



Scottish **Arts** Council

S/CO6m2p2

**Council  
The Strategic Review**

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**For each artform this will include:**

- **New Artform narrative**
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## Part 1

### 1. Introduction

1.1 Throughout the last year Council has supported a process of strategic review. The aim of the process was to ensure the application of our resources to maximum effect in relation to our corporate plan and specifically our three aims:

- *To increase participation in the arts*
- *To support artists to achieve their creative and business potential*
- *To put creativity at the heart of learning*

1.2 The corporate plan has been acknowledged, since its creation, as an agenda for change and therefore the review has challenged how the Council addresses the development and support of the arts in Scotland and the way in which it delivers services to artists, arts organisations and the people of Scotland.

1.3 The drivers for this change have been well rehearsed in previous papers. The **financial** imperatives that see a reduction in lottery funds of £5m, the issue of sustainability in many of our most important arts organisations, and the viability of the individual artist making a living from their work; the **artistic** imperatives that require us to respond to new approaches and ensure a dynamic for renewal and innovation in the sector; and the **contextual** imperatives in a devolved Scotland with new cultural policies, and an expectation that publicly funded arts have a role to play in wider social and economic policies.

1.4 The paper is structured as follows:

Section 3 outlines the **process**.

Section 4 describes the **outcome** to this point, as an agreed shift in strategic focus.

Section 5 describes the strategic shift in terms of **definitions** covering both relationships and financial profile.

Section 7 summarises the revised arts scenarios including **recommendations** that respond to this strategic shift.

Both Performing Arts and Creative Arts Committees have commented on **these recommendations to inform Council's final decisions**. [papers to follow meetings]

1.5. **Council is now asked to approve –**

- **The model and definitions**
- **The departmental narratives as they respond to the new model**

- **The status of the individual organisations in relation to the model and definitions**
- **The indicative Budget – including indicative allocations to organisations**

## **2. Current Context - ‘Scotland’s Culture’**

- 2.1 We are now at a critical juncture. The outcome of our strategic review coincides with the Scottish Executive’s response to the culture commission. Therefore we now need to be set the review in the context of the creation of a new body: ‘Creative Scotland’ recently announced by the Minister of Tourism, Culture and Sport. However the new body is unlikely to be in a position to assume formal responsibility for the Scottish Arts Council’s funding arrangements before 2008.
- 2.2 We believe there is a very strong alignment between our intended strategic shift and the proposed remit for Creative Scotland. We have been in dialogue with Scottish Executive officials since the Ministerial announcement in order to describe and highlight this alignment, and secure an indication of additional funds from 07/08.
- 2.3 While short of the optimum investment level that the strategic review process identified as necessary to fulfil the potential of our cultural ambitions in Scotland, we welcome the additional investment of £7million (subject to formal confirmation which the Scottish Executive expects to announce on 23 February), and believe that the proposals in this paper can offer real progress to that end. There will still be some organisations that receive less money than before, and whose viability maybe in question however we have been clear from the beginning that this was a possibility even with optimum funding.
- 2.4. Even for those organisations that gain additional investment, there will be additional activity and/or improvements in areas of their work that will be required to be delivered to gain the additional investment.
- 2.5 The other major point to note concerns the national performing arts companies. The timing and details of their move to the Scottish Executive are under discussion, as is the additional funding which the executive may be prepared to make available to the companies in 2007/08 based on our recommendations. Against this background, the national companies have not been included in this current planning process and the amount of funding reserved for them in our financial projections simply represents the total amount by which we expect our grant- in-aid to be reduced in 2007/08 on their account.

## **3. Process**

- 3.1. The process of the Strategic Review has been complex and challenging. The process itself has had to constantly respond to changing circumstances including the Cultural Commission and its report and the Minister’s response to the recommendations of the commission.

- 3.2 The stages of the process were as follows:
- a. In November 2004 Council agreed that the status quo was not an option and approved a two year commitment [05/06 and 06/07] to our present core funded organisations [excluding 7:84 Theatre Company].
  - b. This allowed us to create a reasonably stable environment for the review process to take place and for adequate notice, [12 months] to be available to bring about any changes that the review recommended.
  - c. In January 2005 Scottish Arts Council staff began to review and describe their work and the state of the sector through an 'eco culture' analogy as presented by DEMOS [June 2004]. This work was further refined and developed through a series of workshops and presentations involving both council and committee members [February and April 2005].
  - d. At the Council meetings in both March and June 2005 the framework and time table for the review was approved, including the application process for current core funded organisations, which was framed within the context of addressing our three aims and the four policy areas<sup>1</sup>.
  - e. As part of the process, art form and departmental managers had their scenarios interrogated by groups of special advisors, committee members and other relevant experts.
  - f. In March, June and August the core funded organisations were brought together and briefed about the process including its potential outcomes, and invited to submit applications for funding [applications sent out 11 July].
  - g. In both the August and October meetings of Council the quality framework, establishing the performance criteria, on which the assessment of the CFOs would be based was reviewed and approved.
  - h. CFO applications were received on 30 September.
  - i. In October both the Performing Arts and Creative Arts Committees were briefed as to their role in the process which would take place at the end of November.
  - j. During October, Scottish Arts Council lead officers assessed each CFO [using their application and a portfolio of evidence] against the quality framework and performance criteria. Each was initially assessed as high, medium or low against the performance criteria.
  - k. At the October Council meeting six prioritised scenario options were presented. This was to allow Council to consider the framing of their key strategic choices under priorities different from the balanced three aims. It was agreed that some of the scenarios be amalgamated to reduce the number of scenarios presented.

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<sup>1</sup> Traditional arts, International, Equalities and Creative Industries

- l. During November and with recognition of the initial assessment, department managers then placed the CFOs as essential, important or partial against the artform scenario against the balanced portfolio of our current 3 aims.
- m. Due to delays in the ministerial announcement in response to the Culture Commission, the Committee and Council meetings, where recommendations and decisions were to be made, were delayed and rescheduled to December for committees and January for Council.
- n. In November Group Heads and department managers met and reviewed progress on the development of each artform scenario and the placement of CFOs. These discussions framed the papers presented to Council in December which presented an artist led scenario and a participation led scenario in addition to the balanced three aims.
- o. The department managers were then asked to place their CFOs against each of the three scenarios for the Committee meeting in December.
- p. At the end of October senior Scottish Arts Council staff met with key contacts in the Local Authorities including Chief Executives and Directors of Cultural Services to brief them on the purpose and intentions of the strategic review.
- q. In December the Performing and Creative Arts Committees met and formalised a set of comments and recommendations on art form scenarios and CFO placements under the three scenarios for Council's consideration on 24<sup>th</sup> January 2006.
- r. At the December Council meeting Group Heads were asked 'to seek a balance a combination of the two things' - the artist and participant scenario. Group Heads then interrogated the outcome of the committee deliberations and the work of the department heads with this goal in mind and created a 'synthesis' which they initially presented to each department manager with a re shaping of their budget before presenting it to Council.
- s. At the Council meeting in January 2006, Council endorsed the new model as indicated in the 'synthesis'
- t. Managers were then asked to review what Group Heads had presented to Council including the list of CFOs and their new status/funding relationship and the budget. They were also asked to produce a narrative which synthesises any changes with their original scenario due to the application of the new model's priorities.
- u. Performing Arts and Creative Arts Committees will meet 22 February and 24 February respectively, to formalise a set of comments and recommendations on these revised CFO placements for Council's consideration on 28 February 2006.
- v. Feedback meetings with CFOs will be held during March.
- w. Responses from CFOs will be reported to Council at its meeting in 25 April.

#### **4. Outcomes – Funding Scenarios**

- 4.1.1 The planned output of the strategic review was a clear set of priorities for the future to deliver effectively against the 2004-2009 Corporate Plan initially against our three balanced aims with options depending on resources available. The outcomes of this stage of the process were articulated in the Council paper S/CO6m1p3 on 24 January 2006. However they have largely been over taken by events, including the adoption of the new model, the publication of 'Scotland's Culture' and the allocation of additional funds by the Scottish Executive.
- 4.1.2 The work to produce the optimum scenario will still be used to support our submission to the 2007/08 comprehensive spending review.
- 4.1.3 To produce the outline /indicative budget we have used aspects of each departments suggested optimum/standstill and reduced budgets to reflect the priorities required by the new 'synthesis' model.

#### **4.2 Outcome - Strategic Review**

- 4.2.1 The strategic review process has challenged the Council's ambition as stated in its corporate plan, to give equal priority to each of its aims. We remain committed to increasing audiences, and to placing arts and creativity at the heart of learning. We will do this by integrating our commitment into our wider support for artists and arts organisations. This is as much to do with **how** we will work in future as it is about what we fund, and is reflected in the 'wedges' in diagram 1: Strategic Review – Corporate Scenario.
- 4.2.2 It became clear through the review that the unique role of the Council is in supporting and developing high quality art and artists, while ensuring that the way we manage and deliver through organisations and projects allows as many of the people of Scotland to access and participate in the art produced and presented. This has led to the development of a 'new model' presently described as the artists and participant synthesis and indicates the following new set of priorities which we believe sit well with the remit of Creative Scotland.
- **Increasing the scope and quality of our support for artists**
  - **Securing the foundation of Scotland's artistic development**
  - **Creating flexibility to support the new and the innovative**
  - **Creating opportunities for participation in the arts**

#### **4.2.3 Increasing the scope and quality of our support for artists**

- a. As the national arts development agency one of our unique roles and responsibilities must be to support and nurture those that are at the heart of the creative process, for its own sake, and as a resource and inspiration for the wider community. This ambition, to better support our artists, applies to those who work in collaboration in the performing arts as well as those who more traditionally work as individuals in the creative arts and literature. In essence this would translate into being able to fund more artists and where appropriate that the level of support would be improved.

- b. In both areas we also value the creative producers, curators, publishers and so on who form a vital part of the cultural dynamic. In addressing this ambition we will narrow the focus of our intervention to maximise its impact.

[Diagram 2: Strategic Review – Support for Artists]

- c. This focus aligns strongly with the Minister’s expectations for ‘Creative Scotland’ in developing talent.

#### **4.2.4 Securing the foundation of Scotland’s artistic development**

- a. It is, to a significant extent, through the arts organisations that we support that as a national body we contribute to the country’s artistic well being. Yet for many of these arts organisations the day to day is a matter of survival. To break the hand to mouth cycle of project funding for those organisations we will fund, to an enhanced level and in the long term, a group of organisations whose reach and role have a national impact. Some may have a unique role in the practise of an art form with an international resonance. Many will have a coherent and integrated approach to the quality of the artistic programme, the audience interest, and learning about the arts. Some will be development agencies that work across the art forms, across the cultural sectors, or address specific policy themes. All of them will be expected to achieve and maintain the highest level of quality in all of their activities, artistically and managerially.
- b. A key issue that Committee and Council should be aware of is a concern that the approach implies a hierarchy of status and significance. Certainly we have accorded a more sustainable and secure funding base for a smaller group of organisations. In return for this additional investment we will be seeking the highest standards in all aspects of their work, and will we will negotiate both qualitative and quantitative outcomes in return for increased investment. In the wider category of flexible funding we will continue to invest substantial amounts, for up to three years, in many organisations. The categories are there to help us define the nature of these relationships appropriate to the role of the organisation. It does not imply a lesser regard for the importance of the work supported through flexible funding.
- c. Further explanation of these terms was required to ensure consistency in their application amongst colleagues and in communicating the outcomes of the strategic review to the sector. This is detailed in section 5.
- d. This will also signal a change in the way in which we work together based on the further development of the quality framework as a self assessment and monitoring tool. The future role of the Committees in this context will also be articulated. This work in relation to the quality framework sits well with the outline remit of Creative Scotland
- e. The overall distribution of these organisations will have a strong geographical dimension that reflects a commitment to ensuring access and opportunity nationwide. [Appendix 2 - Distribution of Proposed Foundation Organisations]

- f. One specific theme is worth noting from a corporate point of view. We believe that the national youth organisations can play an important role in the development of talent and increasing participation and it is important therefore to support them as youth ‘foundation’ organisations and increase their support from voted funds for the future. We believe this aligns well with the possible development of their national role as indicated in ‘Scotland’s Culture’.

#### 4.2.5 Creating Flexibility

- a. We are determined to help create an artistic environment where the new and innovative can flourish. Council’s mantra, repeatedly confirmed in discussion, has been: the status quo is not an option.
- b. This is perhaps the most challenging area of the Strategic Review, where we begin to shift the investment patterns of many years, including reducing or ceasing the funding of some activity. We will create a pool of funding that will allow us to respond in a variety of time scales to the creative proposals that emerge as tastes, practice and needs change. We will develop a timeframe and application process for the ‘re tendering’ of these funds before the transfer of responsibilities to Creative Scotland to allow refreshment and renewal to be built in to the development of the arts. This approach would apply even if we are successful in attracting the optimum level of investment.

[Diagram 3: Support for Organisations outlines our different funding relationships with organisations in this approach and section 5 offers further definition].

#### 4.2.6 Creating opportunities for participation in the arts

- a. We believe in the power of the arts to change lives, and as the national arts development agency we should apply public funds to create these opportunities.
- b. If we, through the investment already outlined, have well supported artists and strong arts organisations, it allows us to work with partners to bring these resources to best effect in the places that have greatest need and least opportunity. This will become the focus for our National Lottery Funds, complimented by commitments from voted funds and the work of Foundation Organisations.
- c. In essence the thrust of our lottery strategy will be in support of opportunities for people to enjoy and benefit from **participation** in the arts. This aligns strongly with our last lottery consultation exercise and the lottery policy from DCMS. We have already accommodated a drop in the lottery budget from £20 million to £15 million, achieved mainly through a reduction in the capital fund and some open application schemes. As we move forward we require a strategic and focused approach to the use of these funds.
- d. This proposal would see lottery supporting the following priorities:
- Audience and organisational development
  - Capital projects
  - Education and Lifelong Learning

- Equalities
  - Voluntary sector
- e. This has involved a shift of some organisations from voted to lottery funding, noted in the officers recommendations, but adhering to the general principle of supporting participatory or voluntary work through lottery. This includes Voluntary Arts Network, NEAT, PAN, Scottish Traditions of Dance Trust, Enterprise Music Scotland, and the Traditional Music and Song Association
- f. Similarly this will involve the continuation and enhancement of our support for work in the areas of arts and disability and cultural diversity. This will compliment the mainstream commitments in these areas and that will be reflected in departmental targets. In some instances individual organisations will also be funded through this commitment, for example Artlink (Central).

## 5. Definitions

5.1 Following from the new strategic direction we are proposing a new set of definitions to help frame the new funding relationships.

### 5.2 Foundation Funding

**Criteria** That the organisations funded have a distinctive and unique role in relation to the art form, policy priority and/or place.

The organisations will have already demonstrated high standards in their work, and will be required to maintain these standards in all of their activities, artistically, managerially, and in matters of governance, and commit to work towards improvements where necessary.

**Funding Status** Long term funding relationship at an enhanced level linked to our five year planning cycle

**Funding Level** We will allocate a level of funding that will be made available once a development plan is agreed between the board and SAC that tackles any aspects of the artistic and managerial standards that require attention. If appropriate the increased funding will be awarded incrementally. This may be of particular relevance to organisations proposed for Foundation status, but going through a major capital development.

5.2.1 In 2006/07, we will make Organisational Development Funds available to work towards improvements in standards, where required.

5.2.2 The current recommendations are based on the monitoring and evaluation framework that has been applied for several years. We will further refine the Quality Framework and outline more detailed standards that are expected of Foundation Organisations by June 2006. Once this work is completed the

framework will be extended to include the various categories outlined in Flexible Funding to apply from 2007/08.

### 5.3 Flexible Funding

5.3.1 A key driver for the review has been to enable flexibility and a new dynamic in the sector that is responsive to new artistic and policy developments. While pursuing this ambition we also need to be aware of the diversity of practise in the art forms, and how that impacts on, for example, the viability of touring theatre in terms of a planning time frame. In order to achieve a balance between viability and flexibility, while also remaining true to the thrust of our new strategic priorities, we are proposing the following as a framework for funding support within this broad heading of 'flexible funding'.

**Flexible Funding**      **Artists** – grants for individual artists including bursaries, professional development, fellowships, and awards

**Flexible Funding**      **Organisations**

**Artistically led** – grants for the development and presentation of programmes of activity that are artistically driven. This artistic drive will often be represented through the vision of a particular individual or creative team. In other words it is the *artists* that are being supported, with the company being incidental as a vehicle for the production and delivery of their art. Awards may be up to three years and where appropriate include a contribution towards operational costs.

**Audience focused** - grants for the development and presentation of programmes of artistic activity that aim to maximise audience attendance. Awards may be up to three years and where appropriate include a contribution to operational costs.

**Development Agencies** – grants for arts organisations which have a strategic role in the development of a key policy area or serve a particular community of interest. Funding will be available for up to three years and expressed through a service level agreement that clearly defines the areas of activity that the investment secures.

**Flexible Funding**      **Projects** – grants for a specific event or one off programme of activity including research and development. It will specifically include festivals and promoters, and will be limited to a contribution to the artistic activity.

### 5.4 Stabilisation Funding

5.4.1 The Strategic Review has in part been driven by the need to secure the sustainability of arts organisations. Evidence of the need for this is the number of organisations struggling to manage deficits. Whether being recommended for an enhanced level of funding as a Foundation Organisation, or even in the case of

funding being reduced or withdrawn, being able to resolve debilitating deficits will go some way to ensuring the long term viability of many organisations. This has been noted in the assessment of individual organisations.

- 5.4.2 As noted at the last Council meeting we are proposing to make available 'stabilisation' funding in these circumstances. This is permitted in the Lottery Guidelines and has previously been a characteristic of our Advancement Programme. This would be sourced from the 'fall in' from Capital projects. It requires Council approval, noting the concerns expressed at the last Capital Committee regarding this approach.

## **5.5 Transitional Funding**

- 5.5.1 The lottery budget approved by Council for 06/07 included a sum of £640k for Organisational Development which was agreed as a means of helping organisations whose status and levels of funding changed significantly through the review process. Again this is noted in the assessment of individual Organisations and is being referred to as 'transitional funding'.

## **6. Appendices and Diagrams**

<b>Appendix 1</b>	<b>Proposed Foundation Funded Organisations</b>
<b>Appendix 2</b>	<b>Distribution of Foundation Organisations Map</b>
<b>Appendix 3</b>	<b>Organisation placement spreadsheet</b>
<b>Appendix 4</b>	<b>Draft Indicative budget</b>
<b>Appendix 5</b>	<b>Diagram 1 Strategic Review – Corporate Scenario</b>
	<b>Diagram 2 Support for Artists</b>
	<b>Diagram 3 Support for Organisations</b>

**Proposed Foundation Funded Organisations (as presented to Committees)**

Crafts	North Lands Creative Glass craftscotland <b>tbc</b>
Cross Artform	Hi-Arts Shetland Arts Trust An Lanntair An Tobar Dumfries & Galloway Arts Association Eden Court Theatre macRobert Arts Centre
Literature	Association for Scottish Literary Studies Edinburgh International Book Festival Scottish Book Trust Scottish Poetry Library Scottish Storytelling Forum The Gaelic Books Council
Visual Arts	An Tuireann Artlink (Edinburgh & Lothians) Crawford Arts Centre Dundee Contemporary Arts Fruitmarket Gallery Glasgow Print Studio Glasgow Sculpture Studio Peacock Visual Arts Pier Arts Centre Project Ability Taigh Chearsabhagh Talbot Rice Gallery Travelling Gallery
Dance	City Moves Dance Base Edinburgh International Festival Scottish Dance Theatre Scottish Youth Dance Tramway
Drama	Arches Theatre Citizens Theatre Dundee Rep Theatre Imaginate Perth Theatre Puppet Animation Festival

Royal Lyceum Theatre  
Traverse Theatre  
Scottish Youth Theatre

Music

Feis Rois  
Feisean nan Gaidheal  
National Youth Choir Scotland  
National Youth Orchestra  
Proiseact nan Ealan  
Scottish Ensemble  
Scottish Music Centre

**Distribution of Foundation Organisations (proposals as presented to Committees)**

**Organisations placement spreadsheet**

**Draft indicative budget**

Diagrams



**Council  
The Strategic Review**

**Part 2**

- 7. Recommendations** [Summarised in table form in Appendix 3 – will follow electronically after Committees meetings]
- 7.1 The following sections present an introductory narrative which describes how the proposals address the original artform scenario in relation to the new strategic approach:
- Increasing the scope and quality of our support for artists
  - Securing the foundation of Scotland's artistic development
  - Creating flexibility to support the new and the innovative
  - Creating opportunities for participation in the arts
- 7.2 It also signals key issues and in particular draws Council's attention to individual organisations whose funding level and status may significantly change.
- 7.3 Council is asked to make decisions on the final placement and recommendations for individual CFOs.**

Creative Arts Committee:

- Cross Art Form
- Crafts
- Literature
- Visual Arts

Performing Arts Committee:

- Cross Art form
- Dance
- Drama
- Music

For each artform papers include:

- New Artform narrative
- Summary of artform optimum, standstill, reduced scenarios
- CFO placement assessment
- Committee recommendations – will follow electronically

## **1. Cross Artform – New Narrative**

### **1. Cross Artform/Art Centres – Geographical spread**

1.1 The term cross artform focuses on support which is not specific to one artform. We have supported the growth of multi art form centres and development agencies to develop a broad geographical spread of arts provision across the country.

### **1.2 Increasing the scope and quality of our support for artists**

1.2.1 The aim of ensuring that there is an equitable level of support for artists throughout all areas of Scotland is primarily secured through the support of organisations as outlined below.

### **1.3 Securing the foundation of Scotland’s artistic development**

1.3.1 Foundation support should be targeted towards organisations which can help ensure a consistent level of support for artists throughout Scotland. Organisations which we recommend receive foundation support can contribute towards this through offering facilities for artists and acting as artistic hubs bringing artists from different disciplines together and, crucially, in providing support in areas such as audience development. They should have the potential to act as host organisations for artists living outside the central belt/main areas of population.

1.3.2 As well as arts centre there are three regional development agencies which can demonstrate good practice in terms of arts development in areas where the arts infrastructure is fragile.

1.3.3 This translates in the strategic review to the majority of these organisations being given Foundation status with enhanced investment :

- An Lanntair (Stornoway),
- An Tobar (Mull)
- Dumfries and Galloway Arts Association
- Shetland Arts Trust
- Hi Arts
- MacRobert Arts Centre
- Eden Court

The other organisations which currently have CFO status which are affected are:

- Lyth Arts Centre in Caithness - we would sustain a commitment to, but at a slightly reduced level from flexible funding.
- Cumbernauld Theatre - is valued for the work that it does in relation to youth theatre and participation more widely, but is not felt to be of sufficient strategic significance in terms of the scope and scale of its programme to justify foundation funding. They will however be eligible to apply to any

appropriate lottery funds, as well as the proposed Performing Arts Promoters Fund.

- **Arts & Business**  
Because Arts & Business play a strategic role in facilitating business sponsorship, and building capacity within the arts community in this area and others, the organisation would continue to be funded, but as a Development Agency on a service level agreement.

#### **1.4 Creating a more flexible and responsive dynamic in the sector**

- 1.4.1 Key in the cross art form area is the work of Festivals and Local Promoters. On the assumption that funding for local festivals and small scale local arts centres will increasingly become a local authority responsibility any central funding available should be targeted towards commissioning new work to give artists opportunities to make new work for new audiences.

#### **1.5 Creating opportunities for participation in the arts.**

##### **Promoters' Networks**

Includes PAN and NEAT as key within a networks of promoters which would support voluntary promoters and small festivals to take "risks" in programming good quality new work and undertaking new audience development initiatives.

##### **Voluntary Arts**

Voluntary Arts Network would be a high priority for longer term support at an increased level. Funding for VAN has currently been allocated for 2006/07 from Executive Funding but in the future fits the 'participation' focus for lottery funds. Our commitment to VAN represents our national strategic partnership with the volunteer led arts sector.

## **Cross Artform**

### **Summary of optimum scenario**

Under an optimum budget we would be able to recognise the role that arts centres and multi-arts festivals play in terms of generating artistic collaborations in the future. A shift is already occurring where even small organisations are actively supporting opportunities for artists' professional development (often through collaboration). The advent of the digital age takes the concept of cross artform development into whole new territories throughout Scotland beyond the major centres of population. This Strategic Review means that we can take an in-depth look at what the term "cross art form means" (perhaps even find a more elegant form of words to describe it) and perhaps to assess the full impact of arts centres and festivals as powerhouses for artistic development and exchange.

The touring work which is supported by Scottish Arts Council relies upon a network of well functioning promoters and arts centres. Our optimum scenario sees the role of arts centres, networks and festivals in audience development enhanced, to enable them to become models of good practice for others to follow.

An important factor in both the optimum and standstill scenarios is the recognition that the paid promoter and the volunteer promoter are part of the same spectrum. They are both driven by a desire to share their passion for the arts and to see audiences excited, challenged, entertained and coming back for more. By supporting both we can achieve an impressive distribution of tremendous work, as has already been shown by the PAN network in the Highlands and Islands. By working more closely with networks and considering devolving responsibility for small grants and support for the voluntary sector to other agencies, Scottish Arts Council staff would be better placed to support touring and audience development at a national level.

An integrated approach to education and outreach does not rely solely on funding and in an optimum scenario organisations which we funded would be supported by the network of Links posts and cultural coordinators.

### **Summary of standstill scenario**

Under a standstill budget our current CFOs would not be able to fully realise their role in generating artistic collaboration and would continue to rely on project funding (sometimes even to contribute towards core costs).

We would retain a modest fund for promoters and festivals to commission new work, however as this fund would also be set aside for important festivals and promoters (in terms of geography and focus) to support core costs, this would be so modest projects funded might not have the potential to act as models of good practice.

In this scenario we would no longer be able to support the range of promoters and festivals we currently fund through our Arts in the Community fund but would focus on supporting fewer in a more meaningful way by providing longer term core funding for significant festivals and promoters. This would include enhanced support for the PAN network in the Highlands and Islands and a standstill grant for the NEAT network in North East Scotland. However by no longer running the Arts in the Community fund we

could see the demise of several promoting organisations to the detriment to both audiences and touring companies and artists.

In terms of education and outreach, again, we would anticipate that the organisations which we funded would be supported by the network of Links posts and cultural coordinators. Under a standstill budget we would support VANVAS at a modestly increased level to enable it to undertake research into the sector.

### **Summary of reduced scenario**

Under a reduced budget we could not increase funding for our CFOs and they would therefore be unlikely to realise their full potential in terms of both supporting artists and developing audiences. In the longer term, the survival of some would be in jeopardy (several rely on project funding to fund activity and in some cases support core costs). In a reduced funding scenario, an exploration of what the term “cross art form” means is still valid.

The touring work which is supported by Scottish Arts Council relies upon a network of well functioning promoters and arts centres. Whilst we could continue to fund promoters’ networks in the Highlands and Islands and North East of Scotland, we would no longer directly support small promoters and festivals who could apply to other sources of funding (eg Local Authority funds and Awards for All, were the guidelines to be modified). This is highly likely to result in fewer promoting organisations and festivals which could be to the detriment of both audiences and touring artists. Without some modifications to the Awards for All fund there is also the danger that projects supported would not necessarily promote good quality work.

In terms of education and outreach, again, we would aim to see organisations which we funded would be supported by the network of Links posts and cultural coordinators. Under a reduced budget we would support the VANVAS network.

**Refer to Cross Artform & Arts & Business CFO placement assessments stages 3 & 4 enclosed.**

**Committee’s recommendation stage 5 to follow post Committee meeting.**

## **2. Crafts – New Narrative**

2.1 Crafts will focus support on the new priorities, with particular emphasis on strengthening the organisational framework for crafts and increasing the scope and quality of support for makers.

### **2.2 Increasing the scope and quality of our support for artists**

2.2.1 Increase investment in individual makers will be carried through by

- enhancing direct national awards for creative and professional development
- devolving funds, matched from local sources, to create schemes offering smaller-scale awards at regional level.

### **2.3 Securing the foundation of Scotland’s artistic development**

2.3.1 Two organisations will be recognised as essential features of the crafts infrastructure through the offer of foundation status:

- North Lands Creative Glass, for its role as a national centre of excellence, contributing to the creative and professional development of artists at the highest level and international networking, whilst acting as a resource for artists and communities in the NE Highlands
- craftscotland, which manages the national crafts web resource and the development of a brand for Scottish crafts, for its strategic role enabling makers throughout Scotland to strengthen their business practices and promote their work nationally and internationally. The organisation, which will be finally assessed for foundation status from the end of the current 3-year agreement, is expected to lead on delivering a national market development and promotional programme for Scottish crafts.

### **2.4 Creating a more flexible and responsive dynamic in the sector**

2.4.1 Development support will be given to an emergent crafts exhibition agency which will initiate new shows for touring and make interventions in non-conventional spaces to reach new audiences. This will complement a curatorial and programme development initiative with promoting and presenting venues, delivered with partners such as the Crafts Council, to improve opportunities for makers to create and exhibit ambitious work and the audience across Scotland to engage with contemporary crafts of the highest quality. Both measures are steps towards an eventual National Centre for Crafts which remains the single most important required structural development for crafts in Scotland.

2.4.2 The Cove Park residencies programme is currently managed through the Crafts Department, and in the focus on support for artists we would regard this as a priority from flexible funding.

### **2.5 Creating opportunities for participation in the arts.**

- 2.5.1 Increased resources will be directed to the rolling programme to extend the network of regional crafts officers who work strategically with both makers and the audience.

## **Crafts**

### **Summary of optimum scenario**

Scottish Arts Council has been taking a leading role in creating an infrastructure which supports the vision of crafts as a dynamic contributor to contemporary culture and the economy, valued and understood by people throughout Scotland, and Scottish craftspeople as a confident professional community whose work is recognised for excellence both here and abroad.. As almost all aspects of the infrastructure are immature, working within the framework of Scottish Arts Council aims there is extensive potential for greater impact including:

- improved opportunities for the audience across Scotland to engage with contemporary crafts
- more consistent place for crafts in the curriculum and provision for lifelong learning
- more spaces/channels for displaying and selling work
- a more coherent image for Scottish contemporary crafts nationally and internationally
- a more professional and confident crafts community with greater sustainable income

### **Summary of standstill scenario**

The best impact towards achieving Scottish Arts Council aims within standstill scenario requires acknowledgement that the resources available to Crafts are insufficient either to meet all 3 Council aims or to pursue the whole programme set out in Crafts strategy. With the intention to do less better, the department will withdraw from most actions under Education and Lifelong Learning and re-focus actions under the other 2 aims, to provide a balanced approach to Artists and Audiences. The positive outcomes will include:

- improved opportunities for the audience to engage with contemporary crafts in the longer term though a more securely-founded promoting and presenting network and an enhanced pool of curatorial expertise
- some progress towards strengthened channels for makers to display, promote and sell work
- steps towards a more coherent image nationally for Scottish crafts (but limited progress internationally)
- securing and developing two key components of the crafts infrastructure (NLCC and craftscotland) to the benefit of artists and the audience

The negative aspects will include:

- reduced opportunities for the audience to access contemporary crafts in some areas of Scotland
- reduced opportunities for makers to access development support locally and undertake mutual development activity
- withdrawal from dedicated activity to address Education and Lifelong Learning objectives including the loss of the crafts residencies in schools programme
- action towards a National Centre for Crafts, a priority within Crafts Strategy 2002-2007, postponed to beyond the current plan

## **Summary of reduced scenario**

The best impact towards achieving Scottish Arts Council aims within reduced scenario requires acknowledgement that the resources available to Crafts are insufficient either to meet all 3 Council aims or to pursue the whole programme set out in Crafts strategy. With the intention to do less better, the department will withdraw from most actions under Education and Lifelong Learning and re-focus actions under the other 2 aims to provide a balanced but narrowed approach to Artists and Audiences. The positive outcomes will include:

- improved opportunities for the audience to engage with contemporary crafts in the longer term through a more securely-founded promoting and presenting network and an enhanced pool of curatorial expertise
- some progress towards strengthened channels for makers to display, promote and sell work
- steps towards a more coherent image nationally for Scottish crafts (but limited progress internationally)
- securing and developing two key components of the crafts infrastructure (NLCG and craftscotland) to the benefit of artists and the audience

The negative aspects will include:

- reduced opportunities for the audience to access contemporary crafts in some areas of Scotland
- project to bring access to new audiences not followed up
- reduced opportunities for makers to access development support locally and nationally, and undertake mutual development activity
- withdrawal from dedicated activity to address Education and Lifelong Learning objectives including the loss of the crafts residencies in schools programme
- action towards a National Centre for Crafts, a priority within Crafts Strategy 2002-2007, postponed indefinitely.

**Refer to Craft CFO placement assessment stages 3 & 4 enclosed.**

**Committee's recommendation stage 5 to follow post Committee meeting.**

### **3. Literature – New Narrative**

- 3.1 Scotland has a distinguished place in the pantheon of world literature through its poets, novelists, short story writers, philosophers, screenwriters, playwrights, storytellers, songmakers, scientists, historians and biographers. It also has an unrivalled asset in its committed readers and listeners, and an enormous reservoir of public interest, which continues to increase.

Literature in Scotland is characterised by an ongoing process of rapid and sustained development and growth. In strategic terms, the current support structures and levels of investment for Literature have reached a critical juncture. This success and the need for increased investment is reflected in the changes outlined below.

#### **3.2 Increasing the scope and quality of our support for artists**

- 3.2.1 Writers' Bursaries and Writing Fellowships and Literature Development Workers budgets have been increased by 50%. Professional Development has been increased by 100%. Similarly, the new Programme Publishing fund has been augmented in reflection of the sharper focus on the Creative Industries.

#### **3.3 Securing the foundation of Scotland's artistic development**

- 3.3.1 All ten Literature organisations have support for writers and/or readership and/or education at the core of their remits, and are therefore strongly positioned in terms of the new Artist/Participation scenario.
- 3.3.2 All but one of the ten national Literature organisations receive uplifts to their core-funding to secure consolidation and enhanced delivery. The following seven organisations are accorded Foundation status:
- Scottish Book Trust:  
consolidation of BRAW and words@work
  - Scottish Poetry Library:  
consolidation of Audience Development and Education
  - Edinburgh International Book Festival :  
expansion of Literature in Translation programme
  - Gaelic Books Council:  
staff expansion and implementation of Gaelic Publishing Strategy
  - Scottish Storytelling Forum:  
alignment of staffing and resources to new service levels/new Centre
  - Association for Scottish Literary Studies  
staff expansion and rationalisation

#### **3.4 Creating a more flexible and responsive dynamic in the sector**

- 3.4.1 Again in this area we see a change in some funding relationships, with continued support for several former CFOs through flexible funding. This includes the Scottish Publishers Association, who would receive a significant uplift of £32k to support its restructuring, and in recognition of its strategic national role in publishing and the Creative Industries.
- 3.4.2 The two Scots language organisations, Scottish Language Dictionaries and the Scots Language Resource Centre, receive more modest uplifts in the context of possible developments in structures and levels of support for Scots as summarised in the Executive's document *Scotland's Culture*. Moniack Mhor Ltd would receive continued support at standstill level, pending potential capital developments.
- 3.4.3 Project-funding for the innovative Itchy Coo project (outreach and education) is introduced. Similarly, a new commitment to Edinburgh UNESCO City of Literature continues our support for this major national and international initiative.

### **3.5 Creating opportunities for participation in the arts.**

- 3.5.1 The increased support for artists, particularly through Literature Development Workers, will contribute to this transformational agenda in their different locales. In addition, the national burgeoning of literature festivals and audiences for live literature, with an strong geographical dimension, is reflected in an additional funding for such events, within the flexible funding category.

## **Literature**

### **Summary of optimum scenario**

The Optimum Scenario for Literature would result in:

1. strengthened strategic coherence
2. access to Literature in all parts of Scotland and in all sectors of society
3. better return for public investment
4. increased international profile
5. better support structures for writers in all media, publishers, and readership in Scotland
6. improved service to Education
7. attraction of greater resources from public and private sources
8. maximisation of public participation
9. a clear platform for strategic partnerships and future development
10. increased national creative confidence and prestige

### **Summary of standstill scenario**

Under the Standstill Scenario, the dynamism and growth of Literature in Scotland would face serious jeopardy, and the strong likelihood of a crisis in sustainability. While work of the highest quality and impact will continue, the strain on the national infrastructure of CFOs caused by over-reliance on project funding will increase, and new, high profile initiatives such as Edinburgh UNESCO City of Literature and BRAW could be threatened; others, like International Fellowships, will disappear.

The Literature Department's role in support for the indigenous publishing industry, built up over many decades, will take a backward step, as will the Department's highly successful and productive track record in Research and Development. The negative effects will also impact on writers, and on readership as a whole.

The scale of this threat to the fruits of decades of investment would be neither tolerable, nor sustainable, in both the short and long term.

### **Summary of reduced scenario**

Under the Reduced Scenario, the dynamism and growth of Literature in Scotland would face serious jeopardy, and the strong likelihood of a crisis in sustainability. While work of the highest quality and impact will continue, the strain on the national infrastructure of CFOs caused by over-reliance on project funding will increase, and new, high profile initiatives such as Edinburgh UNESCO City of Literature, BRAW and Itchy Coe could be threatened; others, like International Fellowships, will disappear.

The Literature Department's role in support for the indigenous publishing industry, built up over many decades, will take a backward step, impacting severely on the development of new audiences and increasing readership nationally and internationally. The Department's fundamental work, and highly successful and productive track record,

in Research and Development will be severely curtailed. All of these negative effects will also impact on writers, and could lead ultimately to a 'talent-drain' effect.

In the context of Literature's current dynamism and power, this would represent a cultural disaster for Scotland. The scale of this threat to the fruits of decades of investment would be neither tolerable, nor sustainable, in both the short and long term.

**Refer to Literature CFO placement assessments stages 3 & 4 enclosed.**

**Committee's recommendation stage 5 to follow post Committee meeting.**

## **4. Visual Arts – New Narrative**

### **4.1 Increasing the scope and quality of our support for artists**

- 4.1.1 Scotland is recognised as a centre of excellence in and for the visual arts, retaining and attracting artists of an exceptionally high calibre. To sustain and build on this success we are proposing a significant increase in the funds available to individual artists.
- 4.1.2 The proposed budget for Visual Arts would result increases in Artists Fellowships Artists Awards, new media awards and potential development of international residences.
- 4.1.3 In addition the Department would be in a position to support a more strategic approach to continuing professional development for artists. Additional budget will be allocated to a networking programme that will support a range of events and study trips in association with a-n.
- 4.1.4 Grass roots activity will continue to be nurtured and a budget has been established to support artist led groups and collectives across the country. This funding will be targeted towards programming and is intended to increase opportunities for artists to present and promote work at an early stage in their career.
- 4.1.5 Increased funding for New Work, will encourage more ambitious programming beyond the Scottish Arts Council funded network of organisations. This, along with the establishment of a Curatorial Forum, should stimulate greater collaboration across the sector, an increase in touring and a sharing of expertise / ideas and resources. The Curatorial Forum should also take a lead in developing new approaches to audiences, based on shared data, joint campaigns etc. A budget will support a strategic programme of curatorial development, research and travel.
- 4.1.6 A new Sales/Collecting initiative that aims to expand the markets for more challenging, contemporary work will be established. This is a key focus in relation to the new agency, Creative Scotland. It will include the following:

Own Art	Domestic sales/individual purchasing
NCSS	National Collecting Scheme for Scotland New art for Scottish museums/ public collections
Art Fairs	International sales/collectors and museums
CEL	Contemporary Editions Limited New markets/collectors and museums

- 4.1.7 Artists will also benefit from continued funding for both Glasgow International and the Edinburgh Art Festival.

### **4.2 Securing the foundation of Scotland’s artistic Development**

- 4.2.1 The infrastructure of galleries, workshops and studios plays an important role in supporting artists and makes a significant contribution to Scotland’s success in

the visual arts. A strategic concern is to support the planned Capital developments in Glasgow and to secure, along with our funding partners, the critical mass of activity in that city. We are equally concerned with supporting developments outside the central belt and are proposing significant increases for organisations such as The Pier Arts Centre, Taigh Chearsabagh and Peacock Visual Arts.

4.2.2 There are several organisations that we consider as Foundation funded that are in transition. Securing the proposed increases will require agreed plans from these organisations about the scale and scope of their activity post capital/organisational development. This may mean that grant increases will need to be allocated in a phased way. This is likely to affect those organisations involved in the King Street/Briggait development, Peacock Visual Arts and the Crawford Arts Centre. Negotiations with local partners will also be important in achieving stability for these organisations into the longer term.

- An Tuireann (Skye)
- Crawford Arts Centre (Fife)
- Artlink Lothian (Edinburgh)
- Projectability (Glasgow)
- Glasgow Print Studio
- Glasgow Sculpture Studio
- Fruitmarket Gallery (Edinburgh)
- Pier Arts Centre (Stromness)
- Dundee Contemporary Arts
- Peacock Visual Arts (Aberdeen)
- Street Level (Glasgow)
- Taigh Chearsabagh (North Uist)
- Travelling Gallery (National)

### **4.3 Creating a more flexible and responsive dynamic in the sector**

4.3.1 Again we see the greatest pressure on the funds and a change in some funding relationships, with continued support for several former CFOs through flexible funding as outlined below.

#### **Edinburgh Sculpture Workshop, Edinburgh Printmakers, Stills Gallery, Collective Gallery**

These organisations can make a significant contribution to the Council's new artist led policies. However, there is a continuing concern about the sustainability of these organisations given the need for increased local investment and implementation of an agreed strategy for visual arts/ crafts development. It is therefore recommended that these organisations are awarded flexible funding, proposed at a near standstill figure, while partners consider the longer term picture. This will require further discussion with these organisations about likely impacts on proposed programme and continued negotiation with the local authority to find an agreed way forward.

#### **Inverleith House and Talbot Rice Gallery**

Move to flexible funding with small increases proposed. This will recognise the quality of the programme that each delivers while hopefully levering in additional investment for the arts over time. Both of these organisations are managed by large institutions (Royal Botanic Gardens Edinburgh and University of Edinburgh) that could be encouraged to increase their investment in line with the Minister's call for increased cross- departmental funding of the arts.

### **WASPS**

The organisation has been aiming to become self sufficient for several years and the Scottish Arts Council's Capital investment in WASPS' property strategy means that this is now a more realistic goal. Given the importance of WASPS to the infrastructure of support for artists it is proposed to offer some one off funding to ease the transitional period.

### **Artlink Central**

The work that Artlink Central is undertaking can make a significant contribution to our policy on equalities and it is therefore recommended for 3 years, flexible funding from our Lottery budget. An increase will enable the organisation to continue to build capacity.

### **Modern Institute**

The company is currently being reconfigured with the commercial aspect having been taken over by Toby Webster Ltd. Research into a new public programme of international significance is being undertaken and it is envisaged that any new organisation would be eligible to apply for project funding from 2007/08.

### **Portfolio Magazine**

Portfolio provides a high degree of support to artists and it is proposed that it moves to 3 year, artist led, flexible funding. This better suits the magazine as it would not be in a position to extend its activity to fully meet our expectations of Foundation funding.

### **New Media Scotland**

Given that the field of new media/ creative technologies is moving at such a pace it is recommended that New Media Scotland is moved to flexible funding with an initial 2 year contract. This will allow the organisation to review its role/ remit in line with changing need/ demand in the sector and for Scottish Arts Council to work with others in the field if/ as appropriate.

## **4.4 Creating opportunities for participation in the arts.**

- 4.4.1 A key to this is our investment in gallery / visual arts education, with **engage** acting as a leader in this field. Research to support new approaches to interpretation and information provision will continue and the network for continuing professional development maintained. We also hope to work with Room 13 to support its continued development and to promote this as an example of best practice in arts education.
- 4.4.2 A significant number of voluntary staff work within galleries and workshops across the country. Their role will continue to be valued and professional development opportunities extended to address their needs as appropriate. Artist

led groups and collectives are managed on a voluntary basis and the increase in funding to these organisations will enable individuals to take a more proactive and planned approach to their work.

## **Visual Arts**

### **Summary of Optimum Scenario**

Scotland has an excellent reputation for the strength and diversity of work being produced here. It is a recognised international centre for the visual arts and the Scottish Arts Council's role in creating the conditions that have enabled this success have been examined and emulated by other Arts Councils and agencies in the UK and elsewhere.

For Scotland to retain its position as a world leader the Council must continue to put artists at the heart of its policies and ensure that adequate resources are in place to support them. As the only agency with a dedicated remit to support **contemporary** work the Scottish Arts Council must be committed to excellence, innovation and be inclined to take risks with new work. Through grants and awards it must encourage and promote artists who are working at the forefront of developments in practice, whilst not excluding those working in more traditional forms.

The Council must continue to challenge the organisations it funds to be responsive to changing artists needs and to keep abreast of current developments in practice, to collaborate effectively, and to work with partners to widen impact and reach. In return for meeting this challenge the Council must invest appropriately in these organisations so that they can operate jointly and effectively as creative hubs.

#### ➤ **Summary of Audiences Aim (optimum)**

The Visual Arts in Scotland attract a significant number of people and there is good potential to grow audiences into the future. However, this cannot happen without increased investment, in programme and in skills / expertise.

People in the sector need to be challenged and supported to work more effectively together. Increased investment will reward strategic partnerships and new models of collaboration. Curators will be supported to develop their skills and career progression will be encouraged across the sector.

Intellectual access will be a priority and organisations will be supported to develop new approaches to information provision and interpretation. All publicly funded venues will make sure that the public feels welcome at any exhibition or event.

#### ➤ **Summary of Education and Learning (optimum)**

With the Education Department we must aim to influence the teaching of art and design in formal education. Contemporary work needs to feature more strongly. Artists should be given more opportunities to visit schools, to talk about their work and introduce teachers and children to new ideas. Opportunities for children to develop an appreciation of art should be developed through agreed targets. Teacher training and CPD need to be updated to develop knowledge and understanding.

Gallery education needs significant additional investment targeted towards the establishment of education posts and reasonable working budgets. Continuing professional development for gallery education staff must be continued through the work of engage. Greater collaboration in the planning and delivery of education and outreach programmes is required.

### **Summary of standstill scenario**

There are serious consequences from standstill planning for artists and for the sector overall. For that reason, we recommended withdrawal of core funding from several organisations in order to provide the funds required to make strategic uplifts to key venues.

However, the impact on the infrastructure of proposed withdrawal of core funding from Stills, Edinburgh Printmakers and the Collective Gallery will be significant and the Department is not minded to take this course of action, which is financially driven and contradicts the Visual Arts strategy and Council's key aims.

The loss of the National Collecting Scheme is a potentially damaging blow for Scotland at a time when it has such a strong reputation in the visual arts internationally. Withdrawal from Venice will only serve to further undermine Scotland's position as a leader in this field.

Faced with the challenge of standstill the Visual Arts Department has put forward proposals that aim to prioritise / protect key initiatives and direct funding for R&D, new work. However, the situation is still limiting for artists and there is significant opportunity loss.

Over time artists may chose to live and work in other countries where, for good economic reasons, people are choosing to invest more to build creative communities. For several years Scotland has been recognised as an international centre for the support of the visual arts but this cannot be guaranteed on current funding.

### **Summary of reduced scenario**

Planning Guidance approved by Council in June 2005: to propose any changes required to maximise the impact on our corporate objectives based on a 15% budget reduction

A reduced scenario requires the Visual Arts department to find a saving of £32,915 from its Voted funds budget and £129,000 from its Lottery budget.

This would mean that in addition to the measures proposed within the standstill scenario the Department would need to consider the following:

- Withdrawal from the Artists' Film and Video Scheme from 2007/08.
- Ceasing the Local Authority small grants scheme from 2007/08.
- Reducing support for Artists Professional Development.

- Reducing support to Artists Collectives.
- Reduction in funding to engage and no support to gallery interpretation/ information provision.
- Cease development of Public Art Resource and Research Scotland.
- Reduction in New Projects fund to £100,000.
- Reducing support for Curators' Professional Development.

Such reductions and withdrawals of funding will limit even further the Department's ability to support artists and develop audiences.

**Refer to Visual Arts CFO placement assessments stages 3 & 4 enclosed.**

**Committee's recommendation stage 5 to follow post Committee meeting.**

## **2. Dance – New Narrative**

2.1 The dance sector is relatively under developed in comparison with other art forms however it benefits well from the new priorities with increased monies for the development of choreographers and creative directors and the establishment of 4 foundation organisations. The dance department will also continue to lead on two cross-art form foundation organisations (Edinburgh International Festival and Tramway).

### **2.2. Increasing the scope and quality of our support for artists**

2.2.1 The proposed budget for dance sees an increase in support for dance artists/ choreographers through:

- Choreographic/ Creative Development – increase will enable us increase the maximum award available and the number choreographers supported, creating more opportunities for research and development.
- Bursary scheme for Creative producers – new fund. This will tackle the way work is made in Scotland and seek to develop new approaches such as encouraging international co-productions. This will support creative producers working across art form boundaries.
- Dance Centre Development - increase will enable the development of dance agency in Glasgow, linked with Scottish Ballet's Capital project at Tramway and other dance centre initiatives providing services for professional dancers across Scotland.
- Professional development budget shows a decrease of £10k to allow these other priorities to progress.

### **2.3 Securing the foundation of Scotland's artistic Development**

- City Moves
- Dance Base
- Scottish Dance Theatre
- Scottish Youth Dance

Cross Art form organisations managed by dance

- Tramway
- Edinburgh International Festival

2.3.1 The proposed budget enables SDT to be secured at Optimum funding position in 07/08 as described in the Dance Scenario. Dance Base and City Moves will receive increases but not to the optimum level. These three organisations are key to the dance infrastructure in Scotland, with a strong focus on artist led work. Dance Base and City Moves play a key role in nurturing and developing Scottish choreographers.

2.3.2 Scottish Youth Dance (Y-dance) – the proposed budget provides a significant increase in funding, but not to Optimum level as described in the Dance Scenario. However, Y-dance has a proven ability to raise significant levels of funding from other sources as shown through the *Dance In Schools Initiative*, a partnership with the Scottish Executive's Health Department. Y-dance are one of several national youth development agencies within the foundation category.

2.3.3 The multi-arts organisations managed by the dance department that are being recommended as Foundation are Edinburgh International Festival and Tramway. The proposed budget enables Tramway to be secured at an Optimum funding position in 07/08 and for Edinburgh International Festival to receive a significant increase. We will work with our partner funders of EIF to ensure secure an appropriate, consolidated package of public funding for the organisation.

## **2.4 Creating a more flexible and responsive dynamic in the sector**

2.4.1 The proposed budget for dance will go some way towards creating a more flexible and responsive dynamic in the sector

2.4.2 Organisations which have changed status are:

- New Moves International Ltd, who will be funded through flexible funds
- X Factor Dance Co. who will be eligible to apply for flexible funds
- Scottish Traditions of Dance whose funding will come from lottery for their emphasis on participation

2.4.3 Continued support for New Moves International Ltd at a slightly above inflationary increase but not at Optimum level as described in the Dance Scenario. NMI is artistically driven and has unique national/ international role but as it is a small organisation, dependent on a key individual's artistic vision it is more appropriate to be seen within this stream of flexible funding rather than as a Foundation Organisation. It is recommended that a funding agreement of 3 years is offered. The potential for NMIs to develop the its role as Live Art Development Agency for Scotland should be explored further.

2.4.4 Support for the development of *New Work* would be the primary budget available for artist-led projects. Within the proposed budget, X-Factor would cease to be a CFO but would be invited to re-apply for flexible funding along with other artist-led companies. The proposed budget shows an increase in this budget line but does not reach the Optimum Level as described in Dance Scenario. A key consideration for this area of work within the dance scenario was the need to be able to offer multi-year funding to support the artistic development and improve planning, particularly with venues.

2.4.5 On the current level of funding available this will not be achieved.

## **2.5 Creating opportunities for participation in the arts.**

2.5.1 The proposals within the Optimum Dance Scenario required funding from other sources to deliver a programme which would work towards equity of opportunity throughout Scotland and start to ensure the 'escalator' for 'developing talent' as

referred to in the Cultural Statement. The dance department will aim to take forward these proposals as appropriate but it will have to consider the implications on the staffing resources required.

- 2.5.2 Scottish Traditions of Dance Trust (STDT) has been categorised as *Traditional Participation organisation* in Council paper and the subsequent dance budget. The proposed budget is at a slightly lower level than in 06/07. The Standstill/ Reduced Dance Scenario recommended STDT to be cut in order to focus maximum resources on artists. This scenario proposes securing SDTD and maintaining a commitment for traditional dance. It is appropriate, given the work and character of SDTD, for its funding to be as an organisation that *supports and enables people to enjoy the benefits of participation in the arts.*

## **Dance**

### **Summary of optimum scenario**

The main barrier to increased audiences for dance in Scotland continues to be the lack of product available for touring. Scottish Ballet has the capacity to increase the amount of touring they undertake but simply do not currently have the resources to enable this to happen. We are regularly turning down applications to Dance Projects, from choreographers and companies who are creating good work and have the support and interest of promoters and venues, because there is not enough money to go round. £670,598 of applications against a fund of £150,000 in the current year.

Greatest impact on the sector will be made through investment in choreographers and in the creation of more dance performance work. For dance in Scotland to move forward and achieve its potential, requires high quality choreography and to achieve this we need to truly invest in the development of practice and the environment and circumstances that will enable this. Until there is a critical mass of dance activity in Scotland, development of the sector and its potential within the cultural life of the country, will always be suppressed.

The weak place of dance within the school curriculum and the patchy provision of opportunities for participation, seriously impinge of cultural rights of young people. Dance is of significant interest to young people as was highlighted in the recent Scottish Arts Council/Young Scot research project and it is vital that we continue build the case for more and sustained opportunities. There has been significant, political recognition over the past year in England, of the role dance places in the health and well-being of communities leading to a range of cross-government department initiatives. We need to build a similar case in Scotland and win support for the sector.

There is no other agency in Scotland with any responsibility for dance and virtually no dance performance takes place in a commercial capacity in Scotland, therefore our department plays a key role in supporting and nourishing the sector's eco-system.

### **Summary of standstill scenario**

The approach taken by the dance department will continue to be that articulated in the dance strategy; to have a broad development focus but to concentrate the 'investment focus' on those aspects that require subsidy and for which no other agency has primary responsibility:

- professional development
- production and performance
- national dance development initiatives.

The main barrier to increased audiences for dance in Scotland continues to be the lack of product available for touring. The standstill scenario does not allow for great improvements in this, but does seek to secure what we currently have. Likewise, it is not possible within reduced, to significantly increase investment in creative practice without severely damaging the fragile infrastructure which is there to support artists.

The main impact in the standstill scenario will be the limited number of opportunities that we will support and the impact this will have on the sustainability of the sector. It will mean fewer opportunities choreographers to make new work, and therefore fewer opportunities for dancers. This will inevitably lead to an increase, once again, in dancers, choreographers and others within the dance sector moving away from Scotland to seek opportunities that are not available here.

The Dance department supports a small number of CFOs, each of which has a distinct role, and which together constitute a basic and modest framework. There is no duplication. To cut one or more CFO would leave a significant gap in the infrastructure which could not be easily (or cheaply) filled. Similarly, any significant cuts to project funding would likely lead to the end of small and middle-scale touring by Scottish companies.

Therefore, the approach that the dance department is advocating within a standstill scenario will see the following areas of work lost:

- Traditional dance – we will lose STDT and our ring-fenced support for traditional dance projects from 08/09. It will still be possible for artists working within the traditional techniques to apply for support through professional and creative development and projects, but as the funding levels in these areas will remain static, the percentage of traditional dance activity supported will be small. It should also be noted that a significant amount of traditional dance participation has been supported through lottery funds (Access and Participation, Children and Young People and pARTners) and the loss or reductions in these funds will have an impact on this work.
- Cut in professional development opportunities – this will be cut by £10k a year and will see a drop in the number of artists supported through this fund drop from 40 to 25 annually.
- Cut in New Work budget which has been utilised to respond to new initiatives and collaborations (e.g. With Arts Council England (ACE), British Broadcast Co-operation (BBC) and Peter Darrell Trust)
- Limitation in support available for Dance Centre Development. This will specifically impact Glasgow and the opportunity there to ensure that the Tramway/Scottish Ballet development is a resource for the independent sector in the city.

The weak place of dance within the school curriculum and the patchy provision of opportunities for participation, seriously impinge on cultural rights of young people. Dance is of significant interest to young people, as was highlighted in the recent Scottish Arts Council/ Young Scot research project, and it is vital that we continue build the case for more and sustained opportunities. There has been significant, political recognition over the past year in England of the role dance places in the health and well-being of communities, leading to a range of cross-government department initiatives. We need to build a similar case in Scotland and win support for the sector. We will continue to do this within our development role.

There is no other agency in Scotland with any responsibility for dance and virtually no dance performance takes place in a commercial capacity in Scotland, therefore our department plays a key role in supporting and nourishing the sector's eco-system.

### **Summary of reduced scenario**

The approach taken by the dance department will continue to be that articulated in the dance strategy; to have a broad development focus but to concentrate the 'investment focus' on those aspects that require subsidy and for which no other agency has primary responsibility:

- Professional development
- Production and performance
- National dance development initiatives.

The main barrier to increased audiences for dance in Scotland continues to be the lack of product available for touring. The Reduced scenario does not allow for great improvements in this, but does seek to secure what we currently have. Likewise, it is not possible within reduced, to significantly increase investment to creative practice without severely damaging the fragile infrastructure which is there to support artists.

The main impact in the reduced scenario will be the limited number of opportunities that we will support and the impact this will have on the sustainability of the sector. It will mean fewer opportunities choreographers to make new work, and therefore fewer opportunities for dancers. This will inevitably lead to an increase, once again, in dancers, choreographers and others within the dance sector moving away from Scotland to seek opportunities that are not available here.

The Dance department supports a small number of CFO's, each of which has a distinct role, and which together constitute a basic and modest framework. There is no duplication. To cut one or more CFO would leave a significant gap in the infrastructure which could not be easily (or cheaply) filled. Similarly, any significant cuts to project funding would likely lead to the end of small and middle-scale.

Therefore, the approach that the dance department is advocating within a reduced scenario will see the following areas of work lost:

- Traditional dance – we will lose STDT and our ring-fenced support for traditional dance projects. It will still be possible for artists working within the traditional techniques to apply for support through professional and creative development and projects, but as the funding levels in these areas will remain static, the percentage of traditional dance activity supported will be small. It should also be noted that a significant amount of traditional dance participation has been supported through lottery funds (Access and Participation, Children and Young People and pARTners) and the loss or reductions in these funds will have an impact on this work.
- Support to venues as dance promoters - this will be reduced from the current £60k over the three years. This will endanger dance programming at Dundee Rep Theatre and the Traverse. (We would protect support for the Brunton

Theatre as a non-CFO). It will not enable us to encourage dance programming at other venues.

- Cut in professional development opportunities – this will be cut by £10k a year and will see a drop in the number of artists supported through this fund drop from 40 to 25 annually.
- Cut in New Work budget which has been utilised to respond to new initiatives and collaborations (e.g. With Arts Council England (ACE), British Broadcast Co-operation (BBC) and Peter Darrell Trust)
- Limitation in support available for Dance Centre Development. This will specifically impact Glasgow and the opportunity there to ensure that the Tramway/Scottish Ballet development is a resource for the independent sector in the city.
- Limitation in budget available for showcasing opportunities.

The weak place of dance within the school curriculum and the patchy provision of opportunities for participation, seriously impinge on cultural rights of young people. Dance is of significant interest to young people, as was highlighted in the recent Scottish Arts Council/Young Scot research project<sup>2</sup>, and it is vital that we continue build the case for more and sustained opportunities. There has been significant, political recognition over the past year in England of the role dance places in the health and well-being of communities, leading to a range of cross-government department initiatives. We need to build a similar case in Scotland and win support for the sector. We will continue to do this within our development role.

There is no other agency in Scotland with any responsibility for dance and virtually no dance performance takes place in a commercial capacity in Scotland, therefore our department plays a key role in supporting and nourishing the sector's eco-system.

**Refer to Dance CFO placement assessments stages 3 & 4 enclosed.**

**Committee's recommendation stage 5 to follow post Committee meeting.**

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<sup>2</sup> Expressing Themselves  
Young Scot and Scottish Arts Council  
Jul-November 2004

### **3. Drama – New Narrative**

- 3.1 In theatre the responsibility for artform development **and** the provision of access to the tradition, rests with contemporary theatre-makers and the funders who support them. While the NTS will create new opportunities for artists to develop and practice their art, the very existence of the NTS requires a talent pool from which to draw.

Much of the support to organisations is in fact indirect support for artists and that is how the sector works. In responding to the new, artist focused scenario, this is represented by prioritising artist led touring and production companies, as well as increased support for individual practitioners such as playwrights and directors. As well as providing improved support direct to artists, there is a need to develop ‘creative producers’ who in turn will enable artists to create work and present it to an audience.

- 3.2 **Increasing the scope and quality of our support for artists** - investment through fellowships and commissions.

### **3.3 Securing the foundation of Scotland’s artistic Development**

- Arches Theatre
- Citizens Theatre
- Dundee Rep
- Imagine
- Perth Theatre
- Puppet and Animation Festival
- Royal Lyceum Theatre
- Traverse
- Tron
- Scottish Youth Theatre

- 3.3.1 These organisations are judged to have strong commitment and effectiveness in supporting artists to develop and produce their work to standards of excellence at national and international levels. They also engage with a wide range of people, and offer opportunities for young people and others to participate in theatre.

- 3.3.2 The Tron Theatre and Citizens’ Theatre/Tag are seen as being in transition. A significant uplift is recommended for the Tron for a fixed term (up to three years) to test its capacity to offer high-value opportunities for mid-career theatre artists and to create work of international standards. The Tron’s education and outreach activity would also be a key focus for it.

- 3.3.3 The integration of the Citizens’ Theatre and Tag is seen as a model that has the potential to create a centre where quality work is integrated with a deep engagement with local communities. This would also be understood include regular touring of work for young people nationally to be undertaken within the funding available. Foundation status requires this new model to be developed as well to be productive, and value for money is demonstrated.

3.3.4 Scottish Youth Theatre would be one of a number of national youth arts development bodies that are seen as strategically important, and will be considered as part of a group.

### **3.4 Creating a more flexible and responsive dynamic in the sector**

3.4.1 The strategic shift towards the focus on artists led organisations sees up to three year funding for companies such as Suspect Culture, Catherine Wheels and Grid Iron from a dedicated budget for this category of work. Their continued funding would be contingent on the artistic team remaining in place. In other words it is the *artists* that are being supported, with the company being incidental as a vehicle for the production and delivery of their art.

3.4.2 Funds for the commissioning of plays and the development of theatrical ideas in other ways (formerly Seed Funding) would be increased, ensuring richness within the “emerging” sector.

3.4.3 There will also be project funding available, which focuses on audiences and geographical spread, for companies whose work is more focused on touring than artistic development with criteria leaning towards audience numbers and geographical spread. A new Performing Arts Venues Promoters Fund will also allow promoters to propose and design programmes of work to meet the needs of a wide and developing audience. It should be understood that current Core Funded producing companies (e.g. 7:84, Borderline etc) may find it impossible to continue as viable companies.

3.4.4 A consequence of these companies not operating may be a net loss of product (and audiences) available at the small to mid-scale, although it is intended that this would be offset by some of the foundation companies (Arches, Perth, and Dundee) undertaking at least one tour a year, and the activity of NTS.

3.4.5 It is also worth noting that a consequence of this model is that less work based outside of the Central Belt is being supported. The touring activity will still be widespread (including NTS). However, we will develop the geographical spread by providing encouragement and incentives for new or existing companies to operate outside of Central Belt.

3.4.6 The companies specifically affected are:

7;84 Theatre Company      Moves to open project funding; company main focus is on touring. . It should be noted that 7:84 has been offered core funding until mid August 2006.

Borderline Theatre Company Moves to open project funding; company main focus is on touring

Theatre Babel	Moves to open project funding; company main focus is on touring. Scope for the production of one classic per year to be taken up by Perth Theatre
TOSG	Core funding not appropriate – opportunities and partnerships to be developed through project funds
The Lemon Tree	Core funding no longer appropriate. Programme funding through a new Performing Arts Programme Fund and funds for participation.
Byre Theatre	Producing Theatre model unsustainable: move to presenting model, working with other Fife Theatres.
Pitlochry Festival Theatre	Financial position difficult; good mainstream product; support to artists for artform development not primary focus; core support to be phased out; transitional funding for deficit reduction recommended
Edinburgh Festival Fringe	Core Funding not appropriate- opportunities and partnerships to be developed through project funds (e.g. International Initiatives)
Theatre Workshop (TW)	Currently a key agent for the development of disabled theatre artists. We believe that SAC support should focus on that role within a national context in order to maximise impact so that disabled artists can take their place within the sector. Funding of TW should be dynamic, extending beyond support for a venue-based organisation, and responsive to new demands and developments.

### **3.5 Creating opportunities for participation in the arts.**

- 3.5.1 Increased funding will be committed to two key companies working in the field of arts and disability (Lung Has and Edinburgh Theatre Workshop).

## **Drama**

### **Summary of optimum scenario**

The optimum scenario for Drama aims to build on the strengths of the sector as exists, with a greater recognition of the key role of venues and promoters and with the aim of developing their capacity to serve audiences. Taking into account the advent of the NTS, we have attempted to identify gaps in provision, and opportunities for extending the support to artists and opportunities for audiences across the country.

The role of the theatre artist is seen as undervalued at present and we feel that the success of Scottish playwrighting serves as an example of how Scottish theatre artists can create work that serves the people of Scotland and is also recognised internationally. The role of the socially-engaged artist is doubly undervalued. This second-level status for the socially engaged and inclusive is one that is not easily overcome, and will need a long-term strategy to change the hearts and minds of Boards and senior management our theatre organisations.

We recognise that the Scottish Theatre sector operates firstly in a UK, and secondly in an international market. This fluidity works to our advantage in offering access to the wider theatre community, but also presents a threat if the standards of pay and the opportunities to develop and practice ones work fall behind those of other countries.

We recognise that Scottish practitioners have made significant progress in meeting Scottish Arts Council's policy development areas, and that there are significant opportunities to increase access to the artform at all levels.

### **Summary of standstill scenario**

Within a standstill scenario we believe that there would have to be a re-alignment of investment in producing theatres and producing companies in order to ensure that those invested in are able to achieve their maximum potential. This potential includes the capacity to transfer work to other theatres in order to benefit audiences beyond their normal catchment area. It will also be desirable to ensure flexibility of funds and appropriateness of projects for audiences by engaging venues and promoters as active partners rather than mere recipients of work.

A network of presenting venues throughout the country needs to be further developed in order to give audiences access to work across the country, including the work of the NTS.

While there may be less organisations supported, it is important that the work produced is of the highest quality and in order to maintain and improve quality there is a need to provide development opportunities for a range of theatre artists. In addition we need to take advantage of the high standards currently achieved and of the advent of the NTS by promoting Scottish Theatre better outwith Scotland.

Within a Standstill scenario opportunities to widen audiences – for example in the criminal justice system and in health care contexts such as hospitals and hospices is severely restricted. Choices need to be made between potential new development

areas such as street arts, site specific companies, work in the criminal justice system etc. These choices will be determined by the scenario that is favoured by Council.

### **Summary of reduced scenario**

Within a reduced scenario investment in producing theatres would be focussed in a smaller number than at present. This would mean that presenting theatres would be dependent of a small core of producing theatres and companies, augmented by work from the NTS.

There would be a clear danger that the theatre sector would become unhealthily small and would not sustain a sufficient body of artists to sustain the NTS. Diversity would be compromised and new developments in the artform, audience development and education seriously constrained.

**Refer to Drama CFO placement assessments stages 3 & 4 enclosed.**

**Committee's recommendation stage 5 to follow post Committee meeting.**

#### **4. Music – New Narrative**

- 4.1 The decision to have the national performing arts companies come under the auspices of the Scottish Executive clearly impacts on the Music Department work and budget. It also presents a real opportunity to re-focus our strategic priorities, in particular in the areas of traditional and contemporary popular music, and in relation to the commercial sector. Nonetheless it is envisaged that we will continue to lead on matters relating to artistic excellence and product placement. We would also wish to continue to fully engage with the Executive on orchestral provision in Scotland. These are not transferable skills, but should still reside in the new Creative Scotland.

The artist, musician, creator is at the heart of music strategy for development, along with increased support for touring, promotion and venue management. The ultimate aim is to support work of international quality for audiences both at home and abroad. In this sense while there are key organisations which will secure increases through Foundation Funding, the main shifts lie in the area of flexible funding. This will help to establish simpler funding lines that emphasise and support our priorities. The placement in the 2007/08 budget of enhanced funds for Creative Development & New Work, Key Promoters & Venues, Touring, Small Groups & Ensembles with Education & Outreach alongside YMI further underpins our strategy.

#### **4.2 Increasing the scope and quality of our support for artists**

- 4.2.1 Additional to existing schemes, this investment will support individual talent, allow new work to be commissioned and support recording and label development much of which is likely to be in the areas mentioned above. With the flexibility this fund allows areas previously neglected will benefit from support.

#### **4.3 Securing the foundation of Scotland's artistic Development**

##### 4.3.1 Foundation organisations

- Feis Rois
- Feisean nan Gaidheal
- The Scottish Ensemble,
- Proiseact nan Ealan
- Scottish Music Centre

- 4.3.2 In addition there is the increased commitment to the national youth music agencies which have a significant national role in music, and includes an aspiration for a development agency for contemporary youth music development.

- National Youth Orchestra of Scotland
- National Youth Choirs of Scotland
- National Youth Pipe Band of Scotland
- National Youth Brass Band of Scotland
- Contemporary Music Youth Development Agency (new body)

#### **4.4 Creating a more flexible and responsive dynamic in the sector**

- 4.4.1 Additional flexible funding will allow the major increase in resource to traditional music and contemporary popular music. Both of those areas exhibit huge talent, principally by young people, and of course an audience which numerically is significant.
- 4.4.2 The organisations currently on core funding who will now be supported through flexible funding include;
- Adult Learning Project
  - Assembly Direct
  - Cappella Nova
  - Glasgow International Jazz Festival
  - Paragon Ensemble
  - St Magnus Festival
  - Theatre Cryptic
  - Enterprise Music Scotland
  - National Federation of Music Societies
- 4.4.3 Increased and more specifically dedicated (to outcomes) budgets allow us to move some CFO's away from their current status and give us more flexibility within those budget headings to include other organisations currently excluded. Small Groups & Ensembles will ultimately cover Paragon, Cappella Nova, Dunedin Consort, Hebrides Ensemble, GIO (Glasgow Improvisers Orchestra), Edinburgh Quartet and McFalls Chamber.
- 4.4.4 In contemporary popular music an additional investment of £250k will help seed fund the Scottish Music Industry Association as well as music workshop programmes for young people pursuing a career in the industry.
- 4.4.5 Prioritising international showcasing is an aspect of flexible funding. Showcase Scotland, SXSW, Womex are our priorities, with the potential developments in the US/Canadian Folk Alliance and APAP (with the British Council) for future consideration.
- 4.4.6 Enhanced budgets for touring, key promoters and festivals will include the Glasgow International Jazz Festival, St Magnus Festival, Celtic Connections, Hebcelt and Blas in the Highlands and through support for Assembly Direct (which will be closely monitored), the Edinburgh, Dundee and Islay Jazz Festivals. As an artist led organisation, Theatre Cryptic will also continue to access funds, but in line with the approach in the other performing arts departments, not through as a foundation organisation.

#### **4.5 Creating opportunities for participation in the arts.**

- 4.5.1 A number of key organisations will continue to be supported. This will be through lottery funds where the focus of the work is in the voluntary sector. This includes TMSA, ALP, EMS and MMS. The last two will be considered together, but a line

will be drawn from the SMC to EMS in terms of the latter organisation's administrative needs.

- 4.5.2 Traditional music remains a high priority and in 2007/08 is proposed for additional funds and a consolidated fund for Education and Outreach will reflect an ongoing commitment to this priority.

## **Music**

### **Summary of Optimum Scenario**

We wish to completely revise the allocation of funds in an optimum scenario to be able to concentrate on creativity/new work, touring, international promotion and showcasing, better partnerships with our key promoters and better support for the traditional and contemporary music sectors. We wish to continue to create effective genre driven “umbrella” representative groups/forums, embracing chamber music alongside the already established mechanisms for traditional music and jazz. We also wish to re-prioritise and create a new pot for small groups and ensembles. We would also wish to add 1FTE member of staff in the department to concentrate on touring, promotion, showcasing, key promoters and the contemporary music sector.

The large CFO’s need an uplift in funding to merely maintain current levels of activity however, there is a consequent impact on other artists. We wish to see a much more strategic policy embraced by local authorities towards organisations with a real “national” remit and the scenario outlined in Glasgow would be an excellent start, if introduced and create a working model for COSLA/VOCAL and individual authorities across Scotland.

We made clear at the outset that the priority for the music department is the artist, their product, then the distribution of that product. Whilst strategic vision is critically important, together with accountability for the use of public funding, we must ensure that the organisations we support, whether through the CFO structure or on a project basis clearly demonstrate that they embrace our priorities. Accountability must be reflected in governance and in the same high quality of management skill that we expect to be demonstrated by the musicians who benefit from working with promoters, programmers, venue operators, organisations, festivals in their performance and/or education related activities. We want the very best for the people of Scotland and they deserve no less.

### **Summary of Standstill Scenario**

The standstill scenario will require the department to re-allocate funding for our CFO’s and prioritise which must remain and which should be considered out of that mechanism, as per the dialogue, supported by the necessary financial information. We will still be able to utilise the same priorities as for our optimum, but will not have the flexibility built into that scenario. The large CFO’s remain an issue for this department, whether managed separately or not. We will maintain funding for creativity and new work and maintain current levels of funding for CPD and training. We will increase support for promoters, in line with our stated priorities and retain Feisan nan Gaidheal at current levels. We will also increase the promotion/showcase fund. We will still initiate a chamber music forum and undertake a review of orchestral provision in Scotland alongside an ongoing CFO review as already intimated. Some of our organisations will survive standstill, many will not. We will need to ensure that the prioritisation process is fair and accountable.

### **Summary of Reduced Scenario**

Whilst accepting that the request for a reduced scenario is informed by a known 25% reduction in lottery funding next year, it is incredibly difficult to deal with a 15% cut when

taking into account the mix of funding the music department has to deal with. The large CFO's would cease to operate at current levels of activity, even Scottish Opera. We have concentrated in the dialogue for reduced and standstill on orchestral provision and a review of current CFO status. Whilst YMI is a given until 2007/08, it must be consolidated into the Executive's budget at £10M per annum, or under optimum increase to £11M in 2008/09. We still wish to prioritise the artist, their product and its distribution, but under the reduced scenario, painful choices will be made that will harm the infrastructure that is the music industry in Scotland, with potentially dire and serious effect.

**Refer to Music CFO placement assessments stages 3 & 4 enclosed.**

**Committee's recommendation stage 5 to follow post Committee meeting.**

Scottish Arts Council  
22 February 2006