



**Briefing Pack for Committee Meetings
Thursday 15 December 2005**

1. Introduction

- 1.1 At the committee meetings on 18 October 2005, members were issued with a set of papers which included copies of the key assessment criteria, the process timeline, the assessment template and CFO application pack.
- 1.2 Following the meeting, members were also issued with copies of the CFO applications by CDROM (please contact Pat Hymers if you require further copies of this information).
- 1.3 This set of briefing papers was outlined to members at the 18 October meeting. This was to allow you to contextualise your comments and questions at the committee meeting on 15 December. Included in this general briefing pack are the following papers:
 - Global Trends (S/CA05m2p1/1)
 - Scottish Arts Council: Funding Patterns for the Past 10 Years (S/CA05m2p1/2)
 - Scottish Arts Council: Cross Council Policies (S/CA05m2p1/3)
 - Scottish Arts Council: Finance Briefing (S/CA05m2p1/4)

2. Outline of Papers

2.1 Global Trends

- 2.1.1 This is an executive summary of work carried out on our behalf by AEA Consulting. It attempts to give a global overview of key drivers of change which may affect the arts in the future and attempts to contextualise them within Scotland. It will aid you in your general comments to council and highlight where issues may not have been given enough consideration.

2.2 Funding Patterns for the Past 10 Years

- 2.2.1 This is an executive summary of the levels of funding allocated to the Council, how we have then allocated them and the impact that this has had. It will enable you particularly to see how we have grown in our impact on audiences and participation and on the mix of funding from the council and other sources of income which is important in light of the additional scenario placements which are now presented to you in the business meeting pack.

2.3 **Finance Briefing**

- 2.3.1 Council agreed in June 2005 that Optimum, Standstill and Reduced scenarios be adopted for planning purposes for the period 2006/7 to 2008/9. This will form the basis for setting budgets and our bid for funds through the next Comprehensive Spending Review (CSR). On this basis, guidance was issued to staff allowing them to construct budgets across the three financial options. The financial context is set out in this paper.

2.4 **Cross Council Policies**

- 2.4.1 Your focus as committee is on the art forms and the CFOs, however, this paper summarises all of the cross council policies which have emerged over the last few years which have impacted in varied degrees on our work. Of particular importance are the sections presented by the audiences and education departments as they relate directly to two of our present aims. Again, this will aide your analysis and questioning of the art form work and identifying key themes and issues which you wish to highlight to council.
3. The Chairman and Director of Arts will brief you further at the start of the committee day on 15 December where there will be an opportunity to clarify any issues you have regarding the briefing pack before you meet in private to interrogate the scenarios.

Morag Arnot
Director of Planning and Communications
November 2005



SCOTTISH ARTS COUNCIL

GLOBAL TRENDS
NOVEMBER 10, 2005

About this document

- 1.1 Cultural organizations and their funders rightly wish to understand the factors that are likely to impact the size and composition of audiences, the character and availability of cultural programming and the underlying economics of the arts in the coming years. Many of the factors that are likely to have the most critical effect on the cultural sector lie, of course, not in the vagaries of the funding system, but in wider economic, technological, environmental and social trends that affect the whole of society. Identified below are some of the trends that are likely to have an impact on the Scottish arts scene over the coming quarter century. They have been loosely organized according to four themes: Economy, Technology, Environment, and Society. Each trend is described and unpacked and the potential implications for the arts and cultural sector in Scotland are then outlined.



2 Executive Summary

Economy

- 2.1 Trend: In the UK and other highly industrialized nations, average household income is rising higher than the cost of living. There is more disposable income to spend on leisure activities; consumers are becoming more selective about how they choose to spend their time and money.
- 2.2 Implications:
- Cultural organisations are facing pressure to find out how they can position themselves to offer experiences that are viewed as high value for money and time and appeal to consumers seeking a wide variety of leisure activities at a range of price points.
 - The increased appetite for ‘relaxing’ activities may make it more difficult for those creating and presenting challenging work.
- 2.3 Trend: National cultural products are being sold and consumed in an international marketplace. At the same time there has been a backlash against what some see as the homogenization and exploitation by large corporations of cultural assets and a defensive retrenchment of local cultures and customs.
- 2.4 Implications:
- Scottish artists will likely experience the effects – both positive and negative – of being part of a ‘global village’;
 - There may be greater opportunity for Scottish artists and organisations to achieve an international reach, but they are likely to be judged more rigorously according to international standards; and
 - Scotland’s artists and organizations may benefit from the dominance of the English language worldwide but an understanding and openness to other cultures and languages is likely to help those seeking a true international presence.
- 2.5 Trend: Low-cost airlines are offering more flights to more places for less. At the same time, the instability of oil prices suggests that this trend may be reversed in the long-term.
- 2.6 Implications:
- Accessibility and transportation ease are likely to become even more crucial factors for Scotland’s arts scene securing a place on the global map;
 - If energy prices make long-haul and budget travel uneconomic, artists and organizations may again become reliant on domestic markets.
- 2.7 Trend: The creative industries have been recognized internationally as a competitive growth market. Scotland’s creative industries are a growing proportion of the national economy.
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Scottish Enterprise is placing its strategic focus on the digital content industries that it believes can take the greatest advantage of emerging technologies and developing markets.

2.8 Implications:

- An appropriate and authentic positioning of the non-profit cultural sector and artists in the larger creative economy is an area of some controversy;
- Scottish artists may benefit in coming years from government policies which aim to support the creative industries, in so far as the economic contribution of artists and non-profit arts organisations to the sector is understood and appreciated;
- Artists may increasingly need familiarity with the workings of the marketplace to ensure their success in the cultural sector.

2.9 Trend: Governments are increasingly keen to use culture to achieve domestic and international policy aims and put pressure on those who receive funding to show value for money.

2.10 Implications:

- Championing aesthetic value as the primary benefit of the arts may become more difficult;
- Artists and organisations may need to diversify their income sources and reduce dependency on the public purse in order to be able to pursue and fulfil their core missions effectively; and
- Cultural organisations may benefit from becoming more proactive in defining indicators for 'value' in terms that are meaningful for them.
- In the short term, arts organisations will need to highlight and prove their contributions to social and economic objectives.

Technology

2.11 Trend: Digital media and the internet are playing increasingly important roles in the way the arts and culture are created, distributed and consumed.

2.12 Implications:

- It is likely that Scottish artists and arts organisations will face increasing pressure to use the virtual networks and digital technology available to reach consumers
- The authority of informal blogs and other peer networks is replacing official websites and critical voices. Scottish arts organisations and artists can and should explore ways to use this to their advantage; and
- Improved real-time access to remote sites may depress cultural tourism but give unprecedented opportunities for artists to make virtual connections throughout the world.



2.13 Trend: Due to increased production and expanded distribution networks, consumers have an increasing number of choices of how and what to consume and are increasingly choosing to do it in the comfort of their own home.

2.14 Implications:

- Arts that depend on the presence of an audience (museums, theatres, opera houses, festivals) may increasingly need to make a convincing argument for the unique value of the live experience;
- Visitors may expect a more unique, intense, all-consuming experience when they do venture out, and not be satisfied with a high-quality show or exhibition alone; and
- Non-media based arts organisations may have greater opportunities to reach additional audiences through taking advantage of reformatting.

Environment

2.15 Trend: Global warming and cyclical environmental trends are causing more erratic weather worldwide. This has meant hotter and wetter weather in the British Isles.

2.16 Implications:

- Tourism in Scotland may suffer if weather patterns become more extreme;
- Culture may find public and private funding diverted away to crisis causes; and
- Demand for environmentally-friendly tourism may increase in which case cultural hotspots which are seen as 'green' choices in addition to entertaining ones may have a competitive advantage.

2.17 Trend: Intense global crises are more likely. Widespread global travel is increasing the risk of the spread of epidemics. Religious and ideological conflict is manifesting itself on a global scale.

2.18 Implications:

- Artists and arts organisations may need to develop a plan for weathering sudden drops in international tourism caused by global conflagrations;
- Programmes which address global issues may become enticing for producers but their presentation will require great sensitivity to avoid political fall-out; and
- International programmes may become more difficult as a result of restrictions placed on travel from or to security-conscious states.



Society

- 2.19 Trend: The population of Scotland is expected to shrink and age, in contrast to the US, Asia and much of the developing world.
- 2.20 Implications:
- Segments of the cultural sector that appeal to older audiences may benefit in the short term from an ageing population; and
 - Policies that focus on attracting and retaining young talent and audiences for Scotland are critical to the survival of many of the more experimental and ground-breaking art forms and creative industries.
- 2.21 Trend: Existing health inequalities, alcohol abuse, poverty and the growth in obesity may continue to perpetuate Scotland's reputation as the 'sick man of Europe.'
- 2.22 Implications:
- Scotland's government may face increasing pressure to tackle these social issues head on, which may cause diversion of funds away from the arts. At the same time, failure to address these issues will hold Scotland back in all areas, including the cultural sector.
- 2.23 Trend: Immigration is increasing and tourists are coming from a wider variety of places. China in particular has emerged as a major source of tourists.
- 2.24 Implications:
- Scottish artists and arts organizations may face increasing pressure to acknowledge diverse audiences and cultural forms. Traditional 'high art' organisations may find their claims to uniqueness and primacy will not automatically resonate with immigrants;
 - China's tourists are not currently a primary market for cultural tourism, but this may change quickly; and
 - China is increasingly looking to import content from international sources, which could lead to partnerships with Scottish producers. This may negatively impact the economics of tours within Scotland.
- 2.25 Trends: Hierarchies, boundaries and categories of culture are increasingly blurred, flexible and fluid, including the boundary between artist and audience.
- 2.26 Implications:
- Amateurs may pose increasing challenges to professional artists;
 - Audiences may look for more participatory experiences; and
 - The demand for traditional venues, often heavily capitalised, may decline, as may the interest in the art forms that are tied to them and require their infrastructure.
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2.27 Trend: Scotland is increasingly seen as a cultural hotspot in the UK, a fact which is recognised by its political leadership.

2.28 Implications:

- This is a favourable moment for Scottish arts, particularly if the debate surrounding the Cultural Commission's work succeeds in galvanizing a strategic approach and fresh investment into Scotland's cultural sector and
- The present ambitious spending commitments outlined in *Building a Better Scotland* may restrict the ability of the Scottish Arts Council to respond quickly to new and radical initiatives and challenges.





THE ARTS IN SCOTLAND – TRENDS IN FUNDING
Executive Summary

1 Introduction

- 1.1 This summary provides an overview of Scottish Arts Council and local authority funding of the arts since 1994/95. It focuses primarily on grant-in-aid (voted funds) received by the Scottish Arts Council from the Scottish Executive, although it does briefly look at National Lottery funding distributed by the Scottish Arts Council and local authority funding of the arts. The primary source of data is the Scottish Arts Council annual reports and core funded organisation (CFO) annual returns. In order to allow a consistent comparison over time, figures are reported in real terms (2004/05 prices) after removing the effects of inflation.

2 Summary

2.1 Scottish Arts Council Income

- 2.1.1 Scottish Arts Council's income has increased by 93% in real terms between 1994/95 and 2005/06 to £72.9 million. A large proportion of this increase is accounted for by the introduction of the National Lottery in 1994/95. Nevertheless, the largest share of the increase is attributable to Scottish Executive grant-in-aid (revenue only) which has risen by 73% in real terms since 1994/95 to £52.9 million in 2005/06.
- 2.1.2 It should be noted, however, that Scottish Executive grant-in-aid in 2005/06 included funding of £14.5 million (in real terms) earmarked for specific initiatives, namely the Youth Music Initiative, the National Theatre of Scotland, Cultural Co-ordinators in Schools and arts and mental health. If this figure is excluded, Scottish Executive grant-in-aid has increased by 26% (£7.9 million) in real terms since 1994/95.

2.2 Scottish Executive Grant-in-aid

- 2.2.1 Scottish Executive grant-in-aid (revenue only) to the Scottish Arts Council as a percentage of the Scottish Executive's total budget increased from 0.27% in 1994/95 to 0.33% in 2005/06.
- 2.2.2 If funding earmarked by the Scottish Executive for specific initiatives is excluded from the 2005/06 figure, Scottish Arts Council funding as a percentage of the total Scottish Executive budget declines to 0.24%, a lower percentage share than in 1994/95.



2.3 Investment Patterns Across Departments

2.3.1 Investment patterns across departments of Scottish Executive grant-in-aid show little change over the eleven years to 2004/05. Music and drama continue to receive the largest share of funding, followed by visual arts. Investment in dance, crafts and literature remain at the lower end of the scale.

2.4 Core Funded Organisations (CFOs)

2.4.1 The number of CFOs has increased from 72 in 1994/95 to 108 in 2004/5. There have been 4 main drivers behind the increase in the number of CFOs: prioritising work with and for children and young people; improving geographic spread; supporting equalities in arts practice and delivery (including support for Gaelic) and strategic support for artform development and innovation.

2.4.2 In 2004/05, the Scottish Arts Council allocated 82% of its grant-in-aid from the Scottish Executive that was not earmarked for specific initiatives or its own operating costs to funding its CFOs. This percentage share has increased from nearly 80% in 1994/95, in line with the increase in the number of CFOs and real terms funding.¹

2.4.3 CFO revenue funding and audiences, attendances and participation

- Grant-in-aid (revenue only) invested in CFOs by the Scottish Arts Council increased by 49 % in real terms over the eleven years to 2004/05 to £33.3 million.
- Alongside the increase in the number of CFOs and real terms funding, total audiences, attendances and participation at CFOs increased by 2.9 million (73%) to 6.9 million between 1994/95 and 2004/05. Audiences increased by 26% to 3.7 million, attendances at exhibitions more than doubled to 1.9 million and participation in educational outreach activities rose by nearly 500% to 1.3 million.²
- “New” CFOs account for 1.45 million or 50% of the 2.9 million increase in total audiences, attendances and participation at CFOs between 1994/95 and 2004/05.
- The “core group” of CFOs (61 organisations which received core funding in 1994/95 and still received core funding in 2004/05) received 64% of the total increase in Scottish Executive grant-in-aid funding to CFOs over the eleven years to 2004/05. These CFOs were responsible for 1.45 million or 50% of the increase in total audiences, attendances and participation.
- Four National Companies - Scottish Opera, Royal Scottish National Orchestra, Scottish Ballet and Scottish Chamber Orchestra - received a 31% increase in funding in real terms over the eleven years to 2004/05. Audience and participation figures declined by 37% and 33% respectively over the same period.

¹ This calculation excludes all funding to the National Theatre in Scotland. Funding earmarked for specific initiatives in 2004/05 comprises of the Youth Music Initiative, the National Theatre of Scotland, Cultural Co-ordinators and arts and mental health.

² It should be noted that grant-in-aid and audience, attendance and participation figures below exclude the National Theatre as it is not yet producing performances.



2.5 CFO income

- Analysis of aggregated CFO income shows that Scottish Arts Council revenue funding remains the single largest source of income for CFOs representing 35% of total income in 2004/05. Scottish Arts Council revenue funding has increased by 66% in real terms between 1995/96 and 2004/05 to £36.4 million.³ It should be noted that the 2004/05 figure includes £3.2 million for the National Theatre of Scotland.
- Scottish Arts Council project funding, whilst accounting for a relatively small share of total CFO income, increased by over 600% in real terms between 1995/96 and 2004/05 to £8.5 million.
- Earned income (box office/programming, ancillary income and other earned income) is the next major source of income for CFOs accounting for 31% of total CFO income. Earned income increased by 51% in real terms between 1995/96 and 2004/05 to £32.4 million, driven by a growth in ancillary income and other earned income. Income from box office/programming remained static in real terms.
- Income from trusts, donations and business sponsorships increased by 37% in real terms between 1995/96 and 2004/05 to £7 million. This overall increase is explained by a growth in income from trusts and donations; business sponsorship declined by 31% in real terms.
- Income from other public funds (including National Lottery funding distributed by other organisations) increased by 132% in real terms between 1995/96 and 2004/05 to £5 million and now accounts for around 5% of total CFO income.

3 Local Authority Funding

- 4 Local authority gross revenue expenditure on the arts increased by 54% between 1994/95 and 2004/05 to £49.4 million. (Source: COSLA/SAC survey and CIPFA Cultural Statistics in Scotland.) Local authority expenditure on the arts as a percentage of gross revenue expenditure on all services also increased from 0.36% in 1994/95 to 0.42% in 2004/05.
- 5 Local authority funding to Scottish Arts Council CFOs declined by 14% in real terms between 1995/96 and 2004/05 to £8.9 million. This comprises a decrease of 30% in real terms in revenue funding to £7.3 million in 2004/05. Project funding increased significantly between 2000/01 and 2004/05 to reach £1.7 million in real terms.⁴

³ Data only available from 1995/96.

⁴ Data available from 2000/01 only.







Committee Briefing paper – Cross Council Policies

1. Introduction

1.1 This briefing paper covers the work that non art form managers and experts have completed for the strategic review. They have covered much of the same ground as the art form scenarios but the work is presented in report format. Again these papers provide a context for reviewing the arts form scenarios and for this reason can you pay particular attention to the first two sections on audiences and education as they relate directly to our two of our present corporate aims.

1.2 The report is sectioned as follows:

1. Audience Development

2. Education

3. International

4. Arts and Disability

5. Cultural Diversity

6. Creative Industries

7. Gaelic Arts

8. Capital Development

9. Public Art

10. Arts and Health

11. Traditional Arts



2. Audience Development (1)

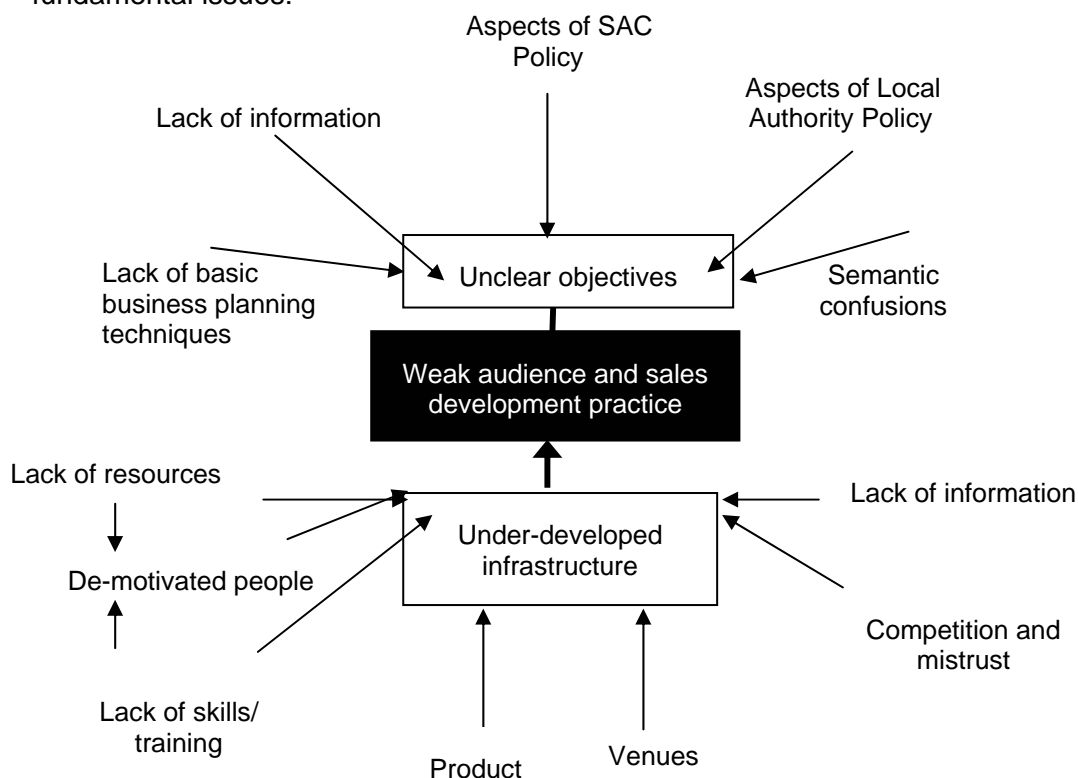
2.1 An Overview of Audience Development Practice

2.1.1 The Audit of Audience and Sales Development carried out in 2001 by consultants Heather Maitland and Tim Baker on behalf of the SAC found that, despite some beacons of good practice in Audience Development among the infrastructure (see below bullet points 1-3 predominantly), there was significant room for improvement across Scotland.

2.1.2 The report concluded that there are two fundamental issues that underlie the weakness in the practice of Audience and Sales Development:

- A lack of clarity of objectives relating to audience and sales development
- An insufficiently developed infrastructure to support audience and sales development practice, both within and outwith arts organisations.

2.1.3 The diagram below sets out the contributory factors that make up these two fundamental issues:



2.2 Unclear Objectives

2.2.1 A lack of basic business planning techniques means that specific and measurable objectives are not being set, which in turn creates internal confusion about the actual aims of activity and an inability to evaluate whether they have been achieved.



- 2.2.2 A lack of information, primarily about audiences, but also about the success or failure of activity and the reasons for it (i.e. absence of monitoring) contributes to a failure to set realistic objectives or allocate appropriate resources.
- 2.2.3 Some aspects of SAC policy – or their implementation – contribute to the lack of clarity of objectives because they create conflicts between different sets of unrealistic expectations or even mutually exclusive aims, particularly relating to social inclusion and art-form development. In this arena, clashes with aspects of Local Authority policy may confuse the picture still further because many local authorities focus almost exclusively on social inclusion, economic impact and the financial objectives necessary to sustain the venues that they own.
- 2.2.4 Semantic confusions are at the root of many of these problems, but are played out particularly in misunderstandings of the meaning of social inclusion and of marketing, which is on the one hand mistrusted for its commercial connotations and on the other taken simply to mean communications and thus rendered impotent because the other elements of the mix are not properly planned.

2.3 Underdeveloped infrastructure

2.3.1 Because we know that audiences have wider tastes than we are currently able to (or would need to) support, and other bodies have an impact and influence on audience behaviour in Scotland, the Audience Development infrastructure, for the purposes of this planning exercise, is as follows:

2.3.2 Primary infrastructure:

- All current SAC Core Funded Organisations;
- Organisations in receipt of, currently or historically, or eligible for, funding from the SAC, including those that programme 'commercial' work (e.g. large scale receiving houses);
- All Scottish Local Authorities who are currently or potentially running venues or projects in certain areas of Scotland;
- Arts Development agencies or partnerships;
- Audience Development agencies or organisations (e.g. AMA);
- Non-dedicated (exclusively to Audience Development) agencies including: TMA, FST, Arts & Business, Engage;
- Marketing, Audience Development and management freelance sector
- Secondary infrastructure:
- The Education sector, particularly Creative Links Officers and Cultural Co-ordinators;
- Non-dedicated (exclusively to Audience Development) statutory or voluntary partnerships with an interest in the arts (e.g. Social Inclusion Partnerships (SIPs) or similar bodies);
- The specific infrastructure of art form departments of the SAC (e.g. in Literature, publishing houses, libraries);
- External partners (non-arts) including commercial arts sponsors, creative industries;
- Broader cultural industries including National Museums, Galleries, tourism and sport;
- The Scottish Executive.

2.3.3 A lack of resources: people, money and time, underpinned every observation that was collected in the course of this research. The key impacts of this are endemic



short-termism, an inability to plan, and de-motivated people undertaking tasks for which they lack the requisite skills.

- 2.3.4 It is, to be sure, a 'holy grail' for SAC, but getting the right amount of the right sort of product in the right place at the right time is fundamental to effective audience and sales development. Where there is no art, there is no Audience Development. Not enough of the right sort of product means that critical mass cannot be reached and Audience Development never moves beyond attracting new audiences. Too much and everyone starts competing for the size of their slice of cake, rather than trying to enlarge the cake. The geography and demography of Scotland make this difficult to achieve, and focus attention on the role of touring companies in achieving it.
- 2.3.5 Outside of the venues in major metropolitan areas, the built infrastructure is very patchy. This has a number of consequences: firstly, 'a nice place to go' is a requirement common to existing and potential audiences of all kinds. Secondly, with a built infrastructure tends to come the people to run it and their ability to generate an understanding of, and connections with a local community, that are not possible for touring companies.
- 2.3.6 The lack of information that affects clarity of objectives is a function of the infrastructure: the inability of organisations to pay for research, or the lack of time necessary to plan it, or, more importantly, to undertake monitoring. Existing resources (in terms of research and publications) are also not widely known or used.
- 2.3.7 The –mainly mistaken – belief that arts organisations are in competition creates a lack of vision for the partnerships that could address many of these issues. Competition and mistrust between organisations also means that information is not shared and the wheel is constantly and wastefully re-invented.

2.4 **Other Main Conclusions**

- 2.4.1 The size of the constituency; research for this project required the development of an integrated, analysable database of all SAC clients. Creating this database also led to the realisation that the practice of Audience Development by SAC clients is affected by many other organisations which, if they have any link at all, receive only limited, short term project or lottery funds and do not therefore appear on the SAC 'radar' in terms of facilitating the link between art and audiences: for example un-funded venues receiving funded touring companies.
- 2.4.2 The effect of funding structure; the structure of funding schemes has a significant impact on the implementation of Audience Development. Lottery funding – currently the only source of funding for Audience Development – because it depends on which organisations apply, is very difficult to direct to areas of need. Project funding by its nature leads to short-termism and a lack of strategic thought. In both cases this type of funding is less accessible to small organisations and therefore to most culturally diverse and culturally specific organisations.

2.5 **Whose Responsibility is it?**

- 2.5.1 The SAC doesn't produce any art. Nor does it have any audiences. The organisations and individuals which do and thus are active in any definition of



Audience Development are in need of support if they are to establish that link between art and audiences more effectively. Ultimately, it must be the responsibility of those organisations to make the link.

2.6 SAC strategic focus on Audience Development

2.6.1 Based on this evidence, the Audience Development unit at that time, was able to position itself more strategically within the SAC, and work to a longer-term. In 2004, we published our first Audience Development strategy which responds where possible to the conclusions of the 2001 study, including the supposition that responsibility lies with the arts organisation, by taking as its strategic focus:

- Helping individual arts organisations to maximise attendance and participation and thus grow the proportion of the overall population which engages with the arts.
- Implementation of the strategy (pre- and post-publication) has seen us begin to tackle the two headline conclusions of clarifying objectives and strengthening the infrastructure.

2.6.2 The former has been achieved through involvement in policy-making internally, through the Advancement programme, the Organisational Development lottery fund, and in our work to strengthen the infrastructure. We have worked closely with the Edinburgh-based Audience Development agency, The Audience Business, championed the Glasgow-based Audience Development agency, Glasgow Grows Audiences, continued investment in a post in the Highlands and Islands, and the provision of other information and networking 'services' to the constituency, not least through face-to-face advice.

2.6.3 However, there are a number of outstanding, live, issues from the 2001 study, and which have emerged (or re-emerged) through experience of working with arts organisations:

- A lack of basic business planning techniques
- A lack of information, primarily about audiences, but also about the success or failure of activity and the reasons for it
- Some aspects of SAC policy particularly relating to social inclusion and art-form development
- Aspects of Local Authority policy
- Semantic confusions
- A lack of resources
- The right sort of product in the right place at the right time
- Outside of the venues in major metropolitan areas, the built infrastructure is very patchy
- Competition and mistrust between organisations
- Funding structures and schemes (social inclusion, short-term lottery funding and the dichotomy between long-term Audience Development and short-term funding availability)

2.6.4 The solutions to these issues, many of them inter-related, complete an optimum scenario for Audience Development in Scotland, whilst acknowledging that the



'ecosystem' as described here will need constant tending in acknowledgement of the life cycle of its component parts.

2.7 The recommendations (financial investment required)

2.7.1 Audience Development strategy

- Resourcing the current action plan sufficiently is the backbone of this scenario. Enhanced communication and greater clarity about our aims and activities, and how we are meeting the needs of arts organisations, are being demanded.

2.7.2 Regularly fund the Audience Development agencies and ensure that each area of Scotland has access to comparable, if geographically specific, services. Consultation reiterated the need to strengthen the agencies, to look to them as the SAC's agents for change. It would be unrealistic to assume that the existing agencies can survive on no regular investment when no agency in England, Wales or Northern Ireland does.

2.7.3 In order to fulfil the second part of this ambition, we need to recognise the environment required to set up a new agency, acknowledging that the 'agency with paid membership' model may not be the most appropriate for all areas of Scotland.

2.7.4 We propose the **start up of two additional 'agencies'** or hubs, plus to support the existing agencies and subsequent agencies via service level agreements.

2.7.5 Prioritise organisational development (particularly post-Strategic Review). As identified by Maitland and Baker in 2001, lack of basic business planning skills, is hampering arts organisations' operational effectiveness and their ability to maximise their audiences. Although open or managed funds will always be necessary, we should consider other ways of meeting the needs of our clients. Concern regarding the employment of too many consultants is an issue for us, as is continuity between different methodologies and approaches. Sustainability of programmes such as the Arts & Business Board Development training, and the National Fundraising School in Scotland is also a challenge. The CFO review process is likely to throw up a number of fundamental needs for our future CFOs, and we will need to find the most efficient and cost-effective way of responding to these needs. It is within our sights to kill several birds with one stone.

2.7.6 Services Portfolio; We propose the introduction of a portfolio of services where clients do not have to bear the brunt of recruitment, monitoring and evaluation. Instead, expert agencies would work on our behalf to deliver training such as:

- Governance (e.g. Arts & Business)
- Fundraising (e.g. National Arts Fundraising School @ The Management Centre)
- Marketing (e.g. GAIN accredited training)
- Financial and General business planning
- Management skills and Leadership

2.7.7 With increased investment in this area, we would be able to ensure that approximately 5000 arts practitioners' skills would be being built up over time.



- 2.7.8 **Audience Development Capacity Builder;** Using lessons learned from the Advancement process, identify and financially support those core funded organisations most in need of investment in management services (particularly marketing and/or education); enable them to fully embrace the Audience Development agenda and put in place sustainable future funding agreements. Although initial investment may be high, this would diminish as the services portfolio gains momentum.
- 2.7.9 **Demonstration Organisations;** Invest in organisations as ‘demonstration’ organisations that can model and influence good practice in less well-resourced or newer organisations, and perhaps be hosts for Audience Development traineeships (as outlined in the Audience Development Strategy). This could be a role for the national companies, outlined in an early version of the Music optimum scenario, and could be achieved within existing funding.
- 2.7.10 **Become actively customer focused;** It was clear from consultation that we must prioritise resources for the sector (see infrastructure) and develop a refreshed model of delivery for them, with them, about them. It is proposed that the Audience Development department actively becomes a service as much as a strategy, to enable organisations to meet their own targets and any responsibilities we have of them. We don’t have to provide it all ourselves, but find ways to ensure that they have direct access to information, market intelligence, training and so on.
- 2.7.11 Much of this will be achieved through art form departments, and via proposed changes to the use of Organisational Development funds, and to an extent can be managed within current resources. However, additional resources would be required to set up an Audience Development information resource where all of this information is available without the necessity of lengthy discussions with Audience Development or arts personnel.
- 2.7.12 **Create an Evaluation Culture;** There are hundreds of ‘live’ Audience Development grants that require staff attention, and that are being eagerly awaited by the sector as ‘good practice’. A specific Audience Development evaluation resource would allow us to assess the success or otherwise of a number of key projects per year, and begin addressing both concerns of clarity and of strengthening the infrastructure through dissemination of learning.
- 2.7.13 **Enable Scottish Arts organisations to better engage with the changing needs of their customers through new technology;** New technology is never going to plateau, and we should be a sector that is able to respond to advances in this area, both in terms of art form development, in engaging with audiences, as well as new forms of communicating with them. Demand is high in this area, but because of lack of resources and concern that a strategic approach is not being taken, we have not been able to address this.
- 2.7.14 We should establish a **new technology marketing fund** that will enable the adoption of new technology, but that also includes support and training (delivered via a partner or an internal resource within the SAC). Through consultation, this latter point was reiterated as colleagues did not want to see this fund reduced to basic marketing products such as DVDs or elaborate websites that were unsustainable and did not move the sector on.



Optimum budget

| | 2007/8 | | 2008/09 |
|-----------------------|-----------|--|-----------|
| Strategy | 950,000 | | 950,000 |
| New Agencies | 125,000 | | 125,000 |
| Agency Service levels | 100,000 | | 150,000 |
| Service 1 & s level | 100,000 | | 100,000 |
| Service 2 & s level | 100,000 | | 100,000 |
| Service 3 & s level | 100,000 | | 100,000 |
| Service 4 & s level | 100,000 | | 100,000 |
| Service 5 & s level | 100,000 | | 100,000 |
| Mini- advancement | 1,000,000 | | 500,000 |
| Info resource | 25,000 | | 5,000 |
| Evaluation | 25,000 | | 25,000 |
| New media fund | 1,000,000 | | 1,000,000 |
| Total | 3,725,000 | | 3,255,000 |

2.7.15 The recommendations (no financial investment required to Audience Development)

- **Invest in sustainable arts organizations;** Without art, there is no Audience Development (Maitland & Baker 2001). Until art form departments have sufficient funds to invest in their organisations, there will never be a situation where, across the board, 'true' Audience Development practice can be fostered. Audience Development (and particularly Organisational Development) lottery funds are unsurprisingly being invested in organisations to supplement inadequacies in core funding, or are difficult to access for some art forms because of lack of organisations (Crafts) or product (Dance).
- Regardless of additional resources, through this process, and because of additional resource, we will be able to work far more closely, once again, with the art form departments.
- **Prioritise market intelligence for SAC & for the sector** - Once we have reliable information, we can start working to meaningful targets, and assisting art form departments to do the same (see below).
- **Adopt targets and work to them** - As suggested by Morris Hargreaves McIntyre in the Audiences Scotland scoping study we commissioned, we should work towards meaningful targets built up from the ground. Each art form could adopt an Audience Development 'mission' in the lead up to fully adopting audience targets that the Audience Development department would help them to deliver. Provided these targets are realistic, and the Audience Development strategy is



responsive and focused to these needs, very little if any financial investment will be required.

- **Say what we mean when we talk about audiences** - Audience Development & marketing Baker and Maitland identified back in 2001 that people were still confused about definitions, and this wasn't just a case of arguing about semantics, it was affecting practice in a detrimental way.
- The quality of the applications received to the Audience Development fund is still, by and large, mixed. For example, education projects focusing on improving the experience of small numbers of individuals are being seen as priming 'an audience for tomorrow', websites are being touted as ways of attracting new, disenfranchised audiences, with no clear understanding of audiences' motivations or barriers or how the activity will be evaluated. Marketing plans from some, even core funded organisations, are simply lists of promotional tactics directed at an unspecified, general audience, and an indication that the adoption of an Audience Development process is still far off for many organisations.
- We recognise certain priority groups, i.e. those that research shows are currently comparatively under-represented among audiences for the arts in Scotland, within the Strategy, but do not actively prioritise them through our activity. This is an area that requires discussion at a high level within the SAC, and further explored in the light of Maitland and Baker's 2001 recommendations regarding social inclusion Vs social democratisation. Although we accept the full spectrum of Audience Development activity, and this is reflected in what we fund, this proves a real challenge for evaluation, and contributes to the lack of clarity.
- In particular, we should consider priorities for grants to be explicitly directed towards increasing particular audiences, but directed at organisations that have the capacity to deliver this meaningfully, or through funding for capacity building in certain organisations whose natural audience dovetails with this priority.
- Build closer links but more distinction between Education and Audience Development (what the education bit of Audience Development means).

2.7.16 Benchmarks/Research

- **Audience Development & Arts Marketing practice** - Where possible, we have sought to disseminate good practice, but we have not been active in disseminating regular information about benchmarks to the sector which would include salaries, budgets, staffing levels, targets set and reached. From consultation, it became obvious that this was a key area of concern. More work needs to be done on internally adopting the benchmark criteria set through the original study (or a version of it) to ensure that organisations can carry out internal benchmarking against this criteria. (This information was fed into the quality framework, and some of it adopted.)
- **Audience Behaviour**- Again, from consultation, those involved in Audience Development are keen to be able to compare their performance against Scottish, UK and international benchmarks. To provide this to the detail necessary is an ongoing challenge.



- **Audience Development Agencies** - It will be possible, through their membership of Network, and with our continued relationship with the other UK Arts Councils to ascertain how well they are performing compared with their peers.
- **Audience Data UK/relationships with UK Arts Councils** - The Audience Development department maintains close links with its equivalent in the other arts councils, primarily to ensure that Scottish practice in emerging areas (e.g. data collection) can be seen in the context of the UK as a whole.
- **Successful models of Audience Development** - The debate about positive case studies continues, and in an optimum scenario, this issue may be partly resolved.

2.7.17 Summary of Audiences Aim (Optimum)

- Audience Development Strategy
- Regularly fund the Audience Development agencies and ensure that each area of Scotland has access to comparable, if geographically specific, services
- Prioritise organisational development
- Services portfolio
- Become actively customer-focused
- Create an evaluation culture
- Enable Scottish Arts organisations to better engage with the changing needs of their customers through new technology
- Invest in sustainable arts organisations
- Prioritise market intelligence
- Adopt targets and work to them
- Say what we mean...

Fiona Sturgeon
Head of Audiences and Organisational Development

3. **Education (2)**

3.1 **Introduction**

3.1.1 The role of the education department of the Scottish Arts Council is to support and develop the arts education infrastructure and practice in Scotland and to work with artform departments and audience development to develop the educational elements of their work. This is achieved through a mix of advocacy, research, networks and partnerships.

3.1.2 The education department addresses the 3 corporate aims by;

Aim 1 - Artists

- Increasing job and training opportunities for artists and facilitating networking and development at the arts education interface

Aim 2 - Audiences



- Increasing informed audiences through opportunities to engage with artists and the creative process' and researching and disseminating interpretation best practice

Aim 3 - Learning

- Advocating the case for the arts and creativity within statutory organisations, researching and disseminating innovative best practice, supporting and developing relevant networks and partnerships

3.2 Support to nationwide networks;

3.2.1 **National Arts Education Network (NAEN)** Membership comprises two nominated senior personnel with responsibility for arts from the education departments of each local authority plus the creative links officers from national organisations.

3.2.2 **Creative Links programme (CLO's)**. This is a rolling programme funded through lottery which places officers in local authority education departments with a remit to develop and implement local arts education strategies and increase the quality and quantity of opportunities for young people to engage with the arts. There are currently 23 links officers in post (18 in local authorities, 5 in national organisations, Children in Scotland, Young Scot, Youth Link, Imagine and Scottish Adult Learning Partnership). 4 more local authority posts have been approved and will be advertised shortly, a further 4 will be negotiated in the current financial year. The local authorities are given partnership funding of £60,000 over 3 years. So far, 7 authorities have reached the end of their initial funding and the posts have been mainstreamed. The education department supports these posts with professional development opportunities, at the moment we are developing a mentoring programme for post holders in partnership with Scottish Leadership Foundation.

3.3.3 **Cultural Coordinators in Scottish Schools (CC's)**. Scottish Executive/local authority partnership funded posts. Phase 1 (2002-2004) of this pilot scheme has now been completed and phase 2 applications are now being processed. Approximately 90 posts, nationwide have been created. Ideally and increasingly, these posts are line managed by the CLO's/NAEN member and therefore comprise a creative team. They have little core project funding but can access other local authority funds and some work very successfully with other local authority departments such as social work, police, enterprise, sports, etc. Their work is now being recognised in HMI reports as making a positive contribution to the work of authorities.

3.4 Developmental work with partners ;

3.4.1 In the **formal schools education sector**; HMI, Learning and Teaching Scotland, Scottish Executive Education Department particularly the Future learning and Teaching Division, the curricular review project and the Association of Directors of Education. These partnerships currently take the form of advocacy initiatives and research projects. These partnerships are of particular importance at the moment as the curriculum is being reviewed.

3.4.2 In the **informal sector**, these partnerships involve consultancy, providing CPD opportunities for community education professionals, creating an SQA accredited module for artists wishing to work in an education setting, advocacy work for youth friendly venues/organisations, dissemination of information and funds specifically for



young people. There is a sizeable informal learning infrastructure nationally, through organisations like Communities Scotland, SALP, Youth Link, Young Scot, Dialogue Youth, all of which have strong links to local authority provision. There is not as yet a solid framework for CPD for this sector.

3.4.3 In the **HE/FE sector**; SHEFC, Stirling University, QMUC, RSAMD, and Initial teacher training providers. The education department advocates for more creative practice in training. An accredited course in creative teaching for cultural workers and teachers is currently being developed at Stirling University, RSAMD have researched drama teaching provision, Glasgow University are evaluating a project using artists in their training of primary teachers.

3.4.4 **Arts Organisations** - The provision of dedicated education staff in arts organisations is patchy and where they exist they are generally poorly paid, lacking in resources and uninvolved in programming or senior management. We are proposing a package of measures in the optimum scenario that follows aimed at raising the quality, confidence and effectiveness of this professional sector. Realistically these measures would require a full time dedicated officer to implement them effectively.

3.4.5 **SAC developmental projects** aimed at researching and raising awareness of the potential power of the arts in an education context. These projects currently include;

- Arts Across the Curriculum. £1.2m across 7 local authorities
- Education Integration Pilot Project £225,000 over 3 organisations over 3 years

3.5 **Education issues identified by artform departments**

3.5.1 **In schools;**

Crafts - Would like to expand its craft residencies in schools programme and to see more prominence given to crafts in the curriculum.

Drama – There is a reported decline in the number of drama teachers in schools together with an increased demand for the subject. NToS is currently developing an education and training strategy. There are also issues about the quality of some of the work going into schools and the respect with which performers are treated.

Music – YMI is about to launch its national strategy and development plan, 90% of the funding goes to local authorities. The extensive relationships with local authorities need to be systemised and clarified. CLO's and CC's and the education department need to be better connected to YMI.

Dance – Needs a stronger position in the curriculum, at the moment it sits as part of the PE curriculum and more specialist teachers are needed. Provision across the country is patchy but where local authorities have dance development officers or dancers in residency, provision is better. YDance works with CLOs and local authorities at the moment. Dance artists who work in schools would like to have a facilitated network.

2.29 Visual arts – **Visual literacy should be an aim for all. Confidence and expertise of teachers is lacking when dealing with contemporary visual art, more recent work needs to be included in study courses and refresher courses for teachers. More opportunities for schools to work with museums, galleries and artists should be available. CLOs and CCs have received funding but delivery**



organisations have not and therefore have inadequate resources to deal with demand/ potential demand. Gallery education particularly in the areas of intellectual access/interpretation needs more research.

2.30 Literature – Literature is the only art form as defined by SAC that is not included in the expressive arts curriculum. Literature is central to the English language syllabus and therefore there is an argument that literature would be better served by reporting to the education department of the Scottish executive rather than the culture. A partnership of literature CFOs, (SBT, SPL and SSF) aim to devise and deliver a national programme to schools.

2.31

2.32 **3.5.2** HE/FE Providers;

Crafts – There is only partial coverage of areas of practice and the teaching of some disciplines is under threat.

Drama – Internationally acclaimed HE courses at RSAMD and QMUC but experience and professional development opportunities are poor.

Music – Conservatoire training in performance is limited to RSAMD for opera and classical music. There is now a traditional music degree course but there is no other training for performers in Scotland. Some music degree courses contain optional modules for community.

Dance – Need to establish conservatoire training for cross performing arts. Need to establish apprenticeships with Scottish Ballet and Scottish Dance Trust in partnership with HE/FE.

Visual Arts - SAC should strengthen partnerships with art colleges through targeted research/ training. Closer working with SHEFC and AHRB. Widen access to art schools.

Literature – Would like more of the successful writers in residence in HE/FE institutions, in particular in ITE courses and for these posts to be mainstreamed.

2.33

2.34 **3.5.3** Education Officers;

Crafts – assist professional development for gallery education officers. With Visual Arts dept enhance the number of education posts in arts venues.

Drama – Most building based CFOs have an education or outreach officer but their professional status is low, resources small and their work is seldom well integrated into the core work of the organisation. Few touring companies have education officers. Some presenting venues have education staff ie HMT and Eden Court which also acts as a regional hub for drama education. NToS will have a national reach.

Music – Provision of education officers in music organisations should reflect the aspiration for parity of esteem across the full range of musical styles.



2.35

Visual arts – **Gallery education staff generally have low status in their organisations, they are under resourced and need more CPD opportunities. Intellectual access needs more research in order to provide audiences with basic tools with which to engage with work.**

Literature - Limited capacity of CFO's to hire education staff because of lack of resources, where they exist they have low status. Literature forum are trying to address this through a partnership project "literature in education".

Dance – Dancebase and Citymoves working together on integrated approach to education. There are some dancers in residency but they are short term and no provision for sustainability. YDance and working with active schools coordinators have been beneficial.

3.6 Strategy

3.6.1 The Arts Education Strategy was published in 2004 and will form the basis of planned work until 2009.

Aim 1 to enhance the value attached to arts education *(CA 3)

Aim 2 to assert the responsibility of Core Funded Organisations (CFO's) and other relevant Scottish Arts Council funded projects to provide a range of learning experiences as central to their practice. *(CA 2 & 3)

Aim 3 to encourage recognition and use of the professional arts sector as a key resource in the provision of education experiences *(CA 3)

Aim 4 to increase the availability of continuing professional development opportunities for artists *(CA 1 & 3)

Aim 5 to foster conditions that ensure teachers and other professionals, such as youth and community workers, are confident and expert in arts provision in both formal and informal learning contexts. *(CA 1, 2 & 3)

Aim 6 to raise the profile of contemporary arts practice as a context for learning *(CA 3)

3.7 Optimum Scenario

3.7.1 Aim – support for artists

| Ref | Objectives | Actions | Budget |
|-----|---|---|---|
| 1 | <p>Provide access for individual artists of all artforms to professional development opportunities that enable them to</p> <ul style="list-style-type: none"> a) Develop their professional practice (to be dealt with by artform departments) b) Develop their business/organisational skills where appropriate c) Develop their confidence/ability to work in education contexts where appropriate | <ul style="list-style-type: none"> • Map current professional development provision • Consult with sector on the best ways of supporting and developing their work including possible development of common website for dissemination of information • Support appropriate organisations to develop and deliver appropriate, high quality courses in | <p>£5000 New activity</p> <p>Developing and servicing of website £20,000pa</p> <p>Through funding agreements +</p> |



| | | | |
|--|--|--|--|
| | | <p>categories B & C above (GAIN, CEO, Top Up, Stirling University course, etc.)</p> <ul style="list-style-type: none"> • Grant funding for artists to undertake training in b & c opposite and encourage opportunities for accreditation • Support an agency/project manager to develop generic continuing professional development provision for artists in all artforms in the categories above. A fulltime member of staff would be required to manage this area. • Manage Scottish Arts Council conference fund for open applications | <p>£50,000pa New activity</p> <p>£30,000pa New activity</p> <p>1 x f/t officer post New activity</p> <p>£60,000pa</p> |
|--|--|--|--|

3.7.2 Summary

The work of the artists is central to everything we do. Without the art we have no raw material with which to work. We need the highest quality and broadest range possible. The artform departments are best placed to nurture the artistic work of the professionals in their sector however beyond the art, artists have a range of professional development needs many of which are generic across the sector. There are several organisations dealing with these requirements at the moment but a more strategic, joined up approach as well as greater funding for the generic elements such as business and education training would be of great benefit and maximise the use of resources. A full time officer would be required to undertake this work as stated previously.

3.7.3 Aim – audiences

| Ref | Objectives | Actions | Budget |
|-----|---|--|---------------------------------|
| 2.1 | Influence the corporate policies of key stakeholders in informal education to enhance the value of the arts within their organisations and with their clients | Fund Creative Links posts in SALP, Young Scot, Youth Link and Children in Scotland. Provide each with project budget. Identify possibilities for other national partnerships | £150,000 Increase of £50,000 |
| 2.2 | Fund a Young Peoples and an Older Peoples art participation fund to be administered by partner organisations | Funds established through Young Scot and SALP | £50,000pa |



| | | | |
|-----|---|--|---|
| 2.3 | Support the development of arts education professionals working in CFO's and other arts organisations | <ul style="list-style-type: none"> • Fulltime dedicated officer appointed • Fund and organise annual conference of arts education officers in arts organisations • Provide project funds for arts education officers • Develop training programmes for arts education profession including exchange/fellowship fund • Develop Quality Standards for the sector, building on MLA "Inspiring Learning for All" • Gather and disseminate examples of good practice • Advocate for increase status and pay of arts education officers | <p>1 x f/t officer £15,000 New activity</p> <p>£100,000 New activity</p> <p>£25,000 New activity</p> |
|-----|---|--|---|

3.7.4 Summary

Arts Education is crucial to effective audience development but at present the infrastructure is weak and poorly resourced. This area of work stands to suffer greatly if the children and young people and access and participation lottery funds are withdrawn as much project work is undertaken through these funding mechanisms. Project funding through lottery had several problems particularly in that it did not encourage a strategic approach to the issues and the projects generally had little in the way of sustainability. If these lottery funds are to be withdrawn I suggest an investment in a strategic approach to this area of work. I suggest 3 main areas of focus:

1. strengthening of education work in arts organisations, encouraging dialogue between organisations/venues and educators and a culture of reflection and evaluation.
2. develop partnerships with national organisations concerned with informal learning, the dissemination of information and good practice and who have strong links to the community education sectors of local authorities
3. provide open funds for individuals/groups to participate in arts activities, managed by partner organisations (using the model of this year's Young Peoples fund managed by Young Scot).

3.7.5 Aim – Education and Lifelong learning

The SAC corporate plan dedicates £14,279,934 to aim 3. 10m of that is ring fenced for Youth Music Initiative and £3,300,000 for core funded organisations. £200,000 is available for the development of training, practice, delivery and advocacy. The task is



huge and acknowledged by all artform departments and the Cultural Commission to be crucially important to the health of the arts sector.

| Ref | Objectives | Actions | Budget |
|-----|---|--|--|
| 3.1 | Each local authority has a permanent, well resourced creative team comprising one cultural co-ordinator for each integrated learning community managed by a manager/creative links officer placed at a strategic level within the education department with links and partnerships to other authority departments, the informal sector and networked nationally through SAC. Artform departments would use these teams to disseminate information/policy/funds to be managed at a local/sector specific level. The creative teams would be an element of the Integrated Learning Community/Children's Services framework. | An agency is established (similar to active schools within Sport Scotland, as mentioned in the cultural commission report) to manage and administer the programme. The agency would manage the application, monitoring and evaluation of the programme as well as ensuring relevant CPD and networking opportunities for the post holders | Active schools model = £8,000,000pa New activity |
| 3.2 | Advocate to education providers the value attached to arts education and the need to integrate arts into education policy, training, practice and delivery, including the curriculum review process | <ul style="list-style-type: none"> • Manage and monitor the Arts Across the Curriculum project in seven local authorities • In partnership with Scottish Executive Education Department fund projects as part of the curriculum review process to highlight the effectiveness of the arts in education • Host events as appropriate, ADES, HMIE, SETT | £20,000pa £30,000pa £10,000pa New activity Increased activity and budget of £50,000 |
| 3.3 | Advocate to HMIE the value attached to arts education and encourage the inclusion of quality arts education work in the HMIE quality standards | Advocacy events, ensure effective dissemination of good practice models | |
| 3.4 | Teachers and other educators | Establish one research project | £120,000 |



| | | | |
|-----|--|---|--|
| | such as youth and community workers are confident and knowledgeable in using artforms in teaching and understand the potential for the arts as a teaching tool at an undergraduate level | with each of the HE providers of undergraduate courses in these sectors to explore the value of and methodologies for using and integrating artistic and creative practice in education | |
| 3.5 | Teachers and other educators such as youth and community workers have access to a broad range of high quality continuing professional development opportunities which will allow the development of their own artistic practice and their interpretative skills. | <ul style="list-style-type: none"> • Part fund the research and development of appropriate CPD opportunities • Gather and disseminate information on value of CPD and available opportunities | £30,000 Increased activity and budget of £125,000 |
| 3.6 | The Scottish Arts Council education department is aware of and disseminates international developments and models of good practice to the sector and funds developmental work in Scotland | <ul style="list-style-type: none"> • International arts/education conference hosted every two years | £15,000pa New activity |

Key partnerships: ADES, LTS, HMIE, Local Authorities, Scottish Exec Education Department, SALP, Communities Scotland, Youth Link, Young Scot, HE/FE colleges, SHEFC, SQA

3.7.6 Summary

Each local authority would have a permanent, well resourced creative team comprising several cultural coordinators managed by a creative links officer placed at a strategic level within the education department with links and partnerships to other authority departments, the informal sector and networked and supported nationally through SAC. Artform departments would use these teams to disseminate information/policy/funds to be managed at a local/ sector specific level. The cultural commission report recommends this action based on the Active Schools model. We would suggest a further refinement, in that a cultural coordinator be appointed to each school cluster or Integrated Learning Community (rather than the part time seconded teacher in secondary schools and coordinator for each primary cluster). The post holder would be part of the integrated learning community structure and would be responsible for planning the cultural element of the extra/additional curricular provision for children/families alongside professionals in sport, social work, health, justice, etc. This would allow all parties to recognize the value of the arts and should make their use more sustainable. The creative teams should be funded from one source rather than currently, where creative links are funded through lottery. The guidelines for funding should be tightened to ensure a more consistent national approach (we have indications of what is needed from the evaluations of the project already carried out and the Active Schools experience. A minimum salary band, subject to local authority pay structures, for job holders should be one such requirement). The work of these post holders would be enhanced by the



strengthened infrastructure of education in arts organisations described in the “Audiences” section above and by the provision of training in education for artists described in the “Individual Artists” section above.

Research projects such as Arts across the Curriculum are currently being managed and others should be developed with partners in this sector such as schools of ambition and determined to succeed, to explore the value of, and methodologies for using and integrating artistic and creative practice in education. The results of these projects should be effectively communicated to the policy makers and inspectorate.

Similar projects and advocacy needs to be undertaken in undergraduate courses for teachers and youth and community workers to enable these professionals to become more confident and knowledgeable in using art forms and in understanding the potential for the arts as a teaching tool. At least one project should be funded in each of the appropriate HE institutions. CPD provision also needs to be available to allow teachers to refresh their own artistic skills and to develop new ones and to keep up to date with arts education developments within the arts organisations. These could be provided in partnership with the artists/arts organisations, Scottish Executive Education Department, SALP, Communities Scotland and local authorities.

3.7.7 **Capacity** (new)

- An agency established to deal with the extended and consolidated Cultural Coordinator/Creative Links network.
- A dedicated officer to manage the rationalisation and development of SAC work in the area of CPD for artists.
- A dedicated officer to manage the development of a strategic approach to improving the expertise, status, recognition and effectiveness of arts education professionals in arts organisations.

3.8 **Summary of optimum scenario**

3.8.1 The vision is that everyone in Scotland has the choice to access and experience high quality creative practice. They have this choice because:

- they are articulate and informed audiences due to their schools having facilitated both creative thinking and cultural experiences from an early age and there are accessible, high quality and relevant opportunities for all, regardless of age, to engage in the arts and creative activity as a participant or audience member both locally and nationally. (CA 1)
- there is a pool of high quality artists from a range of artforms, professional arts educators and teachers trained to deliver in and through the arts to a range of audiences. (CA 2)
- Formal and informal education providers recognize the value of the arts as a learning tool and the educators are confident and expert in arts provision. (CA 3)

3.8.2 The optimum vision for SAC education is that it is a conduit and development agent for a consolidated arts education interface at local and strategic levels in Scotland. This would be achieved in partnership with SAC art-form and audience development departments and external bodies through:

- Enhanced systems for communication and networking
- Research
- Advocacy



- Events and pilot programmes
- Partnership development

3.8.3 It is only by working in partnership across the sectors that we can hope to achieve a confident and cultured Scotland with informed audiences enjoying the choice to participate in and create the cultural life of Scotland.

3.9 Summary of standstill scenario

3.9.1 No development work would be possible as resources are fully committed managing existing projects and networks. The main impact again would be the continued piecemeal approach to provision which fails to achieve our potential. The breadth and quality of partnerships would suffer if no flexible funds were available. Our ability to affect change in wider policy issues would also be effected if we lost our national partnerships and networks.

3.9.2 Because we know that audiences have wider tastes than we are currently able to (or would need to) support, and other bodies have an impact and influence on audience behaviour in Scotland, the Audience Development infrastructure, for the purposes of this planning exercise, is as follows:

Recommend that money be found to fund

- the young people's and older people's open application funds to be administered by external organisations. The current young people's fund has generated excellent publicity for SAC, it enables young/older people to apply directly for what they want, creates no more work for SAC staff and provides valuable information about what these sectors want/need in terms of arts provision.
- The Creative Links/Arts Development posts in the national informal learning organisations. The post holders could continue to be networked through the education department with the other Creative Links officers and NAEN but they have until now been funded through a mixture of lottery (creative links) money and core budget underspend and these sources of money are unlikely to be available in the longer term. Their work has a potentially huge strategic impact working within existing frameworks directly connected to the informal education and local authorities' infrastructures.

3.10 Summary of Reduced Scenario

3.10.1 A 15% reduction from the current core education budget amounts to £30,450 this would be made up from ITE project money and a reduction in advocacy projects. This is the only area of costed work where there is room for manoeuvre but it would be a great loss as every artform agrees that initial teacher education is essential to produce teachers confident in using and developing arts, culture and creativity with their pupils and thereby establishing lifelong habits and levels of expectation crucial to a healthy and sustainable arts sector.

Joan Parr
Head of Education



4. International (3)

4.1 Current position

- 4.1.1 Over the past few years there has been a small pot of managed funds available for supporting international activity but with no framework or strategy to guide or inform decision making. A post was established in September 2004 and the international strategy has been drawn up and it is anticipated that this will be launched in January 2006. 2006/7 will be the first full year of working to the strategy.
- 4.1.2 International working is a key element of arts development for Scottish based artists and organisations as it a catalyst for creative and economic development, promotion of new work to a wider audience, broadening programmes, and for Scottish audiences to gain access to international work alongside Scottish work.
- 4.1.3 The following points should be considered within the context of the international strategy and the important building block of 'professional development grants' within each art form and their support for international projects which have proven their worth such as Showcase Scotland, which is currently funded through International but will become a long term project funded by Music.

4.2 Development Proposals

- 4.2.1 **Strategic art form activities** strand supporting key showcasing events, international seminars, trade fairs and other selling initiatives, sector research visits overseas, curators' research visits to Scotland, initiatives to develop sector knowledge and international practice etc. The delivery of the international strategy will include an annual review of art form priorities for international working informing this area of development and investment. This would be a managed budget for proactive development activity.
- 4.2.2 The basic aim would be to develop and support say at least one major showcase event within Scotland and for the best of Scottish work to have a presence at a minimum of two overseas showcases per art form annually. This would be complemented with a portfolio of activities as mentioned above in each art form as is appropriate.
- 4.2.3 This level of activity would coexist with art form departments supporting capacity building with key CFOs to develop international activity as part of their remit, funding professional development including overseas networking, training and conferences, and adopting longer term support for proven international initiatives such as Showcase Scotland where the initial development of the project has been funded through the international budget.
- 4.2.4 450K would provide an average of £50k per art form and scope to develop cross art form initiatives in areas such as education.
- 4.2.5 **Fund for artists and organisations** - to support independent individuals and organisations (this would exclude organisations who are already funded to undertake international work as part of their core activity) to undertake international work, project



research and development which not only enables export but implementation of mutually beneficial projects and the importing of quality international work as part of Scottish venue programmes (importing the best of international work is the most direct way to provide access and educational benefits to Scottish audience's).

4.2.6 Whilst this would be a reactive strand of international working it is important that artists and organisations have ownership of their own international development.

4.2.7 The criteria for international support have been detailed in the international strategy and would hold true for this strand of activity and ensure work was supported within a strategic framework.

4.2.8 300K for both independent quality overseas projects, mutual projects and incoming performances, exhibitions etc

4.3 **Partnerships and funding agreements with Visiting Arts** and international websites to enable greater support and development for the benefit to Scottish artists and organisations. The SAC funding to Visiting Arts has been at a standstill for the last few years and with their restructuring, refocusing of their priorities and aims well under way and the appointment of a new Director it is an appropriate time to re-establish the funding and working relationship to ensure closer involvement, so that our work is complementary and beneficial to Scottish organisations and the aims of the international strategy.

4.4 **National activities:** Identify a minimum of 2 key overseas events in which SAC takes a leading role in the promotion of Scottish contemporary cultural activity as part of a larger Scottish promotions/delegations by the Scottish Executive (such opportunities must be of benefit to the development of the artists and organisations taking part and will be dependent on a clear overall event vision/direction and programme of activity with appropriate planning time), and develop a range of quality promotional and media material to enable a cultural display at events in which we cannot take a full part.

Support of web sites £10K. Support for research £30k

National projects £50K for support for events and £40k for the development of promotional material.

4.5 **Research** into the benefits of international working to artists, organisations, economic impact and overseas perception of Scotland as a centre of cultural excellence. Commission a mapping exercise of international working through SAC, BCS and non-funded activity which would not normally show on our radar such as arts school activity and independent work. Translation work in literature is a good example of where we may support the initial cost of translation but it then spin offs activity which takes on a life of its own; the same can be said for Showcase work as the benefits can often be 1-2 years later and the immediate association with the event is forgotten and can be funded entirely overseas.

4.5.1 Partnerships and Research: Visiting arts £30k (current 20K)

4.6 **Capacity:** A fund for independent projects could be hybrid between an open and a managed scheme granting small sums situated in the international budget and should



be simple in process with projects considered against set criteria and applications only accepted if invited or discussed in the first instance with the relevant art form heads and head of international arts, therefore providing support for new ideas but remaining strategic. The scheme would be fast track with delegated decisions consider monthly.

4.6.1 Administrative support would be required for 5 days a month to ensure prompt correspondence with applicants with regard to decisions taken and management of documents. The additional staff requirement would need further researching and may be resourced from within existing staff levels.

4.6.2 Alternatively the increased funding could supplement existing art form project funds and be managed through established processes and teams. However an integrated approach with the international department would require clear communication and early discussions with the International department.

4.6.3 This option coupled with increased activity in all the other strands described above would require additional international staff to ensure good communication and a consistent approach to international project funding decisions and collating of information and its dissemination to the website, media team, and evaluation and data gathering. One shared post with BC could not realistically fulfil this even with the best will in the world. A simple model could be based on the information structure for BC in the UK. Information staff is in place in each art form team and devolved country arts teams. In the case of SAC this could be shared posts, one for the performing arts and one for creative arts.

4.7 **Outcomes:** For the arts community:

- Increased confidence within the artistic community through participation in international events and adopting an outward-looking and international position.
- Artists develop work, networks and markets internationally, enabling them to continue to live and work from Scotland.
- Provision of additional opportunities for artists to gain more experience, be inspired and stimulated.
- Increased economic benefit through sales and commissioning by reaching a wider audience.
- An enhanced overseas perception and profile of Scotland as a contemporary, diverse and creative country
- Scottish audiences experience Scottish work in a rich international context, therefore increasing awareness and a sense of value in our nation's creativity.
- Direct economic impact to arts business and related employment and indirect through tourism (Edinburgh festivals) on sales and jobs in the non arts sectors i.e. visitor attractions, hotels, restaurants, bars etc.

4.8 In a Standstill Scenario, due to the low level of international funding currently available, a standstill would impact on the ability to achieve the aims set out in the



international strategy. Whilst funding for some strategic projects may be secured through the British Council's commissioning project due to staff levels and competition it would be unrealistic to anticipate funding support for anything more than one or two key projects being developed and managed from Scotland annually, this is unlikely to benefit all art forms.

- 4.9 Funding would need to be secured from other partners or the Scottish Executive's international or other departments if the aims of the strategy were to be achieved at any level. The development of sponsorship is already a stretched aspect of the arts economy in Scotland and again staffing levels limit the extent to which this could be developed.

Norah Campbell
Head of International

5. Arts and Disability (4)

5.1 Policy

- 5.1.1 In 2001 we adopted the Social Model of Disability which recognises that disabled people face many barriers – physical, social, attitudinal, procedural. The principle of the Social Model states that it is these barriers which exclude disabled people from participating fully in society, not the particular impairment they have. We will therefore focus on identifying and addressing barriers to participation in the arts.

5.2 Progress

- 5.2.1 In 2001/02, we approved a policy statement and action plan for arts and disability. Since then, we have seen significant and continuing growth in the arts and disability sector in Scotland.
- 5.2.2 During the European Year of Disabled People (EYDP) in 2003, we conducted extensive research and training, and held a series of seminars, culminating in a major conference on arts and disability. We increased financial support and funded several major initiatives, such as Edinburgh Theatre Workshop's acclaimed production of the Threepenny Opera.
- 5.2.3 We formed several important partnerships to take this work forward, including with the Scottish Executive's Equalities Unit, Arts and Business Scotland, ADA inc, Art House and engage Scotland. In 2005, we worked with the Scottish Executive's National Programme for Improving Mental Health and Wellbeing on an important initiative to establish a full-time Arts and Mental Health team here at the Scottish Arts Council.

5.3 Legislation

- 5.3.1 Since 2001, the legislative context for disability has changed. As a result of the Disability Discrimination Act 1995 and amendments in 1996, 1999 and 2004, all service providers (including arts organisations) have to take 'reasonable steps to remove, alter or provide reasonable means of avoiding physical features that make it impossible or unreasonably difficult for disabled people to use a service, or will need



to offer the service by alternative means.’ A further amendment is likely in 2006, placing a new legal duty on public bodies, including the Scottish Arts Council, to promote disability equality. Equality must now be built into all aspects of an organisation’s business and, in practice, this can mean treating a disabled person more favourably than a non-disabled person.

5.3.2 The definition of disability has also been widened to take greater account of hidden disabilities. The proposed definition of disability (yet to be passed by Parliament and therefore subject to change) is ‘A person has a disability if s/he has a physical or mental impairment which has substantial and long term adverse effect on their ability to carry out normal day-to-day activities.’

5.4 Key Development Areas

5.4.1 Our consultations identified the following areas as vitally important in developing the arts and disability sector:

- increased funding and strengthening of the sector
- more professional training and more opportunities for disabled practitioners
- promotion of inclusive access (physical and intellectual) in all aspects of an arts organisation’s activities
- development of inclusive audiences through inclusive programming and other practical measures, such as more accessible information
- a more positive portrayal of arts and disability across all artforms
- provision of Disability Equality Training for the arts sector.

5.4.2 We cannot expect the organisations and projects we fund to be fully inclusive in the areas outlined above unless we ourselves lead by example. We are strongly committed to inclusion within our own organisation and across the arts in Scotland.

5.4.3 Towards this end, in 2005 we published *Getting There* as a practical resource to support Scottish arts organisations in developing an inclusive approach in every aspect of their operations.

5.5 Actions

5.5.1 Continue to fund arts and disability organisations and initiatives which demonstrate best practice in terms of artistic quality, and adherence to the Social Model of Disability and current legislative requirements

5.5.2 Provide funding for professional development and support programmes which promote opportunities for disabled artists

5.5.3 Advocate for increased access and opportunities for disabled people within arts training organisations

5.5.4 Promote inclusive access (physical and intellectual) in the arts, including captioning, audio description, sign language interpretation

5.5.5 Monitor organisations’ inclusive programming and audience development



5.5.6 Promote the positive portrayal of disabled people within all artforms (eg casting and visual imagery)

5.5.7 Encourage the development of formal and informal arts education opportunities for disabled people of all ages

5.5.8 Within our own organisation and those we fund:

- monitor the employment of disabled people; promote equal opportunities in training and career development for staff;
- promote accessible information formats (including online listings);
- monitor the representation of disabled people in the governance structures;
- ensure provision of ongoing Disability Equality Training.

5.6 Funding

5.6. Council have agreed in principle a budget of 200k from lottery for 2006/07 in support of this work, and including the introduction of a new post (for two years) to lead on this policy area.

5.7 Optimum budget

| Policy Statement | Actions | 2006/07 | 2007/08 | 2008/09 |
|---|---|-------------------------------|------------------|-------------------|
| fund arts and disability organisations and initiatives which demonstrate best practice in terms of artistic quality, and adherence to the Social Model of Disability and current legislative requirements | Ongoing / increased funding for current Core Funded Organisations: Project Ability; Artlink (Edinburgh); Artlink Central; Theatre Workshop; Lung Has; | | | |
| | Best practice / networking seminars | £5,000 | £5,000 | £5,000 |
| fund for professional development and support programmes which promote opportunities for disabled artists | Professional Development Fund | £5,000 | £8,000 | £10,000 |
| | 2 trainee posts per annum in different artforms at eg National Theatre for Scotland, Fruitmarket Gallery | 2 posts at £20K each: £40,000 | 4 posts: £80,000 | 6 posts: £120,000 |
| | Master Classes | £5,000 | £3,000 | £2,000 |
| advocate for increased access and opportunities for disabled people within arts training | Publication | £5,000 | | |
| | Seminar | £5,000 | £5,000 | £5,000 |

| | | | | |
|---|---|--------------------------|---------|---------|
| organisations | | | | |
| promote inclusive access (physical and intellectual) in the arts, including captioning, audio description, sign language interpretation | Continue to fund Stagertext | £25,000 | £20,000 | £15,000 |
| | Link to Arts Access UK database | £5,000 | £5,000 | £5,000 |
| | Research interpretation in all art forms, related seminar | £10,000 | £5,000 | |
| | Roll out Artlink Arts Access / escort service in Scotland, working with local authorities | £20,000 | £30,000 | £40,000 |
| monitor organisations' inclusive programming and audience development | Touring Fund for arts & disability organisations (cross border / international touring) | £25,000 | £25,000 | £25,000 |
| promote the positive portrayal of disabled people within all artforms (eg casting and visual imagery) | To be monitored by new officer post | | | |
| encourage the development of formal and informal arts education opportunities for disabled people of all ages | Relates also to trainee posts above | | | |
| within our own organisation and those organisations we fund: | monitor the employment of disabled people; | | | |
| | promote equal opportunities in training and career development for staff; | | | |
| | promote accessible information formats (including online listings); | Awards for best practice | £5,000 | £5,000 |



| | | | | |
|---------|---|-----------------------|----------|----------|
| | | £5,000 | | |
| | monitor the representation of disabled people in the governance structures; | CFO Funding agreement | | |
| | ensure provision of ongoing Disability Equality Training. | SAC: within HR budget | | |
| TOTALS: | | £155,000 | £191,000 | £232,000 |

Maggie Maxwell
Visual Arts Officer

6. Cultural Diversity (5)

6.1 Background

6.1.1 The Scottish Arts Council's cultural diversity strategy and action plan represent a significant shift in how we organise our work to take account of the emergence of new artistic practices, practitioners and audiences from what was hitherto a cultural margin. The population of non-white immigrants in Scotland has grown from a handful in the 50s and 70s to over 2% of the total national population. The coming of age of the second and third generations of Scottish-born non-white minorities as a significant voice across a wide economic, social and political spectrum is complemented by new arrivals. All this has made it imperative to rethink the organisation of the cultural space, the allocation and management of resources and the strategy for bringing arts to a wider and more plural public. It is against this background that the cultural diversity strategy places particular emphasis on ethnic diversity, with African, Caribbean, Asian and Chinese and the increasing other non-white immigrants in Scotland as its focus.

6.2 Principles

6.2.1 The implementation of the cultural strategy and action plan has been built around three key themes of **visibility, capacity building and mainstreaming**. Each of the themes is a direct response to issues previously identified through a combination of research and consultation. Taken together, the themes are the benchmark for gauging our operational activities on cultural diversity. By adopting these themes as benchmark, we are able to place emphasis on arts development and to reject the more explicit but dangerous homogenising of non-white immigrant cultures under the rubric of supposed 'multicultural arts.'

6.2.2 The Scottish Arts Council's overarching philosophy in the strategy is that cultural diversity needs to engage critically with the complexities of immigration and the racial politics it usually triggers rather than trying to ignore or bypass such complexities. This is more so in the case of a small nation like Scotland, where the very low population of non-white immigrants (2% of total Scottish population) belies the ancient connections between our nation and the non-White world of Africa, Asia, the Caribbean and early North America. The strategy therefore aims to promote a culture



of immigration generally, but especially non-white immigration and to recognise culture of immigration as a constant historical catalyst in the shaping of aesthetic plurality in the creative environment on one hand and ethnic diversity of the social environment on the other hand.

6.3 Internal embedding

6.3.1 The Scottish Arts Council's corporate plan 2005-2007 recognises cultural diversity as one of the growth/developmental areas. This recognition is in part a continued demonstration of the Scottish Arts Council's commitment to new thinking and in part the result of the initiatives arising from the cultural diversity strategy and the responses it has so far generated.

6.3.2 The establishment in 2001 of a staff post to deal with cultural diversity has strengthened the Scottish Arts Council's contacts and communication with the non-white immigrant minorities. This has in turn enabled a range of organisations hitherto unaware or unused to the Arts Council to access cross Council funding such as arts in the community and departmental small project funds.

6.4 Funding History

6.4.1 Diversity 2002

- A total of £481,973 was committed to project funding under the Diversity 2002 initiative. This was a UK-wide programme, designed to coincide with the staging of the 2002 Commonwealth Games in Manchester. A total of 18 awards, including devolved grants of £40,000 and £50,000 respectively to Edinburgh and Glasgow City Councils, were made.

6.4.2 New Funding Programmes

- Two new funding programmes, mainstreaming and arts traineeship, were created in January 2003 dealing with some of the key issues identified in the studies and consultations that were carried out from 1999 to 2001. These include weak and non-competitive infrastructure, poor knowledge base of organisations, lack of opportunities for artists and absence of role models – institutional or personnel.

Traineeships - 13 positions were funded under the arts traineeship scheme. All but three were located within what might be called small to medium scale organisations. The three exceptions were Scottish Book Trust, Glasgow Film Theatre and Citizens' Theatre, Glasgow, all of which are large core funded organisations. Nearly all the trainees who successfully completed the programme have moved to either part or full time job in the arts or are in arts-related occupation.

Mainstreaming - The fund was inaugurated in January 2003. It has an annual budget of £175,000. The published aim of the fund is to encourage diversity through building capacity, artistic development and general programming across the arts. The published objectives are as follows:

- to achieve increased and sustainable quality arts practice for organisations of minority ethnic backgrounds, to expand existing infrastructure and, ultimately



- bring them into the mainstream of arts provision;
- expand the existing working environment of core funded and other arts organisations to enable them to adapt and develop formulas that will deliver cross-cultural activity on a permanent basis.

6.5 Voted Fund

6.5.1 This fund complements the open fund. The total budget is £100,000. The fund has been used for the following purposes; annual grants to Edinburgh Mela (£38,000 annually), Scottish Academy of Asian Arts (£25,000 annually) and North East Glasgow (Sighthill) Glasgow Festival (£16,000 in 2004), to support initiatives recommended by art form departments, grants towards strategic initiatives, such as the arts ambassador pilot scheme with The Audience Business, small bursaries to support artists in exceptional circumstances and projects and small commissions by artists and emergent organisations

6.6 Emerging Picture

6.6.1 Three years on from the start of the implementation of the strategy, the picture that has emerged is one showing three kinds of organisations from minority ethnic backgrounds. These are;

The Professional artist-led or producing organizations. All relatively new, but have shown potential for arts development on a permanent basis. They all have a credible claim to new [artistic] production values that include working in trans-border professional setting.

Major community-based organisations, readily associated in the public mind with 'cultural diversity' or 'multicultural' arts provision. Many of these organisations see themselves as carrying out purely normative 'cultural events', among which they include arts. To press for funding from the Scottish Arts Council in the past, such organisations have tended to latch to the claim that the non-Western culture which their practices represent makes no distinction between art and culture. This of course is an exaggerated claim, rooted less in the knowledge of the arts as in a desire to maintain what they see as legitimate promotion of 'heritage' especially in the context of race relations. Important as the work of these organisations are, their governance structure and sometimes reluctance to step outside the heritage-based single event continue and will continue to undermine their already limited arts development potential.

6.6.2 Since 2001, we have tried to work closely with some of these organisations with a view to (a) assisting them to become sufficiently resourced (creatively and administratively) and (b) to be able to play appropriate strategic roles in arts development and delivery. While there has been significant improvement in relationship between these organisations and the Arts Council as a result, a number of obstacles still remain. These include poor and inconsistent artistic vision and predominance of self-compensatory strategies for funding

6.7 **Organisations whose activities are aimed primarily at a particular cultural group**, such as the India Festival and Cultural Committee, Glasgow. This group is probably the largest and many of them turn up for funding from time to time. They



often have good links to the communities, but tend to have poor organisational structure. Their 'artistic' programming is usually organised around celebratory cultural events and invariably ad hoc.

6.8 Recommendations for Development

6.8.1 National Policy/Strategy

The Scottish Executive's 'Fresh Talent' initiative and the Arts Council's mainstreaming approach to cultural diversity in the arts are cross cutting. It will be helpful to both if they could be linked. Such a link will be useful in areas of critical debate and research, developing conferences and symposia around culture and migration, arts and economics as well as community development in both local national and global environments.

Anecdotal evidence suggests that the Scottish Arts Council has an advantage over nearly all the other cultural NPDBs in Scotland. The establishment of a sectoral working group on cultural diversity and citizenship in Scotland is recommended and the Arts Council should endeavour to lead on this preferably with an art form head as the lead person.

Scottish Arts Council should continue to define and implement cultural diversity in the context of shared ownership of the cultural space. This will enable the implementation process to prioritise arts development and creativity as a continuum and allow the Scottish Arts Council to absorb some of the new and unfolding issues around race relations, immigration and culture and be able to respond to them in an holistic framework.

6.8.2 Local authorities and cultural diversity

There is a long history of partnership working between Scottish Arts Council and local authorities on cultural diversity. Arguably the most noticeable relationships are those between the Scottish Arts Council and Edinburgh and Glasgow City Councils respectively. From experience, it would appear that the prevailing view within local authorities is that cultural diversity is primarily a 'community safety issue'. While it is possible to sympathise with this view, it risks overlooking the historic and structural reasons behind previous and recent policies and legislations on equality, including the Race Relations Amendment Act 2000 with its new enforcement powers.

More importantly, such an approach could lead, at a practical level, to a situation where so-called arts organisations are awarded grants only because they serve as ethnic museums. This will not only alienate the benefiting organisations from the communities they claim to serve, but could paradoxically heighten 'ethnic' competitions among the various immigrant groups to see who can put up the best exotic event.

Given the above, the relationship between the Scottish Arts Council and the local authorities on cultural diversity needs to be **critically examined with a view to agreeing a shared vision**

6.8.3 Audience Development



The emergent organisations should continue to be supported towards maximising their audience development capability. This will include including them in information exchange, networking and also admitting them into relevant funding opportunities/initiatives such as organisational development according to need.

A continuation of the collaboration with TAB on audience development initiatives is recommended. The work already done through the pilot arts ambassador post should be consolidated. Specifically, a further development of the internet-based Collective Culture service into a portal for BME and intercultural artists and cultural sector workers in Scotland should be investigated with TAB and funded by the Arts Council.

6.8.4 Traineeships

A maximum of two traineeships per year is recommended over the next three years. The traineeship should be for a period not less than 18 months and not more than 24. The allocation should be the maximum £13,000 per post per annum.

6.8.5 Research and training

A multidisciplinary research on key professional developmental issues and potential barriers to successful career development in the cultural sector for minority ethnic people in Scotland should be commissioned.

6.9 Organisations

- 6.9.1 The mainstreaming fund has been a catalyst for the slow but encouraging emergence of new artistic voices and organisations. Its retention is recommended.
- 6.9.2 This will require that organisations that put up normative cultural programmes and which have been funded from the mainstreaming funding will no longer be eligible to apply. Such organisations will be directed to open cross-council funds. Those who hold regular annual events are prima facie qualified to make applications to their municipal authorities and schemes such as arts in the community.
- 6.9.3 Capacity building in the next three years should be targeted primarily at arts-based organisations, while normative culture-based organisations should be encouraged and supported to apply for funding on as required basis.
- 6.9.4 Governance issues are more pronounced in the emergent sector. Organisations cannot develop and become sustainable without planning and strategic thinking [to be] provided by its leadership. By the same logic, the leadership needs to be dynamic, open and knowledgeable.
- 6.9.5 It is recommended that the assessment of governance of organisations which is currently confined only to CFOs should be widened to cover all organisations that are funded by the Arts Council, especially those from the emergent sector.
- 6.9.6 A regular audit of management committees/boards of organisations should be made an assessment criterion. Assessing officers can and should ask direct questions on the make up of committees/boards and the areas from where the members are



drawn, skill requirements, membership tenure etc. of organisations.

6.10 Financial implications:

6.10.1 An outline of budget requirements for continued policy implementation is detailed below.

Cultural Diversity is a growth area and this is reflected in the outline.

Optimum Budget

| Activity | | 2007/08 | 2008/09 |
|-------------------------------|--|------------------|------------------|
| Organisational Infrastructure | Annual Edinburgh Showcase | 50,000 | 50,000 |
| | Community Organisations with Potential National roles | 198,000 | 198,000 |
| | Producing Arts Organisations/Companies | 260,000 | 260,000 |
| | | | |
| Policy Development | Research, Advocacy and Development | 35,000 | 35,000 |
| | | | |
| Individual Artist | Arts Ambassador | 16,000 | 16,000 |
| | Creative Culture Web Portal | 30,000 | 5,000 |
| | CPD and bursaries | 15,000 | 15,000 |
| | International go and see | 35,000 | 50,000 |
| | Local/national exchanges and residencies | 25,000 | 18,000 |
| | Traineeship / arts fellowship | 26,000 | 26,000 |
| Partnerships | National initiatives | 25,000 | 25,000 |
| | Higher Education collaboration (professional sabbatical) | 36,000 | 36,000 |
| | Capital physical infrastructure | 350,000 | 750,000 |
| | | | |
| Total | | 1,101,000 | 1,484,000 |

Femi Folorunso
Arts Development Officer (Cultural Diversity)

7. Creative Industries (6)

7.1 The development of the creative industries is high on UK and Scottish policy agendas, and they are widely regarded as offering strong prospects for future economic growth. It is also a theme being considered by the Scottish Executive in response to the Cultural Commission report, and there is a very real possibility that any new configuration of the Scottish Arts Council may have an enhanced role in this area, and by implication a different relationship with Scottish Screen.

7.2 The most commonly adopted definition is that proposed by the UK Government Department of Culture, Media and Sport, in which the creative industries are:

‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and



exploitation of intellectual property'.

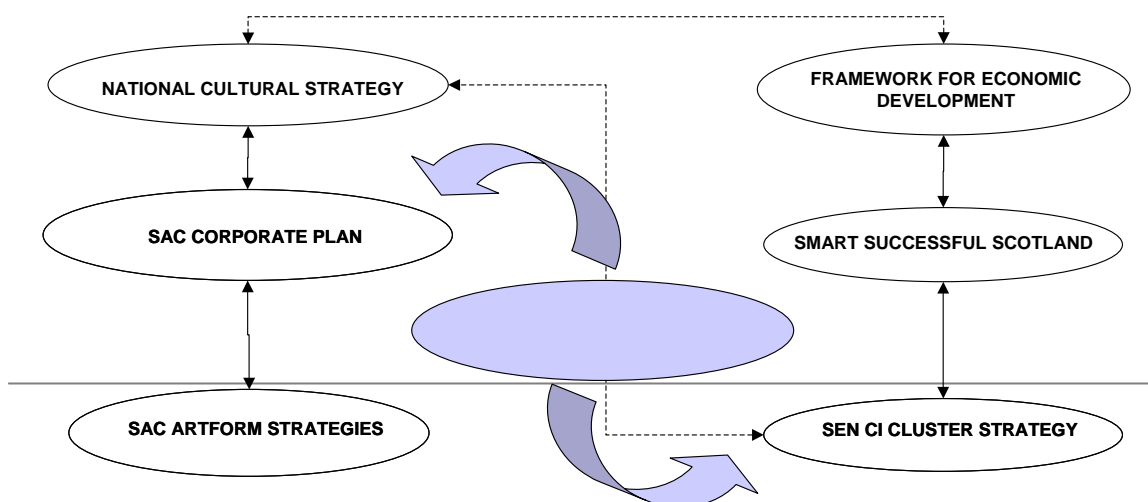
7.3 This is the definition that has been adopted in Scotland through the development by Scottish Enterprise of the Creative Industries Cluster Strategy. This strategy is the guiding policy document for the development of Scotland's creative industries and it includes the following sectors:

- Advertising;
- Architecture
- Arts and cultural industries
- Computer games
- Design
- Film production
- Music
- New media
- Publishing
- Television and radio.

7.4 This area is not new to the Scottish Arts Council. It has long been involved in the development of Scotland's creative industries, although past activities have generally lacked a coherent strategic framework. Importantly, the Scottish Arts Council is not an economic development agency, although many of its activities do contribute to economic development objectives. Its aims are cultural rather than economic, and the purpose of our strategy has been to focus on those areas in which these two agendas intersect and where effective partnership opportunities exist.

7.5 The creative industries and the arts have much in common. Their core inputs are creative, and there is significant overlap in terms of talent. Both the arts and their more commercial counterparts face financial constraints, and there are shared challenges in retaining talent in Scotland and in finding the support to turn creative ideas into reality. In some areas, such as music, the cultural and the commercial can often become indistinguishable, and Scottish literature depends on a strong and successful publishing industry if it is to find a readership.

7.6 However, there are also important points of difference, and in many areas the needs of the commercial industries and the arts will not coincide. In fact they may actually conflict, and cultural value does not always equate to commercial appeal. For the Scottish Arts Council, it is important, therefore, to be clear about where it can engage, and where activities can contribute to the development of Scotland's cultural and economic well being.



7.7 Therefore, the role of the Scottish Arts Council in the creative industries lies in the areas of overlap between these two policy strands. Projects and activities should therefore contribute both to the objectives of the Scottish Arts Council Corporate Plan and to those of the Creative Industries Cluster Strategy, Smart Successful Scotland and the objectives of organisations such as Scottish Screen.

7.8 The Scottish Arts Council makes, and will continue to make, a significant and lasting contribution to Scotland's creative industries. The purpose of the Creative Industries Strategy that Council commissioned from EKOS Limited and approved in 2003 was to clarify and make explicit that contribution, and to present a strategic framework for future engagement with the creative industries.

7.9 Our strategy was developed in relation to six themes;

- developing creative talent;
- supporting ideas and innovation;
- sector initiatives;
- developing the creative and cultural economy;
- promoting access and inclusion; and
- research and evaluation.

7.10 **Projects and Programmes**

7.10.1 Within each of the strategic themes, a number of projects and programmes were identified. This included work with Scottish Screen in establishing the Writers Factory programme which has now mostly come to an end, increased funding for the Cultural Enterprise Office to roll establish provision in other cities, the Ideasmart programme in partnership with NESTA, HIE, Scottish Enterprise and Scottish Screen, and support to sectoral initiatives such as the Music Industry Forum. The future development of many of these sectoral activities are profiled in art form scenarios.

7.11 **Current Issues**

7.11.1 The Cultural Commission has created a different landscape which may put the ability to plan in the long term in doubt. However, the Action Plan was designed for three years and it should be possible to deliver even in a changing environment. Its premise and proposed ways of working may prove useful.

7.11.2 In the year since it was agreed good progress has been made on most of the projects in the plan. Others have been superseded by events or simply not found to be viable.

7.11.3 Further thought needs to be given both to budgets, how to deliver this work and to new areas of work which have emerged in the course of the year. These include:

- British Council Scotland interested in 50% funding for a dedicated Creative Industries Officer post.



- Applications which relate to setting up internet radio stations. We currently have no New Media/Digital budget and no department has proved a home for them. Mainly they relate to music distribution.
- Applications to set up other kinds of radio stations. Our commitment in the Corporate Plan to support broadcasting has raised expectations and we are the only port of call as Scottish Screen offers no support for radio projects. The relationship with CMA and MAPS is important here but basically we need a budget.

7.12 Operational Context

7.12.1 While in strategic terms there are areas of shared concern, it is important to consider also the operational context for the Scottish Arts Council's engagement in the creative industries.

7.12.2 There is a range of agencies already active in these industries, each with different roles and remits. Defining the partnership opportunities and identifying the areas of greatest impact means understanding better how these agencies target their investments.

7.12.3 The successful development of Scotland's creative and cultural industries is beyond the reach of any single organisation, and partnership is essential. Effective partnerships must be based on a recognition of the different needs of the partner organisations and on a clear understanding of organisational boundaries.

7.12.4 In examining the policy and operational context for the creative industries, there are a number of consistent messages:

- the development of creative talent is an area of shared concern and offers potential for partnerships between the Scottish Arts Council and Scottish Screen and possibly also the Enterprise Networks if clear economic development benefits can be demonstrated;
- there is significant overlap with the economic development agencies in the areas of music, literature (publishing) and crafts. For music and publishing both SE, HIE and HI-Arts are potential partners, and in crafts HIE and HI-Arts would be the main focus. SE provides support to crafts businesses through the Business Gateway;
- all of the agencies have an interest in promoting cross-sectoral activity and this area may offer future potential. For example, there are links between music and film and links between literature (writing) and film, TV, games and animation. Activities in this area will partly focus on talent, and may also focus on provision of practical mechanisms to promote greater creative and business collaboration amongst the creative industries;
- support for innovation in the creative industries is another area of shared concern and while the Scottish Arts Council and Scottish Screen have roles in supporting the development of new and innovative content, SE and HIE will be more



concerned with innovation through technology and the development of innovative businesses and business models;

- promotion of Scotland's creative industries is common to the agencies, albeit with different kinds of approach. The Scottish Arts Council, Scottish Screen and the British Council all have a role in promoting Scotland's creativity, while Scottish Development International, the Export Partnerships, SE and HIE are more focussed on supporting companies wishing to internationalise their businesses. For the Scottish Arts Council, the key partnerships in this area are more likely to be with the British Council and possibly with Scottish Screen; and
- all of the agencies have a role in generating greater financial stability in the creative economy.

7.13 Conclusion

7.13.1 The creative industries present a significant opportunity for Scotland and for the Scottish Arts Council. The growing policy importance attached to the creative sector is a very positive development for the Scottish Arts Council and its partners, and the time is right to develop new ways of working together. Within the Creative Industries Action Plan, there have been opportunities for the Scottish Arts Council to demonstrate its strategic leadership, and to work in a proactive way with its partners. In so doing, the Scottish Arts Council can help Scotland's creative and cultural industries to realise their considerable potential. In the art form scenarios there are several proposals for further development. These include the continuing support for the Cultural Enterprise Office, additional support for Own Art, and support for showcasing and promotional events in several art forms. In the 'artist' corporate scenario we are asserting a clear role for the Scottish Arts Council, but even within that there needs to be agreement and clarity as to what aspects take priority.

Jenny Attalla
Literature Officer

Jim Tough
Director of Arts

EKOS Ltd.

8. Gaelic Arts Policy (7)

8.1 Background

8.1.1 The Scottish Arts Council's first Gaelic Arts Policy was published in 2003 after a process of research and consultation. It has allowed us to establish a clear position in advance of the requirements of the Gaelic Language Bill, and our duties with regards to a Gaelic Language Plan. A summary of our policy perspective in the publication outlines Council's perspective at that point;

8.1.2 The Scottish Arts Council recognises that language is a definitive characteristic of cultural identity. It acknowledges the importance of language diversity and encourages all the distinctive languages of Scotland – traditional and contemporary.



- 8.1.3 Gaelic is Scotland's oldest living indigenous culture and a definitive part of Scotland's cultural identity. It is also an autochthonic language, which means that no other state has responsibility for its survival and development.
- 8.1.4 The Scottish Arts Council values the Gaelic language and culture as a national cultural asset that is rooted in communities and has international relevance and potential.
- 8.1.5 The Scottish Arts Council believes that the Gaelic arts play an essential role in developing the Gaelic language and culture as a part of the arts mainstream and cultural diversity of Scotland, and have an important international dimension. We will continue to invest in the Gaelic arts and are committed to maintaining direct support for Gaelic arts activity. This support will prioritise activity that is contemporary in its practice, develops and delivers quality and seeks to reach the widest audience.

8.2 **Policy actions**

- 8.2.1 Ensure appropriate recognition of the Gaelic language through all of its activities, plans and strategies and encourage Gaelic-speaking representation on Council and committees.
- 8.2.2 The new Scottish Arts Council website has improved our profile of Gaelic arts and the Gaelic language and there is an open invitation to Gaelic arts organisations to provide content on projects that can be featured on the website.
- 8.2.3 The Scottish Arts Council Directorate has agreed in principle to pilot a new arts officer post who would lead on Gaelic Policy matters, would be a Gaelic speaker, as well as undertaking mainstream development activity, based in the Highlands/Islands.
- 8.2.4 Arthur Cormack appointed to Council.
- 8.2.5 Invite discussion with Bòrd na Gàidhlig in order to develop a concordat that defines the scope and nature of our strategic partnership, recognising the strategic role of PnE in developing work in the sector to date.
- 8.2.6 The partnership commitment to the Gaelic Arts Strategic Development group's programme of activity was the first commitment by BnG in partnership with another body shortly after its inauguration.
- 8.2.7 In a recent meeting with BnG we have put the Scottish Arts Council forward as one of the ten bodies to develop a Gaelic Language Plan, and as such would hope to receive financial support to progress this work.
- 8.2.8 Subject to resources, continue to support the existing Gaelic arts infrastructure through core funding.
- 8.2.9 Since the publication of the Gaelic Arts Policy all Gaelic CFOs received an inflationary increase in line with the wider Council commitments. Council are invited to consider this commitment in the context of the Strategic Review.



- 8.2.10 In addition we have awarded grants (£20k each in 2005)) to An Lochran (Glasgow) and Edinburgh City Council, to assist in developing a strategic approach to Gaelic arts development in those cities. The Gaelic Arts Strategy for Glasgow was launched in November 2005 and we are in discussion with An Lochran regarding future funding, including plans for capital developments.
- 8.2.11 Draft a proposal for Council for a delegated lottery arts development fund set against specific strategic priorities and actions. This will be agreed with Bòrd na Gàidhlig and will be conditional on match funding from key partners.
- 8.2.12 This funding (£250k over three years) is in place set against an agreed arts development programme managed through the Gaelic Arts Strategic Development Group. The programme includes traineeships, residencies and audience development activity.
- 8.2.13 Consider the requirements of the Gaelic publishing sector, as part of the independent Review of Scottish Publishing in the 21st Century by PricewaterhouseCoopers and Napier University expected during 2003.
- 8.2.14 Further research into the needs of the Gaelic publishing sector to be Commissioned in 2005/06, in partnership with the Gaelic Books Council.
- 8.2.15 Ensure existing and potential national arts initiatives, such as the Writers Factory, Playwrights Studio and the National Theatre of Scotland, take account of the artistic and audience development potential offered through the involvement of Gaelic arts.
- 8.2.16 The Ur-Sgeul imprint successfully established with funding from Writers Factory 2003/04. Phase 2 funding from new Programme Publishing fund 2005/06
- 8.2.17 While the Playwrights Studio has reported that they have not yet undertaken any activity with Gaelic Playwrights, they intend to do so and will be setting up a diversity advisory committee over the next few months to advice us on how best to engage with Gaelic speakers/writers and other underrepresented groups.
- 8.2.18 Propose to GASD and Bòrd na Gàidhlig that the Scottish Arts Council should explore opportunities for wider audience development and commercial development through the effective marketing of Gaelic arts activity on a national and international basis.
- 8.2.19 A key component of the GASD programme.

Initiate a tripartite meeting with the Arts Councils in Northern Ireland and the Republic of Ireland as part of the Scottish Arts Council's international activities, seeking opportunities to support the aims of the Gaelic Arts Policy.

An initial meeting was held the day before the launch of the Gaelic Arts Policy. A second updating meeting will be convened during 2006.

Propose that the next round of the Cultural Co-ordinators programme highlights Gaelic arts opportunities and encourages Gaelic speaking applicants.

- 8.2.20 Detail further actions to be presented in a more precise action plan with targets set



against particular areas of Council activity. This will include areas such as staff and committee induction, awareness-raising with staff, committees and core funded organisations, and recruitment procedures. These actions will also be reflected in artform strategies and in our monitoring of grant awards and will be regularly monitored and reviewed.

8.2.21 In addition to the specifics outlined above, we have committed additional staff time to the development of a cross council overview of Gaelic arts development. The approach to all cross council activities outlined in the introduction would be the means of progressing this action and updating the policy actions more generally, and set in the context of developing a Gaelic Language Plan.

8.2.22 For example the Education Department will look at how to integrate this policy into the Cultural Coordinators in Schools programme, building on some current examples such as the “The Wee Book of Gaelic” in Aberdeen City Council funded by the council and the University of Aberdeen. It has involved writer and broadcaster, Anne Lome-Gilles and graphic artist, Simon Fraser, Inspired by the Great Book of Gaelic, pupils wrote poems and prose in Gaelic and English and produced accompanying illustration. Another example is Glasgow Gaelic School where they worked together with Ydance to develop a dance based teaching resources.

8.3 Funding Requirements

8.3.1 Within the Strategic Review it is appropriate for Committees and Council to consider an ongoing commitment to existing CFOs, and to consider a continuation of development funding in support of emerging strategies in Glasgow and Edinburgh through time limited service level agreements.

Jim Tough
Director of Arts

9. Capital (8)

9.1 Introduction and Background

9.1.1 Major opportunities for capital investment in the arts became possible in 1995 when the Scottish Arts Council was approved as one of the Lottery distributors (although a minor fund was available prior to this but was extremely limited). The advent of Lottery funding was the first major opportunity to see a substantial investment programme in the cultural infrastructure since Victorian times.

9.1.2 The advent of Lottery funding marked a turning point. Ambitions and demand rose dramatically. The amateur and professional sectors seized a major opportunity to realise the dream which Lottery marketing was promoting. As a result, we have supported many successful projects across the country, from large nationally important projects such as DCA and Dance Base, to smaller, more local projects such as Taigh Chearsabhagh and the Birnam Institute.

9.1.3 Over time, we have sought to manage the funding in an increasingly strategic way. We have a broad Lottery Strategy and set of capital priorities but no proper capital strategy as such. Accordingly, any investments made have been a passive response



to demand within the sector. The patterns of investment in the statistics paper reflect that.

- 9.1.4 Our ability to respond has always been limited by the funds available which declined rapidly over the late 90's as a result of changing legislation and fund diversification. The early days when all Lottery funding was available for capital investment are now fading - but demand remains high, consistently representing several times the available funds at any given time. The policy shift away from capital towards activity has not diminished the need for ongoing investment in the infrastructure, nor diminished the fact that capital investment is in fact a means to address arts development, especially in enhancing opportunities for the audience and providing opportunities for artists to develop their work.

9.2 **Benefits**

- 9.2.1 Capital development can often act as a catalyst for wider cultural, artistic, social and economic development and strengthened partnership working.
- 9.2.2 Can strongly address all three corporate aims.
- 9.2.3 The process of capital development has a transformational effect on arts organisations and involves aspects of organisational development and strengthening of the sector.

9.3 **Funding**

- 9.3.1 Declining Lottery funding is available for capital investment and while there is a need to develop an investment plan based on non-lottery sources of funding, there may be fewer opportunities available for partnership funding inhibiting overall investment opportunities.
- 9.3.2 Lottery funding is currently the main source of funding for the amateur sector.
- 9.3.3 The cost of building continues to rise through inflation. The current market is very buoyant and expensive.
- 9.3.4 Capital investment can lead to increasing demand for revenue related funding.

9.4 **Demand**

- 9.4.1 Ongoing demand is high from both the amateur and professional sectors, while there is limited current opportunity to respond to potential major national initiatives e.g. National Centre for Youth Arts, major gallery in the Highlands. And there are tensions in the pull between **demands from the** professional sector versus amateur sector, between large scale versus small scale, between national strategy versus regional/local strategy.

9.5 **Optimum scenario**

- 9.5.1 In this context, in addition to the aspirations already expressed in the individual artform and other scenarios, a number of approaches can be considered;



Arts around Scotland - Community Venue Fund

Village and Community Halls form a vital part of the network of arts activity across Scotland. They are the focus for community-based arts, and often the venue for incoming professional performance and participatory activity. Often the poor quality of seating, lighting and sound equipment reduces the quality, or even the possibility, of the artistic activity or experience available to people in their community.

While much has been achieved through Scottish Arts Council Capital Lottery funding over recent years, there are still many community facilities that are below the standards required to enable a diverse range of use. In addition, the Disability Discrimination Act (DDA) places responsibilities on the managers and owners of halls to increase accessibility for people with disabilities. Upgrades in facilities, therefore, will not only increase, but also widen access to the arts. This can also be seen as an important aspect of a national ecosystem, benefit the visiting artists, touring activity and the quality of festivals. Upgrading of the physical infrastructure should be accompanied with development of programming capacity within the community facilities network. Initiatives such as underwriting visits by professional artists support for capacity building in promotion and programming choice, and networking opportunities for promoters would all contribute to more opportunities for communities across Scotland to enjoy the arts.

A strategic investment in the physical infrastructure of community venues could present an opportunity for economies of scale in relation to the purchase and commissioning of such equipment.

9.5.2 Funding

A good level of specification of equipment to achieve the above benefits may cost up to £100,000 per venue. Around 200 may be a reasonable estimate of the number of venues which would create a network of enhanced facilities across the country (equating on average to around 6 venues per local authority area). This translates into a funding pot for physical investment of £20 million.

In addition, an investment of £100,000 per annum (for three years for training and programming) to 200 promoters and festivals across the country would further ensure access to sustained levels of activity for participants, audiences and artists. This would equate to £6 million.

The total costs for the community development fund would be £26 million.

9.5.3 Transport

Providing the venues described above would provide major opportunities for a spread of activities across Scotland. However, the geography of Scotland could make it difficult to access these venues, especially in rural areas, and people with special needs require particular consideration. A strong public transport infrastructure is needed to provide opportunities for those without independent travel means to access these activities and venues.



Many buses at present are not fully utilised during the day e.g. those used for school pupil transport. There may be scope to negotiate contracts with bus companies to provide a regular service for cultural venues to complement these other uses. This is a revenue cost rather than a capital spend item and is difficult to determine at this stage.

For people with special needs, such as those with disabilities or the elderly, wheelchair accessible vehicles could be provided to transport people to and from cultural venues. The average cost of a standard mini-bus sized wheelchair accessible vehicle is around £30,000. If 100 of these vehicles were provided, representing an average of only around 3 per LA area, the costs would be around £3,000,000 with additional revenue costs of staffing, management, insurance and maintenance.

In both cases, there should be a major opportunity for business sponsorship.

9.5.4 **Mobile venues**

A hybrid of the two ideas above (community venues and transport) should also be considered to provide different opportunities for audiences to access artistic activities by providing mobile venues which travel to different communities, designed for Scotland's difficult rural terrain and ferry transport. Both Screen Machines have been successful in developing a quality programme of regular activities for audiences in some of the most remote parts of the country. In addition to cinema, Mull Theatre has used it for some drama performances.

This success in providing opportunities for audiences which would otherwise not be able to experience them without difficulty, can also be seen in the Travelling Gallery which operates across Scotland with strong programmes of quality visual arts exhibitions and associated education activities in partnership with school and community venues. In addition, we are aware of an idea to have a mobile floating venue (converted boat) which would sail between the many communities around Scotland's extensive coastline

The most recent Screen Machine cost around £600,000 to build and costs £200,000 p.a. to operate. The new Travelling Gallery will cost around £300,000 to build and £200,000 p.a. to operate.

9.5.5 **Organisational Development**

The need for healthy arts organisations to operate at the most efficient and effective level is a necessary consideration in the strategic review. For those which remain as core funded organisations following the review process, funds should be made available which seek to support them to operate at their optimum level. Funds should also be provided to support those organisations which are unsuccessful in the review to help in the transition away from direct SAC revenue support. Seed funding should also be provided for those organisations which emerge as new additions to those core funded.

This is covered in more detail in the Audience Development paper.



9.5.6 **Shared resources**

The use of joint IT, new technologies and human resources could help support arts organisations operate at the most effective level without the need to provide the same facilities and resources for each individual organisation, particularly in the areas of finance and marketing. Not only will this lead to an economy of scale for any capital investment, it should help with joint partnership initiatives and communications, data collection, shared costs and release of financial resource.

Costings will be dependent on the number and nature of organisations involved.

9.5.7 **Showcase**

Following the review of our Lottery funded public art schemes, a number of recommendations have emerged. In particular, the development of strategic partnerships which offer value for money and can be used as leverage for further investment in the area of public art by a range of private and public agencies. Target areas include those where relatively large sums are available such as education, health, transport and the environment.

It is estimated that up to £500,000 of SAC investment in these strategic partnerships could realise more than 10 times as much again in partnership.

9.5.8 **Creative Thinkers**

Also from the evaluation of our public art schemes, to invest relatively small sums in artist's time as 'creative thinkers' in strategic positions within other sectors. For example £25k per health board to involve an artist as a creative thinker within new hospital developments (15 health boards in Scotland = £375,000) These would provide opportunities for artists, develop wider understanding of the value of creativity and improve the built environment.

9.5.9 **Equipment Banks**

Again, related to an economy of scale and shared resources, 'banks' of equipment could be provided for hire and use by arts organisations across Scotland. Smaller examples of this can already be seen, such as in Fife, where musical instruments, new media equipment, sound and lighting equipment can all be hired at reasonable rates by both community and professional groups.

Final costs can only be determined once the nature of what is required has been decided.

9.5.10 **National Facilities**

Scotland deserves to have a national facility which expresses its cultural confidence in the manner aspired to in the First Minister's St Andrew's Day speech 2003. The natural place would be in the capital city and the current developments in Leith represent an opportunity for a major iconic development in this vein. Current research on mid-scale venue provision in the city has generated the longer term need for an equivalent to the new Perth Concert Hall (which cost £20 million). This idea alone may not be enough to address the wider strategic needs in the city, or Scotland



as a whole. For example, the issue of the King's Theatre in Edinburgh needs addressed and, unconnected, there have been calls for a National Centre for the Performing Arts of the equivalent of the Millennium Centre in Cardiff, which cost £100 million.

There is also the idea of the National Centre for Youth Arts which as a very rough estimate at present, may cost £40m - £50 million and have significant new revenue requirements in excess of £1 million p.a.

The need for a new National Gallery for the Highlands is expressed in the Visual Arts scenario and would also represent a major requirement for capital and revenue funding.

9.6 Summary

- 9.6.1 Capital investment is not an end in itself - the use of strategic funds in particular supports the development of the arts across Scotland. The ideas above are ambitious and, by their very nature, often require substantial resource but could help transform Scotland and the arts in Scotland for artists and audiences in both the amateur and professional sectors and demonstrate the cultural confidence being sought by the First Minister.

Iain Munro
Head of Capital

10. Public Art (9)

- 10.1 Public is potentially an important area of activity that can contribute to transformation of communities, and engage the potential beneficiaries in the process. As such it can be seen as a powerful means of achieving our aim to increase participation. We do not have a public art policy targets at present, and the two key developments in this area that were outlined to Council in its meeting in October offer an opportunity to consider and resolve our role in this area.
- 10.2 The development of 'The Resource', a new agency set up to offer information, guidance on best practise, and a context for discussion on the role of art in public places is being progressed through our Visual Arts Department and in collaboration with Glasgow School of Art. Meanwhile through the Capital Department we have seen an evaluation of our funding for public arts projects. Current discussion between these departments will arrive at recommendations for how we progress s this area of activity, and manage the relationship between The Resource as a development and information agency, and the lottery funded projects that Council may wish to see supported.

Jim Tough
Director of Arts

11. Arts and Health (10)

11.1 Background



11.1.1 Over several years the area of arts and health has become higher profile, in many instances through SAC lottery funded activity initiated by organizations such as Sense Scotland and Hearts and Minds. A specific area of development relates to arts and mental health, and this has been our strategic focus in a three year partnership with the Scottish Executive. The result has been the ArtFull programme funded through the Executive and managed within SAC's Visual Arts Department.

11.2 **Artfull**

11.2.1 A national initiative developed with the aim of articulating, developing and promoting the arts and the role they play in improving the mental health and well-being of people living in Scotland and improving the quality of life (and social inclusion) of people experiencing mental health problems / mental illness.

11.2.2 The establishment of the initiative reflects a strong understanding by the Scottish Executive, the Scottish Arts Council and their many partner agencies of the role the arts and creative activity play in improving health, mental health and well-being.

11.2.3 ArtFull is a distinct Arts, Mental Health and Well-being strategy. In combining their efforts, the Executive and Scottish Arts Council have committed themselves to a unique and innovative development in this field of work, building on existing good practice and furthering the potential for future development.

11.2.4 Linking the Arts, 'mental health' and 'well-being' does not devalue the arts, if we agree the arts are a 'good thing', it is because they are fundamental to individual and social well-being, including mental health.

11.2.5 It is this shared belief in the value of the arts from both the Scottish Arts Council and the National Programme that has led to the development of ArtFull [as] a delivery initiative of the key aims of both organisations and of the broader ambitions of cultural policy in Scotland.

11.2.6 ArtFull will be identifiable as a strategy in action. Reflecting the aims, values and philosophies of the host organisations, the arts community and associated stakeholder groups.

11.2.7 ArtFull Aims:

- Develop, maintain and disseminate information about a network of artists, projects and allied agencies working in the field.
- Support, develop and articulate quality artistic practice in this field of work.
- Work towards increased mainstream and inter-agency funding for arts and mental health projects.
- Develop a research/evidence base which substantiates the claims of the arts in relation to mental health and well-being.
- Sustaining ArtFull as a delivery vehicle for Arts, mental health and well-being in Scotland.

11.3 **Key Issues in Arts and Health**

11.3.1 Three themes are important to note;



Artfull has been resourced and established as a partnership between the Scottish Arts Council and the Scottish Executive. In the process it has become clear that the Scottish Executive are very interested in how the arts can impact on an important area of their policy agenda, and as such is a very good example of the potential for the cross portfolio working that has been outlined as an aspiration by the First Minister. This project suggests that such strategic partnerships can benefit both the arts and other policy agendas if resourced and supported to the right level.

Secondly there is the issue of the Scottish Arts Council's capacity to manage major projects. In Artful, Cultural Coordinators in Schools and the Youth Music Initiative we have become responsible for the management and delivery of significant Executive funded initiatives. It is essential that we begin this process with a proper and detailed agreement as to the human, financial and accommodation requirements needed to manage them effectively.

Finally there is an issue in relation to the reducing lottery funds that will limit our capacity to support, on a project funded basis, the innovative practice in this area that has largely come through the lottery route. With limited resources to mainstream such work, the emphasis must be on advocacy that sees it supported through the agencies who have lead responsibility for the health agenda.

Paul Murray
Artfull

Jim Tough
Director of Arts

12. Traditional Arts(11)

'Education, access and the promotion of excellence in the traditional arts remain Scottish Executive priorities for the Scottish Arts Council and Ministers expect the Scottish Arts Council will continue to support these activities during the period covered by this letter.'

- 12.1 Our annual grant letter from the Scottish Executive outlines their expectations, which relates back to the National Cultural Strategy and an award of additional funds (£500k) at that time, which are now part of our core funding but monitored against this policy theme. This is over and above the mainstream commitment to traditional, or indigenous arts practice evident in the work of the music, dance, crafts and literature departments in particular. There is not an overarching Council policy in this area and a fundamental question for Committees and Council is whether this should be an aspect of our work that has corporate targets and a funding priority.

Jim Tough
Director of Arts







Committee and Council

Strategic Review

Finance briefing paper

1. Purpose

- 1.1 The purpose of this paper is to provide Committees and Council with a financial briefing to assist members in their scenario discussions prior to Council's meeting in January, where the out-turns of the scenario exercise will be presented.

2. Background

- 2.1 The Scottish Arts Council receives a three year offer of grant from the Scottish Executive. This current Spending Review settlement 2004 (SR04) ends in March 2008.⁵ The Revenue Funds table attached shows baseline grant and restricted funds.
- 2.2 Council agreed on 28 June 2005 that optimum, standstill and reduced scenarios be adopted for planning purposes for the period 2006/07- 2008/09, which would inform budget setting and our bid for funds through the next Spending Review (SR).
- 2.3 On this basis, guidance was issued to staff allowing them to construct budgets across the three financial options: optimum, standstill, reduced (15% cut). (General Guidance: Scenarios Aug 2005 (revised Oct 2005)
- 2.4 Following the postponement of the next UK Spending Review until 2007, the next SR will not now take effect until 2008/09. Discussions with the Scottish Executive will recommence in early/mid 2006.
- 2.5 The budget planning process will follow on from discussions on the Council's strategic directions in January 2006.

3. Strategic Review - Context

- 3.1 The start of the process of moving to a strategic resource allocation began earlier this year with an approach consistent with the corporate plan (2004 – 2009) and business plan 2005/06.

⁵ Building a Better Scotland: Spending Proposal 2005-2008, Enterprise, Opportunities, Fairness



- 3.2 There is an acknowledgment that for the future we need to release a higher percentage of our funds as a flexible development fund rather than as recurrent funding to Core Funded Organisations (CFOs). Our budget for 2005/06 shows £33m allocated to CFOs (excluding £4m National Theatre of Scotland) representing 95% unrestricted Scottish Executive funds .
- 3.3 We also need to develop a more sustainable CFO funding model, including reducing their reliance on public funds while acknowledging that in most cases public subsidy will always be part of their funding package.
- 3.4 There are six major companies, each with grants of more than £1m, that together account for 52% of our unrestricted Scottish Executive funds.

4. Constraints

4.1 Scottish Executive funds (Voted)

4.1.1 The budget for 2006/07 is largely fixed with CFOs allocations confirmed. Therefore there is little flexibility in the budget for next year. Given this commitment to CFOs for an inflationary increase for 2006/07, the standstill and reduced scenarios for next year apply to project costs only.

4.1.2 Scottish Executive restricted funds

Certain Scottish Executive funds are restricted and cannot be used for any other purpose than stated. They are:

- Youth Music Initiative
- Cultural Co-ordinators
- National Theatre
- Mental Health Programme
- Capital – Eden Court (2006/07)

4.2 National Lottery

4.2.1 We are working to a total budget of £15m (£5m decrease on 2005/06), being available from the National Lottery which takes account of the planned reduction in lottery budgets from £20m (2005/06). In August Council ringfenced artform lottery budgets (crafts, dance, drama, literature, music and visual arts) for planning purposes.

4.3 In the current 3 year funding period, lottery monies have aligned with voted funds and been used strategically to complement activity. As part of the strategic review we will continue to consider shifts from lottery to voted (lottery monies currently held in art forms will become voted commitments). The initial impact is likely to be £2.65m and therefore will impact on future availability of voted funds.

4.4 The impact of restricted funds and the planned reduction in lottery funds is significant and these factors will be taken in to account as we proceed with the strategic review process.



5. Budget Scenarios:

5.1 Work continues to look at options. The proposed budget scenarios for 2006/07 to 2008/09 planning period are:

- Optimum – to support all arts and development work for the sector to maximum effect – providing a fully costed and evidenced based case for the next comprehensive spending review
- Standstill – to propose any changes required to maximise the impact on our corporate objectives based on standstill funding.
- Reduced – to propose any changes required to maximise the impact on our corporate objectives based on a 15% budget reduction

Given that we have already made a commitment to CFOs for an inflationary increase for 2006/07 the standstill and reduced scenarios for that year will apply to project costs only, as well as accounting for the planned reduction in the lottery budget from £20m to £15m.

The three budget scenarios:

| Grant Commitments | | 2005/06 £m | 2006/07 £m | 2007/08 £m | 2008/09 £m |
|-------------------|------------|---------------|---------------|---------------|---------------|
| Scenario | Optimum | 69.9 | 98.5 | 126.9 | 134.0 |
| | Standstill | 69.9 | 66.6 | 66.7 | 66.7 |
| | Reduced | 69.9 | 60.5 | 60.1 | 60.2 |

| Funding surplus/shortfall | | 2005/06 £m | 2006/07 £m | 2007/08 £m | 2008/09 £m |
|---------------------------|------------|---------------|---------------|---------------|---------------|
| Scenario | Optimum | 0.8 | -29.1 | -60.7 | Tbc |
| | Standstill | 0.8 | 2.8 | -0.5 | Tbc |
| | Reduced | 0.8 | 8.9 | 6.1 | Tbc |

6. Analysis

Analysis by category of organisation

| Optimum | 2005/06 | | 2008/09 | | Increase | |
|--------------------|-------------|------------|--------------|------------|-------------|-----------|
| | £m | % Mix | £m | % Mix | £m | % |
| National Companies | 20.6 | 29 | 26.2 | 20 | 5.6 | 27 |
| CFOs | 16.9 | 24 | 28.6 | 21 | 11.7 | 69 |
| Non-CFOs | 32.4 | 47 | 79.2 | 59 | 46.8 | 144 |
| | 69.9 | 100 | 134.0 | 100 | 64.1 | 92 |

Analysis by Aim

| Optimum | 2005/06 | | 2008/09 | | Increase | |
|-------------------|-------------|------------|--------------|------------|-------------|-----------|
| | £m | % Mix | £m | % Mix | £m | % |
| Aim 1 – Artists | 39.7 | 57 | 69.5 | 52 | 29.8 | 75 |
| Aim 2 – Audiences | 17.9 | 26 | 33.6 | 25 | 15.7 | 88 |
| Aim 3 – Learning | 12.3 | 17 | 30.9 | 23 | 18.6 | 151 |
| | | | | | | |
| | 69.9 | 100 | 134.0 | 100 | 64.1 | 92 |

- 2005/06 is the existing approved business plan. 2008/09 is the aggregation of each departments grant plan based on an optimum scenario.
- The total grant spend would increase by 92%. Non-CFO's will have the greatest potential for increase at 144%; CFO's will increase by 69%; and National Companies by 27%.
- In 2005/06 National Companies represent 29% of the total spend. This would fall to 20% by 2008/09. National Companies are defined as Aim 1 and this accounts for the decrease in Aim 1 from 57% to 52% in 2008/09.

Graeme Cumming, Interim Finance Director will be available at the December Council and Committee meetings to take members through the financial detail in this paper.

Carol Warner
Arts Development Manager

Graeme Cumming
Interim Finance Director

2 December 2005



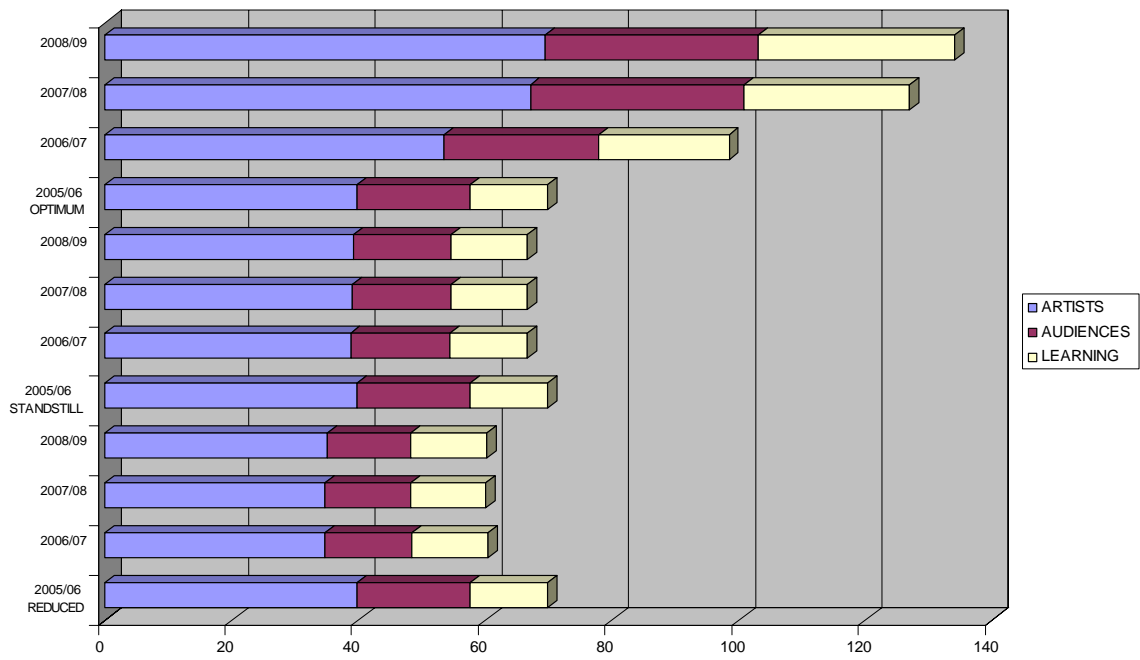
SCOTTISH ARTS COUNCIL

REVENUE FUNDS

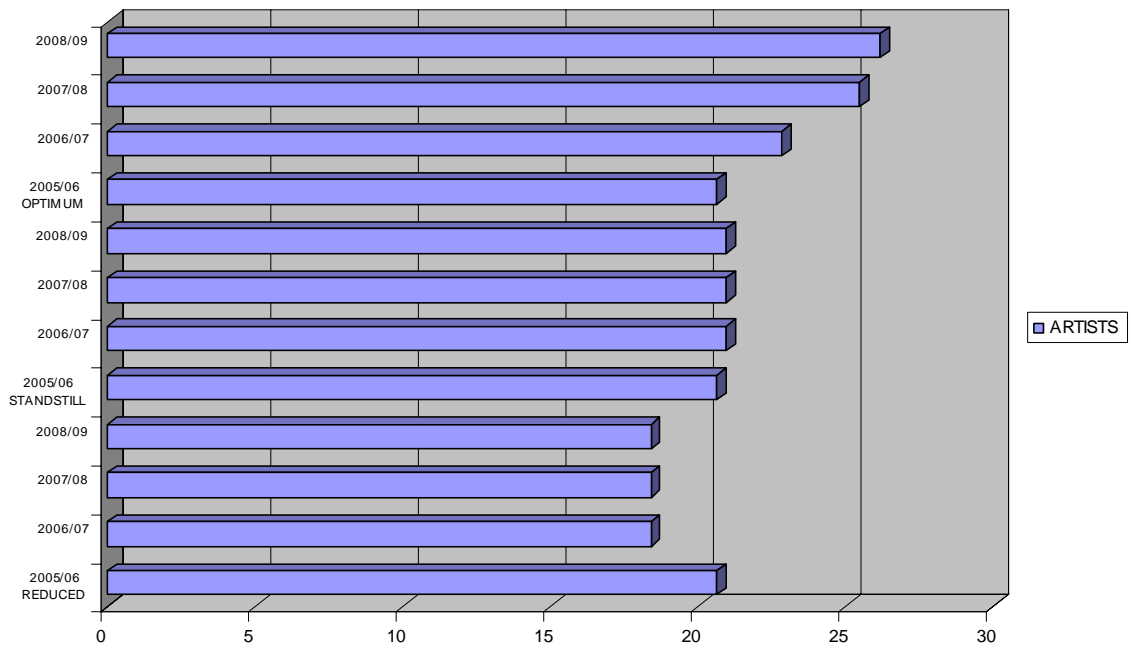
| | | 2005/06 £m | 2006/07 £m | 2007/08 £m | 2008/09 £m |
|------------------------------------|---------------------------------|---------------|---------------|---------------|---------------|
| Revenue Grant-in-aid | | | | | |
| | Core | 40.2 | 41.6 | 43.0 | TBC |
| | Music Tuition | 10.0 | 10.0 | 10.0 | TBC |
| | National Theatre | 4.0 | 4.0 | 4.0 | TBC |
| | Scottish Opera (advance return) | 0.0 | -0.2 | -1.0 | TBC |
| | Other | -0.1 | 0.2 | 0.0 | TBC |
| | | 54.1 | 55.6 | 56.0 | TBC |
| Capital Grant-in-aid | | 1.4 | 3.6 | 0.0 | TBC |
| Scottish Executive Funding | | 55.5 | 59.2 | 56.0 | TBC |
| Lottery Funding | | 20.0 | 15.0 | 15.0 | TBC |
| TOTAL FUNDING | | 75.5 | 74.2 | 71.0 | TBC |
| Operating Costs | | -4.8 | -4.8 | -4.8 | TBC |
| Available for Grants | | 70.7 | 69.4 | 66.2 | TBC |
| Grant Expenditure | | | | | |
| Scenario | OPTIMUM | 69.9 | 98.5 | 126.9 | 134.0 |
| | STANDSTILL | 69.9 | 66.6 | 66.7 | 66.7 |
| | REDUCED | 69.9 | 60.5 | 60.1 | 60.2 |
| Funding Surplus/(Shortfall) | | | | | |
| | OPTIMUM | 0.8 | -29.1 | -60.7 | TBC |
| | STANDSTILL | 0.8 | 2.8 | -0.5 | TBC |
| | REDUCED | 0.8 | 8.9 | 6.1 | TBC |



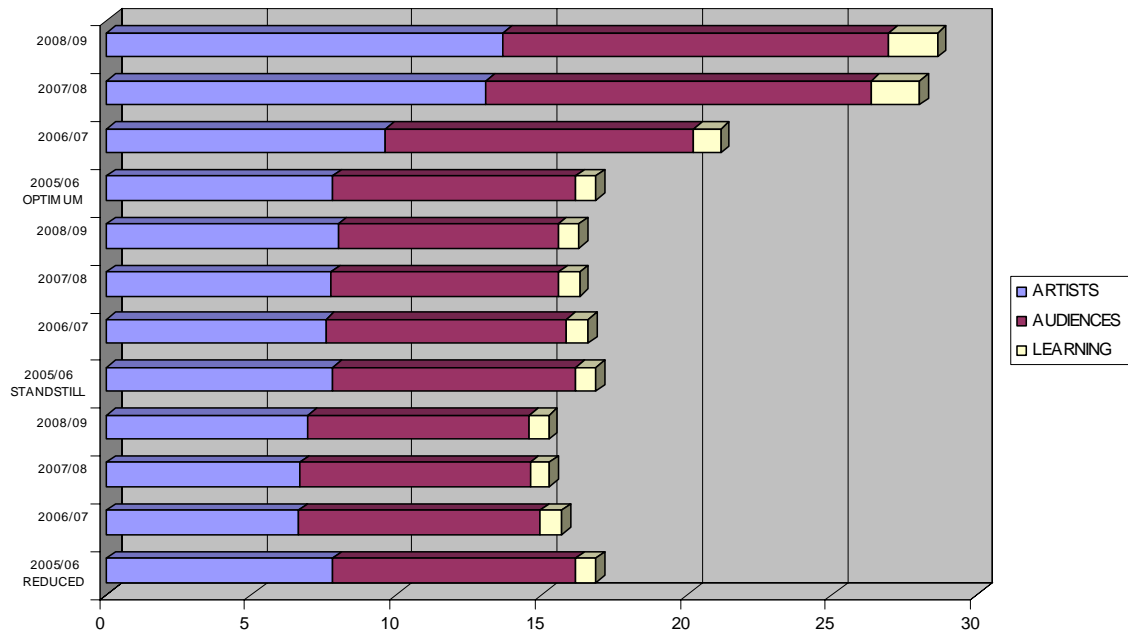
Corporate



National Companies



CFO (Excluding National Companies)



Non CFO

