



Strategic Review - Corporate Scenarios

1 Introduction

- 1.1 The **art form** scenarios that have been developed by the Department Heads, in consultation with colleagues and advisors, have been submitted and reviewed by the Group Heads. These will be considered by the Creative and Performing Arts Committees at their next meeting on 15th December.
- 1.2 The Group Heads have meanwhile considered Council's comments on the six outline **corporate** scenarios discussed at the meeting on 25th October 2005. From this, and our review of the departmental scenarios, we have arrived at two options for consideration.
- 1.3 This briefing paper outlines these two scenarios, in preparation for further discussion at Council, and as a briefing for the Committees who will see how our current CFOs have been placed against them.
- 1.4 This is an opportunity to introduce our thinking with Council. The two scenarios that are described in this paper could be seen as two different paradigms; one that focuses on the needs of the artist, the other puts the needs of the participant and audience member to the fore. The former may be the current orthodoxy taken to the extreme, the latter a new way of looking at our main concerns.
- 1.5 There are common elements, for example the need for flexible funding, research and advocacy, but important distinctions, that if strictly applied would radically change the focus of our work and the activity that we support. At this stage the purpose of the discussion would be to allow Council to get a 'feel' for the scenarios, to test their coherence and begin to explore their strengths and weaknesses. **We would not at this stage ask for you to choose between them.** The principles are deliberately radical to help us test them thoroughly, and challenge our thinking.
- 1.6 It may also be instructive to consider how these scenarios impact on our core purpose, revisiting first principles as laid out in the Royal Charter that defines our role as;
 - To develop and improve the knowledge, understanding and practice of the arts
 - To increase the accessibility of the arts to the public
- 1.7 We also wish to outline some changes in how we approach our work that are common to both scenarios and have arisen through the strategic review process.

2 The Artist Scenario

"A country, finally, erodes and the dust blows away, the people all die and none of them were of any importance permanently, except those who practice the arts, and these now wish to cease their work because its too lonely, too hard to do, and is not fashionable. A thousand years makes economics silly and a work of art endures for ever."

Ernest Hemingway, Green Hills of Africa

2.1 Underlying principles

- Artists are different from the rest of us.
- We are primarily concerned with supporting the individual artist, producing companies and the creative process.
- The most effective way to serve the audience is to support the creation of new work.
- The presentation and distribution of work is a matter for the market, in particular local authorities.
- The priority for our investment in the physical infrastructure is support for artist workspaces as opposed to venues.
- The wider benefit that may result from engaging with the arts as a participant is not our primary concern.
- The creative industries are important as a policy area that supports artists and the sustainability of their practise.
- The 'national companies' are funded properly, and solely to produce the best quality work; education and audience development are not their responsibility.

3 The Participant Scenario

"We're creators by permission, by grace as it were. No one creates alone, of and by himself. An artist is an instrument that registers something already existent, something which belongs to the whole world, and which, if he is an artist, he is compelled to give back to the world."

Henry Miller, Sexus

3.1 Underlying principles

- Everyone can be part of, and benefit from, being involved in the creative process, and have a right to do so as far as public subsidy is concerned.
- We are primarily concerned with creating opportunities for members of the community to participate in creativity on their own terms, and/or attend as members of the audience.

- We have a concern and responsibility to promote the transformational power of the arts, particularly for those who have been most marginalised and disadvantaged by their circumstances.
- For artist and participant alike, this is an agenda for innovation, inspiration and excitement.
- The development of arts practice, and the sustainability of the individual artist and producing companies, is the concern of the Higher and Further Education sector in the former case, the market (private and public) in the latter.
- We will increase the power of the promoters and presenters to commission work that meets the needs of their audiences.
- The organisations that have been working at the margins of our funding interests – for example in the area of arts and disability – will be funded long term and to an optimum level.
- The ‘national companies’ funding will be tied to their ability to address this agenda.

4 New Approaches

4.1 Funding categories

4.1.1 An important expectation of the strategic review has been to re-define the nature of our relationship with the organisations that we have hitherto described as CFOs. We have taken a fairly radical view of this that will allow much more flexibility in the commitments that we make, while offering a more secure and sustainable funding commitment to the organisations judged to be essential to the national picture. We have asked colleagues then to place their organisations in the following categories;

4.1.2 Foundation Funding

- Long term funding relationship at optimum level linked to our five year planning cycle
- Distinctive and unique role in relation to the art form, policy priority and/or place
- May include a ‘hub’ with an agreed development role in relation to SAC’s aims
- May include the national companies

4.1.3 Development Agencies

- Fixed term funding in a service level agreement
- A partnership designed to achieve common goals
- May involve devolved funding responsibility
- May include a ‘hub’ with an agreed development role in relation to SAC’s aims

4.1.4 Project funding, for example

- New Work
- Promoters and Festivals
- Artists
- Development Funding

4.2 'Hubs'

4.2.1 A recurring theme has been the idea of 'hubs'. While the concept clearly needs further consideration, it may be an opportunity to work in partnership with particular organisations whose ethos and ambitions align strongly with our own aims. While we may be wary of adding the 'hubs' word to the bureaucratic lexicon, it could represent an approach that has merit. The characteristics that have emerged include;

- operate beyond existing local authority boundaries
- contribute to community planning
- strong leadership
- a critical mass of creative capability
- a setting for creative teams
- positive impact on our three aims
- provides administrative support for smaller organisations
- provides mentoring and capacity building for smaller organisations
- support for artists
- models of good practise in governance
- co commission work with similar organisations nationwide
- possible setting for an SAC staffing presence

5 Discussion

5.1 Council are asked to consider each scenario in turn, addressing the following questions;

- What are the strengths of each scenario?
- What are the weaknesses of each scenario?
- How does each of them address our purpose as defined in the Royal Charter?
- How would it 'read' politically?
- How would the idea of 'hubs' serve this scenario?
- How would it impact on the CFOs as they stand?

Jim Tough
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P o l i c y T h e m e s

Audience Dev

To increase participation in the Arts

Artists

To support artists in Scotland to fulfil their creative and business potential

Learning

To place the arts, culture and creativity at the heart of learning

P o l i c y
T h e m e s

Participation
Lottery + Voted

“Transforming” the nation

- Organisations
- Capacity building
- Artists in Community/learning settings

Artists

A “resource” for the nation

- CPD – participation focus
- Practice development in participation
- Recognition and celebration
- “facilitation” development

Presenting work

A “menu” for the nation

- Promoters commission work
- Funding in promoters/presenters
- Touring – Arts around Scotland
- Focus Audience Development on excluded groups

Organisations

An “infrastructure” for the nation

- Hubs
- Development agencies (enablers)
- Networks
- Voluntary sector

P o l i c y T h e m e s

Artists

A 'resource' for the nation

- CPD
- Practice development
- Recognition and celebration
- Commercial development

New Work

A 'menu' for the nation

- Commissions
- Productions
- Touring } Arts around
- Presenting } Scotland

Organisations

An 'infrastructure' for the nation

- Hubs
- Development agencies (services e.g. TAB)
- Networks
- Large scale companies (Nat

Participation
Lottery

'Engaging' the nation

- Artists working in the voluntary sector
- Building capacity (including buildings)