewis and Harris, but with some making the journey from the Uists. The event was supported by the Scottish Arts Council National Lottery Fund, Western Isles Enterprise and Community Economic Development.

### ***Fèisean nan Gàidheal***

Fèisean nan Gàidheal is the National Association of Gaelic Arts Youth Tuition Festivals. The organisation offers grant-aid, training programmes, insurance, instrument-bank administration, published resources and other services to its member Fèisean.

A part time support worker is based in Stornoway and grants are offered through an annualised hours system to allow the appointment of administrative support staff for a limited period. Meanbh-chuileag is a theatre company which tours schools with plays focussing on Gaelic culture and history. In 2003-04 Fèisean nan Gàidheal's expenditure in the Western Isles was:

	£
Grants to Fèisean	10,620
Annualised Hours Grants	5,940
ICT Equipment	8,964
Fèis Support Worker	12,000
Other Staff time	12,000
Training Programme	5,600
Services to Western Isles Fèisean	6,306
Meanbh-Chuileag touring in Islands	11,985
<b>Total spend in Western Isles</b>	<b>£73,415</b>

#### 4.6 **An Lanntair**

An Lanntair is one of the oldest arts organisations in the Western Isles. It was founded by a collective of artists almost 20 years ago who were given upstairs premises in Stornoway Town Hall, which they converted for use as an art gallery and, soon after, for small scale performance.

Initially operating on government training funding the gallery soon established sufficient artistic credibility to attract project, and then revenue, funding from the Scottish Arts Council and from CnES.

##### ***Programme***

An Lanntair creates exhibitions as well as being a receiving house for touring exhibitions. Some of its most notable artistic successes have been those focussing on Western Isles life and culture. They have toured extensively nationally and internationally and have acted as a powerful advocate and profile-raiser for the Western Isles, for Gaelic, and for the artists of the Gaidhealtachd.

The programme of performance events has developed over the years, focussing primarily on music and drama, although there have been notable forays into other forms such as stand-up comedy. International and local performers feature in each season's programme. Most performances take place in the gallery space or the town hall.

In the late 1990's, an Education Officer was appointed in response to the growing demand from schools and community groups for outreach work. The level and range of this work has grown since that appointment and education activity is now a key, integrated element of the annual programme.

## ***Resources***

The annual revenue budget of An Lanntair remained comparatively static for a number of years, until recent development proposals came on stream.

An income stream from commercial activity (primarily café and shop) channelled through a subsidiary company – Reul – augments the annual budget, although this annual profit contribution has not been guaranteed.

Similarly, the physical limitations on the current premises prevented artistic development from being taken to the next level.

The fabric of the gallery and office space is not good and there are recurrent problems with water ingress. The available space is limited and has led to extremely cramped and unacceptable working conditions for staff.

Most senior staff have been with the organisation for a long time and there is a large degree of loyalty to the organisation, together with a considerable level of acquired knowledge and experience.

## ***Recent Activity and Impact***

As reported to the SAC, An Lanntair's activity in 2002/03 can be summarised as follows:

No of performances – 27	Audience – 3,756
No of exhibitions – 10	Attendance – 24,896 ( <i>incl. café users</i> )
No of education / outreach events – 15	Participants – 1,651

SAC Revenue Funding - £101,275

CneS Revenue Funding - £14,000

CneS Project Funding - £4,720

Earned Income - £15,479

Other Income - £7,265

WIE assistance for training, education and outreach totaled £6,300.

Income through Reul for the coffee shop and shop totaled £19,189, with a deficit of approximately £6,000. An Lanntair employed 7 full time staff in 2003/04. Education and Outreach activity grew from 71 two-hour workshop sessions in 2000/01 to 127 in 2003/04, with an increase in total attendance from 516 to 1,570. An additional 3,468 people in 2003/04 used the bouncy sculpture at events.

Education and Outreach activities in 2003/04 included children's holiday workshops, including dance, murals and other visual art; a Beats and Fables project at Nicholson Institute; drawing and calligraphy workshops for adults, workshops and classes for the socially excluded (including adults with mental health difficulties), and pre-school events including digital video effects.

## **Visiting Performers**

As reported in Section 7, An Lanntair organises visiting performances at a range of venues in Lewis and Harris across art forms.

### ***The New An Lanntair***

Following protracted submissions for capital funding, a project to develop a new-build home for the organisation was finalised in early 2004. Construction work began on site in summer and should be completed in Autumn 2005.

The £4.6m project has taken almost 8 years to get to this stage and has consumed a disproportionate amount of energy and resource from the organisation in that period. As a result, it is fair to suggest that the artistic output has not sustained as high a level as previously and, consequently, annual attendance at the centre and use of the café have begun to fall.

This process should be quickly reversed when the new building opens. The facilities will include a 239-seat auditorium for performance and cinema, two large conventional exhibition spaces, three additional exhibition spaces, an education suite, a meeting room, office accommodation, a bar, a sizable café and kitchen, a foyer and box-office, and a substantial courtyard/civic space.

The exterior and interior design is very striking, and the building itself should make a considerable civic contribution to the town, as well as providing greatly improved facilities for increased cinema, live performance, and exhibition.

The Board and staff of An Lanntair are in the second year of a transitional development programme in which they are adapting the organisation for its transfer into this substantially different new building. Additional senior staff have been appointed who bring both capacity and new experience to the management team. Links are being made with peer organisations on the mainland with a view to developing artistic exchange.

### ***Programming Potential***

Programming of the new building is already underway a year in advance of its opening. The opportunities afforded by the new spaces, and the ability to have several events/exhibitions on at one time, are presenting new challenges to the programming team.

The availability of conventional cinema projection introduces a new and potentially exciting strand to the programming mix. Until now, Stornoway has been served on an irregular basis by travelling cinema. This should allow a new audience to be developed.

The additional exhibition spaces should provide increased outlets for artists and crafts-people from the Western Isles to display their work. Similarly, the new stage and associated facilities should allow a broader range of local and touring product to come to Lewis, as well as giving the audience a more comfortable experience.

Within the Highlands and Islands, the new An Lanntair will be second only to Eden Court in its range of professional facilities and will outstrip provision in many much larger Scottish towns.

### ***Educational Potential***

The capacity of the organisation will grow with the building and it should be possible for a much enhanced education programme to be developed over time. There is a tremendous opportunity for An Lanntair and CnES to work closely and collaboratively in arts-education provision, both in schools and in the new building.

Regular community use of the building through classes and workshops can combine with an outreach programme that integrates with the curriculum to provide a stronger, more strategic range of provision.

Similarly, there is excellent potential to develop practical short and long-term projects with Lews Castle College. This could range from creative subject learning to catering.

### ***New Vision***

It is worth repeating in full the new mission and aspirations of An Lanntair. They represent the opportunity for an exciting step-change in arts provision in Stornoway and the Western Isles.

*“We will be a beacon for cultural activity in the Western Isles; we will encourage and celebrate creativity in all its forms; we will be a genuine centre for our community; we will represent and support Gaelic arts and culture.”*

The overarching symbol is a beacon or lighthouse, whose function, associations and meaning were described as follows:

#### **“1. A BEACON**

- *Guidance: We will give direction. We have an obligation to show leadership and be innovative. The arts should encourage, confront, challenge, stimulate and stretch people.*
- *Orientation: We will strive to be a (shining) example and to raise standards. This means excellence as a standard point of reference.*
- *Context: We will represent and reflect Gaelic culture and discharge our role in strategic regional terms. This is our identity.*

#### **2. A LIGHTHOUSE**

- *Illumination: It is our duty to explain, represent, reveal and interpret the arts across its many forms and to excite and entertain audiences*
- *Enlightenment: It is our role to promote learning: To educate and inspire.*

- *A transmitter: We will broadcast these values and reach out to the wider community (Audience Development.) The idea of a transmitter and a receiver has also informed the Design Plan.*

### 3. A HAVEN

- *Location: Our context is important in terms of our history, geography, our audience, our cultural constituency, the arts community, our place in the continuum and the arts map of Scotland and beyond.*
- *Destination: This is the place our audiences want to go, to see and be seen. This is the place that artists aspire to and receive support from. Our presence will improve the physical amenity and the quality of life.*
- *Sanctuary: This is the place to feel welcome. This is the place to feel safe and secure. We will provide access and inclusion for all sectors of society.*

*These are the core principles and the driver for the kind of organisation that An Lanntair must become.”*

## 4.7 The Hebridean Celtic Festival

The Hebridean Celtic Festival (HCF) is a four-day Celtic music and cultural festival based in Stornoway on the Isle of Lewis. A Board of Directors, the Hebridean Celtic Festival Trust (HCFT), incorporating all founding members of the organisation, administers it. Co-ordination of the Festival is carried out by the Festival Director, who is employed on a part-time basis.

Despite its geographical situation, the Festival is earning accolades from musicians and visitors alike. With an increasing international audience and a growing impact on local tourism, it has enlivened the local artistic and cultural community and creates significant employment and other benefits during the week. Some events are held outwith Stornoway, and visitors stay over a wider area.

This year’s event was evaluated by Richard Gerald Associates. Most of the material below is taken from their recently completed report.

The aims and objectives of the Festival include:

- To promote the development of Celtic music in the Outer Hebrides and provide a platform for local and national Celtic musicians
- To encourage and develop the socio-economic aspects of rural enterprise and to foster co-operation amongst local community groups
- To encourage friendship and reciprocal relations with similar organisations throughout the Celtic nations, thus further raising the profile of the Hebrides
- To encourage the education of traditional music in the islands
- To enhance the culture and image of the Hebrides

Attendances have grown from 1,500 in the festival's first year, 1996, to 14,170 in 2004, with an increase of 4,927 (+53%) between 2003 and 2004. In 2003, the main tent sold out, and the headline acts sold out the enlarged tent in 2004.

Attendance at the main events represented 77% of all attendances in 2004, with kids events growing by 731 (+150%) since 2002. Attendances at An Lanntair and rural events, music sessions, the festival club, lectures and workshops totalled 2,001 in 2004. Non-Stornoway venues included Harris Hotel, Tarbert Hall, Ness Social Club, Uig Community Centre and Seallam! (Northton, Harris).

Ticket sales and merchandising totalled £121,000 in 2004, and sponsorship and donations totalled £107,000. The latter comprised:

WIE	£38,838
CnES	34,200
Bord na Gaidhlig	3,000
Comunn na Gaidhlig	1,000
SAC	26,300
Private donations	14,285
In-kind sponsorship	3,370
	<b>£120,993</b>

The economic and social impact (see below) amply justified the public sector support for the event.

RGA's conclusions included the following:

- Attendees rated many aspects of the Festival very positively, including the overall quality of experience, range of artists, and size, range and convenience of venues.
- Approximately half of attendances were by visitors to the islands, 41% of whom said that they would not have visited the Outer Hebrides if the Festival had not been on, while others arranged their visit to coincide with the Festival – many extending their stay.
- “*Fantastic*” was the word which encapsulated attendees’ experience of the Festival; while for young attendees it was “*A great party*”.
- 78% of the people interviewed strongly agreed with the proposition that, “*Attending the Festival has positively stimulated my interest in the Celtic Arts*”, and 47% agreed that attendance had given them the opportunity and confidence to get actively involved in Celtic Arts.
- Poor catering provision (contracted) was highlighted as an issue, and this reduced attendees’ perception of value for money.

The event stretches guest house and B&B provision in and around Stornoway, although a significant number of people interviewed camped (28%) or stayed with a friend or relative (15%). 70% of the people interviewed who were not local stayed in Stornoway. Average spend by island visitors, excluding Festival tickets, was £449-46 per group, and £205-23 per person.

Repeat visits are strong, and it is likely (subject to similar programming and marketing, and adequate bedspace capacity) that there will be a further significant increase in attendance in 2005.

Using RGA's figures and our judgement, economic impacts are estimated at 39 additional full-time equivalent jobs (inclusive of multiplier effects and allowing for displacement) and £392,000 in related household income. This is derived from estimated additional spend (net of displacement) in the Western Isles of £745,000 by island visitors (audiences and performers), local residents and the Festival itself.

This is an extremely high impact for a four day festival; illustrating the national and international reputation amongst audiences and performers that the Festival has gained.

96 volunteers were involved in running the 2004 Festival, putting in a total of 1,674 hours – equivalent to one full-time equivalent (fte) job. Over the year, the directors' time devoted to the Festival adds perhaps a further fte.

In addition to the vast volunteer force, the Festival employs two students full time for the period around the Festival (approximately 4 weeks), and also a team of 12 local workers to rig and de-rig the site (2 weeks).

The Festival team has developed considerable expertise in event management and bringing together local community groups, offering support, mentoring, training and promoting the islands to attract visitors from all over the world.

## **5. SUMMARY OF OTHER RESEARCH AND CONSULTATION**

### **5.1 Introduction**

The key points from interviews with organisations other than those associated with the Case Studies (see Section 4) are summarised below, together with other material of relevance to this study.

### **5.2 Theatre Hebrides**

Theatre Hebrides was formed in 2002 as a charitable company limited by guarantee. The company aims to produce innovative drama reflecting the culture of the Western Isles and to tour it within the islands, more widely in the UK and internationally. It also has aims to develop the role of drama and theatre in social and economic development in the Western Isles, working with communities, with schools and with the health service and providing a centre for training and marketing.

The company is currently dependent on project funding and has undertaken two productions to date, touring a small scale children's play, Am Bradan, and developing and touring a new commission, Metagama. Both are bi-lingual productions. The associated costs were around £25,000 for Am Bradan and £115,000 for Metagama. The company has a number of other projects in preparation, though these will be dependent on funding.

Although Theatre Hebrides recognises the need to prove its capabilities before receiving core funding from the Scottish Arts Council, it has found it difficult to operate in a climate where initial funding is difficult to obtain locally. Support for office and administration costs would allow significant progress to be made much more quickly.

### **5.3 Comunn na Gàidhlig**

Comunn na Gàidhlig (CnaG) was established with Scottish Office support in 1984 as a co-ordinating Gaelic Development Agency. CnaG is a company limited by guarantee with charitable status. Pròiseact nan Ealan (PNE) developed from CnaG in 1987 to take on the role of the Gaelic Arts Agency, but CnaG still has input into culture and the arts as part of its overall role based round the four areas of:

- Strategy and Promotion - "Working together to promote and develop the Gaelic language and culture".
- Education and Skills – "Promoting Gaelic education and skills at all levels".
- Youth Services – "Creating Opportunities for young people to use and enjoy Gaelic".
- Community and Culture – "Helping communities to develop and strengthen the use of Gaelic".

CnaG operates an ERDF scheme called Gaelic in the Community through which local groups can access support for community initiatives. One category of funding is under the heading of Events and Promotions, and through this support has been given to a range of projects which raise the profile of Gaelic language and culture, including Ceòl na Mara in Point and Ceòl Nis at Taigh Dhonnchaidh.

CnaG also operates a student placement scheme in the Western Isles through which Gaelic speaking students can obtain 10-week placements with an appropriate company or organisation. Arts organisations such as Ceòlas have benefited from this scheme.

CnaG recognises the importance of the Gaelic language and culture to tourism and is keen to see more done to expand and develop this area of work, providing and marketing opportunities for visitors to access local culture.

With the arts, CnaG recognises that much depends on voluntary effort and believes that funding processes could be simplified, for example through the provision of clearer funding routes, joint procedures between funding bodies or co-ordinated schemes to pool funding sources.

## 5.4 **Proiseact nan Ealan**

### ***Background***

In the mid 1980's, different aspects of the social, cultural and economic diversity of Scotland came to be recognised at the national level as important parts of Scotland as a whole. A more diverse approach was taken to economic, social and cultural development and new organisations, like Comunn na Gàidhlig, were formed in support of this more decentralised approach.

Within the arts sector, the work commissioned by the Scottish Arts Council (SAC) in 1986, *Gaelic Arts: A Way Ahead*, led to new recognition of the importance of the Gaelic arts within the national perspective, and Pròiseact nan Ealan (PNE) was established a year later with the remit to explore new approaches to the promotion of Gaelic arts and culture. Out of this recognition grew confidence and development, with individuals and groups providing support for creative development across the artforms.

PNE is the strategic agency for the Gaelic arts and is involved in work at all levels. Based in Stornoway, it has the aim to develop and promote the Gaelic arts through a range of mechanisms. These include:

- research - covering generic aspects as well as focussed feasibility studies and needs and impact assessments
- advocacy – working with other organisations to raise the profile of Gaelic arts and inform opinion
- training – developing and delivering training to foster talent and support the future of the Gaelic arts
- pilot projects and services – designing and delivering pilot projects. Many of these are then subsequently managed independently of PNE, allowing its resources to focus on new initiatives
- flagship projects – these are large projects designed to showcase the Gaelic arts in a way that cannot be achieved through marketing or promotional activities. The success of An Leabhar Mòr is an example of the extent of impact that can be gained from an international project

The organisation receives core funding from the Scottish Executive and Scottish Arts Council and gathers funds for its projects from a variety of sources. PNE relies on income from project funds to help maintain its core costs and with its emphasis on initiation of pilot projects, the consequent continual project fund-raising, places strain on the organisation and staff.

The staff team is augmented as and when required by commissioning additional project workers for specific projects. The large flagship projects take several years to plan and several more to deliver.

PNE has initiated and supported many projects that have then been taken over and managed by different organisations and communities. This rolling out of projects has enabled events and activities to benefit from the expertise and experience of PNE and then to be further developed. Fèisean nan Gaidheal, Ceòlas and Tosg are all good examples of this principle working well.

Much of the activity within the arts in the Western Isles is organised by community based voluntary organisations either focused on year round regular club type activities or one off events and festivals. The support that PNE can offer to those groups involved in the organisation of annual events can be instrumental in enabling the event to get established. They operate as a network for exchange of experience between groups and events and a permanent year round source of information and advice.

As the events develop and take on a life of their own, this important support role then assists newer events and organisations. This continuing link with Gaelic arts activity at the local operational level informs and assists PNE in fulfilling its strategic purpose in an effective and relevant way.

## 5.5 **HI-Arts**

Highlands and Islands Arts Ltd (HI~Arts) is an independent company limited by guarantee with charitable status, established in 1990 to promote and develop the arts in the Highlands and Islands of Scotland. Its core funding comes from HIE and the Scottish Arts Council but the organisation also raises considerable project funding for areas such as audience development, crafts development, arts and health and arts and children's play. It also operates the Screenmachine mobile cinema.

As a development agency, HI-Arts recognises a growing strength in public sector support for the arts in the Western Isles both through WIE and CnES.

## 5.6 **Lottery and SAC Assistance**

External funding for the arts (capital and revenue) from the SAC and Lottery creates impact through the employment that it supports and through the other funding that it can lever in (e.g. from the EU's Special Transitional Programme).

Awards to the Western Isles over the past three years are summarised below:

	Arts Lottery		SAC	
	Number	Value (£)	Number	Value (£)
2001/02	8	3,139,919	26	316,368
2002/03	17	354,990	11	301,397
2003/04	22	418,210	12	373,612
<b>Totals</b>	<b>47</b>	<b>3,913,119</b>	<b>49</b>	<b>991,377</b>

This gives an overall total of 96 awards with a value of £4,904,496. The 2001/02 awards include £3,061,080 granted towards the new An Lanntair development. Excluding this, the 95 other awards totalled £1,843,416, with an average value of £19,404.

Awards in 2003/04 included:

*£250,000 to PNE towards the cost of the Gaelic Arts Strategy Development Programme (1)*  
*£100,000 to PNE towards the cost of an ubiquitous opera-ballet based on St Kilda with pre-filming and live performance broadcast from the island*  
*£140,000 core funding for PNE (1)*  
*£37,395 for Stornoway Young Musicians (2)*  
*£133,000 core funding for An Lanntair*  
*£38,000 core funding for Taigh Chearsabhagh*  
*£24,275 to CnES for improving the quality and scope of youth music provision (2)*  
*Grants to enable individuals to attend the Venice Biennale and participate at “Scotland at the Smithsonian”*

**Notes:**

- (1) These grants benefit the Gaelic arts throughout Scotland
- (2) These grants relate to the SAC’s Youth Music Initiative

Lottery and SAC funding that will have benefited the arts in the Western Isles awarded to external agencies such as HI Arts are not included above.

Other Lottery funding received by the Western Isles for Arts-related projects from the Community Fund, New Opportunities Fund and Heritage Lottery Fund over the three year period totalled approximately £150,000. These awards included an after school club set up by Uist Traditional Music and Gaelic Arts Association, a grant to the Islands Book Trust (for First Steps), a Taigh Chearsabhagh Arts and Crafts project for older people living in residential accommodation or long stay hospital wards, and the arts dimension of the Comhairle’s Motiv 8 Activities Scheme for young people.

## **6. KEY ISSUES, THEMES AND TRENDS**

### **6.1 Key Issues**

The following were regularly cited as significant social issues which affect all aspects of life in the Western Isles, cultural activity included.

#### ***Population - In and Out Migration***

Skilled people steeped in the cultural background of the Western Isles often have to leave in order to find suitable employment. The social impact that these people have in their new location/s should be recognised and valued. Perhaps the area's cultural strength can be used to attract more people into the Western Isles?

The Western Isles need to redress serious annual migration trends by importing people – a strong culture needn't feel threatened by in-migration.

The strong response to arts job adverts indicates that people are willing to relocate to the islands. There is a need to persuade politicians and agencies at national and local level of the serious potential the arts has to promote in-migration, job creation, and social impact. The arts sector now has a proven track record in long-term job creation.

#### ***Transport***

There was frequent reference throughout our consultation to the burden of travel in time and cost on people – locals and visitors – and the importance of a spinal route in enabling networking north to south through the islands.

There is a perceived need to tackle mainland links, as transport schedules and cost frequently deter touring companies from coming to the islands.

#### ***Infrastructure***

The buildings and facilities available to the arts are generally good, although there is demand for more provision for individual artists. The facilities offered in a variety of venues give good access to the arts for most areas. There is a need to expand the provision away from the main centres, but this is most often felt to need human resources rather than buildings.

There is demand from individual artists for studio facilities that could be rented and used for work and as sales areas.

#### ***Access***

The importance placed on the positive social impact of arts activities increases the necessity to ensure that there is equality of access and opportunity for all. The barriers to access include: the lack of provision away from population centres, inadequate transport to activities, and lack of resources to organise and deliver activities across the wider area.

There is widespread support for expanding the activities that are considered of high quality so that all areas have the same opportunity to become involved.

## 6.2 Themes

The following themes were prevalent in many of the discussions with current arts providers and funders. They also emerged regularly in the questionnaire responses.

### *Mechanisms to Support the Arts*

More secure funding arrangements are a major requirement for the expansion of arts activities. Those organisations that have some measure of funding security with three year SAC or CnES funding are aware of the additional benefit this brings in allowing them to focus on longer-term development rather than requiring fundraising efforts every year.

The costs of training local tutors and organisers is high, and funding support is required to bring in high quality tutors, in order to improve the local capacity to manage and deliver high quality activities.

Education, training and outreach are given high priority by many of those involved with the arts and includes the desire for expansion of the Lews Castle College courses to degree level.

More longer duration events, such as festivals, summer schools and week-long courses, would provide more opportunities for local communities and visitors to benefit. Longer events are able to provide some employment for tutors, and generate spin-off benefits in terms of accommodation and catering, and should be encouraged.

### *Support for Gaelic Arts*

There is a need for language classes to increase the ability of beginners and those less fluent in Gaelic to participate and enjoy Gaelic arts activities. Increased use of simultaneous translation and more widespread bi-lingual events would also assist the development and appreciation of Gaelic based activities

### *The Drivers of Current Arts Activity*

Overall many people commented on the increased level of arts activity over the last 10-15 years. In the Uists, this change is frequently seen as linked to the development of Taigh Chearsabhaigh, Ceòlas and the Lews Castle College courses, as the three major sources of arts activity and impetus.

Also, the breadth of voluntary organisations organising smaller events and regular activities represents a considerable level of activity, although this is not consistent across the whole area.

This voluntary support for arts activity is not matched by statutory provision, with a lack of arts staff/tutors in schools, particularly in drama and music.

The diversity of provision and number of providers of arts activities leads to the economic impact being underestimated, undervalued and often ignored as serious economic activity worthy of support by agencies with an economic development remit.

This lack of recognition at an agency level of the value of arts activities by groups is felt more strongly by individual artists as a lack of support for their work.

### 6.3 Trends and Opportunities

#### *Western Isles Public Sector*

There is strength in the public sector at the moment. There are good officers within WIE and a strong 'chain of command' within CnES. Meg Rodger has quickly become accepted by the arts community and her work is highly appreciated.

It may be worth considering Meg as part of the community support network team in order to integrate the arts more fully into that of the Comhairle's development work.

#### *2007*

There is a real opportunity to engage with the Year of Highland Culture in 2007. The recently appointed 2007 Director is open to discussions on how best to involve all parts of the HIE area.

#### *Gaelic Arts Development*

The issue of Gaelic arts development requires some clarification – particularly the role of Proiseact nan Ealan – as either a funding body or a production company. Also, some broader developmental questions require to be resolved, ie do 'Gaelic' arts exclude other types - and should there be positive discrimination towards Gaelic arts activity.

The indigenous artforms are very important, but they should be *developed* not *preserved*. In Shetland, for example, the notion of indigenous v. incomer is not an issue. Avoiding protectionism (or parochialism) has been a great benefit to them.

#### *The Local Arts Sector*

There is good heart in the arts community just now, boosted by Meg's arrival and the potential of the new An Lanntair. Any development strategy has to be for the Western Isles as a whole. There seems to be an acknowledgment of that now which is a change for the better.

#### *Cultural Tourism*

There is a growing awareness of the potential of cultural tourism. Perhaps the potential of the crafts sector needs to be developed in more detail. They could be a real driver for growth and, in some areas, repopulation.

In some cases – Harris Tweed for instance – the raw material is produced, but substantial value is added in what it is turned into. That part of the chain of production is not yet fully realised.

### ***The Western Isles as One Area***

The size of the delegation from Lewis and Harris at the September Arts Forum held at Lochmaddy is a very promising indication that the Western Isles can work as one area in relation to arts development.

### ***Cultural Inheritance***

The key importance of cultural inheritance in the development of young people was frequently expressed. Therefore a key priority should be to support Gaelic culture. Also, many respondents felt that an over-emphasis on economic impact of arts /culture can overlook the vital importance of the social impact.

### ***Vision***

A vision of where the arts can be in 10 years, and an acknowledgement of their current role in the community are important. There is now a situation where people from away are celebrating local talents / culture as successes which would previously have been denigrated, e.g. Ceòlas. The need to be positive about achievements, look to the future and to move forward was stressed.

### ***Western Isles Arts Study Follow-Up***

The case has been made in many studies about the economic and social benefits of the arts, but artists, promoters, and organisations still have to fight constantly for funding, while artists are not very good at making the economic case for arts. It will be important for action to be taken on this current study to help address these problems.

### ***Indicators of the Value of Arts / Arts as an Indicator***

Arts activities are a measure of social impact – we should be measuring whether a project is good, how many people are involved, how diverse their background is, and such like. Social impact is perhaps, therefore, more usefully measured in terms of ‘public value’ rather than, for example, intrinsic benefit. ‘Public value’ would then become a broader measure of the level of arts activity in a community rather than a critical assessment of its worth. This measure may be more useful in assessing the overall confidence and health of a community.

### ***Branding***

Promoting the islands as a whole cultural package demands a good logo / branding. A branding exercise is ongoing and it may be useful for the area to think of itself as a country rather than a small part of the Highlands and Islands.

## **7. ECONOMIC IMPACTS**

### **7.1 Introduction**

The estimates of employment and household income generated by the arts within the Western Isles that are given below relate broadly to the financial year 2003/04. One exception to this is an allowance for the considerable impact generated by the National Mod when it is held in Stornoway. The last Stornoway Mod was 2001, and the next will be in 2005. We have therefore attributed 25% of its estimated value to 2003/04 as a “typical” current year.

The following categories of economic impact are calculated – where possible disaggregated by artform:

- (i) Creative artists (self-employed or employed), including craft workers regarded as visual artists rather than producing repetitive products or souvenirs. This category includes publishing, recording and other “applied” arts.
- (ii) Employment generated by artistic events and entertainment – avoiding double-counting artists included under (i) above where they are involved in the events.
- (iii) Employment generated by visits to galleries and exhibitions. Otherwise, however, retailing of artistic products (e.g. CD’s) is excluded unless produced in the Western Isles.
- (iv) Employment by public bodies and other organisations of people involved in arts administration and promotion, project officers, etc.
- (v) People involved in arts education – in schools and colleges, private tuition, Fèisean tuition, etc.
- (vi) Tourism impacts – i.e. the expenditure in the Western Isles by visitors that can be attributed to artistic provision in the area. This includes overnight stays by people attending festivals and other special events, visiting performers, and people attracted to the area for a holiday or short break where the decision was significantly influenced by arts provision, Gaelic culture, etc.
- (vii) Local spending impacts – i.e. expenditure by local residents when they go to arts events and exhibitions that they would not otherwise have made locally (e.g. on refreshments) – other than at the venue (which is covered under (ii) and (iii) above).

“Multiplier” impacts are included in or added to each of the above impacts. The multiplier comprises “indirect” effects and “induced” effects. Indirect effects are generated by the spending in the Western Isles of businesses (including arts organisations) that benefit from “first round” consumer expenditure, while induced effects are generated by the spending of the employees whose income can be attributed to the consumer spending and the indirect business spending. Employment impacts are generally measured in terms of full time equivalent jobs (fte’s), although most employment in practice that is directly generated by the arts is part-time, seasonal or casual. These employment impacts often relate to sustaining existing

employment or increasing the income of self-employed people or people not working full-time, rather than being new employment creation. Employment and income generated by tourists and other visitors to the Western Isles tends to be concentrated in the summer season, although one important benefit of facilities such as An Lanntair and Taigh Chearsabhagh that receive revenue funding from the Scottish Arts Council or other organisations is that they can offer all year round employment.

More speculatively, the role of the arts in attracting people to move to, or not move away from, the Western Isles is also assessed. Such impacts are important in the context of the depopulation through net out-migration that the islands have suffered (as discussed in Section 2.3). This depopulation is particularly serious in the more remote areas, where the viability of public and private services is threatened, and the residence of artists and arts provision for visitors in such areas is thus especially valuable.

In a number of respects, the arts are intertwined with the traditional culture and heritage of the Western Isles, and this is important to appreciate in framing development policy for the arts. In this study, however, the focus is on contemporary arts activity – museums and visitor centres displaying historical art and artefacts, for example, were excluded from the quantitative analysis, although impacts from displaying contemporary art work or otherwise serving as arts venues were included.

All types of venues were covered, including hotels and pubs that provide live music, but it was difficult within the scope of the study to encompass all such activity.

## 7.2 **Direct Employment – Artists**

Information on the employment of artists was drawn from:

- the database provided by the Comhairle
- lists provided by membership associations and arts organisations
- other local contacts
- questionnaire responses and telephone follow-ups

Figures are given below for the total number of artists as well as for fte's, but there will inevitably be more people involved in a part-time professional or semi-professional capacity than we were able to identify.

Wholly amateur artists are excluded from the economic analysis, although the appeal of the Western Isles as a place for people of all ages with an artistic inclination to live and paint, play an instrument, etc, is an important part of the fabric of the area; while meeting other artists through membership of arts organisations promotes social interaction.

From responses to the postal questionnaire, telephone follow-up and key contact interviews, identified activity and direct employment across the different art forms in the Western Isles during 2003/04 are summarised below.

## Visual Arts

### *Fine Arts*

63 individual artists were identified, 31 of whom were working full time as visual artists. This breaks down as follows:

	<b>Full-time</b>	<b>Part-time</b>	<b>Total</b>
Lewis	16	8	24
Harris	6	3	9
North Uist	4	16	20
Benbecula	1	3	4
South Uist	2	2	4
Barra	2	0	2
<b>Total</b>	<b>31</b>	<b>32</b>	<b>63</b>

A number of these artists have galleries associated with their workshops, sell their work direct to the public through websites, use informal sales exhibitions in cafes, shops or similar venues, or use other means to put their work before the public. In addition there are 3 private galleries dedicated to selling visual art works: 2 in Lewis and 1 in Harris. There are also 6 other galleries in the islands with regular exhibitions of local artists as well as exhibitions brought in from elsewhere. 2 of these are in Lewis, 1 in Harris, 2 in North Uist and 1 in Benbecula.

### *Photography*

10 individuals or companies were identified working in photography. 7 of these are based in Lewis, 1 in North Uist, 1 in Benbecula and 1 in Barra.

### *Crafts*

19 full time businesses or individuals working in the crafts were identified. Many of these are one person businesses, although one business has more than ten employees. A further 18 craftspeople working part time were identified.

	<b>Full-time</b>	<b>Part-time</b>	<b>Total</b>
Lewis	11	4	15
Harris	2	2	4
North Uist	1	5	6
Benbecula	1	4	5
South Uist	3	3	6
Barra	1	0	1
<b>Total</b>	<b>19</b>	<b>18</b>	<b>37</b>

In addition, many of the visitor centres and shops on the islands carry a stock of craft goods, both imported and made on the islands.

The main issues that arose from the questionnaire returns in the visual arts were associated with:

- ***Opportunities to Exhibit***  
Artists and craftspeople are keen to have more opportunities to show and sell their work, more exhibition space, and support towards the costs of exhibiting, such as framing. The touring of joint exhibitions is suggested, along with the development of a Gallery Trail and/or Craft Map to promote work more widely to visitors. Some artists and craftspeople are keen for links to be developed to a wider market, perhaps through a sponsored exhibition of island artists at a prestigious mainland venue or support for joint exhibitions at important art and crafts fairs.
- ***Opportunities to Participate***  
Artists are also keen to promote participation in the visual arts. They regard amateur art classes as important socially and would like to see more opportunities for workshops, including provision in the rural areas – aimed at adults as well as young people.
- ***Infrastructure***  
Several respondents mentioned the need for studio space to be available at a reasonable cost. The potential to introduce percent for art was also raised.
- ***Networking***  
The desirability of more contact between artists, including inter-island networking, was raised by several respondents.
- ***Agencies***  
A common comment was that agencies such as the Comhairle and Western Isles Enterprise should recognise the contribution of the arts and crafts to tourism and employment, and that small arts businesses are deserving of support for economic development as well as for social and artistic reasons.

## ***Music***

### ***Traditional Music***

26 organisations associated with Gaelic and traditional music were identified. These included Fèisean, local mods, Gaelic choirs and accordion and fiddle clubs.

With individuals there is a more complex picture, as a musician might act as a tutor for organisations such as the local authority and the Fèisean, provide private tuition, and perform individually and / or with more than one band. In addition, in some cases our contact details might relate to a band rather than to an individual, and where no questionnaire was returned it has not been possible to take this into account. For this reason the number of people involved in traditional music on a part time basis shown below is likely to be an under-estimate.

	<b>Organisations</b>	<b>Full time Individuals</b>	<b>Part time Individuals</b>
Lewis	13	2	27
Harris	3	0	1
North Uist	1	0	3
Benbecula	3	1	2
South Uist	4	1	1
Barra	2	0	4
<b>Total</b>	<b>26</b>	<b>4</b>	<b>38</b>

### *Contemporary Music*

This category consists largely of bands, and the picture fluctuates as bands are formed and break up.

### *Classical Music*

There are 2 classical music organisations, both based in Lewis, and, 3 individuals are believed to work part time in classical music.

The main issues arising from the questionnaires returned by people involved in music were:

- The need for more opportunities for performance
- The need to concentrate on development of Scottish and Gaelic traditions
- The need to support development of all kinds of music
- The need for more tuition in schools
- The need for adequate funding.

### *Drama*

9 organisations connected with drama provision were identified. Other than Theatre Hebrides, these are amateur drama groups - 4 in Lewis, 3 in North Uist and 1 in Barra. In addition, some of the Fèisean include Gaelic drama in their programme. Theatre Hebrides, based in Stornoway, is a company limited by guarantee which aims to produce professional theatre directly reflecting Western Isles culture. The intention is to tour the work both in the islands and more widely in Britain and internationally. Two individuals were also identified, who work as drama teachers / tutors.

### *Dance*

4 dance groups were identified, their involvement being in Scottish and traditional dance, other than a drum majorettes group in Benbecula.

### *Literature*

In literature, 3 organisations (based in Lewis) and 6 writers involved in literature were identified.

The main issues arising from the questionnaires returned by organisations and individuals involved in drama, dance and literature were:

- The difficulty in achieving funding for core costs
- A need to encourage more young people to take part in drama
- A need to recognise the importance and influence of Western Isles writers
- A need for more publication opportunities
- Although there are good drama facilities in schools, drama teaching is too limited
- A need for investment in skills development and to bring in experts with diverse skills to lead workshops

## 7.4 Venues

The Scottish Arts Council's Touring Directory lists 16 venues in the Western Isles:

- Berneray Community Hall
- Carinish Village Hall
- Carloway Community Hall
- Castlebay Hall
- Castlebay School Theatre
- Eriskay Community Hall
- Great Bernera Hall & Community Centre
- Harris Community Centre, Tarbert
- Leverhulme Memorial School, Leverburgh
- Lochmaddy Hall
- Scalpay Community Centre
- Sgoil Lionacleit (Liniclate School)
- Southend Community Hall, Daliburgh
- St Peter's Hall, Daliburgh
- Stornoway Town Hall
- Uig Community & Heritage Centre

3 of these venues are listed with an associated promoter - Harris Community Centre and Leverhulme Memorial School putting on performances promoted by the Harris Arts Festival and Stornoway Town Hall performances promoted by An Lanntair. The other venues are shown as available for hire by touring companies with no assistance from a local promoter, although in practice there is also a promoter at Lionacleit, Benbecula Promotions.

Where there is no promoter, events are generally limited to ceilidhs, school plays and performances by local groups. Touring companies and shows are unlikely to take the risk of hiring a village hall venue and performing for the box office income unless they are specifically funded to tour the Western Isles, and this rarely happens.

Altogether, the database that we established to record details of performances and exhibitions comprised approximately 100 venues, most of which are active, although many have limited programmes.

An Lanntair has traditionally organised the majority of visiting performances in Lewis and Harris across a range of artforms. During 2003/04, An Lanntair organised 32 events, 30 of which brought performers from the mainland to the islands, and 10 exhibitions.

For the 30 incoming events, 128 performers came for a total of 170 bednights. One mainland artist came to hang their exhibition for a week.

An Lanntair used to organise events to tour to Uist and other island venues but this has mainly been discontinued. Performers, particularly from abroad, are often very keen to stay and see more of the area but this is often only possible if they take rest days here.

Almost all performers arrive on a lunchtime ferry, set-up, rehearse, play, sleep and catch an early ferry away the next morning. The cost of bringing the performers to

the islands on top of artists' fees means that promoters have to maximise their box office. For this reason they are unlikely to allow performances at another venue.

This also focuses events onto Friday and Saturday nights when audiences are larger. However, the lack of a Sunday sailing from Stornoway means that they cannot book the performance for a Saturday event, with no earnings on the Sunday, unless the performers are prepared to take Sunday as a rest day, but this is often not possible in a tour. This constraint placed on bringing in performers for two nights by the lack of a Sunday ferry sailing, was reiterated by several venues (although there are Sunday sailings in the Uists and Barra).

Several venues bring in a small number of mainland bands for ceilidh dances but on the whole they find that the costs are too high. The venues are more likely to be booked by local organisations and groups who are having fundraising events and who bring the band in themselves.

The British Legion had 4 Irish bands that visited with a total of 32 bednights and the Stornoway Sea Angling Club organises a mainland band perhaps twice a year. The Lewis & Harris Accordion and Fiddle club have a monthly night in the Sea Angling Club when a mainland band is generally there.

As in other parts of the Highlands and Islands, music performances in hotels by local musicians represent the bulk of annual performances across all artforms, and attract the majority of audiences. Entry is usually free, with the venues making their income from bar and food sales. Tourists are an important market for some venues in the summer.

## 7.5 Artistic Events & Exhibitions in the Western Isles, April 2003 – March 2004

The following table involved a degree of estimation to supplement information that we obtained from venues, organisations, promoters, artists and other sources.

Table 7.1

<b>Category</b>	<b>No of Events/ Performances</b>	<b>Total Audience/ Visitors</b>	<b>No of Tourists</b>	<b>Classes/ Workshop Attendees</b>
<i>Events</i>				
Hebridean Celtic Festival	24	13,948	7,000	222
Other Music	1,036	85,715	9,430	8,285
Dance	4	200	-	1,186
Drama	16	1,380	300	2,164
Literature / Storytelling	42	1,770	200	110
Film	155	4,023	400	-
Other / Mixed / Unspecified	99	6,180	600	3,253
<i>Exhibitions</i>				
Visual Arts & Crafts (days)	2,213	42,944	30,000	3,116
<b>Total</b>	<b>3,589</b>	<b>156,160</b>	<b>47,950</b>	<b>18,336</b>
Non-Western Isles Workshop attendees (est) – excl. HCF			1,200	
			<b>49,150</b>	

**Notes:**

School events and informal ceilidhs are excluded, but wedding dances with paid musicians are included. Classes and workshops are included where the tutor / workshop leader is paid. Literature / storytelling includes talks. Craft fairs are excluded.

## 7.6 **Employment Impact**

Direct employment by category is summarised below. All of the public bodies and organisations that employ significant numbers of staff were covered in the study, but a small allowance was made for part-time and casual staff who will be employed by voluntary organisations that did not return questionnaires.

Table 7.2

<b>Direct Employment</b>	<b>Full-time equivalent employment</b>
Individual artists and groups	98
Public sector & Lews Castle College	34
Other organisations	40
Other businesses	5
<b>Total</b>	<b>177 fte's</b>

**Notes:**

- (i) Galleries and craft businesses are categorised under individual artists and groups.
- (ii) In the main, part-time artists are regarded, on average, as a third of an fte.

### ***The Multiplier***

From information in the 1997 Regional Accounts for the Western Isles, it is assumed that indirect and induced employment would add 0.4 of an fte to the average direct fte employee. This would give a total of 248 fte's related to the total employment of 177 fte's shown.

## 7.7 **Impact from Tourism Visitors and Visiting Performers**

Taking into account the time taken up during a 24 hour period in attending an event or exhibition, it is assumed that the tourist visitors in Table 7.1 above will each spend an average of £40 per day other than at the event or exhibition (this figure including purchases of craftwork, paintings, etc).

Adding a bednight estimate for visiting performers (excluding the Heb Celt Festival and the Mod) to the estimated tourist total from Table 7.1 (also excluding the Heb Celt Festival and Mod, whose impacts were estimated separately from visitor studies) gives a total of 42,450 additional visitor bednights, and £1,698,000 in visitor generated income at £40 per 24 hours.

With regard to "displacement", it is assumed that holidays or short breaks in the Western Isles by people interested in the arts will include some days with no attendance at an event or exhibition, and that this will balance attendance at events or exhibitions by people with only a casual interest whose attendance will not have had any influence on their decision to visit the Western Isles or their length of stay.

### ***Visitor Spending Employment Impacts***

The Regional Accounts for the Western Isles, 1997, show that the average £1 million of visitor spend generates £1,056,000 of additional gross output in the Western Isles (at 1997 prices), inclusive of the multiplier, and £572,000 of income from employment plus gross profit, also inclusive of the multiplier. The employment, inclusive of the multiplier, generated by each £1 million of visitor spend (at 2003/04 prices) is 55.9 full time equivalents (fte's). Thus, 1 fte is supported by £17,600 of visitor spending. These fte's represent an average wage of £9,146 (at 2003/04 prices), but, for the purposes of this study, this has been increased to £10,000 to allow for the introduction of the minimum wage since 1997. Applying this adjustment to the visitor spend to fte ratio would increase it to £19,200\* per fte (rounded to £19,000).

Applying this ratio to the £1,698,000 of visitor generated income estimated above would give 89.5 fte's supported by arts-related visitor spend in addition to the employment already calculated in Section 7.6 above.

In addition, films made in the Western Isles over the year generated c£104,000 in visitor spending. This would support a further 5.5 fte's.

### **7.8 Local Spending Employment Impacts**

Subtracting tourist visits to events and exhibitions in Table 7.1 from total visits gives visits by Western Isles residents. It is assumed that 50% of their spending on their day or evening out, other than an event entry, is non-displaced – i.e. the value added in the Western Isles from an average purchase of a product or service over the year is half of that from the average purchases that are made in association with visits to arts events and exhibitions. This assumption has been discussed with the Highlands and Islands Enterprise Economics Team.

It is assumed that average expenditure per local attendee at, before and after, an event, exhibition or workshop is £10 (mainly on food and drink), other than on entry charges; with 25% further displacement assumed to allow for the likelihood that a proportion of people at a hotel or other venue with a musical event would have gone to the venue for the evening even if the event had not been on.

This gives annual local expenditure generated by miscellaneous events and exhibitions of £435,623 (58,083 x £7.50). At £19,000 per fte, this would support a total of 23 fte's.

### **7.9 Aggregate Annual Employment Impact**

Totalling the employment impacts estimated as above gives the following:

	<b>fte's</b>
(1) Individual artists and groups	98
(2) Public sector and Lews Castle College	34
(3) Other organisations	40
(4) Other businesses	5
(5) Indirect and induced employment from (1) to (4)	71

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\* These ratios could be brought up-to-date once the new Regional Accounts have been produced (early in 2005).

(6)	Hebridean Celtic Festival	39
(7)	National Mod (25% of £2 million)	26.5
(8)	Other tourism spend impacts (incl. visiting performers)	89.5
(9)	Films made in the area	5.5
(10)	Other local spend impacts	23
	<b>Total</b>	<b>431.5 fte's</b>

This total of 431.5 fte's would generate £4.7 million in household income on the basis of a conservative £11,000 per fte (a ratio drawn from consideration of the 1997 Regional Accounts).

It should be noted that these arts impact estimates do not include capital spend, e.g. on the new An Lanntair building, which creates local construction employment.

### 7.10 Population Effect

It is estimated (notionally) that 25% less arts activity across the board in the Western Isles, i.e. a reduction of 108 fte's, would reduce the area's population by circa 300 people (as well as reducing tourism). This is based on the premise that approximately half of the people who are involved in the arts in the Western Isles as providers or consumers would choose to live elsewhere were arts activity significantly more limited than at present, with an average family size of 2.5 people. Conversely, an increase of arts activity of 25% would imply a potential population increase of circa 300 – subject to the availability of suitable housing – plus the additional impact that would arise through business starts by entrepreneurs interested in the arts and culture attracted to relocate to the islands.

Recent studies have shown that arts provision is a key element in the quality of life that attracts people to an area such as the Western Isles, while artists tend to be attracted to communities where other artists are already established. Such a trend would tend to promote self-sustaining arts development, as people with an interest in the arts who move to the area would be relatively likely to become involved in a voluntary capacity. Continuing depopulation, however, could have the opposite effect of depleting the volunteer base.

### 7.11 Volunteer Input

Based on our research for this study, the annual voluntary input in organising, promoting and hosting events, exhibitions and workshops and performing for the public during 2003/04 is estimated at approximately 3,000 volunteer days.

Applying a modest rate of £5 per hour to this voluntary input would give an annual volunteer value of £112,500 (based on a 7.5 hour day). The full-time employee equivalence of this, based on a working year of 230 days, would be 13 fte's.

## **8. SOCIAL IMPACTS**

### **8.1 Introduction**

This study represents the third occasion since 1996 in which the social impact of the arts in the Western Isles has been assessed (Comedia, 1996; Westbrook & Beattie, 2001 being the previous two)\*. The clear and consistent indication is that increased activity in the arts in many parts of the Western Isles is having a very beneficial effect on various aspects of society.

Local skills and talent are increasingly being recognised, and the indigenous language and culture is being appreciated more and more. There is a consequent increase in confidence in individuals and an increased sense of community and common culture.

Many arts activities provide an opportunity to bring people from different backgrounds together, to involve large parts of the community in shared activity, and generally to enhance the quality of life in a community.

Both UK and international studies have shown demonstrable benefits from attracting artists to an area, from bringing a degree of creativity to community problem-solving to raising the profile of an area as an exciting and dynamic place to live.

These influences can be more important than direct economic benefits. They create an improved social environment, give the area a feel-good factor, and make it attractive to people as a place to live, visit, or re-locate to, thus positively addressing key issues such as de-population and migration. Wider economic benefits then follow as general business turnover, employment and tourism all rise.

The results of our research revealed some common trends, many of which are reinforced by national studies of the social impact of the arts. We have drawn them together under the following main areas.

### **8.2 Personal and Community Development**

For many involved in the arts on a non-professional basis ‘personal and community development’ remain the key benefits of their involvement. Key amongst these are:

- confidence development
- skills acquisition and development
- awareness of their own culture
- awareness of their own community

Participants in the Fèis movement, Ceòlas, the Hebridean Celtic Festival and a number of individual non-professional artists and musicians suggested that their participation in the arts had led to their:

- gaining new skills
- improving formal and informal learning
- increasing self-confidence / self-esteem / self-worth

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\* “Northern Lights, The Social Impact of the Fèisean”.  
“The Economic and Social Impact of the Arts in the Highlands and Islands”.

- improving social networks
- enhancing the quality of life
- promoting social cohesion
- personal and community empowerment
- improving personal and local image / identity / sense of well-being

Similarly, they felt that the presence of arts activity and events had a positive influence on young people's behaviour – reducing truancy, bad behaviour, and the propensity to offend, and increasing educational and employment prospects.

### 8.3 **Indigenous Culture and Education**

In relation to Gaelic there was an overwhelming view that participation in arts activities relating to the indigenous culture and language of the Western Isles resulted in an enhanced sense of pride, increased awareness, and 'empowerment' of participants. There was a unanimous view that such arts activity strengthened the roots of the language.

Interestingly, this is in almost direct parallel to national studies considering ethnic minority groups.

Our research showed that a large majority believed that arts activity and creativity in education have a positive impact on broader educational aptitude and attainment. This view is shared nationally by educators.

Again it was felt that participation in arts education lead not only to the development of arts and knowledge skills but also to:

- Increased confidence
- Development of communication skills
- Transferable skills for future employment

### 8.4 **Health and Wellbeing**

The arts play a significant role in health and wellbeing in the Western Isles. Involvement in the arts can promote social inclusion and develop self esteem and confidence and this is well illustrated in this study through examples such as the Fèis movement. More specifically, the arts can provide an important vehicle for the promotion of mental and emotional wellbeing, as shown, for example, by the *Art of Wellbeing* project undertaken by the Health Promotion Service with Taigh Chearsabhair and Opportunities for Training Towards Independence. That project used activities such as creative writing, spinning, pottery, the use of colour and felt making to explore how creative activity can relate to mental wellbeing. The event successfully established that art and wellbeing can be interrelated, that individual health affects community health and that using one's creativity promotes positive emotional and mental health

The impact of the arts in mental health is also recognised, for example, by the *ireach* project, run by the Western Isles Mental Health Partnership, which aims to provide adults with severe and enduring mental illnesses with support to enable them to live independently in their own homes in the community. The support provided has

included tuition to stimulate interest and skills in painting and artwork, and tuition and equipment to revitalise interest in playing a musical instrument.

Drama and associated workshops provide an effective method of communicating health related messages to young people on subjects such as alcohol, drugs and domestic abuse and the Health Promotion Service works with appropriate agencies to bring theatre in education companies to the Western Isles for that purpose.

The arts also have a significant role in reaching the Scottish Executive's targets for physical activity, both through activities such as dance and through music and movement sessions provided to encourage older people to take part in exercise.

Several individual contributors to the study cited personal experience of improved physical and mental wellbeing as a result of participation in arts activity such as step-dancing, piping, and attending writing and visual art workshops.

## 8.5 **Social Justice**

Similarly, several consultees suggested that programmes of arts activities created 'a diversion from potentially criminal behaviour'. This was reinforced by broader agreement that arts activity's ability to develop social skills and the awareness of a community could deter people from re-offending or participating in criminal behaviour.

## 8.6 **General**

There was a commonly-held view that the potential for arts activity to have an impact in small, rural, communities was much greater than in an urban setting. Some quoted the ceilidh as the definitive social gathering.

Many felt that not enough emphasis was being placed on the potential that a relatively small increase in arts activity or support could have in its consequent effect on such communities. Taigh Chearsabagh was frequently cited as an example.

Several contributions referred to the continuing influence of the Church on the social life of the Western Isles, and in particular the negative effect it has on the perception of arts activity, the amount of arts activity taking place, the nature of it, and on practical issues such as opening hours.

## 8.7 **Key Issues**

### *Participation and Under-represented Groups*

Our research indicated broad rather than detailed data on under-represented groups. These focussed on:

- Low socio-economic groups
- Young people with low educational attainment
- People with mobility impairment

The main barriers to participation were cited as:

- Lack of time and money (particularly for families)
- Availability and location of activity
- Lack of transport
- Lack of information

Practical steps can be taken to combat most of the above. The main issue, however, was felt to be that people ‘did not think the activity was for them’. This perception of the arts as ‘exclusive’ or ‘elitist’ is a widespread one nationally. Very often it does not stand up to scrutiny when interviewees are asked if they, for example, listen to music, attend the cinema, or go to see the local pantomime. Most will answer ‘yes’ but they do not consider that as ‘the arts’.

This notion of ‘exclusivity’ seemed to be less apparent in the Western Isles than nationally – perhaps because of the closer nature of the community, but also (as some mentioned) because indigenous culture, particularly traditional music (e.g. through the Fèisean and Ceòlas), is far more accessible.

Again, the tradition of the ceilidh was often mentioned as a way in which the arts, ie music and dance, were presented in an accessible, non-threatening, and integral part of Western Isles society.

### ***Volunteering***

There were mixed views concerning volunteering. Many felt that the tradition of voluntary activity was the bedrock of arts activity in the area. This was felt acutely in the community drama sector.

Similarly, it was widely held that (a) the importance and impact of voluntary activity were not recognised sufficiently by funding authorities, and (b) the danger of ‘volunteer burnout’ was threatening to stifle arts activity and may in fact lead to some groups winding up.

As noted in the Case Study, the Hebridean Celtic Festival uses a tremendous amount of voluntary effort, without which it could not happen. While the success of the Festival has ensured the loyalty of its volunteers, there are some fears that the level of voluntary engagement now expected of a handful of key organisers is prohibitively great. The impact study recently carried out for the event (see Section 4) and the three year business plan subsequently developed by the Festival Trust both address options for its future.

There was some expectation amongst consultees that the Comhairle, and perhaps WIE, should address this issue of volunteer fatigue more seriously. There was a lack of practical suggestions as to how this might be achieved – although modest additional financial support was suggested as part of the answer.

### ***Audience Development***

The majority of respondents indicated the need to develop an audience for the arts – increased audiences, by implication, increasing the potential impact the arts can have.

The suggestions for achieving this included:

- Partnership working with the local community
- Programmes reflecting local interest and artforms
- Evening openings of facilities such as galleries
- Sunday openings
- More social events in arts spaces
- Making existing programmes more 'user friendly' and accessible
- Targeting particular groups and organising events around that age range/geographic area/arts interest
- Getting connected to the new HI Arts electronic box-office

## 9. THE IMPACT OF THE ARTS IN THE WESTERN ISLES AND THEIR IMPORTANCE TO THE AREA'S FUTURE

### 9.1 National Context

“We should make the development of our creative drive the next major enterprise for our society. Arts for all can be a reality, a democratic right and an achievement of the 21<sup>st</sup> century”

*Jack McConnell MSP*

In his first keynote St Andrews Day speech (2003) of the new parliament, the First Minister focussed not on the economy, health, education, nor on social justice. He chose instead a subject he felt was entirely integral to all those aspects of Scottish society but which had received less emphasis than it should. He chose culture.

It was a public statement that clearly declared his Executive's intent to “*establish Scotland as a vibrant, cosmopolitan, competitive country and an internationally recognised creative hub... (where) the key values of access and excellence will be guiding principles*”. Those values and aspirations echo those of most Scottish local authorities and public sector agencies.

The speech reinforced for many in the public and private sectors – and for the whole of the cultural sector – an awareness of the benefits of involvement in the arts to both the individual, and their communities.

Ever-increasing amounts of hard evidence have been gathered in recent years of the arts' impact on economic and social infrastructure. This is usually expressed as a *national* impact although this is the cumulative effect of many *local* initiatives and their impacts.

In fact, research has shown that the presence of an arts centre or gallery is likely to have a proportionately greater effect on the local economy and population of relatively small communities.

The Scottish Arts Council consider that the ambitious new An Lanntair building will have a strongly positive influence on the Stornoway economy, as well as allowing a step-change in the quality and range of cultural activity available in the town.

### 9.2 Evidence and Areas of Impact

As calculated in Section 7 above, the arts generate an estimated 431.5 full-time equivalent jobs in the Western Isles and associated household income of some £4.7 million annually. This employment impact is estimated to represent more than 5% of the full-time equivalent jobs in the Western Isles (estimated at approximately 8,500 fte's).

Over the last ten years, the evidence gathered on the arts' impact on areas such as health, education, and social work has grown in range and substance. The evidence has pointed to impressive improvements in self-esteem and confidence - prerequisites for healthy individuals and communities – and to the acquisition of a range of practical skills, from creativity to managing small businesses.

Such measurement of the arts' value in 'instrumental' terms has at times frustrated those who advocate the inherent value of arts activity in and for itself. Both arguments are equally valid and merit respect.

An alternative way of considering this issue was presented at the recent Western Isles Arts Forum where it was proposed that the level of arts activity – in any form – should be seen as a measure of the overall confidence and health of that community. This idea was subsequently promoted successfully by the Minister of Tourism, Culture and Sport to the Parliament's Education and Culture Committee.

In this context, Dundee is a recent successful example. Its focus on developing the cultural sector – creation of the DCA, Science Centre, refurbishment of Dundee Rep, maritime heritage developments – has spearheaded a broader social and economic development of the city which includes new housing stock and a redeveloped retail sector.

On a different scale, the successful organic growth of Taigh Chearsabagh and its impact socially, economically and culturally on the surrounding community is cited throughout the Scottish cultural sector as an ideal model of how an arts-based project can effect a broader impact.

Similarly, our research illustrates the social impact of the Fèisean, showing clear evidence of (a) the tremendous personal impact they have on individuals in the area, some adults acquiring the confidence to start successful businesses as a result, and (b) the impact on sustaining local culture which, in some areas, has been in decline. These findings are underpinned by a 1998 study on the Fèisean by Comedia.

### 9.3 **Changing Perception**

There are more obvious ways in which the arts impact on a community, such as changing the image or perception of an area from negative to positive (most dramatically witnessed with Glasgow's 1990 City of Culture, but a key factor in the process of Inverness-Highland making its European Capital of Culture bid in 2002).

Cultural tourism – or visitors who come primarily or partly because of an area's cultural history or activity – continues to be a growth sector within tourism (which is one of the world's main industries). Those areas with distinctive cultural factors are at a huge advantage.

The Western Isles are far richer than most areas in this regard – Gaelic; Harris Tweed; Callanish; St Kilda – are all world-known. The Hebridean Celtic Festival, Ceòlas, Barra Fèis, An Lanntair, Taigh Chearsabagh – are all nationally known and held in high regard.

These cultural assets give the Western Isles more than a head start in the cultural tourism stakes, but it is fair to ask, 'are these assets being fully exploited'?

What action therefore needs to be taken by the key public sector agencies to ensure that benefit is maximised, worth of investment acknowledged, public money most effectively deployed, and the people and communities of the Western Isles best served?

## **10. POLICY RECOMMENDATIONS**

### **10.1 Introduction**

The recommendations summarised below are drawn from our consultation on the support that the arts sector in the Western Isles is asking for and our appraisal of the increases in economic and social impact that are achievable over the next few years with well targeted action.

### **10.2 Agency Action**

The value of culture and the arts is recognised by all the agencies in the Western Isles, featuring strongly in strategic documents such as the Community Plan, the Comhairle's Corporate Strategy, the HIE network's *Smart Successful Scotland: the Highlands and Islands Dimension*, the Western Isles Tourism Strategy, and the Western Isles Cultural Strategy.

For culture and the arts to be sustained and developed to deliver their full social and economic potential and maximise their contribution to tourism, there is a need for the relevant public sector agencies to develop strategies through which they can work in partnership. The following actions are suggested as priorities to be taken into account when developing these strategies:

#### **Strategic Partnerships**

The Comhairle, WIE, VisitScotland, Bord na Gaidhlig and other appropriate partners should develop a joint overarching strategy for arts and cultural development.

#### **Strategic Development**

A jointly agreed and prepared Cultural Strategy should incorporate sectoral development plans that take account of current provision and aspirations for:

- music
- literature
- dance
- drama
- visual arts
- crafts

These plans should include provision for:

- improving coordination between groups
- assessing training and skills development needs both within organisations and for tutors, trainers, etc

Feedback from CnES's recent consultation should be taken into account.

## **Support Mechanisms**

Arts groups and organisations are often working in isolation and there is a need to promote interaction, the sharing of best practice and communication with the statutory agencies. The following should be considered to achieve this:

- island-based arts forums meeting on a regular basis
- continuing support for the Western Isles Arts Forum established at the Lochmaddy event in September, with consideration given to this forum meeting at least annually
- art form specific forums as appropriate
- support and training for arts groups in areas such as funding and audience development
- joint working with established support bodies such as Fèisean nan Gaidheal, Promoters Arts Network and HI-Arts

## **Opportunities to Participate**

The arts provide an excellent vehicle for personal and community development. To achieve this the following could be considered:

- further development of out of school arts activities in association with existing voluntary groups
- further development of outreach services from established arts organisations
- animation in local communities to encourage new people to plan and carry out new initiatives on a voluntary basis

## **Opportunities to Perform and Exhibit**

There is a need to develop the opportunities local people have to perform and exhibit, and to promote their work on the islands both to local people and to visitors. This would further the development of the performers and add significantly to the cultural tourism product. To achieve this the following could be considered:

- developing arts programming in local venues
- developing and showcasing indigenous artforms and events
- helping 'add value' to existing cultural infrastructure
- developing a ceilidh trail

## **Promotion of Western Isles Arts**

The artistic product of the islands could be promoted more widely. To achieve this the following could be considered:

- supporting mainland tours by island bands
- creating visual arts and crafts exhibitions showcasing island work to be toured to venues across the UK
- developing a portal Western Isles Arts website
- engaging in the Outer Hebrides branding exercise
- developing joint promotional material, particularly over the summer months, linked to the portal website and Outer Hebrides branding exercise

## **Gaelic**

For most people outwith the Western Isles, the Gaelic language remains the single most defining feature of its culture, and this is therefore, in marketing jargon, a USP (unique selling point). This view also, generally, pertains within the Western Isles, although the issues of its priority and current provision are legitimately debated. The *Western Isles Gaelic Language Plan* will provide a focus and context for developing the language and, it could be strongly argued that Gaelic should be a cornerstone of all cultural policy. This may require positive discrimination.

Establishing national Gaelic initiatives in the Western Isles is a good way of capitalising on the relative prominence of the language, as well as creating new arts-related employment (as is the case with PNE itself). Two projects indicated by PNE research and project development as potentially fulfilling a development role nationally are a Gaelic music centre and a storytelling centre.

A music centre would help to bring together individuals who are spread across Scotland, allowing them to work together more effectively, as well as helping to promote more provision in hotels, pubs, etc for which there is clear visitor demand. Similarly, the very good response to the first phase of PNE's Lottery-funded storytelling programme suggests that a permanent facility to support this activity would have community, cultural and economic benefits.

More ambitiously, a Centre in the islands that supported, facilitated and promoted all forms of Gaelic art (including also literature and dance) would give the language and the Western Isles enhanced local and national profiles.

## **Integration with Tourism**

Some of the above actions would assist in developing the interaction between the arts sector in the Western Isles and the tourism market. However, further action is needed to develop the potential of the arts in attracting visitors and supporting the tourism industry. This would benefit from:

- improved links between arts providers and tourism operators
- showcasing local culture during the tourist season
- developing niche cultural products in association with tourism operators

Future questionnaire surveys of Western Isles visitors should include coverage of interest in the arts, attendance at events and exhibitions, etc.

## **Advocacy**

The public agencies are key in representing and reflecting the role and importance of the arts at both local and national level. They are also essential champions of specific initiatives – this includes capital projects but also extends to issues of strategic importance, i.e. the creation of a digital broadcast channel for Gaelic. Successful advocacy requires:

- a clear understanding and acknowledgment of the role and purpose of the arts
- locally agreed priorities
- a consensual collective voice for those priorities

- visible, tangible commitment and investment from local partners
- engaging with the Cultural Commission, and any successor body

### **External Funding**

It will be important to maximise external support from national and regional sources, including the Lottery, Scottish Arts Council and EU Programmes for new initiatives to supplement available local funding. This will involve preparing strong packages of inter-related projects that take forward strategic objectives agreed between the relevant partners. The national funding environment is increasingly competitive.

### **Action by Other Parties**

Arts organisations and businesses in the Western Isles can help increase economic and social impacts from the arts in a number of ways, including:

- organising high quality touring to a wider range of localities, in particular enhancing drama performances
- bringing young people into the planning of new developments and reviews of existing provision
- creating income streams and other benefits by developing new artistic courses, workshops, etc
- linking with the current branding exercise to increase the use of local artwork in packaging, the promotion of the area's produce, etc
- identifying talent and involving emerging local artists in new developments

To help achieve these improvements, support from the public sector will be required:

- to pump-prime new initiatives
- to offer encouragement, advice, co-ordination and development funding
- to give organisations a more secure base for strategic development through providing longer term funding
- to continue supporting Gaelic development as the language's struggle for survival is detrimental to maximising the benefits from the area's distinctive culture and heritage
- strategic planning of artforms on a 3-year basis, rather than project by project

## **10.3 Areas of Particular Potential**

During our research, three particular initiatives were emphasised as having strong potential for both social and economic impact in the Western Isles.

### **An Lanntair**

There has been significant investment in the new An Lanntair building and it is likely to quickly become a striking new addition to both the architectural environment of Stornoway and to the Western Isles' cultural infrastructure. There is immense potential to lever this investment for the benefit of other cultural initiatives in the area.

For example, the organisation's existing outreach programme could be developed dramatically in cooperation with CnES and others. This has happened in Highland where the Inverness-based Eden Court Theatre has, over the past five years, used its strong resource base to help expand and develop arts and education projects around the region in collaboration with the local authority.

Similarly, the building could become a prime reason in itself for visitors to come to the town and the Western Isles, as Dundee's DCA, St Andrews' Byre Theatre, Pitlochry's Festival Theatre and Peebles' Eastgate Centre have achieved with considerable success.

### **Gaelic Arts Strategic Development Fund**

There is a great opportunity for the £400,000 fund to be administered by Proiseact nan Ealan on behalf of a forum of key bodies to make substantive changes to the arts sector in the Western Isles, and it is important that the strategic use of this money should be carefully thought out before deployment.

Many whom we have consulted feel that investing the bulk of the money in the voluntary sector would give a proportionately 'bigger bang for the buck', than supporting several large-scale flagship projects, or organisations that already receive comparatively significant levels of public sector support.

PNE is planning an initial brainstorming session to help determine how to spend the fund over the next two and a half years to maximum benefit.

### **Crafts**

There is potential to develop and exploit the indigenous crafts industry. The presence of a highly recognisable global brand name – Harris Tweed – could help spearhead any focussed investment and marketing guidance from the enterprise sector into the craft industry.

## APPENDIX 1

### The Survey Questionnaire

#### Social and Economic Impact Study of the Arts in the Western Isles

This questionnaire is a key part of a study into the social and economic impact of the arts in the Western Isles.

The study has been commissioned by the Comhairle nan Eilean Siar, with match funding from Western Isles Enterprise and the Scottish Arts Council, and its results will directly influence future arts policy in the Western Isles.

Your experience and ideas are a valuable part of this process and we are grateful for the time taken to complete and return this questionnaire - it should take around 20 minutes.

The questionnaire is for individuals, organisations and businesses involved in the arts - please answer those questions most appropriate to you. Please add comments where this makes your response clearer.

***All information provided will be treated in confidence and will remain unattributed in any future report.***

#### Contact details

Contact name:

Position ( if appropriate):

Name of Organisation / Company (if appropriate):

Address:

Phone:

Fax:

Email:

Website:

#### 1. About you / your organisation / your company:

##### 1.1 a) How would you describe yourself? *(please tick)*

Voluntary Organisation (formally constituted)	
Sole trader	
Partnership	
Limited Company	
Other (please specify)	

b) Do you have charitable status? Yes / No

##### 1.2 When did you, your business or organisation first become involved in arts provision?

Year \_\_\_\_\_

1.3 Do you have a key artistic goal/ mission statement/ stated aims and purpose - or similar?

Yes

No

If YES, what is it?

.....  
 .....  
 .....

1.4 Which art form/s are you involved with? (*tick as appropriate*)

<i>Artform</i>	<i>Primarily</i>	<i>Occasionally</i>
Dance		
Drama		
Visual Arts		
Crafts		
Literature		
Music		
Film / new media		
Other (specify)		

1.5 What types of activity are you involved in providing?(*tick as appropriate*)

<b><i>Type of arts activity</i></b>	<b><i>Primarily</i></b>	<b><i>Occasionally</i></b>	<b><i>Never</i></b>
Performance			
Exhibition			
Promotion			
Education			
Management			
Commercial			
Other (specify)			

1.6 Please quantify an average year's activity and audience attendance:

<i>Activity</i>	<i>No. per year</i>	<i>Total Attendance</i>	<i>Average Duration (days)</i>
Events			
Exhibitions			
Performances			
Workshops			
Classes			
Residencies			
Other (specify)			
Total attendance figures			

*Please attach any annual reports, etc, that would give us more detail to help in our assessment of impact.*

- 1.7 a) For individuals - How much of the time that relates to your arts activity is spent on:

<i>Activity</i>	<i>%age</i>
Creative work ( <i>producing/performing/writing etc</i> )	
Administrative work	
Education	
Selling/marketing/distributing	
Other (specify)	

- b) For organisations/companies - how much of the resource that relates to your arts activity is allocated towards:

<i>Activity</i>	<i>Staff time %age(approx)</i>	<i>Finance %age(approx)</i>
Creative work ( <i>producing/performing/commissioning etc</i> )		
Administrative work		
Fundraising		
Education		
Selling/marketing/distributing		
Other (specify)		

- 1.8 What venue/s do you use, and how suitable are they?

<i>Name of venue</i>	<i>Use (rehearsal, performance, office etc)</i>	<i>Suitability (if suitable leave blank - if not, indicate how it could be improved)</i>

## 2. *Your Resources*

*Any potentially sensitive commercial information provided in this section will be treated with the utmost confidentiality*

- 2.1 Nature of staff working on arts related activity (*including owner if sole trader*):

<i>Job Title (where appropriate)</i>	<i>Full- time</i>	<i>Part- time</i>	<i>Casual/ seasonal</i>	<i>Voluntary</i>
Total Full-time equivalents				

2.2 a) For individuals - What percentage of your time on arts activity is voluntary?

....%

b) For organisations and companies - How many volunteers are involved with your arts activity?

Number.....

2.3 a) What is the average total annual income (i.e. turnover) of your arts related business? (*please tick*)

	<i>Total</i>
Up to £5,000	
Up to £10,000	
Up to £15,000	
Up to £20,000	
Up to £25,000	
Over £25,000	

b) Please give an appropriate net annual income if willing to do so (i.e. excluding operating costs):

2.4 How do your income sources breakdown, in an average year?

	%age of <i>turnover</i>
Grants	
Box-office / Entry fees	
Product Sales	
Other ( <i>please state</i> )	

2.5 Have you / the organisation that this questionnaire relates to any sources of earned income other than arts related activity?

Yes

No

If YES, what percentage of total earned income comes from non-arts related activity?

....%

2.6 What proportion of total arts income (including grants) comes from outside the Western Isles? (e.g. performances out with the W. Isles, sales of work to customers out with the area)

....%

2.7 What are your main areas of expenditure?

<i>Expenditure</i>	<i>%age</i>
Capital	
Professional fees	
Hire charges (venue, equipment, etc)	
General administration	
Wages	
Marketing / Distribution	
Other (specify)	

Provide actual figures rather than percentages if this is easier.

3. *Your Audience / Customers*

3.1 Do you have any research information on your audience/customers that you would be willing to provide for the purposes of this study?

Yes (*please enclose with completed form*)                      No

3.2 Where do your audience / customers come from and how many would you estimate come to the Western Isles specifically for your activity?

<i>Audience - Customers origin</i>	<i>%age</i>	<i>Came to WI for your activity (%age of first column)</i>
W. Isles		
Rest of Scotland		
Rest of UK		
Overseas		

3.3 On average, how long might a visitor stay in WI as a result of attending your activity?

... day/s

3.4 What is the estimated age distribution of your audience / customers? (where appropriate)

<i>Age range</i>	<i>%age</i>
Under 16	
16 - 25	
25 - 40	
40 - 60	
Over 60	

3.5 What is the estimated age distribution of your participants?  
(where appropriate)

<i>Age range</i>	<i>%age</i>
Under 16	
16 - 25	
25 - 40	
40 - 60	
Over 60	

4. *Gaelic*

4.1 What percentage of your activity involves Gaelic? ....%

4.2 Is Gaelic...?

	<i>Yes</i>	<i>Occasionally</i>	<i>Not at all</i>
A key part of your activity			
Important to attract your audience/ customers			
A key element of arts activity in the WI			
Recognised as important by your funders			

4.3 Do you produce material in Gaelic?

	<i>Yes</i>	<i>No</i>	<i>Bilingual</i>
Products/Performance			
Promotional / Advertising			
Educational			
Administrative			
Other (specify)			



4.4 Would you use Gaelic more if possible? Yes No

If YES, what would help you do this?

.....

.....

.....

4.5 How do you rate the emphasis on Gaelic by the...?

	<i>Too High</i>	<i>Adequate</i>	<i>Not enough</i>
Funding bodies			
WI arts community			
Private sector in WI			
General public in WI			



6.2 What increases in economic impact do you think could be stimulated?

.....  
.....  
.....

6.3 What level of social impact do you think arts activity currently has on the Western Isles?

.....  
.....  
.....

6.4 What increases in social impact do you think could be stimulated?

.....  
.....  
.....

6.5 What specifically should be done to assist the arts as a whole or your activity to develop in the Western Isles?

.....  
.....  
.....

6.6 Any further comments?

.....  
.....  
.....