



Council
Minute of the Meeting Held on 22 February 2005
Edinburgh Festival Theatre

Present:

Dr Richard Holloway	Chairman
Dale Idiens	Vice Chair
Joanna Baker	
Steve Grimmond	
Jennifer Hawksworth	
Annie Marrs	
Louise Mitchell	
John Scott Moncrieff	
Roy McEwan	
Ben Twist	

Visitors:

Simon Cunningham – Scott Moncrieff
Jill Craven – Young Scot
Daniel Steel – Young Scot

In Attendance:

Graham Berry	Director
Jim Tough	Head of Arts
Liz Sams	Head of Funding and Resources
Morag Arnot	Director of Planning and Communications
Helen Bennett	Head of Crafts
Amanda Catto	Head of Visual Arts
Nod Knowles	Head of Music
David Taylor	Head of Drama
Gavin Wallace	Head of Literature
Iain Munro	Head of Capital
Joan Parr	Head of Education
Fiona Sturgeon	Head of Audience and Organisational Development
Moirra Gibson	Head of External Relations
Norah Campbell	Head of International Arts
Michelle Jordan	Senior Communications Officer
Pat Hymers	Executive Manager
Carol Warner	Arts Development
Irene Watson	PA to Director (Minutes)

Dale Idiens warmly welcomed Dr Richard Holloway, as our new Chairman. Dale paid tribute to the Scottish Arts Council staff saying the last 8 months had not been easy but they had responded to the hiatus with customary professionalism. It had not been an easy time, either, for Council members, but it had been well worth the wait. Everyone was looking forward to working with the new Chairman to promote the arts and culture in Scotland.

The new Chairman said he was happy to have been appointed. He looked forward to getting to know Council and staff over the next three years.

1. Apologies for Absence and Declaration of Interest

- 1.1 Apologies for absence were received from John Mulgrew, Liz Cameron, Arthur Cormack and Arthur Herman.
- 1.2 The Chairman asked for any declaration of interest and none were noted.

2. Minutes of Previous Meeting (S/C04m6)

- 2.1 Item 4.2 should read "...Langholm Village Hall and public art in the Cairngorms as part of landscaping of a car park"
- 2.2 Item 5.9 should read "increases".
- 2.3 The Minutes of the meeting held on 30 November 2004 were approved as a correct record.

Proposed	John Scott Moncrieff
Seconded	Ben Twist

- 2.4 There were no matters arising from the Minutes.

3. Business Plan and Budget 2005-06 (S/C05m1p1 and S/C05m1p1a)

- 3.1 Council noted that the corporate plan covered the years to 2009 but it required to be updated with a more detailed business plan for each year. A significant part of the plan was the annual budget and this was included in the papers for final approval. The Director reminded Council that they had agreed the budget figures over the last few meetings. The Minister had to approve our business plan and an initial meeting with Scottish Executive officials had been arranged for early next month.
- 3.2 Council noted that the plan had been developed over the last couple of weeks and a near final draft would be tabled at the end of this meeting for Council to take away to study. The Director explained that the outcomes and targets were being made more specific and he or the Director of Planning and Communications would welcome comments and questions on the plan.
- 3.3 Council **noted and approved** the schedule and approach being taken for the business plan.

4. Strategic Review (S/C05m1p2)

- 4.1 The Director reminded Council that the Corporate Plan was the overarching document guiding our work. The plan included an objective to review what we were doing and how we were doing it. Initially described as the national network, it was now entitled “strategic review – 20:20 arts vision”. We would be working with our partners to develop this. Council were reminded of the discussion at the recent workshop which agreed to explore a number of options with the optimum scenario agreed as the most favoured.
- 4.2 Our next opportunity to advocate for funding for the arts would be in 2006 when work would commence on the next spending review (SR). Council noted that this 3 year process overlaps with 2007-08, being both the last of the current SR and the start of the next. One concern was the tight timescale within whereby we aimed to consider proposals, examine individual sectors and arrive at some answers by the November 2005 Council. It was suggested that we might work towards the SR timetable which would allow a few more months.
- 4.3 The three aims, summarised as Audiences, Artists and Education, remain at the heart of our work, but it had been agreed at the recent workshop that four, second order, development priorities would be Creative Industries; International; Equalities and Traditional Arts.
- 4.4 In reply to a question Council noted that the review of CFOs, originally proposed under the national network, would be undertaken as part of the examination of the individual sectors and done within the broad strategic context of what we were aiming to achieve. It was stressed that this was not merely a review of CFOs.
- 4.5 Head of Arts explained that the ecosystems which had been developed had described the dynamics of each artform. He pointed out that within a common framework, different artforms would use a different process, highlighting as examples the literature and visual arts departments. We would be able to assess best use of current resources by examining and comparing the ecosystems. Artform heads would be developing these further and indicate which aspects needed attention. Council and committees would continue to be fully involved in this process.
- 4.6 There was some nervousness about how to use the metaphor of complex ecosystems to firm up radical options which inevitably related back to where we spend money. Council were informed that the paper being tabled went some way to address this.
- 4.7 Council were assured that future information would allow them to see where the gaps and pressure points occurred and how resources were currently deployed across and within artforms. We would be reconsidering the balance of resources across art sectors and across policy areas. There was no simple mechanism to allow us to do this and the Director pointed out that although much of what we did had to be based on judgement, we had to have a defensible process which led to this and to support any difficult decisions which might be made. He stressed the need to engage partners – local authorities, local enterprise companies etc.

- 4.8 Head of Arts advised that other initiatives for example, Arts Around Scotland, still in its early development, would contribute to this process and the Capital Department was looking at physical infrastructure; he suggested that one or two Council members might wish to be involved in a project steering group.
- 4.9 Artform Heads reiterated the need to have a corporate approach with the diversity of the arts acknowledged but allowing the artforms to be fully involved in the process.
- 4.10 Council agreed that the process was complicated, and acknowledged it would ultimately involve decisions about individual organisations. The question of governance was an important issue and would have to be taken on board.
- 4.11 A member questioned the budget headings feeling there was an anomaly particularly with regard to national companies. She also asked what would happen to organisations that did not fit one particular artform. Head of Funding and Resources explained the budget was currently presented to reflect the responsibilities of officers.
- 4.12 The Director was keen to engage Council effectively in the process and asked them to let him know specific examples of the types of information they would find helpful to allow them to make decisions.

Action: Council

- 4.13 The Head of Arts reiterated that we were looking at the whole picture not just a review of organisations. This might incorporate a number of things including working in partnership with Local Authorities and others; how we used our lottery funds as well as how we supported individual artists.
- 4.14 Council felt the triple matrix was difficult to understand and cross reference but expected it would be clearer when expressed in budgetary terms. The Director said the selection of a few policy areas only, aimed to simplify the necessarily complicated plans.
- 4.15 It was **agreed** that the presentations given by artform heads at the recent workshop should be repeated for the new Council members' induction to which current members would be welcome.

Action: Executive Manager

- 4.16 Council as a whole endorsed the paper and the work being carried out on this initiative. Members **approved and supported** the approach being developed and **approved** the four cross Council policy development areas of Equalities, Traditional Arts, Creative Industries and International.
- 4.17 Council advised that communication of the plans and processes was of vital importance for the Scottish Executive, the arts sectors as a whole and CFOs. In particular CFOs should be made aware of what was expected of them.
- 4.18 Council also referred to the difficulty of assessing quality. Standards would have to be developed and made known. The Director invited members to take part in what would inevitably be a process which required time and thought.

- 4.19 The Director of Planning and Communications reminded everyone that the process had to be driven from the corporate plan with well thought out research and data. She advised that a draft communications policy would be available at the next meeting.

Action: Director of Planning and Communications

5. Draft International Policy (S/C05m1p3)

- 5.1 Head of International Arts explained that the draft policy did not include feedback from her British Council colleagues and that it was for internal use only at this point.
- 5.2 Comment was made that the amount of resources allocated seemed small for the aspirations outlined in the policy. It was felt that an agreed strategy jointly with the British Council might realise an opportunity to influence the Scottish Executive funding for international activity. Council noted that artforms also supported international activity from within their departmental budgets.
- 5.3 Joanna Baker suggested engaging with development agencies to help collaborate with companies with international remits to develop cultural links. Head of International Arts agreed there was some potential in doing this.
- 5.4 Roy McEwan commented that it seemed that just a little money was able to open other doors. Flexibility in the strategy would be required.
- 5.5 Louise Mitchell asked about the joint working arrangements and Head of International Arts said it was logistically challenging but important to work across both organisations.
- 5.6 Head of International Arts would welcome further comments from Council.

6. Report on Forums (S/C05m1p4)

- 6.1 Head of Arts explained that the programme of Public Forums had been reviewed and it had been decided to focus on particular themes and target groups. The first example of this was the partnership with Young Scot to elicit the views of young people. He introduced Joan Parr, Head of Education who explained the background to the project.
- 6.2 Head of Education reported that Young Scot had undertaken focus groups, on line surveys and had held a residential week-end involving young people from all over Scotland. She emphasised the value of engaging in ongoing dialogue with young people. She introduced Jill Craven and Daniel Steel from Young Scot.
- 6.3 Jill and Daniel gave a presentation on the project explaining the different methods they had used to interact with young people across Scotland, including their website and Young Scot magazine. They highlighted the results of the surveys and focus groups and one of the young people involved in the residential week-end described the activities.

- 6.4 Joan Parr said she hoped to continue the partnership with Young Scot which was developing initiatives including a one stop shop “Young Scot VIP”. It was reported that the National Theatre of Scotland would be inviting a couple of young people to be part of their advisory board.
- 6.5 Council was enthusiastic about the project and its results and agreed the needs of young people should be taken account of in its strategic review.
- 6.6 Head of Literature pointed out that neither reading nor use of language had been included in the focus groups or survey and Jill Craven agreed to look at incorporating these in future.
- 6.7 Council was asked to let Young Scot know of anyone who should receive a copy of their report.

7. Risk Register (S/C05m1p5)

- 7.1 Head of Funding and Resources reminded Council that the original risk register was a comprehensive but unwieldy document and a more practicable format had been developed. She introduced Simon Cunningham from our internal auditors Scott-Moncrieff.
- 7.2 Mr Cunningham reminded Council that he had given them a presentation of the process to revise the risk register at its meeting on 30 November. Subsequently he had held a risk workshop with the management team. He reiterated the statement “a successful organisation is one that takes risks successfully”.
- 7.3 In response to a question, Mr Cunningham explained the rating system and how this allowed action plans to be prepared to manage risks. Council noted that the register should be a dynamic document with issues being removed and others appearing as required.
- 7.4 Council noted that the register would be brought to Council for discussion four times a year; the Audit Committee would also review the register at its meetings and it would be actively managed by Group Heads.

8. Charities and Trustee Investment (Scotland) Bill (S/C05m1p6)

- 8.1 The Head of Funding and Resources reported on the potential impact to the Scottish Arts Council and its organisations from the proposed Charities and Trustee Investment (Scotland) Bill. She explained there were four areas to be concerned about for the Scottish Arts Council; financial costs would increase, some would be compensated but many would not; ability to fund raise for events like the Venice Biennale could be severely curtailed, we would be out of line with Arts Council England and we would lose the charities branding. Council noted the implications.
- 8.2 Head of Funding Resources advised that overall the bill had been welcomed by the sector but explained that because the Scottish Arts Council was a Non Departmental Public Body, the Council would fail the “charity test”.

8.3 Council noted that the Head of Funding and Resources had been involved in consultation exercises and had defended the Council's position on a number of occasions. Whilst no decision had been finally taken it looked likely that the Scottish Arts Council would lose its charitable status. She would be keeping a watching brief as the Bill developed and alert arts organisations if they were likely to be affected.

9. Committee Membership (S/C05m1p7)

9.1 The Executive Manager explained that John Scott Moncrieff, Chair of Performing Arts Committee and Dale Idiens, Vice Chair of the Creative Arts Committee would be retiring from Council at the end of March and therefore would be relinquishing their positions on the committees. Also, the independent members of the Creative Arts, Performing Arts and Capital Committees were due to complete their 2 year term of office at the same time.

9.2 Council was asked to approve the proposal that the independent members be invited to remain on the committees for a further year to 31 March 2006. The reasons for this were:

- The forthcoming review of the Review of Funding which had resulted in these committees being formed
- The report from the Cultural Commission due in June suggesting that continuity would be of value.
- New Council members, about to be appointed, but as yet unknown
- The valuable work already undertaken by committee members on the strategic review

9.3 Council **agreed** that the current members should be invited to remain until the end of March 2006.

Action: Executive Manager

9.4 Council noted that Ronnie Gurr should be included in the list of Capital Committee members as a Performing Arts representative and Paul McGreal had resigned from the Capital Committee because of pressure of work.

10. Any Other Business and Question Time

10.1 The Chairman, on behalf of Council, congratulated Nod Knowles on his appointment as Chief Executive of the Bath Festivals Trust.

10.2 The Director explained the reasoning behind the Dover House Reception on 23 February. Council members felt it would be useful in future to have a steer on which events they are invited to should be regarded as important for them to attend.

Irene Watson
PA to Director
18 March 2005

