



Scottish **Arts** Council

**S/C05m5p2
Confidential
For Approval**

**Council
25 October 2005**

Strategic Review

Scenario Frameworks

1. Introduction

- 1.1. A key stage of the Strategic Review will be arriving at the priorities that Council will apply to their decisions. In the first instance we are outlining the Optimum Scenario which is based on increased investment. But even in that case, and certainly in the circumstances where we are working to a standstill budget, there will be difficult choices to be made.
- 1.2. It will be the Directorate's role to bring to Council several options that frames those choices. At this stage we have developed a number of scenario frameworks for that purpose.
- 1.3. By and large the scenarios are related to our three aims, but there are also options that would increase our commitment to particular art forms, to equalities, and that distinguishes between audience and participant.
- 1.4. In the final analysis Council may also wish to merge or mix scenarios. For example the equalities theme could be an emphasis that pervades any of the others.

2. Recommendation

- 2.1. That Council consider, comment upon and approve a final version of the draft Scenario Frameworks.

3. Scenario Frameworks

3.1. The 'Art form' Scenario

Prioritising particular art forms and art form practice

Key characteristics

Reallocate funds in line with the strengths, weaknesses, current trends and opportunity in particular art forms.

Recognise and invest in new practice

Reward success

Possible Outcomes

Improved performance across our aims in the context of particular art forms

Reduced performance across our aims in particular art forms

More opportunities for artists, participants and audiences in relation to new and underrepresented arts activities and our funding commitments

3.2. The 'Artist' Scenario

Focus on the aim to support artists in Scotland to fulfil their creative and business potential

Key characteristics

Increased investment in support for individual artists
Increased investment in organisations which create opportunities for artists to develop their work
Increased investment in the exploitation and presentation of artists work
Reduced investment in audiences and education activity both corporately and within individual arts organisations
Increased investment in organisations which support the development of the art form

Possible outcomes

Increased number of artists supported
Increase level of support for each individual artist to level recommended in Artists Charter
Increased skill and capability amongst artists through improved success rate re professional development applications
Increased number of international awards for individual artists
Increase in range of work spaces
Reduced programme choice for audiences
Reduced staffing in audience development and education within the sector, and within SAC
Reduced investment in non art form specific development organisations
Reduced investment in promoting and presenting organisations

3.3. The 'Audience' Scenario

Focus on increasing audiences for the arts activities that we support

Key characteristics

Increased investment in audience research and development
Increased investment in audience development agencies
Increase in activity targeted at 'marginalised' groups
Increased investment in public art programmes
Increased investment in street theatre/arts
Increased investment in companies with high audience figures in relation to investment
Increased investment in touring activity and its infrastructure in relation to target audiences
Increased investment in new technology in support of presentation and distribution
Reduced investment in companies with low audience figures in relation to investment

Possible Outcomes

Increase in audience numbers across the subsidised sector

Broader audience profile, in particular low income groups, ethnic minorities, and disabled people referring to the Scottish Executive targets
Audience feedback as part of the assessment of quality

3.4. The 'Arts Participant' Scenario

Focus on increasing the number of people participating in arts activity

Key characteristics

Increased investment in voluntary sector
Capacity building in voluntary sector
Increased investment in research and development
Increased investment in residencies in community and educational settings
Increased investment in education and outreach programmes in funded organisations
Increase in activity targeted at 'marginalised' groups
Increased investment in companies with focus on participatory arts in disadvantaged communities
Increased investment in informal lifelong learning settings
Increased investment in participatory youth and children's activities
Reduced investment in support for organisations that create opportunities for artists to develop their work

Possible Outcomes

Increase in participant numbers across the voluntary sector
Increase number of outreach and workshop programmes in CFOs
Improved quality of experience for participants
More professional artists working in participatory settings
Increased confidence amongst participants

3.4. The Education Scenario

Focus on placing the arts, culture and creativity at the heart of learning

Key characteristics

Increased investment in cultural coordinators
Increased investment in education capacity of core funded arts organisations
Increased investment in demonstration and advocacy projects such as arts input in initial teacher training
Project budgets for Creative Links and Cultural Coordinators
Increased investment in informal lifelong learning settings

Possible Outcomes

Increase in number of young people having a direct engagement with arts and artists
Increase profile for arts in the curriculum

3.5. The Equalities Scenario

Focus on increasing the number of people from under represented groups participating in and attending arts programmes, and increasing the number of artists and arts organisations working in these sectors

Key characteristics

Increased investment in targeted audience development and research
Increased investment in capacity building for key targeted organisations
Increased investment in audience development agencies
Increase in activity targeted at 'marginalised' groups in art form activities
Increased investment in companies with focus on participatory arts in disadvantaged communities
Increased investment in informal lifelong learning settings

Possible Outcomes

Increase in number of people from targeted groups and communities in audience and participation returns
Increased success rate in funding applications from artists from targeted groups
Increased number of CFOs whose work focuses on targeted groups
Increased staff time committed to supporting long term developments in these policy areas.

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