



Scottish **Arts** Council

**Committee Workshop  
Grosvenor Hilton Hotel  
Grosvenor Street Edinburgh**

**18th August 2004 1pm – 5pm**

## **1. Introduction**

### **Workshop Objectives**

- To bring everyone up to date with progress on the national network consultation and the Cultural Commission
- To test revised principles of the new approach to national arts planning in Scotland
- To determine next stages and draw up an action plan

### **Summary of Key Themes**

- Presentation summarising and re-presenting the key themes detailed in the briefing paper (20 mins.)
- Q&A session (30 mins.)

(Recorders – Pat Hymers/Irene Watson)

## **2. Coffee break (10 mins)**

## **3. Group Discussion**

Break out in to 3 x groups (1 hour)

### **Groups One and Two – ‘Partnerships’**

1. Consider the shift in principles outlined –

#### **From**

Establish the **national network of arts organisations** having defined, through a consultation process with key partners, the characteristics, standards and investment plan required to create and promote excellent work to the benefit of the whole of Scotland.

#### **To**

Establish a **more effective and inclusive approach to arts development and planning** through a consultation process with key partners, which defines responsibilities, standards and investment required to create and promote excellent work to the benefit of the whole of Scotland.

2. A key concern is to ensure a mandate for the Scottish Arts Council (or an equivalent?) places us at the strategic centre of the proposed planning process. As one commentator suggested ‘there needs to be a central body to determine arts policy for Scotland and to govern policy agreements.’

Firstly should the Scottish Arts Council assert itself in this leadership role as the national body uniquely responsible for the arts?

Secondly to what extent should the Scottish arts Council assert itself in a leadership role in this wider context of cultural planning that is described in the 2020 Arts Vision approach?

3. What would we see as the principles of partnership that would be required for this approach to succeed to ensure the tangible commitment of national partners?
4. How can we address the ‘parity of esteem’ issue in the planning process. For example between the city local authorities and their smaller counterparts; between the community based arts sector and the major companies?
5. What do we see as the role of the local authorities in this planning process and in terms of arts development at local, regional and national levels?
6. What are the benefits and disadvantages to devolving arts planning to a regional level, particularly in relation to the Scottish Arts Council role?

### **Group Three – Artist’s rights**

1. Consider the shift in principles outlined –

#### **From**

Establish the **national network of arts organisations** having defined, through a consultation process with key partners, the characteristics, standards and investment plan required to create and promote excellent work to the benefit of the whole of Scotland.

#### **To**

Establish a **more effective and inclusive approach to arts development and planning** through a consultation process with key partners, which defines responsibilities, standards and investment required to create and promote excellent work to the benefit of the whole of Scotland.

2. Discuss the artist’s rights proposals – are there areas we wish to amend, or add to?
3. To what extent could or should individual artists and/or their representative bodies be involved in the planning process at a local, regional and national level?
4. How can the needs of artists be addressed in the partnership process?

5. Referring to 'Right Three' – who are the key partners that we would approach to achieve this?

#### 4. **Agreed Actions / Plan** (1 Hour)

- Feedback of key points from groups. (15 Minutes)
- Discuss and agree key actions which will be presented to Council at its 31<sup>st</sup> August meeting. (45 min.)

The actions suggested in the briefing paper include;

1. Formally approach national cultural partners to explore the principles that would be required to underpin any partnership approach.
2. Formally approach national cultural partners to explore a joint approach to mapping current activity and investment patterns
3. Commission independent research into cultural planning models UK wide and internationally, and suggest a model fit for purpose in Scotland. This would include consideration of how cultural planning can relate to community planning.
4. Integrate with emerging ideas re 'Arts Around Scotland' and detail the resource implications
5. Integrate 2020 Arts Vision approach into the formal submission from the Scottish Arts Council to the commission as a means to review existing opportunities and identify developments areas.
6. Meet with Communities Scotland, Scottish Enterprise, SHEFCA, SCVO, VAS, CBI, Arts and Business to explore their view of the potential for new partnership in the cultural sector at a national, strategic level. We would involve senior officials from the Scottish Executive, and ideally the Minister for Tourism Culture and Sport, to this discussion.
7. Integrate the artists rights statements into Council's submission to the commission
8. Produce a short publication – an artists charter - that promotes and describes the achievements of individual artists and advocates for their enhanced status.
9. Commission a major review of the continuing professional development needs of Scottish artists with key partners
10. Review the pattern of support for artists at local, regional and national levels and propose an improved ladder of opportunity.

(Recorders – Pat Hymers/Irene Watson)

**5. Coffee break (10 min.)**

**6. Cultural Commission (45 mins)**

Update on the Cultural Commission from Graham Berry

The vision and cultural rights as presented by the Cultural Commission as a focus for group discussion;

**Our Vision**

The objective is to create a future when Scots are enthusiastic, supportive and participant in Scottish culture, appreciate of excellenc, and correspondingly demanding of the cultural sector as consumers and artists. In parallel, the cultural sectyor will have developed responsively and will be well placed to satisfy both these demanding Scots, aspirant artists and visitiris from the rest of Eirope and beyond, thus creating the matrix for an appreciative, creative, cosmoploitan and multicultural society. The establsihement of cultural entitlements will begin this forward loking process.

From FACT SHEET 1, July 2002, Cultural Commission

(Recorder – Carol Warner. Points arising from this will be fed in to Council’s position paper to the Commission in October 2004)

Group allocations

<b>Group 1 Partnerships</b>	<b>Group 2 Partnerships</b>	<b>Group 3 Individual Artists</b>
John Mulgrew Sheila Allan Arthur Cormack Grant Williams Penny Cousins Catherine Woodford Facilitator – Iain Munro Reporter – Gavin Wallace	Katherine Pearson Iain MacAulay Ronnie Gurr Margaret O’Connor Ben Twist Neil Gillespie Facilitator – David Taylor Reporter – Susan Hay	Dale Idiens Carol Dunbar Bob Grieve Lynda Graham Facilitator – Amanda Catto Reporter – Helen Bennet

Groups will be facilitated and reported by Scottish Arts Council Managers.