



Scottish **Arts** Council

Confidential
S/C04m4

Council
Minute of the Meeting held on 31 August 2004
At 10 am in 12 Manor Place, Edinburgh

Present:

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| Dale Idiens | Acting Chair |
| Arthur Cormack | |
| Bob Downes | |
| Steve Grimmond | |
| Arthur Herman | |
| Jennifer Hawksworth | |
| Annie Marris | |
| Louise Mitchell | |
| John Scott Moncrieff | |
| John Mulgrew | |
| Roy McEwan | |

Staff in Attendance:

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|-------------------|--------------------------------|
| Graham Berry | Director |
| Jim Tough | Head of Arts |
| Liz Sams | Head of Funding and Resources |
| Nod Knowles | Head of Music |
| David Taylor | Head of Drama |
| Caroline Docherty | Head of Area Development |
| Sylvia Dow | Head of Education |
| Moirra Gibson | Head of External Relations |
| Iain Munro | Head of Capital |
| Pat Hymers | Executive Manager |
| Carol Warner | Executive Manager (for item 8) |
| Irene Watson | PA to Director (Minutes) |
| Wendy Wu | Education Officer |

Visitors:

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| Nick Fearne | Moray Council (for item 6) |
| Andrew | West Dunbartonshire Council (for item 6) |

1. Welcome, Apologies for Absence, and Declaration of Interest.

- 1.1 The Acting Chair welcomed Bob Downes to his first meeting of Council. Apologies for absence were received from Joanna Baker, who was involved with Edinburgh International Festival duties, Elizabeth Cameron, who was involved with Lord Provost of Glasgow duties and Ben Twist who was in Mexico.

8. 2020 Arts Vision – Consultation on a National Network (S/C04m4p6)

- 8.1 The Head of Arts advised that consultation on the 2020 Arts Vision, formally known as the national network, had been undertaken over the summer from which key themes had emerged. The idea of the national network had arisen from the corporate planning process and Council had, at its meeting in Peebles, investigated the idea. From these discussions the Head of Arts had prepared a paper which had been circulated to Committees and other stakeholders. Reaction to this was mixed and after further consultations with organisations such as VOCAL, COSLA and other key partners, a revised paper was circulated and discussed in 2 workshops – one with CFOs and one with the three Scottish Arts Council Committees on 17 and 18 August.

- 8.2 The consultations resulted in a move away from the network being an entity to being more of an approach to arts and planning. This approach was much clearer and the general consensus from the workshops was that it was moving in the right direction. It was felt that the notion of funding less better could result in damage to the arts infrastructure and that we would need to make the case for increased investment. Comments from the consultations and workshops included:

- A mapping exercise to see exactly what was happening across Scotland was welcomed by partners such as the Scottish Museums Council and the National Galleries.
- The theme of partnerships was important as was the need to ensure that all parties merited equal consideration. Bringing new partners to the table had also been highlighted.
- Local authorities had a critical role to play but there was nervousness from CFOs as to their ability to deliver.
- The consensus from both meetings was that the Scottish Arts Council had a role as advocates and a leadership role. A key strategic issue for Council to consider was the concept of the Scottish Arts Council having a brokering role in the wider cultural framework.
- A clear message that there should be a continuation of the arms length principal
- A strong desire for flexibility but not another level of bureaucracy, preferably less.
- The approach to planning needed to be creative
- An increased awareness that the rights and entitlements of the artist had to be looked at. What was meant by artists' rights was keenly debated at both workshops.

- 8.3 Council noted that at its March meeting the national network had not described any future framework. This new approach had more things clustered around it. Bob Downes enquired what it was designed to achieve and the Director explained that part of our corporate plan was how to allocate resources, develop the arts etc. The notion of a national network alluded to what was in the corporate plan. We needed a planning method which showed the bigger picture and our consultations had helped to give a clearer view of how to develop the arts and to fund them.
- 8.4 The Head of Arts gave an illustration of looking at the broader picture with partner organisations and local authorities to arrive at a strategic partnership position with the funders to increase investment.
- 8.5 Steve Grimmond welcomed the conceptual shift but he felt that this was just a planning model and there was nothing special at present. He queried what the arts council's role would be in these partnerships as it was very complex territory. There would need to be a number of partnerships as the cities would have to be looked at differently from the other local authorities. Accountability and planning would have to be worked through.
- 8.6 Arthur Herman said that last year we felt it was important to look at other ways of funding the CFOs, but this now seemed to have changed. He asked if it was envisaged that we would continue funding current CFOs in perpetuity. The Director explained that these organisations delivered what the Council wanted to achieve and were undertaking some valuable work, although we did need to refresh as we supported, but there was not a simple way of doing this and needed some kind of planning mechanism.
- 8.7 Arthur Herman was of the opinion that it would be better for organisations to be free to develop their own plans and become independent bodies raising their own funding. He felt we should encourage autonomous independent funding for the arts. The Acting Chair thought this was Utopia, but there needed to be some kind of national body taking a national view, building partnerships, but this did not necessarily need to be the body that dispersed the funding.
- 8.8 Arthur Cormack suggested that CFOs could bid for some areas of funding and non CFOs could bid for other areas of funding.
- 8.9 The Director and Head of Arts had discussed the 2020 vision with Scottish Executive officials and parallel areas of thinking were emerging both with them and those being considered by the Cultural Commission.
- 8.10 Council felt that more focus was required on our vision of the arts council's future and how it delivered its mission. There were still some concerns about what was trying to be achieved. The Head of Arts explained that the actions outlined would help to sharpen our thinking and we would look at models that exist elsewhere. The Director commented that we were in a strong position and gaining some credence with people with whom we have discussed our approach.
- 8.11 The Director reminded Council that there was nothing being done which was departing from the agreed corporate plan. We were moving forward and looking at how to plan and allocate resources in the future in partnership with others. We

were seen largely as a funding body at the moment no matter how much we say we develop, advocate and undertake research and the key opinion is that we are funders and that is how people remember us.

Steve Grimmond left at this point - 1pm

- 8.12 Council was keen to encourage artistic excellence at a national level throughout Scotland and to encourage achievement in cultural activities. The Director advised that these were already our aims and objectives together with developing the largest possible audience for the arts and ensuring good governance and financial and proper management. Scottish Arts Council officers currently bore this in mind when selecting organisations to support.
- 8.13 The Head of Arts reiterated that the consultations recognised that there is a need of an independent body and that we needed a mandate from the Cultural Commission to have a role in cultural planning. The mandate was the muscle any strategic body needed to set standards.
- 8.14 Director advised Council would be have an opportunity to see and comment on the submission going to the Commission and assured members that it will be short, punchy, well written, clear and concise.

Irene Watson
Minute Secretary
1 September 2004.