

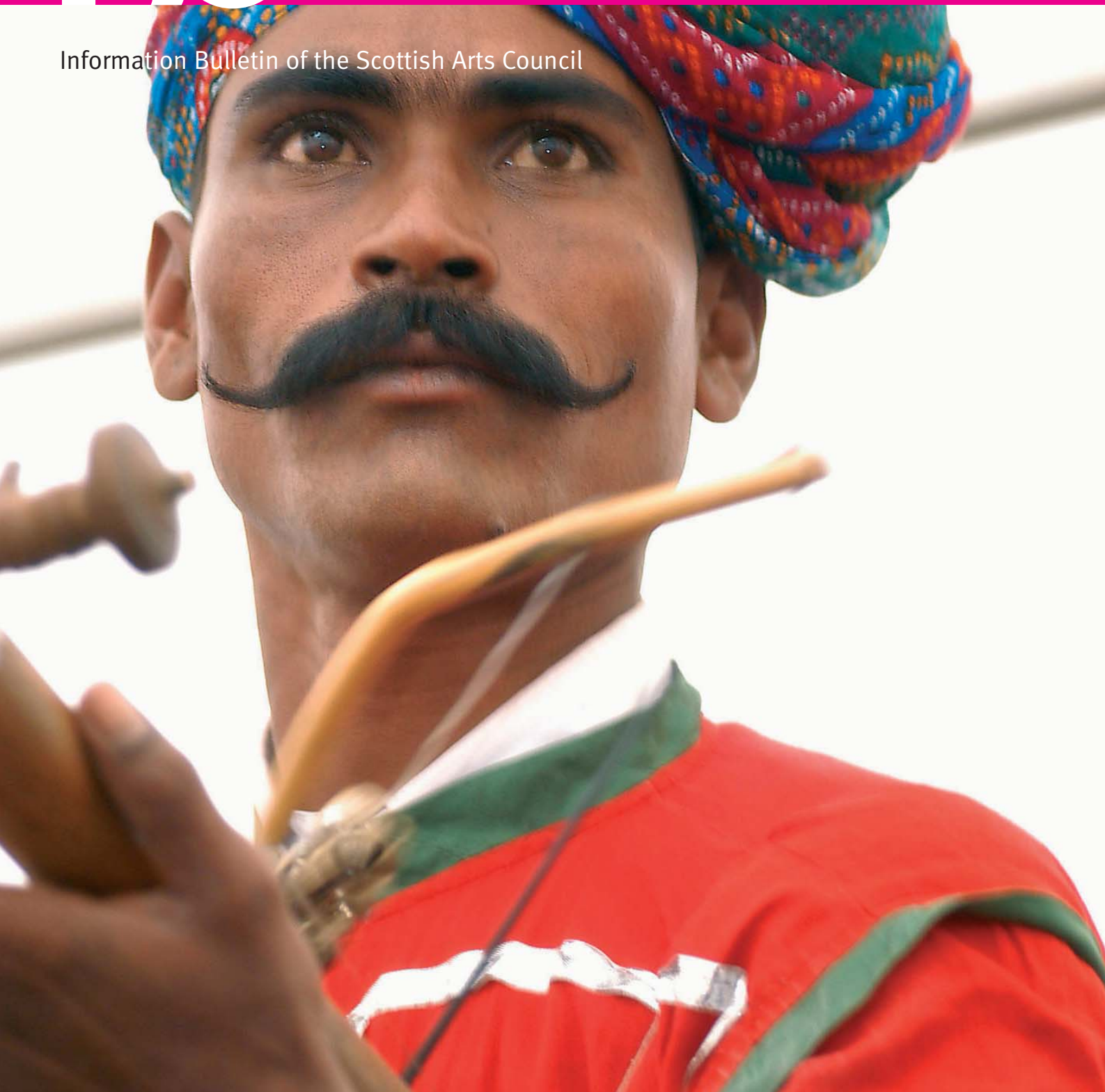


Scottish **Arts** Council

October/November 2003

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Information Bulletin of the Scottish Arts Council



New season for ballet

Scottish Ballet's new Artistic Director Ashley Page promises the beginning of a new adventure for the company

Scottish Ballet launched its new season at the Edinburgh Festival Theatre last month with a programme that is touring to Tramway in Glasgow, Stirling's Macrobert and the Space in Dundee.

This season, the first under new Artistic Director Ashley Page, includes four late 20th century classics: *Dangerous Liaisons* by Richard Alston, *White Man Sleeps* by Siobhan Davies, *MiddleSex Gorge* by Stephen Petronio and *Cheating, Lying, Stealing* by Ashley Page. The winter season will feature a brand new, innovative version of Tchaikovsky's *The Nutcracker*, which will tour to Aberdeen, Inverness, Edinburgh and Glasgow.

The cosmopolitan company of 37 dancers includes former Kirov ballerina Tatiana Loginova and Cuban José Oduardo Perez, joining from the Dresden State Opera Ballet.

The company has been in intensive rehearsals for months with guest teachers and choreographers, expanding its repertoire, refining its classical technique, and experimenting with new movement styles.

'All our intensive work is now coming to fruition,' said Ashley Page, 'and this is the true beginning to our new adventure.'

Cindy Sughrue, Head of Dance at the Scottish Arts Council, welcomed the new season and commented: 'I'm delighted to see the return of Scottish Ballet with such a dynamic programme of work. In the coming months, the company will be inspiring and entertaining audiences across Scotland.'

Rehearsals at Scottish Ballet.
Photo: Catherine Ashmore



Above: Scottish Arts Council Chairman James Boyle unveiled a new sculpture at Tyrebagger Forest near Aberdeen in September. The work, by Gavin Scobie, is made from Scots pine and built with the help of Forestry Commission bridge builders. Gavin's 'Tyrebagger Circle' is a series of wooden fences arranged in concentric circles and invites visitors to contemplate the treetops and sky above. The project received support from Scottish Arts Council National Lottery funds.
Photo: Newsline Scotland

Please note that the Scottish Arts Council will be closed on Friday 21 and Monday 24 November 2003 due to an internal office reallocation. We will cease operating from our offices at 8 Melville Crescent and all staff will be housed in our main building at 12 Manor Place.

SCHOOLS GET CRAFTY WITH ARTISTS' RESIDENCIES

At least 14 schools in seven local authority areas will benefit from the work of a professional craftsman in a series of residencies during the coming terms.

The residencies are aimed at providing pupils and teachers with the expertise of a professional maker, allowing pupils to learn first-hand from a working artist and extend their knowledge of contemporary crafts. Teachers will also benefit from the experience of a practising artist in teaching crafts within the school.

Many pupils will also be introduced to possible career paths that they may not otherwise have considered. Each of the residencies will give pupils the opportunity to create their own works which will later be displayed in their school or in nearby galleries. In some schools, the pupils themselves will be on the selection panel for the crafts residents.

The seven education authorities involved are Aberdeen City Council, Dumfries and Galloway Council, the Highland Council, East Lothian Council, East Dunbartonshire Council, West Lothian Council and City of Edinburgh Council.

Fest success

Edinburgh's festival statistics: bigger and busier than ever



This year's Edinburgh festivals outshone all previous summers with ticket sales and attendance going 'through the roof'

The Edinburgh International Festival celebrated an outstanding year with ticket sales reaching £2.6 million. The top selling show was the acclaimed production of Chekhov's *The Seagull* which ran for 16 performances and played to over 18,000 people. The success was partly due to a new audience development programme called Turn Up and Try. This saw over 7,000 people purchasing discounted tickets. The Edinburgh International Festival was supported by a Scottish Arts Council grant of £1 million.

The Edinburgh International Book Festival (EIBF), supported by a grant of £132,000 from the Scottish Arts Council, also broke all previous records. Over 185,000 people visited the Charlotte Square site: an increase of 25,000 on last year. A total of 250 events were sold out and book sales increased by 20%. The EIBF also held a schools' gala day which saw over 3,000 children from all over Scotland attend.

The Edinburgh Fringe proved once again that it is one of the most successful arts events in the world selling over 1.2 million tickets worth £9.4 million. The Fringe, which is also supported by the Scottish Arts Council, believes the 21% increase was due to a number of new and well-established initiatives. These included a 2-for-1 ticket offer which sold over 28,600 tickets and a new and improved website selling 43% of all tickets.

Finally, Edinburgh also hosts one of Scotland's biggest inter-cultural festivals during the last weekend of August in the city's Pilrig Park. Since its inception nine years ago, the Edinburgh Mela has grown to a record attendance of 40,000 people, an increase of 10,000 on last year's audience. The festival draws a wide range of people from diverse cultural backgrounds who this year enjoyed music, dance and art from India, Pakistan, Bangladesh, China, Africa and Scotland. The Edinburgh Mela introduced a number of successful innovations in 2003 including a Mela tour to Edinburgh schools, appearances by performers at shopping centres, as well as workshops for local groups.



From top:

Scottish Opera's Bank of Scotland production of *Götterdämmerung*.
Photo: Bill Cooper

Street smart. The Edinburgh Festival Fringe in full swing.
Photo: Kerry Hewitson

Fun in the park on Fringe Sunday.
Photo: Ken Wilson

Six from seven at Lomond Shores

Six public artworks, commissioned to celebrate Scotland's first National Park were unveiled early last month.

Sited near to the Promontory at Loch Lomond and the Trossachs National Park, the six works bring a new perspective to each visitor's experience of the Park. The seven artists involved wished to create new work which encouraged visitors to reflect on the links between the landscape that surrounds them and the natural elements that have been partly responsible for its creation.

The artworks were created following consultations with the local community in and around the National Park and also express some of its hopes and dreams about the creation of the Park.

Ben Twist, Chair of the Scottish Arts Council's Capital Committee and a new member of Council, launched the Lomond Shores Artists' Commissions. He said: 'The artworks complement the natural features nicely and in different ways. The highlight for me was Julia Dolphin Wilding's wall, which could only be situated where it is. It is attractive to look at in its own right and its conception is directly related to the rather unique geology of Scotland's first National Park.'



Artworks at Loch Lomond and the Trossachs National Park.
Top: 'Bird Stations' by Mary Redmond.
Above: Vong Phaophanit's 'Field of Labels'.
Left: Julienne Dolphin Wilding's 'White Hot', a new floodwall made from quartz crystal.
Photos: Murdoch Ferguson

THE EDEN PROJECT

The Eden Court Theatre in Inverness is beginning its preparations for refurbishment with a £105,000 National Lottery award from the Scottish Arts Council.

The award will allow the theatre to research and cost a programme of refurbishment and improvement of Eden Court's facilities. This may include new facilities to present smaller dance and drama performances, rehearsal space and dedicated studios for music, drama and dance tuition. Eden Court has an excellent reputation for the high quality of its artistic programme, enjoyed by audiences of all ages from across the Highlands.

Eden Court is considered to be a key element in the city's plans for the Year of Highland Culture because of the variety of artistic activity it supports, including music of all styles, dance and drama, as well as a wide range of educational work. Eden Court is also the city's main cinema.

Iain Munro, Head of Capital at the Scottish Arts Council said: 'It's great that we can support Eden Court. Already a popular and high-quality venue reaching the whole of the Highlands, an expanded Eden Court has the potential to become a centre of excellence for future generations.'

Eden Court Director Colin Marr added: 'We are delighted that Scottish Arts Council has granted this award. Eden Court activity has grown so much in the last five years that our building cannot cope with the demand.'

New faces at the Scottish Arts Council

Seven new members, who will contribute their experience and skills to arts development in Scotland, have been appointed by the arts minister to the Scottish Arts Council's governing Council.

Council welcomes distinguished American writer and historian Arthur Herman, author of *The Scottish Enlightenment: the Scots' Invention of the Modern World*. Arthur's extensive experience includes working with the Western Heritage Programme at the Smithsonian Campus in Washington DC.

From the performing arts, Roy McEwan, Managing Director of the Scottish Chamber Orchestra is a previous Director of Stirling's Macrobert as well as Director of Arts Development at the North West Arts Board, Manchester. Ben Twist is a freelance theatre director and producer, and previous Artistic Director and Chief Executive of the Contact Theatre, Manchester. Ben is currently Chair of the Scottish Arts Council's Capital Committee. Annie Marris, is the youngest ever member of Council. Annie is currently studying Fine Arts at Duncan of Jordanstone College of Art and Design in Dundee, and she is Secretary of the Highland Youth Voice.

Council is also delighted to have the assistance of Richard Smith, Head of Performance Management

with the Royal Bank of Scotland Group and a Vice-Chairman of Dance Base in Edinburgh. He will bring extensive knowledge of Scotland's business sector to the Scottish Arts Council.

Steve Grimmond will be able to contribute his knowledge of local authorities gained as Director of Leisure and the Arts at Dundee City Council. Steve is also Vice-Chair of VOCAL (The Voice of Chief Officers of Cultural, Community and Leisure Services in Scotland), and COSLA adviser on sport and the arts. Jennifer Hawkesworth is a management consultant specialising in human resources, previously Director with recruitment consultants TMP Melville Craig.

The members will serve for a period of three years and their responsibilities will include

developing and improving the knowledge, understanding and practice of the arts in Scotland and increasing the accessibility of the arts to the public.

James Boyle, Chairman of the Scottish Arts Council, said, 'I welcome these new talents to the Council. The eclectic mix of experience and skills represented in this group enhances our present membership and is exactly what we need to help us better serve the Scottish public.'

Council members 2003/04 photographed in August 2003 (back row, left to right): John Scott Moncrieff, Louise Mitchell, Steven Grimmond, Annie Marris, Richard Smith, Roy McEwan, John Mulgrew, (bottom row, left to right) Ben Twist, Dale Idiens, James Boyle, Liz Cameron. (Not pictured: Joanna Baker, Jennifer Hawkesworth, Arthur Herman, Bill Speirs.) Photo: Douglas Robertson



Scottish Arts Council Professional Development Award

Two artists who are members of Glasgow's Trongate Studios are attending an international seminar and exhibition on the theme of arts and health in

Beauvais, France, with funding from the Scottish Arts Council.

John O'Connor and Paul Duffus will be at Arts et Therapie, sharing their experience of art in health from the perspective of professionally-trained artists with mental health problems. They will also be showing their work in a month-long exhibition in Beauvais.

John sees his Scottish Arts Council award as giving him a 'step into exhibiting on an international level. [This will] give me confidence in my own practice. I will be able to make connections with other artists and [the event] will give me insight into art and mental health systems in other countries.'

Artists' Audit takes the pulse

According to new research on the visual arts sector, carried out for the Scottish Arts Council, 94% of respondents had exhibited publicly within the last two years and 27% have either an agent or gallery representation, demonstrating a high level of professionalism. At least one-third of respondents had exhibited internationally.

At the same time, visual artists in Scotland struggle to balance their need to generate an income against their need to spend time developing their professional practice.



The Visual Artists' Audit was commissioned to provide the Scottish Arts Council with accurate information about individual artists working across Scotland. It is a first attempt at defining characteristics of the sector, not just in terms of geography but in relation to practice, professional development needs and aspirations.

'This survey presents a picture of artists in Scotland who are highly skilled, active, resourceful and committed to promoting their work to the public at large,' said Graham Berry,

Director of the Scottish Arts Council. He added: 'Despite the very real financial challenges many face, artists continue to make a positive social and economic contribution to the country.'

The report's recommendations include a strategy for professional development or the adoption of codes of practice and protocol to enhance the professional status of artists and encourage new platforms for information sharing.

The summary report, *Making their Mark*, is available from our Help Desk and online, and the full findings can be read on our website at www.scottisharts.org.uk

City Sounds

This November sees the world première of *The Voice of a City*, a new choral work by composer Edward Harper. Commissioned by the Scottish Chamber Orchestra and the City of Edinburgh Council, this unique project brings 300 singers of all ages and abilities from throughout Edinburgh, together with the Scottish Chamber Orchestra, John Kitchen (Edinburgh's newly-appointed City Organist) and the Usher Hall's newly-renovated organ.

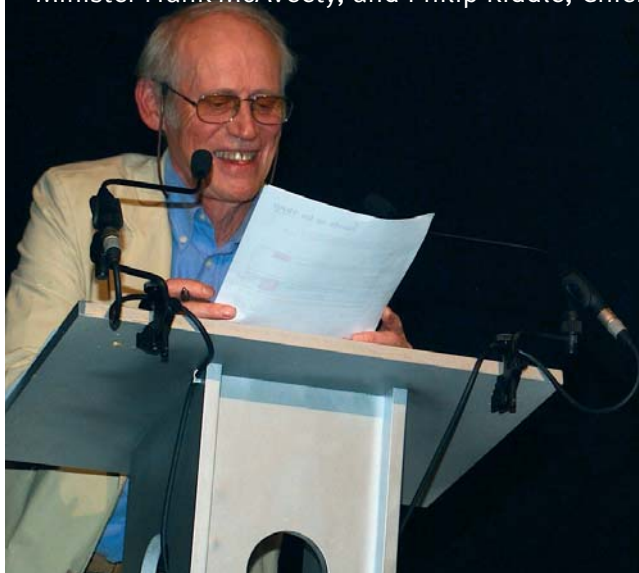
The Voice of a City project is presented in association with the Usher Hall and with generous support from State Street Corporation, the City of Edinburgh Council and the Scottish Arts Council.

The performance will take place on Thursday 20 November at the Usher Hall.

For more information contact Peter Sparkes, SCO Education Development Officer on Tel: 0131 4788353, or E-mail: peter.sparkes@sco.org.uk

Trad and tested

Scottish Arts Council Music Officer Carolyn Paterson, pictured with compère Archie Fisher, presented the award for Best Retailer to Coda on Edinburgh's Mound, at the inaugural Scots Trad Music Awards held in Edinburgh's Queen's Hall last month. Guests at the evening included Arts Minister Frank McAveety, and Philip Riddle, Chief Executive of VisitScotland.



A NATIONAL THEATRE FOR SCOTLAND TO BE PROUD OF

A proud new National Theatre of Scotland will showcase the country's best theatrical talent at home and abroad. The National Theatre will not be a costly building or a permanent company of actors. Instead, a Creative Director will commission work from the best writing, acting, directing and technical skills within Scottish theatre, bringing resulting 'National Theatre of Scotland' productions to venues around the country.

The new National Theatre will provide a platform for Scottish

drama, delivering high quality work, increasing audiences in Scotland and achieving international recognition for Scotland and its artists.

The exciting plans, announced on 11 September by Scottish Executive Ministers, will see £7.5 million over the next two years supporting this ambitious new venture.

Scottish Arts Council Chairman James Boyle welcomed Ministers' generosity: 'We applaud their vision and we are confident that the National Theatre of Scotland will become a standard-bearer for all that is best and brightest in Scottish culture. We particularly welcome the special focus on young people and are convinced that the National Theatre will be embraced by

communities across Scotland and further afield.'

The new National Theatre will enhance the Scottish Arts Council's ongoing work in developing theatre across Scotland. In 2003/04 we are spending £9 million on funding for building-based companies, drama which tours across the country, work for children, theatre for and by people with disabilities, 'site-specific' productions, street theatre and puppetry.

The hunt is on for a National Theatre Chairperson. All appointments will be made through open advertisement and recruitment procedures. For more information see 'Forum Focus' below.



Kenny Hunter at work. Photo: CCA

On 13 September Glasgow's Centre for Contemporary Arts unveiled a new work by sculptor Kenny Hunter 'Feedback Loop'. The large-scale figure cast in glass reinforced plastic reaches from the floor to the ceiling. The specially-commissioned figure of a teenager from the Harajuku district of Tokyo reflects the extraordinary and imaginative street fashion of that area.

'Feedback Loop' can be seen at the CCA until 4 January 2004

Scottish Playwrights' Studio

The Scottish Arts Council has announced the establishment of the Scottish Playwrights' Studio Board.

The Board, made up of voluntary members, comprises: playwrights Zinnie Harris (Chair), Linda MacLean, Peter Arnott; and Neil Murray, Tron Theatre; James Brining, Co-Artistic Director, Dundee Rep; Tim Nunn, Co-Artistic Director, Reeling and Writhing and associate curator of CCA, Glasgow; and Jonathan Mertz, writer.

Established following wide consultation with the theatre sector, led by Faith Liddell, the Scottish Playwrights' Studio aims to support playwrights, raise the quality and profile of Scottish writing for the stage, and seek opportunities to produce more Scottish work nationally and internationally.

The Board is shortly to appoint a Director, who will establish open and productive relationships with a wider constituency of professional bodies, including the National Theatre of Scotland and the Writers Factory, as well as the Scottish Society of Playwrights and Federation of Scottish Theatre.

One of the first goals of the Studio will be the setting up of a mentoring scheme for writers.

FORUM FOCUS

The Scottish Arts Council's Drama Department will be hosting a forum for practitioners, local authorities, the education sector, venues and the public in Edinburgh during mid December. The focus will be on the National Theatre of Scotland and, in particular, how it will relate to the rest of Scotland. For further details contact: carole.ross@scottisharts.org.uk

The Italian job

Scottish Dance Theatre spent a steamy fortnight in Italy touring Artistic Director Janet Smith's *High Land* alongside Beth Cassani's *My House is Melting*. Here, Janet Smith shares her diary highlights from the tour.

Thursday 17 July, Rome Arrive to 40°C heat and no movement in the air. Dancing in heavy costumes in this heat will be our biggest challenge.

Sunday 20 July, Rome Villa Maximo, home of the German Academy, is a beautiful, magical setting for the stage. I later learn it was commissioned by Hitler as a Nazi party retreat!

Monday 21 July, performance, Rome In each new venue we have to do a training class, before running through our two pieces of repertoire to adapt to the different-sized stages, entrances and exits. We need an ice block for *My House* but in the heat, the icemaker fails us! The first show goes well. The audience gives the impression this

is unlike work they are accustomed to but by the end of the evening they are warm and enthusiastic.

Thursday July 24 July, Rovigo A few injuries occur and I have trouble finding a physiotherapist in the phonebook until I realise it comes under F and not P in Italian! Another large audience rolls up. Some remark on the irony and intelligence of the choreography, spontaneity, flow of ideas and lack of self-indulgence. Someone mentioned not understanding one of the pieces yet enjoying the performance. This idea of dance crossing boundaries is always a source of creative replenishment and inspiration.

Saturday 26 July, performance, Aqui Terme We finally have the block of ice that has been evading us so far, thanks to a helpful fishmonger. The terraces fill with a warm and friendly audience. The dancers work well injecting energy and precision to push the work out across the distance. There's added pressure tonight as Beth, the choreographer of *My House is Melting* is here.

Tuesday 29 July, last performance, Spoleto The Roman theatre in Spoleto, with its steep, wide semi-circle of stone steps for seating, is

wonderful. The backdrop is the wall of an old church built over part of the original stage. Dancers climb into extremely smelly costumes for the last performance – a sell-out! The audience is really up for it, get it from the start and there are lots of bravos. A perfect end to the tour.

Below: Scottish Dance Theatre.
Photo: Chris Nash



Front cover: Rajasthani musician Sugna Ram playing the rawan hatta at the inter-cultural Edinburgh Mela held at the end of August. The annual festival this year included a Round the World in 80 Minutes installation which transported around 3,000 children from a 'departure lounge' to activities and entertainment from around the world.
Photo: Pascal Saez

ib (Information Bulletin) is prepared by the Scottish Arts Council's External Relations Department. If you would like to include anything in the next *ib*, or if you wish to be added to the mailing list or want to let us know if you have changed your address, please contact: **The Editor, *ib*** at e-mail editor@scottisharts.org.uk

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