



**Scottish Arts Council  
Strategic Review  
A framework for development**

**Literature Department  
Optimum Scenario**

The fact that we can learn poems, or bits of prose, by heart . . . distinguishes literature from all the other arts. Of course, we can hum tunes, or play them over inside our heads, but it is not the same as going to a performance. We can remember pictures, perhaps quite vividly, but it will hardly make us never want to see them again. But learn a poem by heart, and you have it for ever. You never again have to consult a text. You can say it over to yourself in the small hours. It is yours. The equivalent would be lugging *The Kiss* home from the Musee Rodin . . . With literature we can commit these thefts shamelessly and as often as we choose. Indeed, it is even better than that, because supposing you did get the *Girl Interrupted at Her Music* home, you could never make her part of you. You could not take her into yourself, so that her beauty became yours. But with literature you can. Once its words are lodged in your mind they are indistinguishable from the way you think.

John Carey, 'The Case for Literature', in *What Good Are The Arts?* (2005)

Literature is news that stays news.

Ezra Pound, *ABC of Reading* (1934)

## **Introduction**

Literature gives coherence to the arts and languages of Scotland and influences the whole of society through literacy and education. These, in turn, underpin democracy, enabling constructive argument and informed choice. Literature has the largest audience of any artform. Scotland has a distinguished place in the pantheon of world literature through its poets, novelists, 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 grow.

No area of culture has contributed so much as Literature to Scotland's identity nationally and internationally, and it is also argued that Literature during the past twenty-five years played a fundamental part in the articulation of the political, cultural and sociological pressures which led to devolution. The literary revivals of the 1980s and 1990s are inseparable from the investment of the Scottish Arts Council which nurtured them.

This dynamic has escalated over the past decade. Literature in Scotland is characterised by an ongoing process of rapid and sustained development and growth. This is due to several factors: the rising profile and popularity of Scotland's writers nationally and internationally; the consolidation of a coherent national approach to the development and dissemination of Literature activity, encouraged by a five-years programme of

comprehensive research, and the work of the Literature Forum for Scotland; and the continued expansion of the majority of Scotland's national Literature organisations. The bulk of this expansion has been made possible by the directing of additional Scottish Arts Council investment into particular initiatives, chiefly the Writers' Factory, Edinburgh UNESCO City of Literature, and the Creative Industries.

In strategic terms, the current support structures and levels of investment for Literature have reached a decisive juncture. The proposals from the Literature Forum for Scotland for an alternative support structure, *Literature Scotland*, while by no means exclusively concerned with funding issues, are posited on a unanimous view that the current funding baseline, though considerably increased in the past seven years, remains insufficient in itself to sustain current growth under current resources. A powerful case has been articulated for establishing levels of investment on the basis of the considerable returns and public benefit Literature bring to the country, rather than on historical patterns of allocation.

A corollary of this argument is a need to re-examine the existing configuration of national literature organisations in the light of the work of the Literature Forum for Scotland and the impact of the Edinburgh UNESCO City of Literature project. Expansion has made the Literature infrastructure significantly more complex and difficult to navigate and 'explain' than it was seven years ago, and there is potential for 'streamlining' the infrastructure through the possible sharing of resources and expertise, informed by the work and thinking of the Literature Forum for Scotland. *It is important to note that this exercise would carry equal validity under all scenarios.*

### **Summary of Proposed Changes - Optimum**

1. Expanded delivery capacity and increased access/profile for infrastructure of national Literature organisations  
**£400,000**
  
2. New CFOs/organisations  
Edinburgh UNESCO City of Literature: £70k  
BRAW (Centre for the Children's Book): £50k  
words@work: £80k  
Itchy Coo: £50,000  
National Centre for Literary Translation: £150k  
**£400,000**
  
3. Project Funding  
  
Support to Writers  
**£550,000**  
  
Publishers/Magazines  
**£300,000**  
  
Readership/Festivals  
**£100,000**

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**1. Optimum**

Planning Guidance approved by Council in June 2005: to support all arts and development work for the sector to maximum effect – providing a fully costed and evidence based case for the next comprehensive spending review

**1.1 Aim – support for artists (optimum)**

➤ **The Individual artist**

**Description**

The majority of Scottish writers we support are committed to residency in Scotland. Given that several of our most successful writers reside outwith Scotland, and that the majority of major Scottish writers are published in London, Literature in Scotland must also be seen in a UK context. Financial success is the preserve of a select few. The financial opportunities for the majority of Scottish writers remain disturbingly curtailed, as confirmed by the findings of our Consultation with Writers in 2001. Our most recent survey of writers in Scotland in 2005 revealed that over 50% of Scottish writers earned less than £4k per annum from their work. The case for augmentation of current support cannot be gainsaid.

A comprehensive programme encompassing enhanced Professional Development funds and the expansion of the words@work programme, which offers professional training across the writing genres; a national network of Writing Fellowships and Literature Development Workers; Writers' and New Writers' Bursaries; and Book Awards and Lifetime Achievement Awards would consolidate and expand the existing support structures, which currently provide the lifeblood for the artistic progression of the majority of the country's writers. Increased opportunities for international exchange, fellowships, and strategic support for Translation via a National Centre for Literary Translation would continue to improve the international profile of Literature in Scotland.

**Benchmarks (known or to be established)**

Scottish Arts Council Consultation with Writers (2000, 2005)

Support models in Canada

*L'Academie Francaise*

**Budget assumptions (description)**

- Writers' and New Writers' Bursaries – an additional **£200,000** would increase the success rate from 1:3 to 2:3 and provide larger bursaries of £30k for 2-3 years to meet current demand and provide writers with more sustained support. Approximately two-thirds of applications are of sufficiently high quality to merit support, but there are only sufficient funds for one-third.
- words@work – an additional **£80,000**, to be mainstreamed into Scottish Book Trust's core grant, would provide consolidation and expansion to include professional development for emergent as well as established writers;

screenwriting, and develop further programmes in association with other partners e.g. Regional LECS, HIE, and HI-Arts from 2006/07 onwards.

- Writing Fellowships – an additional **£200,000** would allow the commitment in *Literature, Nation* to establish a Fellowship and Literature Development Worker in every local authority to be fulfilled, and provide further opportunities for expansion of the network, to include more NHS, commercial, and international posts.
- Professional Development Fund – an additional **£50,000** would allow us to support 60 applicants (double the current number) to a higher level, thus meeting current demand.
- Book Awards – an additional **£100,000** to re-configure and boost the amount and the profile of these prizes.

### **Capacity (implications for staffing and skills)**

Dedicated Officer to develop national network of Writing Fellows and Literature Development Workers

Assistant or Deputy Head to meet increased demand from/support for writers.

### **Outcomes**

Enhanced support to a larger number of writers, both emergent and established, through the channels detailed above would have a dramatic impact on an already thriving and dynamic contemporary literary scene, and address the generally poor conditions for writers in Scotland identified in our research. It is conceivable that in emulating the levels of investment in writers provided in Canada, and establishing a high-profile system for honour and reward for writers, that a similar 'step change' in national and international profile would result. The additional funding proposed would also allow our current support for Playwrights to be continued and increased exponentially, thus meeting current demand.

### ➤ **Organisational infrastructure**

*Note:*

*It cannot be over-emphasised that the salient characteristic of the Literature eco-system is its **national** reach, coherence, and cohesion, exemplified by the fact that all ten Literature CFOs carry national remits and missions, and by the creation and remit of the Literature Forum for Scotland.*

### **Description**

The eight national literature organisations and two national language organisations currently supported are, in different ways, essential to the long-term development of Literature's 'matrix' of Writers, Publishers and Readership.

Increased investment in Literature CFOs since 2002 has gone some way to begin restoring the depleted condition of the infrastructure, but a continuing funding gap in several cases is being met from a debilitating reliance on non-recurrent project funding. This is particularly the case with the Scottish Storytelling Forum, the Scots Language Resource Centre, Scottish Language Dictionaries, and the Scottish Poetry Library.

The key CFOs essential to the support of individual writers are equipped to contribute to core aims, and have developed schemes for working in education and broader audience development, for example Live Literature Scotland, formerly the Writers in Scotland scheme, administered on our behalf by Scottish Book Trust. This scheme, in terms of scale and effectiveness, represents a paradigm for the role of artists in education - of all the artforms, Literature continues to fund the highest number of practitioners in schools.

- Moniack Mhor – training for writers and working with schools
- Scottish Book Trust – Live Literature Scotland, tours of children's authors, work of Centre for the Children's Book
- Scottish Poetry Library - an education outreach officer
- Edinburgh International Book Festival – all activities including schools outreach programme
- Gaelic Books Council – support to writers and publishers, *Ur Sgeul* imprint
- Scottish Storytelling Forum – national network, specific projects developing children's creativity

All have a national responsibility and need to develop this in terms of increasing and improving delivery and support, for example Live Literature Scotland (Scottish Book Trust) guaranteeing every child in Scotland the experience of working with a writer or storyteller each year in school; Gaelic Books Council providing professional development support for Gaelic writers; Moniack Mhor offering more courses for schools and teachers.

### **Benchmarks (known or to be established)**

Audit of National Literature Organisations (Iain More Consultancy, 1999)  
*Literature Scotland* (Literature Forum for Scotland, 2004)

### **Budget assumptions (description)**

The relevant CFOs will require increases to revenue funding to meet expanded delivery as follows:

Scottish Book Trust – **£130k**  
Scottish Poetry Library - **£50k**  
Edinburgh International Book Festival - **£30k**  
Gaelic Books Council - **£40k** (check)  
Scottish Storytelling Forum - **£30k**

### **Capacity (implications for staffing and skills)**

Consolidation/expansion and mainstreaming of core support would free up current Scottish Arts Council staff time in terms of micro-management and mediation of project-funding bids, though this may be offset by additional workload created by potential new CFOs (Edinburgh UNESCO City of Literature, Itchy Coo, National Centre for Translation).

### **Outcomes**

A fully integrated national support structure for literature with the profile and resources necessary to build upon Scottish Literature's growing profile as one of the finest and most successful in the world.

#### ➤ **Key partnerships**

### **Description**

#### **Literature CFOs**

Association for Scottish Literary Studies, Gaelic Books Council, Edinburgh International Book Festival, Moniack Mhor, Scottish Book Trust, Scottish Poetry Library, Scottish Storytelling Forum

Literature Forum for Scotland

### **Publishers/Scottish Publishers Association**

As evidenced by the comprehensive *Review of Scottish Publishing in the 21<sup>st</sup> Century, Napier University/PriceWaterhouseCoopers 2004*, under-capitalisation and a lack of professionalisation in the indigenous publishing industry create restrictions to the number of writers in Scotland who can find satisfactory channels for their work, reach an audience, progress their careers, and earn a satisfactory living from their work. The establishment of a substantial new investment vehicle for publishers offering 'soft loans' for company development, similar to the models of support in Canada, would go a significant way towards expanding the status and capability of the industry.

The Literature Department has taken a small but significant step towards such a model through the introduction of block grants to publishers, to allow publishers to plan more strategically. Current demand for the new fund exceeds the budget available by 4:1.

Training is also an area for growth identified in the Review of Scottish Publishing. In partnership with the Scottish Publishers Association (SPA), a new fund for Internships in Scottish Publishing would provide training and work experience opportunities to publishing graduates. A two-month placement with the SPA could include attending SPA training courses and spending time with Scottish publishers. The SPA currently employs graduates in this way on an ad hoc basis with very high demand for places. Interns usually achieve employment within the publishing industry within a few weeks of completion. It is proposed to employ 6 interns per year (2 months at a time each), plus course fees for training available at the SPA during the internship. In addition, internships with individual Scottish publishers could also be considered.

### **Magazines**

The literary and cultural magazines funded by the Department represent a vital outlet for new writing and writers and have played a central role in the cultural and literary renaissance of the 1980s and 90s. New poetry and fiction is chronically ignored by the "mainstream" media outlets, and the platform provided by these small publications to writers – both emergent and established - by the magazines cannot be underestimated.

The sector, however, is fragmented and a lack of clear marketing, ambition and funding has led to heavy reliance on subsidy, a degree of stagnation, and an overall culture of 'immiseration and amateurisation' (Nicholas Spice Review of Literary Magazines, 2001). There is ample scope for a major rationalisation of support. Several newer titles like *Saltire* and *Markings* have innovative marketing and developmental plans which require prioritised support above the regular baseline. At the other end of the scale, *Chapman* and *Lallans* are constantly behind schedule and show signs of stagnation. The welcome establishment of the new *Scottish Review of Books* has substantially 'raised the game' in terms of production values and audience development, and there is therefore a strong case for funding fewer magazines to a higher level, similar to the policies for support to this sector in England, Wales and Ireland.

### **Local Authorities**

Support for writers within local government in terms of partnership in the Writing Fellowships and Literature Development Workers networks is inconsistent at present. The optimum model is predicated upon an exponential improvement of commitment and provision by Local Authorities as argued by the Scottish Art's Council's recommendation of a National Cultural Partnership, and the Cultural Commission.

### **Broadcast and Print Media**

Opportunities for writers to have their work broadcast (e.g. short stories) are unacceptably low, although the new UK-wide Short Story Competition sponsored by the BBC and NESTA offers a promising model. There are also increasing opportunities for writers to work with broadcasters in other ways, such as the Ideasfactory website, which can promote writers, books and feature work. The national broadsheets continue a policy of providing little review coverage of new work published in Scotland, and favouring coverage of the large metropolitan media conglomerates. The new *Scottish Review of Books* has filled this gap to some extent, but there is scope for more publications of this kind, and a case for increased investment in the country's literary magazines.

### **Education**

This is undeveloped at present but there are more opportunities for writers to work, research and develop critical projects within FE and HE, such as the Fellowship at the University of Abertay providing research into interactive narratives.

### **Business and Industry**

There is a need to increase recognition that creativity is an important driver of economic development through greater use of writers in a business environment as interpreters, ideas people and critical catalysts.

### **Nesta**

A relationship has been established with IDEASmart, and further opportunities exist to offer support for writers, e.g. in partnership with Scottish Book Trust.

### **Scottish Enterprise – National and LECs and HIE**

Partnerships need to be continued through CEO network developing and consolidating schemes for professional development and publishing.

### **Scottish Executive**

Consolidation of existing partnerships in Ideasmart and Writers Factory screenwriting programmes.

### **Scottish Screen**

Further development of screen and radio writing training.

### **British Council**

Joint posts, joint touring and exchange projects.

The Literature Department should continue to have a key responsibility in direct support to writers and publishers. In the latter field, however, it is our contention that Scottish Enterprise should adopt a greatly more proactive and comprehensive role in support for publishing and the full range of the Creative Industries.

### **Benchmarks (known or to be established)**

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers/Napier University, 2003)

Review of Scottish Literary Magazines (Nicholas Spice, 2001)

Review of Writing Fellowships (1999)

Support Programmes for Publishing in Canada and Scandinavia

### **Budget assumptions (description)**

- Grants to Publications – an additional **£200,000** for consolidation of Programme Publishing Fund
- Grants To Literary Magazines – and additional **£100,000** for strengthening and rationalisation of the sector
- Internship in Scottish Publishing- an additional **£30,000** (total for 6 interns)

### **Capacity (implications for staffing and skills)**

Dedicated Officer for Creative Industries

### **Outcomes**

Increased opportunities for writers to secure outlets for publication of their work and increase earnings through advances, commissions and royalties, and access to nationwide programmes of professional development.

### ➤ **Policy development areas**

#### **Description**

##### **Creative Industries**

- support for writers, publishing and readership
- professional development ([words@work](#), Ideasmart)
- broadcasters and local digital communications

##### **International**

- prioritisation of Edinburgh UNESCO City of Literature
- International Fellowships
- Translation
- Showcasing

##### **Traditional**

- support for indigenous languages
- extensive national storytelling network
- International Storytelling Festival
- projects with excluded groups and children and young people.

##### **Equalities**

Fund Fellowships in areas of:

- Mental health
- Cultural diversity
- Minority languages
- Prisons

##### **Benchmarks (known or to be established)**

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers/Napier University, 2003)

Support Programmes for Publishing in Canada and Scandinavia

*Literature Scotland* (Literature Forum for Scotland, 2004)

Review of Writing Fellowships (1999)

##### **Budget assumptions (description)**

Budget uplifts as outlined above.

**Capacity (implications for staffing and skills)**

Dedicated Officer for Creative Industries required; additional Officer to lead on Fellowships/Equalities/Professional Development

**Outcomes**

Writers, Writing, Literature and Readership at the heart of every community in Scotland; a revitalised indigenous publishing industry at the heart of education equipped for the challenges of the 21<sup>st</sup> Century globalised world.

➤ **Physical infrastructure**

**Description**

The Scottish Storytelling Forum and Moniack Mhor have received lottery funding to improve physical infrastructure and Scottish Book Trust has moved to new premises. In all cases improvements have financial implications in terms of running costs, personnel and ability to promote more events, exhibitions, programmes of work, and to generate more income.

At present the Scottish Publishers Association has plans to exploit the vacant premises in the Scottish Book Centre (following the moves of Scottish Book Trust and Edinburgh International Book Festival) by developing a Writers' Centre. Additionally, the expanding Literature Quarter and the new Charlotte Square accommodation for Edinburgh International Book Festival and Edinburgh UNESCO City of Literature have significant implications for cultural tourism.

**Benchmarks (known or to be established)**

*Literature Scotland* (Literature Forum for Scotland, 2004)

**Budget assumptions (description)**

Edinburgh UNESCO City of Literature to receive ongoing funding from 2007 onwards  
Stabilisation and expansion of core-funding to CFOs.

**Capacity (implications for staffing and skills)**

**Outcomes**

High impact and visibility for Literature nationally and internationally, all year round.

➤ **Summary of Aim to support artists (Optimum)**

- Enhanced support to a larger number of writers, ameliorating the generally poor conditions for writers in Scotland
- A fully integrated national support structure for Literature
- Increased opportunities for writers to secure outlets for publication of their work and increase earnings

## 1.2 Aim – audiences (optimum)

### ➤ Organisational infrastructure

#### Description

##### **Scottish Arts Council Funded**

The Association for Scottish Literary Studies; Edinburgh International Book Festival; Edinburgh UNESCO City of Literature; the Gaelic Books Council; Scottish Book Trust; Scottish Language Dictionaries; Scots Language Resource Centre; Scottish Poetry Library; Scottish Storytelling Forum; Scottish Publishers Association; Literature and Book Festivals throughout Scotland; Itchy Coo

##### **Non-Scottish Arts Council Funded**

Booksellers; Public Libraries; CILIPS; SLIC; SHEFCA; LTS; Education and Lifelong Learning; AHRB; Print and Broadcast Media, Scottish Executive

Education and audience development are fundamental to the remit of all organisations listed. Consolidation of all CFOs and Literature Festivals is required to sustain and develop current levels of activity.

Scottish Book Trust's Live Literature Scotland scheme provides a unique, and national, programme of provision for schoolchildren and writers'/readers' groups to have direct contact with writers. The scheme forms the basis for the 'Literature in Learning' initiative currently being run through a partnership between Scottish Book Trust, the Scottish Poetry Library and the Scottish Storytelling Forum. BRAW (the Centre for the Children's Book) and Edinburgh UNESCO City of Literature both plan major strategic Readership campaigns in partnership with broadcasters and media. The development of local digital communication networks through local authorities, and the new radio stations receiving licences this year, will generate new audiences.

There are many areas of Scotland, however – both urban and rural – which are not within easy travelling distance of good bookshops. The potential of the Scottish Publishers Association's new e-portal for Scottish books represents a strategic opportunity to improve access nationally, and to make a high impact in the context of the Creative Industries as a whole. This will require additional resource (circa £60k).

One of the most strategically important and successful aspects of audience development for Literature is its substantially increased international profile (Edinburgh International Book Festival, Edinburgh UNESCO City of Literature, Scottish Arts Council International Fellowships) and the continuing boom in translation. The establishment of a national Centre for Literary Translation is an essential step in sustaining and developing the country's success in promoting its Literature internationally.

The Association for Scottish Literary Studies, Scottish Language Dictionaries and the Scots Language Resource Centre require enhanced resources to develop their core outreach programmes, and Itchy Coo aspires to CFO status from 2006/07 to strengthen and develop its innovative and highly successful work.

The Literature Forum for Scotland and Edinburgh UNESCO City of Literature have identified the essential need for a dedicated website for Literature in Scotland which should be linked with the Cultural Portal.

**Benchmarks (known or to be established)**

Feasibility Study into National Centre for Literary Translation (2006)  
*Literature Scotland* (Literature Forum for Scotland, 2004)

**Budget assumptions (description)**

Literature Festivals – an additional **£100,000** is required to meet the extreme demand from a burgeoning national network of established Festivals (StAnza, WORD, Wigtown, Perth & Kinross, Shetland), to develop more recent new ones (Aye Write!, Borders), and support planned new festivals (Hebridean Book Festival).

Edinburgh UNESCO City of Literature – core funding of **£70,000** required from 2007/08  
Establishment of a National Centre for Literary Translation - **£150,000**

Association for Scottish Literary Studies – additional **£40k** to expand staffing base and delivery programme

Scottish Language Dictionaries – additional **£50k** to consolidate staff structure and expand outreach

Scots Language Resource Centre – additional **£70k** to expand personnel and continue re-branding

Itchy Coo - **£50,000** core funding from 2006/07

**Capacity (implications for staffing and skills)**

Dedicated Officer for Literature Festivals and Live Literature

**Outcomes**

High impact and high visibility of literature locally, nationally and internationally

➤ **Research**

**Description**

A major research exercise into attitudes towards reading and literature amongst young people has been identified as a key priority by the Literature Department and the Literature Forum for Scotland.

A joint research programme with the Arts Council of England into the Socio-Economic Impact of Literature in the UK is being explored.

Other areas could include:

- Writers working in mental health environments
- Writers working in commercial environments

Key Partnerships

Arts Council of England, Arts Council of Wales

**Benchmarks (known or to be established)**

**Budget assumptions (description)**

From central Research Budget

**Outcomes**

Quantifiable benchmarks and 'hard'/'soft' empirical evidence of the *actual* socio-economic returns of increased public investment in Literature.

➤ **Key partnerships**

**Description**

**Scottish Arts Council Funded**

The Association for Scottish Literary Studies; Edinburgh International Book Festival; Edinburgh UNESCO City of Literature; the Gaelic Books Council; Scottish Book Trust; Scottish Language Dictionaries; Scots Language Resource Centre; Scottish Poetry Library; Scottish Storytelling Forum; Scottish Publishers Association; Literature and Book Festivals throughout Scotland; Itchy Coo

Literature Forum for Scotland

**CILIPS/Libraries**

Strategic intervention, and new legislation, are required to address the deficiencies in the purchasing policies of the public library service (as recommended in the Review of Publishing), which currently results in a generally less than satisfactory representation of the breadth of Scottish Literature and publishing, thus limiting a fundamental resource for developing readership, and supporting publishers and writers (Public Lending Right).

The Scottish Arts Council, in partnership with the Literature CFOs and the Literature Forum for Scotland, will continue to play a lead role in the development of readership nationally. There is considerable scope, however, for increased support from the commercial sector (booksellers), the Scottish Executive, local government (Literature Festivals, Fellowships), the education sector and the media, and the British Council.

**Benchmarks (known or to be established)**

State intervention in Scandinavia

**Budget assumptions (description)**

n/a

**Capacity (implications for staffing and skills)**

n/a

**Outcomes**

Enhanced visibility and increase in readership nationally; increased earnings to writers through Public Lending Right (PLR).

➤ **Policy development areas**

**Description**

**Creative Industries**

There is considerable scope for improvement of the visibility of Scottish publishing through more marketing, visibility at fairs and trade events, and developing ability to market and sell through the internet, and new forms of production and distribution through use of new technologies.

**Equalities**

There is considerable scope for readership and storytelling campaigns aimed at culturally diverse audiences and bringing them into association with professional writers from their

own and other cultural backgrounds, e.g. in partnership with Ankur Arts, Refugee networks etc.

**International**

Tours, exchanges and translation.

**Traditional**

Expansion of core funding for the Scottish Storytelling Forum to enable consolidation of existing national strategic networks and further projects building on lottery funded initiatives; funding for key posts to promote Burns related projects; publication and promotion of the Scots and Gaelic languages; core-funding of the Itchy Coo project.

**Benchmarks (known or to be established)**

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers/Napier University, 2003)

Support Programmes for Publishing in Canada and Scandinavia

*Literature Scotland* (Literature Forum for Scotland, 2004)

Review of Writing Fellowships (1999)

**Budget assumptions (description)**

As above

**Capacity (implications for staffing and skills)**

As above

**Outcomes**

Enhanced visibility and increase in readership nationally and internationally; increased earnings to writers through PLR; fully integrated national support structure for Storytelling.

➤ **Physical infrastructure**

**Description**

The expansion of the major bookselling chains and the continuing demand for live author events in bookshops, and the rise in Literature Festivals, have produced a strong national network of venues for live literature.

There is considerable scope for utilisation of arts centres nationwide, and public libraries, as venues for live literature events where none are currently programmed.

Scottish Book Trust, Scottish Poetry Library, Scottish Storytelling Forum and Moniack Mhor are building-based organisations and will be able to expand co-operative programming appropriately in an optimum scenario.

**Benchmarks (known or to be established)**

**Budget assumptions (description)**

See above for Scottish Book Trust, Scottish Poetry Library and Scottish Storytelling Forum.

Increase of £20k to Moniack Mhor core-funding to consolidate staffing structure and develop new courses.

## **Capacity (implications for staffing and skills)**

### **Outcomes**

Enhanced visibility and profile for Literature nationally and expanded provision for teaching of creative writing; increased opportunities and earnings for writers.

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

- High impact and high visibility of literature locally, nationally and internationally

### **1.3 Aim – Education and Lifelong learning (optimum)**

#### ➤ **Organisational infrastructure**

### **Description**

Language is the foundation of thought, of learning, and of knowledge. The centrality of Literacy, Literature, and the creative use of language in all its forms to Education and Lifelong Learning makes the case, and dynamic, of Literature unique amongst the 'artforms' currently supported by the Scottish Arts Council, and has recently stimulated discussion as to whether this centrality means that 'Literature' is arguably far broader and more complex and coherent than the terminology and structure of an arts council can allow. The vast majority of the work supported and funded under Literature, for example, meets all three of our corporate aims equally.

The organisational infrastructure of Literature is indivisibly linked with every conceivable aspect of the education system, from children's illustrated books, to Live Literature Scotland sending writers to schools, to the teaching of creative writing in further education, to evening classes in Gaelic, to a publisher producing the book version of a PhD on children's illustrated books – to offer a metaphorical circle by way of illustration.

**For these reasons, it is extremely difficult, if not impossible, to distinguish between Audience Development and Education in the case of Literature, and the preceding section and this one must therefore be regarded as symbiotically related.**

In recognition of this centrality, the Literature Forum for Scotland has identified Education as a key strategic priority for co-ordinated planning and activity. Additional Lottery funding will permit Scottish Book Trust, the Scottish Poetry Library, and the Scottish Storytelling Forum to develop the Literature in Education project, in partnership with Local Authorities, the Scottish Executive, Creative Links and Cultural Co-ordinators programme. This will deliver a comprehensive national programme to schools.

The underfunding of Literature CFOs referred to previously limits the capacity of several organisations in the field of education, an illustrative example being the Scottish Poetry Library, which relies on project funding to support its Education Officer post.

### **Benchmarks (known or to be established)**

tbc

### **Budget assumptions (description)**

See above for increased funding to CFOs.

### **Capacity (implications for staffing and skills)**

See above

### **Outcomes**

Greatly strengthened strategic national coherence across the organisational infrastructure in the field of Education.

#### ➤ **Research**

##### **Description**

A major research exercise into attitudes towards reading and literature amongst young people has been identified as a key priority by the Literature Department and the Literature Forum for Scotland.

A joint research programme with the Arts Council of England into the Socio-Economic Impact of Literature in the UK is being explored.

##### Key Partnerships

Arts Council of England, Arts Council of Wales

##### **Benchmarks (known or to be established)**

tbc

##### **Budget assumptions (description)**

From central Research Budget

#### **Capacity (implications for staffing and skills)**

##### **Outcomes**

Fully-informed advocacy for the centrality of Literature and Readership to Education and Lifelong Learning; quantifiable benchmarks and 'hard'/'soft' empirical evidence of the *actual* socio-economic returns of increased public investment in Literature.

#### ➤ **Key partnerships**

##### **Description**

##### **Scottish Arts Council Funded**

All Literature CFOs have a fundamental remit in, and relationship with, Education and Lifelong Learning.

Literature Forum for Scotland

Developing the existing network of partnerships is the most essential in the long term, from the highest level – i.e. Scottish Executive – to every Education Authority (e.g. the Live Literature Scotland scheme).

##### **Benchmarks (known or to be established)**

'Our Next Major Enterprise', Cultural Commission (2005)

##### **Budget assumptions (description)**

As above

## **Capacity (implications for staffing and skills)**

### **Outcomes**

Literature and Readership at the heart of every community in Scotland.

#### ➤ **Policy development areas**

### **Description**

The strategic need to restore the relationship between the indigenous publishing industry and the education system (ironically, once the backbone of a Scottish publishing empire which rivalled London's) constitutes a major potential instrument of the Creative Industries policy. Embedding Scottish cultural content in general, and Scottish Literature and the Scots language in particular, as central to the Curriculum has been identified as a major priority of Government by the majority of senior figures in the literary community (Cross Party Group). With an appropriate new investment vehicle in place, this could revolutionise Scottish publishing overnight, and have a major positive impact on **all** of the Scottish Arts Council's policy development areas.

### **Benchmarks (known or to be established)**

Republic of Ireland, support structures for literature.

Support Programmes for Publishing in Canada and Scandinavia

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers/Napier University, 2004)

*Literature Scotland* (Literature Forum for Scotland, 2004)

### **Budget assumptions (description)**

Fund publishers to diversify into educational publishing via new investment vehicle/programme publishing fund.

## **Capacity (implications for staffing and skills)**

### **Outcomes**

Major positive impact on **all** aims and priorities of the Scottish Arts Council and major benefits to writers, publishers, and readers, and a major transformation of all aspects of the Scottish publishing industry nationally and internationally.

#### ➤ **Physical infrastructure**

### **Description**

As above

### **Benchmarks (known or to be established)**

As above

### **Budget assumptions (description)**

## **Capacity (implications for staffing and skills)**

### **Outcomes**

As above

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

- Literature and Readership at the heart of education and lifelong learning
- increased national creative confidence and prestige

**1.4 Optimum – Budget totals**

**Important Note**

All three Scenarios clearly evidence the significant extent to which all the major elements of the Literature Department portfolio and Literature sector address equally **all three** of our corporate aims and **all four** of our corporate policy priorities. The mechanics of the budgets/aims matching exercise do not, however, permit duplicate counting, and the summary tables below therefore do not offer an accurate reflection of Literature’s actual dynamic.

Bring totals forward from detailed budgets on template – appendix 2. Please also refer to “Budget assumptions” section in Guidance paper.

Total budgets by Aim	2005-06 Actual * (including CFOs)  £	2006/07 + 15% (excluding CFOs)  £	2007/08 Estimates (optimum)  £	2008/09 Estimates (optimum)  £
Artists	2,050,702	1,148,275	3,947,923	3,947,923
Audiences	75,500	86,825	175,500	175,500
Learning	0	0	0	0
<b>Total funding budgets</b>	<b>2,126,202</b>	<b>1,235,100</b>	<b>4,123,423</b>	<b>4,123,423</b>
Operational budgets	151,716	174,473	151,716	151,716

\* In March 2005, the Head of Arts and Head of F&R met with each department to identify which departmental budgets met which corporate aim. The results of that exercise were re-circulated in July for reference and checking. <S:\Area Development\Corporate Plan Guidance\Tables for Budget Paper & Business Plan - Final.xls>

**1.5 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





**Scottish Arts Council  
Strategic Review  
A framework for development**

**Literature Department  
Standstill Scenario**

*To be thus is nothing;  
But to be safely thus.*  
Shakespeare, *Macbeth* (Act 3 scene i)

**Introduction**

'Literature' in its widest sense can be defined as: *the creative and imaginative use of language in all its forms, involving the skills of reading, writing, speaking, and listening.* It therefore follows that the Literature ecosystem, as is hopefully self-evident from the Optimum Resource scenario, is a highly extensive and complex one, embracing a large and varied set of skills and disciplines, from commerce to the creative act.

In the context of dynamism and growth as outlined in the Optimum Scenario, there is severely limited room for adjustment and manoeuvre under a Standstill Scenario if the progression of the literature sector that has been built up over the last period in such a deliberate way is to be sustained.

The Literature budget is currently divided into support for Writers and Storytelling, Publishing, and Readership. These areas of work directly support **the three aims** of the Council in that the first is to do with support for Artists, the second development of Audiences; and all three engage – directly and centrally - with Education and Life Long Learning. In addition they directly meet **the four cross art form priorities** in that Literature plays a central part in the Creative Industries; Storytelling and Language are deeply rooted within Traditional Arts, and a significant and growing proportion of Literature activity carries an increasing international reach and relevance (e.g. Translation, Edinburgh UNESCO City of Literature, International Fellowships). All areas of work are inherently concerned with Equalities.

The closely interwoven matrix or virtuous circle of Writing, Publishing, and Readership which forms the heart of the Literature ecology and economy is indivisibly linked and interconnected in such a way that any redeployment of current resources and support in any of these areas will inevitably have a deleterious effect on one, if not both, of the others. For example, a reduction in the spending on Writers' & Playwrights' Bursaries will cause a reduction in the amount of high quality new writing produced; this shortage of material would reduce the potential content for publishers; the available readership would face a diminution of choice. To turn to the organisational infrastructure, a reduction to Scottish Book Trust's core grant, for example, would force it to lessen its budget for Live Literature Scotland; fewer writers would benefit professionally and financially; fewer people, schoolchildren in particular, would enjoy the benefits of live contact with an author; fewer would pick up the reading/writing bug.

There is a strong argument for re-examining the existing configuration of national literature organisations in the light of the work of the Literature Forum for Scotland and the

impact of the Edinburgh UNESCO City of Literature project. Expansion has made the Literature infrastructure significantly more complex and difficult to navigate and 'explain' than it was seven years ago, and there is potential for 'streamlining' the infrastructure through the possible sharing of resources and expertise, informed by the work and thinking of the Literature Forum for Scotland. There is also an attendant argument for increasing the trend of devolution of aspects of the Literature Department to its own clients. *It is important to note that this exercise would carry equal validity under all scenarios.*

### **Summary of Proposed Changes - Standstill**

**Cut:**

Programme Publishing (£65k)  
Research & Development (£28k)  
International Fellowships (£20k)  
**£113,000**

**Add:**

Edinburgh UNESCO City of Literature (£50k)  
words@work (£33k)  
Itchy Coo (£30k)  
**£113,000**

**Scottish Arts Council  
Strategic Review  
A framework for development**

**Literature Department  
Standstill Scenario**

**2. Standstill**

**2.1 Aim – support for artists (Standstill)**

➤ **The individual artist**

**Description**

The majority of Scottish writers we support are committed to residency in Scotland. Given that several of our most successful writers reside outwith Scotland, and that the majority of major Scottish writers are published in London, Literature in Scotland must also be seen in a UK context. Financial success is the preserve of a select few. The financial opportunities for the majority of Scottish writers remain disturbingly curtailed, as confirmed by the findings of our Consultation with Writers in 2001. (Our most recent survey of writers in Scotland in 2005 revealed that over 50% of Scottish writers earned less than £4k per annum from their work). We would retain the current infrastructure of support, as follows:

New Writers' & Playwrights' Bursaries  
Writers' & Playwrights' Bursaries  
Professional Development Fund  
Live Literature Scotland  
words@work  
Writers Factory Screenwriting Programme  
Scottish Arts Council Book Awards (prizes to writers)  
International Fellowships  
Writing Fellowships  
Literary Magazines

**Benchmarks (known or to be established)**

Scottish Arts Council Consultation with Writers (2000, 2005)  
Support models in Canada  
*L'Academie Francaise*

**Budget Assumptions**

Budgets would remain at current levels. There is an opportunity to expand the Book Awards to provide more and larger prizes, via securing of commercial sponsorship.

**Capacity (implications for staffing and skills)**

Possible devolving of New Writers' Bursaries and Book Awards to Scottish Book Trust would free up staff time.

**Outcomes**

Current funding levels remain inadequate to meet the levels of demand, quality, and range. The opportunities for securing satisfactory publication in Scotland will also remain limited – especially in the Scots and Gaelic languages - owing to the restrictions within the

industry (see Scenario One). A potential long-term consequence of standstill funding could be a drain of Scotland's considerable literary talent elsewhere.

### ➤ **Organisational infrastructure**

*Note:*

*It cannot be over-emphasised that the salient characteristic of the Literature eco-system is its **national** reach, coherence, and cohesion, exemplified by the fact that all ten Literature CFOs carry national remits and missions, and by the creation and remit of the Literature Forum for Scotland.*

### **Description**

The eight national literature organisations and two national language organisations currently supported are, in different ways, essential to the long-term development of Literature's 'matrix' of Writers, Publishers and Readership.

Increased investment in Literature CFOs since 2002 has gone some way to begin restoring the depleted condition of the infrastructure, but a continuing funding gap in several cases is being met from a debilitating reliance on non-recurrent project funding. This is particularly the case with the Scottish Storytelling Forum, the Scots Language Resource Centre, Scottish Language Dictionaries, and the Scottish Poetry Library.

The key CFOs essential to the support of individual writers are equipped to contribute to core aims, and have developed schemes for working in education and broader audience development, for example Live Literature Scotland, formerly the Writers in Scotland scheme, administered on our behalf by Scottish Book Trust. This scheme, in terms of scale and effectiveness, represents a paradigm for the role of artists in education - of all the artforms, Literature continues to fund the highest number of practitioners in schools.

- Moniak Mhor – training for writers and working with schools
- Scottish Book Trust – Live Literature Scotland, tours of children's authors, work of BRAW (Centre for the Children's Book)
- Scottish Poetry Library - an education outreach officer
- Edinburgh International Book Festival – all activities including schools outreach programme
- Gaelic Books Council – support to writers and publishers, *Ur Sgeul* imprint
- Scottish Storytelling Forum – national network, specific projects developing children's creativity

All have a national responsibility and need to develop this in terms of increasing and improving delivery and support, for example Live Literature Scotland (Scottish Book Trust) guaranteeing every child in Scotland the experience of working with a writer or storyteller each year in school; Gaelic Books Council providing professional development support for Gaelic writers; Moniak Mhor offering more courses for schools and teachers.

### **Benchmarks (known or to be established)**

Audit of National Literature Organisations (Iain More Consultancy, 1999)  
*Literature Scotland* (Literature Forum for Scotland, 2004)

### **Budget Assumptions**

Core-funding will remain at current levels. Cuts to project budgets will permit ongoing funding of the words@work programme (Scottish Book Trust).

### **Capacity (implications for staffing and skills)**

## **Outcomes**

The present pattern of progression, expansion and growth in the majority of CFOs will be hindered and a debilitating reliance on project funding to support core activities will persist, which is preventing stability and proving wasteful of human resources (for funders and organisations alike). The case for a potential reconfiguration in terms of roles, based on a thorough independent examination of current overlap and duplication, would be greatly strengthened. The Literature Forum for Scotland has recently laid the groundwork for such an exercise through its co-operative planning and development on the major strategic areas of Education and Communication.

### ➤ **Key partnerships**

#### **Description**

##### **Literature CFOs**

Association for Scottish Literary Studies, Gaelic Books Council, Edinburgh International Book Festival, Moniak Mhor, Scottish Book Trust, Scottish Poetry Library, Scottish Storytelling Forum

Literature Forum for Scotland

##### **Publishers/Scottish Publishers Association**

As evidenced by the comprehensive *Review of Scottish Publishing in the 21<sup>st</sup> Century*, Napier University/PriceWaterhouseCoopers, 2004 under-capitalisation and a lack of professionalisation in the indigenous publishing industry create restrictions to the number of writers in Scotland who can find satisfactory channels for their work, reach an audience, progress their careers, and earn a satisfactory living from their work. The establishment of a substantial new investment vehicle for publishers offering 'soft loans' for company development, similar to the models of support in Canada, would go a significant way towards expanding the status and capability of the industry.

The Literature Department has taken a small but significant step towards such a model through the introduction of block grants to publishers, to allow publishers to plan more strategically. This budget will be cut under standstill in order to sustain the organisational infrastructure. This will represent a seriously retrograde step. Current demand for the new fund exceeds the budget available by 4:1.

New training initiatives in publishing will be shelved.

##### **Magazines**

The literary and cultural magazines funded by the Department represent a vital outlet for new writing and writers and have played a central role in the cultural and literary renaissance of the 1980s and 90s. New poetry and fiction is chronically ignored by the "mainstream" media outlets, and the platform provided by these small publications to writers – both emergent and established - by the magazines cannot be underestimated.

The sector, however, is fragmented and a lack of clear marketing, ambition and funding has lead to heavy reliance on subsidy, a degree of stagnation, and an overall culture of 'immiseration and amateurisation' (Nicholas Spice Review of Literary Magazines, 2001). There would be a case for removing support from the poorer performing publications and supporting the stronger better.

### **Local Authorities**

Support for writers within local government in terms of partnership in the Writing Fellowships and Literature Development Workers networks is inconsistent at present. There would be little or no change to this situation in a standstill scenario, and significant gaps will continue nationally, particularly in the field of Literature Development. We are currently attempting to persuade local authorities to make commitments to more permanent full-time Literature/Readership Development posts. This is not easy, as there is a reluctance to permanent commitment.

In Education, the authorities, and schools, should make more commitment to working with writers, but are unlikely to without additional resources themselves.

### **Broadcast and Print Media**

Opportunities for writers to have their work broadcast (e.g. short stories) are unacceptably low, although the new UK-wide Short Story Competition sponsored by the BBC and NESTA offers a promising model. There are also increasing opportunities for writers to work with broadcasters in other ways, such as the Ideasfactory website, which can promote writers, books and feature work. The national broadsheets continue a policy of providing little review coverage of new work published in Scotland, and favouring coverage of the large metropolitan media conglomerates. The new *Scottish Review of Books* has filled this gap to some extent, but there is scope for more publications of this kind.

### **Education**

Literature's central role in education will fail to reach its true potential as long as key organisations are hampered by insufficient core funding, and vital new national initiatives such as Literature in Learning could be jeopardised. Education Authorities and schools should make more commitment to working with writers, but are unlikely to without additional resources themselves.

### **Business and Industry**

There is a need to increase recognition that creativity is an important driver of economic development through greater use of writers in a business environment as interpreters, ideas people and critical catalysts.

### **Nesta**

A relationship has been established with IDEASmart, and further opportunities exist to offer support for writers, e.g. in partnership with Scottish Book Trust.

### **Scottish Enterprise – National and LECs and HIE**

Partnerships need to be continued through the CEO network for developing and consolidating schemes for professional development and publishing.

### **Scottish Executive**

Consolidation of existing partnerships in Ideasmart and Writers Factory screenwriting programmes.

### **Scottish Screen**

Further development of screen and radio writing training.

### **British Council**

Joint posts, joint touring and exchange projects.

The Literature Department should continue to have a key responsibility in direct support to writers and publishers. In the latter field, however, it is our contention that Scottish Enterprise should adopt a greatly more proactive and comprehensive role in support for publishing and the full range of the Creative Industries.

**Benchmarks (known or to be established)**

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers/Napier University, 2004)  
Review of Scottish Literary Magazines (Nicholas Spice, 2001)  
Review of Writing Fellowships (1999)  
Support Programmes for Publishing in Canada and Scandinavia

**Budget assumptions (description)**

- Grants to Publications – the Programme Publishing fund (£65k) will be cut.
- International Fellowships (£20k) – cut

**Capacity (implications for staffing and skills)**

Dedicated Officer for Creative Industries not required.

**Outcomes**

Cutting these budgets on the principle of 'last in, first out' in order to sustain the organisational infrastructure will have serious repercussions in terms of profile, credibility, and actual damage, particularly in relation to Scottish publishers' capacity to plan and operate more strategically, and the lessening of the prestigious profile of Literature in Scotland internationally, which could 'filter down' to the flagship Edinburgh UNESCO City of Literature.

➤ **Policy development areas**

**Description**

**Creative Industries:**

**Training and Publishing**

Additional funding has now expired. Unless it proves possible to persuade partners to commit to funding, the Literature Department will be unable to take a lead role on this policy area.

The removal of the Programme Publishing fund will have an adverse effect on a currently buoyant sector and hamper its power to develop strategically. This will also impact on the role of the Scottish Publishers Association.

**Equalities:**

**Festivals and Fellowships**

As the burgeoning festival scene in Scotland continues to gather momentum, we will have to look to reducing funding for existing, established festivals and prioritise those with the strongest national role and remit. In the long-term, the growth of this highly dynamic sector will be stifled, thus preventing the development of new, exciting, experimental ventures in under-represented areas.

We could withdraw from some established Fellowship posts and seek new hosts, maximising the opportunity to dovetail with government agendas and international thinking on health, criminal justice and the arts. There is considerable scope for writers to work in criminal justice and health settings. In addition to the usual benefits of a writing fellowship, placements in such settings would act as professional development

opportunities for writers, consequently engendering a writing scene infused with a diverse range of skills, leading to new training opportunities and increasing employment prospects for writers in Scotland.

### **International**

#### **Touring, translation and fellowships**

The essential step of establishing a National Centre for Literary Translation will not take place. This may adversely affect the momentum and profile of the indigenous publishing industry, Edinburgh International Book Festival, and Edinburgh UNESCO City of Literature.

### **Traditional**

#### **Core funding, bursaries and fellowships:**

There is a strong case for more consolidated core-funding of the highly dynamic Storytelling sector, but it could be done only at the expense of core-funding of the remainder of the organisational infrastructure.

**It must be emphasised that Storytelling plays an equally central role in the policy areas of Education, Audience Development and International.**

#### **Benchmarks (known or to be established)**

Scottish Arts Council Consultation with Writers (2000 and 2005)

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers and Napier University, 2004)

Review of Scottish Literary Magazines (Nicholas Spice, 2001)

Review of Writing Fellowships (1999)

Support Programmes for Publishing in Canada and Scandinavia

#### **Budget assumptions (description)**

Programme Publishing fund cut.

No funds for consolidation of Literary Magazines and Internships in Scottish Publishing.

#### **Capacity (implications for staffing and skills)**

Dedicated Officer for Creative Industries not required.

### **Outcomes**

Lack of increased opportunities for writers to secure outlets for publication of their work, and increase earnings through advances, commissions and royalties.

#### ➤ **Physical infrastructure**

##### **Description**

The Scottish Storytelling Forum and Moniack Mhor have received lottery funding to improve physical infrastructure and Scottish Book Trust has moved to new premises. In all cases improvements have financial implications - in terms of running costs, personnel, and ability to promote more events, exhibitions, programmes of work, and to generate more income – which we may be unable to meet in a standstill scenario.

At present the Scottish Publishers Association has plans to exploit the vacant premises in the Scottish Book Forum (following the moves of Scottish Book Trust and Edinburgh International Book Festival) by developing a Writers' Centre, and this may be restricted for the same reason.

### **Benchmarks (known or to be established)**

Literature Scotland (Literature Forum for Scotland, 2004)

### **Budget assumptions (description)**

Literature CFOs funded to current levels

### **Capacity (implications for staffing and skills)**

#### **Outcomes**

Organisations will lack resources and flexibility to maximise the opportunities for writers of capital developments, acutely so in the cases of the Scottish Storytelling Forum, Scottish Book Trust, and Moniack Mhor.

#### ➤ **Summary of Aim to support artists (Standstill scenario)**

Under current resources we would be unable to sustain recent growth and success. Ground breaking work in Professional Development through words@work and the Writers' Factory Screenwriting Programme has been achieved through non-recurrent additional funding. Continued project based funding of this nature is essential to the ongoing development of such schemes.

There is scope for more professional and co-ordinated marketing, education work and touring through the combining of the resources of CFOs, re-structuring roles of CFOs, and working with Edinburgh UNESCO City of Literature and BRAW to deliver high profile Fellowships and touring within and outwith Scotland.

Prioritising Equalities Fellowships opportunities would give higher profile to our support for this area and provide much needed opportunities for writers in this sector to produce work and operate as professionals.

Writers could be prioritised for support as high profile performers in Literature terms at the expense of publishing, which should arguably also be funded through Enterprise. The majority of writers in Scotland would continue to make an inadequate living from their work, and the capacity for a more robust publishing industry would be seriously weakened.

## **2.2 Aim – Audiences (Standstill)**

### ➤ **Organisational infrastructure**

#### **Description**

##### **Scottish Arts Council Funded**

- Edinburgh International Book Festival
- Scottish Book Trust
- Scottish Poetry Library
- Scottish Publishers Association
- Gaelic Books Council
- Scottish Storytelling Forum
- Association for Scottish Literary Studies
- Literature Festivals

##### **Non-Scottish Arts Council Funded**

Booksellers; Public Libraries; CILIPS; SLIC; SHEFCA; LTS; Education and Lifelong Learning; AHRB; Print and Broadcast Media, Scottish Executive

Education and audience development are fundamental to the remit of all organisations listed. The standstill scenario will therefore limit them exponentially in expanding and improving delivery, with the most acutely affected as follows:

Live Literature Scotland – national expansion and consolidation

Association for Scottish Literary Studies, Scottish Language Dictionaries, Scots Language Resource Centre, Scottish Poetry Library – enhanced resources to develop core outreach and audience development programmes

**Benchmarks (known or to be established)**

*Literature Scotland* (Literature Forum for Scotland, 2004)

**Budget assumptions (description)**

Literature CFOs funded to current levels

**Capacity (implications for staffing and skills)**

**Outcomes**

Organisations limited in capacity to expand and improve delivery

➤ **Research**

**Description**

The removal of the Research and Development budget under standstill will mean complete dependence on central funds for this central part of the Literature Department's work, thereby seriously limiting our strategic agility and ability to respond rapidly to important opportunities and developments (the Save our Short Story Campaign, a UK-wide project for which we funded specific research in Scotland, is a good example).

Our planned research programme for 2005-08 is as follows:

- New Investment Model for Publishers
- National Centre for Translation – feasibility study
- Reconfiguration of Infrastructure of Literature Organisations
- Young People's Attitudes to Reading and Literature
- The Socio-Economic Benefits of Literature

**Benchmarks (known or to be established)**

All Literature Department research from 1997-2005.

**Budget assumptions (description)**

Research and Development fund cut.

**Capacity (implications for staffing and skills)**

**Outcomes**

Limits to strategic ability to respond rapidly to important opportunities and developments.

➤ **Key partnerships**

**Description**

**Scottish Arts Council Funded**

The Association for Scottish Literary Studies; Edinburgh International Book Festival; Edinburgh UNESCO City of Literature; the Gaelic Books Council; Scottish Book Trust; Scottish Language Dictionaries; Scots Language Resource Centre; Scottish Poetry Library; Scottish Storytelling Forum; Scottish Publishers Association; Literature and Book Festivals throughout Scotland; Itchy Co

Literature Forum for Scotland

**CILIPS/Libraries**

Strategic intervention, and new legislation, are required to address the deficiencies in the purchasing policies of the public library service (as recommended in the Review of Publishing), which currently results in a generally less than satisfactory representation of the breadth of Scottish Literature and publishing, thus limiting a fundamental resource for developing readership, and supporting publishers and writers (Public Lending Right).

The Scottish Arts Council, in partnership with the Literature CFOs and the Literature Forum for Scotland, will continue to play a lead role in the development of readership nationally. There is considerable scope, however, for increased support from the commercial sector (booksellers), the Scottish Executive, local government (Literature Festivals, Fellowships), the education sector and the media, and the British Council.

**Benchmarks (known or to be established)**

State intervention in Scandinavia

**Budget assumptions (description)**

n/a

**Capacity (implications for staffing and skills)**

n/a

**Outcomes**

Standstill funding will permit only partial improvements to visibility and profile for Literature, and increases in readership nationally; limited scope for increased earnings to writers commercially and through Public Lending Right (PLR).

➤ **Policy development areas**

**Description**

**Creative Industries**

Renounce responsibility and/or fund freelance through other budgets

**Equalities**

Literature/Readership Development Officers, Writing Fellowships, Literature Festivals – prioritise.

**International**

Funding for research into the feasibility of a National Centre for Literary Translation would be achievable in the standstill scenario, but core-funding of any new agency recommended would not.

### **Traditional**

The Scottish Storytelling Forum has made a clear and compelling case for enhanced core-funding to maximise its national, and international, impact. This could only be achieved at the expense of other CFOs.

### **Benchmarks (known or to be established)**

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers/Napier University, 2004)  
Literature Scotland (Literature Forum for Scotland, 2004)

### **Budget assumptions (description)**

As above.

### **Capacity (implications for staffing and skills)**

#### **Outcomes**

As above.

#### ➤ **Physical infrastructure**

##### **Description**

Scottish Book Trust, the Scottish Poetry Library, the Scottish Storytelling Forum and Moniack Mhor are building-based organisations and able to expand programming appropriately, but there is a resource problem financially and in terms of personnel. The re-developed Netherbow will provide a clear central focus for co-ordinated activity from 2006 onwards, but lack of funding will restrict organisations in maximising the opportunities for mounting high-profile work.

The expansion of the major bookselling chains and the continuing demand for live author events in bookshops, and the rise in Literature Festivals, have produced a strong national network of venues for live literature. There is considerable scope for utilisation of arts centres - such as DCA and the Lemon Tree - nationwide, and public libraries, as venues for live literature events where none are currently programmed.

##### **Benchmarks (known or to be established)**

As for Support for Artists.

##### **Budget assumptions (description)**

##### **Capacity (implications for staffing and skills)**

##### **Outcomes**

Lack of fully co-ordinated and integrated national programme of Live Literature and Literature Festivals – potential decline in the latter, currently burgeoning sector, restricting power to grow audiences.

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

There is severely limited scope and capacity for achieving greater impact, and sustaining rapid recent growth and expansion across the sector, if resources and commitments remain the same. Support for major flagship initiatives such as Edinburgh UNESCO City of Literature, BRAW, words@work and Itchy Coe will only be possible at the expense of damaging cuts to project-funding which will weaken the credibility of the Scottish Arts Council. Literature CFOs will see their dependence on project-funding to develop core

activities such as marketing, education and growing audiences persist. The sustained growth which has been progressed in such a deliberate way over recent years, therefore, is likely to dissipate.

Such a scenario is neither tolerable, nor sustainable.

### **2.3 Aim - Education and Lifelong learning (Standstill)**

#### **➤ Organisational infrastructure**

##### **Description**

Language is the foundation of thought, of learning, and of knowledge. The centrality of Literacy, Literature, and the creative use of language in all its forms to Education and Lifelong Learning makes the case, and dynamic, of Literature unique amongst the 'artforms' currently supported by the Scottish Arts Council, and has recently stimulated discussion as to whether this centrality means that 'Literature' is arguably far broader and more complex and coherent than the terminology and structure of an arts council can allow. The vast majority of the work supported and funded under Literature, for example, meets all three of our corporate aims equally.

The organisational infrastructure of Literature is indivisibly linked with every conceivable aspect of the education system, from children's illustrated books, to Live Literature Scotland sending writers to schools, to the teaching of creative writing in further education, to evening classes in Gaelic, to a publisher producing the book version of a PhD on children's illustrated books – to offer a metaphorical circle by way of illustration. **For these reasons, it is extremely difficult, if not impossible, to distinguish between Audience Development and Education in the case of Literature, and the preceding section and this one must therefore be regarded as symbiotically related.**

In recognition of this centrality, the Literature Forum for Scotland has identified Education as a key strategic priority for co-ordinated planning and activity. Additional Lottery funding supports Scottish Book Trust, the Scottish Poetry Library, and the Scottish Storytelling Forum to develop the Literature in Education project, in partnership with Local Authorities, the Scottish Executive, Creative Links and Cultural Co-ordinators programme. This will deliver a comprehensive national programme to schools, but is unlikely to be sustainable as a model without commensurate uplifts to the core-funding of these three organisations. A vital opportunity to push the educational agenda and profile for Literature several levels up, therefore, is likely to be lost.

Generally, the under-funding of Literature CFOs referred to previously limits the capacity of most organisations in the field of education, an illustrative example being the Scottish Poetry Library, which relies on project funding to support its Education Officer post.

##### **Benchmarks (known or to be established)**

Republic of Ireland, support structures for literature.

##### **Budget assumptions (description)**

CFOs funded on current levels

Programme Publishing, International Fellowships and Research and Development cut.

##### **Capacity (implications for staffing and skills)**

See above

### **Outcomes**

Lessened strategic national coherence across the organisational infrastructure in the field of Education.

#### ➤ **Research**

### **Description**

Attitudes towards Reading and Literature in Young People  
The Socio-Economic Impact of Literature

### **Benchmarks (known or to be established)**

### **Budget assumptions**

Central Funds

### **Capacity (implications for staffing and skills)**

### **Outcomes**

Fully-informed advocacy for the centrality of Literature and Readership to Education and Lifelong Learning; lack of funds to implement recommended actions.

#### ➤ **Key partnerships**

### **Description**

As in Scenario One.

The Standstill Scenario would augment the urgency of the issue concerning the Scottish Arts Council's role in supporting Language, in particular Scots. There is a widely accepted case that the funding of, and responsibility for, the Scots language ought to be devolved – if not 'returned' – to the Scottish Executive, as this should not be the sole responsibility of the Literature Department. (Responsibility for the national language organisations was transferred from the Scottish Office to the Scottish Arts Council in 1998.)

The separate case made for an Institute for the Languages of Scotland in the Cultural Commission strengthens the logic of this argument. Furthermore, it is a widely held view that Language ought to sit within the Education, and not the Culture, portfolio of the Scottish Executive – as is the case in the majority of European countries.

Theoretically, responsibility for the following organisations could be devolved to a new body for the support of Scots:

- Scottish Language Dictionaries
- Scots Language Resource Centre
- Itchy Coo

This would free up a total of approximately £200k in resources, if funding was retained (see below).

### **Benchmarks (known or to be established)**

Support structures for the Gaelic Language in Scotland  
Support models for Ulster Scots  
Proposals for the Institute for the Languages of Scotland

**Budget assumptions (description)**

If support for the Scots language CFOs were devolved to the Scottish Executive, it is anticipated that the organisations' current proportion of Scottish Arts Council funds would be transferred with them.

**Capacity (implications for staffing and skills)**

Freeing up of staff time.

**Outcomes**

Higher profile for Language CFOs and greater 'concentration' of the portfolio and core competencies of the Literature Department.

➤ **Policy development areas**

**Description**

As in the Optimum Scenario, fundamental steps in relation to the national curriculum, coupled with a new investment vehicle for the publishing industry, would have a transformative effect on **every** policy area of the Scottish Arts Council.

**This is not likely to be achievable under the Standstill Scenario.**

**Benchmarks (known or to be established)**

Republic of Ireland, support structures for literature.

**Budget assumptions (description)**

**Capacity (implications for staffing and skills)**

**Outcomes**

Lack of growth in the indigenous publishing sector and limited expansion of Literature's role in, and services to, Education.

➤ **Physical infrastructure**

**Description**

As above

**Benchmarks (known or to be established)**

As above

**Budget assumptions (description)**

**Capacity (implications for staffing and skills)**

**Outcomes**

As above

➤ **Summary of Education and Learning (Standstill scenario)**

The powerful potential for Literature to play an even more central role in, and provide greater services for, Education, so helping to create a confident and outward-looking society, will be lost; as will the potential for a major boost to the Scottish publishing industry and the creative industries as a whole.

## 2.4 Standstill – Budget totals

### Important Note

All three Scenarios clearly evidence the significant extent to which all the major elements of the Literature Department portfolio and Literature sector address equally **all three** of our corporate aims and **all four** of our corporate policy priorities. The mechanics of the budgets/aims matching exercise do not, however, permit duplicate counting, and the summary tables below therefore do not offer an accurate reflection of Literature’s actual dynamic.

Bring totals forward from detailed budgets on template – appendix 2. Please also refer to “Budget assumptions” section in Guidance paper.

Total budgets by Aim	2005-06 Actual * (including CFOs)  £	2006/07 + 15% (excluding CFOs)  £	2007/08 Estimates (standstill)  £	2008/09 Estimates (standstill)  £
Artists	2,050,702	1,148,275	2,077,955	2,077,955
Audiences	75,500	86,825	75,500	75,500
Learning	0	0	0	0
<b>Total funding budgets</b>	<b>2,126,202</b>	<b>1,235,100</b>	<b>2,153,455</b>	<b>2,153,455</b>
Operational budgets	151,716	174,473	151,716	151,716

\* In March 2005, the Head of Arts and Head of F&R met with each department to identify which departmental budgets met which corporate aim. The results of that exercise were re-circulated in July for reference and checking. <S:\Area Development\Corporate Plan Guidance\Tables for Budget Paper & Business Plan - Final.xls>

## 2.5 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.



**Scottish Arts Council  
Strategic Review  
A framework for development**

**Literature Department  
Reduced Scenario**

*... if way to the better there be, it exacts  
a full look at the worst.*

Thomas Hardy, *In Tenebris*

### **Introduction**

The purpose of Scenario Three is to propose any changes required to maximise the impact on the Scottish Arts Council's corporate objectives based on a 15% budget reduction. 15% of the total of Literature project funding (voted) amounts to a figure of **£73,200**.

It will be self-evident from Scenario Two that if the consequence of standstill funding would be to stifle expansion and growth, then the effects of actual cuts to any area of the Literature budget would be both destructive, and potentially disastrous, in the long-term. Once again it is important to emphasise that due to the national cohesion and coherence of the Literature sector, and the extent to which this is clearly mirrored in the Literature Department's portfolio, priorities and policies, it would be impossible to single out any specific area for reduced funding without severe impact on most, if not all, of the other main constituents of the Literature infrastructure and 'ecology' (see Introduction to Scenario 2). **We therefore contend that there is an incontrovertible argument for overall protection of the Literature budget in a Reduced Scenario.**

### **Options**

Should it prove not possible to achieve this, the following options are suggested in hypothetical fashion, and in a strongly 'doomsday' spirit. We have rated the consequences of each option in terms of damage/risk assessment on a scale of 1-5, where 1= little or none; 2 = limited; 3 = moderate; 4 = high; 5 = very high.

#### **Option 1**

Reduce all budget lines, including CFOs, by 15%  
Rating: 5

#### **Option 2**

Protect CFOs and reduce all project-funding to figure required  
Rating: 5

#### **Option 3**

Protect project-funding and reduce all CFOs to figure required  
Rating: 4

**Option 4**

Cut selected project-funding to figure required  
Rating: 4

**Option 5**

Cut selected CFOs to figure required.  
Rating: 4

**Option 6**

Transfer funding of selected CFO to other agencies.  
Rating: 3

It is our view that **Option 4**, following the logic of the Standstill Scenario, presents the only viable manoeuvre, though attention is drawn once again to the rating in terms of damage.

**Summary of Proposed Changes**

**Cut:**

Programme Publishing (£65k)  
Research & Development (£28k)  
International Fellowships (£20k)

**Reduce:**

Grants to Magazines by £25k  
Writers' Bursaries by £10k  
Writing Fellowships by £10k

Total: £158,000

Total reduction required (15% Voted Project): £73,200

**Add:**

Edinburgh UNESCO City of Literature: £50,000  
words@work: £35,000  
Total: £88,000

**Scottish Arts Council  
Strategic Review  
A framework for development**

**Literature Department  
Reduced Scenario**

**3. Reduced**

**3.1 Aim – support for artists (Reduced)**

➤ **The individual artist**

**Description**

The majority of Scottish writers we support are committed to residency in Scotland. Given that several of our most successful writers reside outwith Scotland, and that the majority of major Scottish writers are published in London, Literature in Scotland must also be seen in a UK context. Financial success is the preserve of a select few. The financial opportunities for the majority of Scottish writers remain disturbingly curtailed, as confirmed by the findings of our Consultation with Writers in 2001. (Our most recent survey of writers in Scotland in 2005 revealed that over 50% of Scottish writers earned less than £4k per annum from their work).

We would retain the current infrastructure of support, as below, but make a reduction of £10,000 to Writers' Bursaries, which would result in either a 50% reduction to the number of New Writers' Bursaries offered (currently 10 per year @ £2k), or one bursary of £10k from Writers' Bursaries.

New Writers' & Playwrights' Bursaries  
Writers' & Playwrights' Bursaries  
Professional Development Fund  
Live Literature Scotland  
words@work  
Writers Factory Screenwriting Programme  
Scottish Arts Council Book Awards (prizes to writers)  
International Fellowships  
Writing Fellowships  
Literary Magazines

**Benchmarks (known or to be established)**

Scottish Arts Council Consultation with Writers (2000, 2005)  
Support models in Canada  
*L'Academie Francaise*

**Budget Assumptions**

New Writers' Bursaries or Writers' Bursaries reduced by £10k. There would remain an opportunity to expand the Book Awards to provide more and larger prizes, via securing of commercial sponsorship.

**Capacity (implications for staffing and skills)**

Possible devolving of New Writers' Bursaries and Book Awards to Scottish Book Trust would free up staff time.

## Outcomes

Current funding levels remain inadequate to meet the levels of demand, quality, and range. The opportunities for securing satisfactory publication in Scotland will also remain limited – especially in the Scots and Gaelic languages - owing to the restrictions within the industry (see Scenario One). A potential long-term consequence of standstill funding could be a drain of Scotland's considerable literary talent elsewhere. The negative perception of an actual cut to Writers' Bursaries would be disproportionately higher than the relatively modest sum involved.

### ➤ Organisational infrastructure

*Note:*

*It cannot be over-emphasised that the salient characteristic of the Literature eco-system is its **national** reach, coherence, and cohesion, exemplified by the fact that all ten Literature CFOs carry national remits and missions, and by the creation and remit of the Literature Forum for Scotland.*

## Description

The eight national literature organisations and two national language organisations currently supported are, in different ways, essential to the long-term development of Literature's 'matrix' of Writers, Publishers and Readership.

Increased investment in Literature CFOs since 2002 has gone some way to begin restoring the depleted condition of the infrastructure, but a continuing funding gap in several cases is being met from a debilitating reliance on non-recurrent project funding. This is particularly the case with the Scottish Storytelling Forum, the Scots Language Resource Centre, Scottish Language Dictionaries, and the Scottish Poetry Library.

The key CFOs essential to the support of individual writers are equipped to contribute to core aims, and have developed schemes for working in education and broader audience development, for example Live Literature Scotland, formerly the Writers in Scotland scheme, administered on our behalf by Scottish Book Trust. This scheme, in terms of scale and effectiveness, represents a paradigm for the role of artists in education - of all the artforms, Literature continues to fund the highest number of practitioners in schools.

- Moniak Mhor – training for writers and working with schools
- Scottish Book Trust – Live Literature Scotland, tours of children's authors, work of BRAW (Centre for the Children's Book)
- Scottish Poetry Library - an education outreach officer
- Edinburgh International Book Festival – all activities including schools outreach programme
- Gaelic Books Council – support to writers and publishers, *Ur Sgeul* imprint
- Scottish Storytelling Centre – national network, specific projects developing children's creativity

All have a national responsibility and need to develop this in terms of increasing and improving delivery and support, for example Live Literature Scotland (Scottish Book Trust) guaranteeing every child in Scotland the experience of working with a writer or storyteller each year in school; Gaelic Books Council providing professional development support for Gaelic writers; Moniak Mhor offering more courses for schools and teachers.

### **Benchmarks (known or to be established)**

Audit of National Literature Organisations (Iain More Consultancy, 1999)  
*Literature Scotland* (Literature Forum for Scotland, 2004)

### **Budget Assumptions**

Core-funding will remain at current levels. Cuts to project budgets will permit ongoing funding of Edinburgh UNESCO City of Literature and the words@work programme (Scottish Book Trust), but not Itchy Co.

### **Capacity (implications for staffing and skills)**

#### **Outcomes**

The present pattern of progression, expansion and growth in the majority of CFOs will be hindered and a debilitating reliance on project funding to support core activities will persist, which is preventing stability and proving wasteful of human resources (for funders and organisations alike). The case for a potential reconfiguration in terms of roles, based on a thorough independent examination of current overlap and duplication, would be greatly strengthened. The Literature Forum for Scotland has recently laid the groundwork for such an exercise through its co-operative planning and development on the major strategic areas of Education and Communication.

#### ➤ **Key partnerships**

#### **Description**

##### **Literature CFOs**

Association for Scottish Literary Studies, Gaelic Books Council, Edinburgh International Book Festival, Moniak Mhor, Scottish Book Trust, Scottish Poetry Library, Scottish Storytelling Forum

Literature Forum for Scotland

##### **Publishers/Scottish Publishers Association**

As evidenced by the comprehensive *Review of Scottish Publishing in the 21<sup>st</sup> Century*, Napier University/PriceWaterhouseCoopers, 2004 under-capitalisation and a lack of professionalisation in the indigenous publishing industry create restrictions to the number of writers in Scotland who can find satisfactory channels for their work, reach an audience, progress their careers, and earn a satisfactory living from their work. The establishment of a substantial new investment vehicle for publishers offering 'soft loans' for company development, similar to the models of support in Canada, would go a significant way towards expanding the status and capability of the industry.

The Literature Department has taken a small but significant step towards such a model through the introduction of block grants to publishers, to allow publishers to plan more strategically. This budget will be cut under standstill in order to sustain the organisational infrastructure. This will represent a seriously retrograde step. Current demand for the new fund exceeds the budget available by 4:1.

New training initiatives in publishing will be shelved.

#### **Magazines**

The literary and cultural magazines funded by the Department represent a vital outlet for new writing and writers and have played a central role in the cultural and literary renaissance of the 1980s and 90s. New poetry and fiction is chronically ignored by the

“mainstream” media outlets, and the platform provided by these small publications to writers – both emergent and established - by the magazines cannot be underestimated.

The sector, however, is fragmented and a lack of clear marketing, ambition and funding has led to heavy reliance on subsidy, a degree of stagnation, and an overall culture of ‘immiseration and amateurisation’ (Nicholas Spice Review of Literary Magazines, 2001). There is be a case for removing support from the more static publications and supporting the more dynamic better. Under the Reduced Scenario, it would be necessary to reduce this budget by £25k, which would mean withdrawing support from two publications. This step would permit the required exercise of rationalisation of the sector, but it would attract highly adverse criticism.

### **Local Authorities**

Support for writers within local government in terms of partnership in the Writing Fellowships and Literature Development Workers networks is inconsistent at present. There would be little or no change to this situation in a standstill scenario, and significant gaps will continue nationally, particularly in the field of Literature Development. We are currently attempting to persuade local authorities to make commitments to more permanent full-time Literature/Readership Development posts. This is not easy, as there is a reluctance to permanent commitment.

In Education, the authorities, and schools, should make more commitment to working with writers, but are unlikely to without additional resources themselves.

### **Broadcast and Print Media**

Opportunities for writers to have their work broadcast (e.g. short stories) are unacceptably low, although the new UK-wide Short Story Competition sponsored by the BBC and NESTA offers a promising model. There are also increasing opportunities for writers to work with broadcasters in other ways, such as the Ideasfactory website, which can promote writers, books and feature work. The national broadsheets continue a policy of providing little review coverage of new work published in Scotland, and favouring coverage of the large metropolitan media conglomerates. The new *Scottish Review of Books* has filled this gap to some extent, but there is scope for more publications of this kind.

### **Education**

Literature’s central role in education will fail to reach its true potential as long as key organisations are hampered by insufficient core funding, and vital new national initiatives such as Literature in Learning could be jeopardised. Education Authorities and schools should make more commitment to working with writers, but are unlikely to without additional resources themselves.

### **Business and Industry**

There is a need to increase recognition that creativity is an important driver of economic development through greater use of writers in a business environment as interpreters, ideas people and critical catalysts.

### **Nesta**

A relationship has been established with IDEASmart, and further opportunities exist to offer support for writers, e.g. in partnership with Scottish Book Trust.

### **Scottish Enterprise – National and LECs and HIE**

Partnerships need to be continued through the CEO network for developing and consolidating schemes for professional development and publishing.

### **Scottish Executive**

Consolidation of existing partnerships in Ideasmart and Writers Factory screenwriting programmes.

### **Scottish Screen**

Further development of screen and radio writing training.

### **British Council**

Joint posts, joint touring and exchange projects.

The Literature Department should continue to have a key responsibility in direct support to writers and publishers. In the latter field, however, it is our contention that Scottish Enterprise should adopt a greatly more proactive and comprehensive role in support for publishing and the full range of the Creative Industries.

### **Benchmarks (known or to be established)**

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers/Napier University, 2004)

Review of Scottish Literary Magazines (Nicholas Spice, 2001)

Review of Writing Fellowships (1999)

Support Programmes for Publishing in Canada and Scandinavia

### **Budget assumptions (description)**

- Grants to Publications – the Programme Publishing fund (£65k) will be cut.
- International Fellowships (£20k) – cut

### **Capacity (implications for staffing and skills)**

Dedicated Officer for Creative Industries not required.

### **Outcomes**

Cutting these budgets on the principle of 'last in, first out' in order to sustain the organisational infrastructure will have serious repercussions in terms of profile, credibility, and actual damage, particularly in relation to Scottish publishers' capacity to plan and operate more strategically, and the lessening of the prestigious profile of Literature in Scotland internationally, which could 'filter down' to the flagship Edinburgh Unesco City of Literature.

### ➤ **Policy development areas**

#### **Description**

#### **Creative Industries: Training and Publishing**

Additional funding has now expired. Unless it proves possible to persuade partners to commit to funding, the Literature Department will be unable to take a lead role on this policy area.

The removal of the Programme Publishing fund will have an adverse effect on a currently buoyant sector and hamper its power to develop strategically. This will also impact on the role of the Scottish Publishers Association.

**Equalities:**

**Festivals and Fellowships**

As the burgeoning festival scene in Scotland continues to gather momentum, we will have to look to reducing funding for existing, established festivals and prioritise those with the strongest national role and remit. In the long-term, the growth of this highly dynamic sector will be stifled, thus preventing the development of new, exciting, experimental ventures in under-represented areas.

We could withdraw from some established Fellowship posts and seek new hosts, maximising the opportunity to dovetail with government agendas and international thinking on health, criminal justice and the arts. There is considerable scope for writers to work in criminal justice and health settings. In addition to the usual benefits of a writing fellowship, placements in such settings would act as professional development opportunities for writers, consequently engendering a writing scene infused with a diverse range of skills, leading to new training opportunities and increasing employment prospects for writers in Scotland.

**International**

**Touring, translation and fellowships**

The essential step of establishing a National Centre for Literary Translation will not take place. This may adversely affect the momentum and profile of the indigenous publishing industry, Edinburgh International Book Festival, and Edinburgh UNESCO City of Literature.

**Traditional**

**Core funding, bursaries and fellowships:**

There is a strong case for more consolidated core-funding of the highly dynamic Storytelling sector, but it could be done only at the expense of core-funding of the remainder of the organisational infrastructure.

**It must be emphasised that Storytelling plays an equally central role in the policy areas of Education, Audience Development and International.**

**Benchmarks (known or to be established)**

Scottish Arts Council Consultation with Writers (2000 and 2005)

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers and Napier University, 2004)

Review of Scottish Literary Magazines (Nicholas Spice, 2001)

Review of Writing Fellowships (1999)

Support Programmes for Publishing in Canada and Scandinavia

**Budget assumptions (description)**

Programme Publishing fund cut.

No funds for Internships in Scottish Publishing.

Grants to Literary Magazines reduced by £25k

**Capacity (implications for staffing and skills)**

Dedicated Officer for Creative Industries not required.

Responsibility for fewer magazines would free up staff time.

### **Outcomes**

A significant decrease in opportunities for writers to secure outlets for publication of their work, and increase earnings through advances, commissions and royalties.

#### ➤ **Physical infrastructure**

### **Description**

The Scottish Storytelling Centre and Moniack Mhor have received lottery funding to improve physical infrastructure and Scottish Book Trust has moved to new premises. In all cases improvements have financial implications - in terms of running costs, personnel, and ability to promote more events, exhibitions, programmes of work, and to generate more income – which we may be unable to meet in a standstill scenario.

At present the Scottish Publishers Association has plans to exploit the vacant premises in the Scottish Book Centre (following the moves of Scottish Book Trust and Edinburgh International Book Festival) by developing a Writers' Centre, and this may be restricted for the same reason.

### **Benchmarks (known or to be established)**

*Literature Scotland* (Literature Forum for Scotland, 2004)

### **Budget assumptions (description)**

Literature CFOs funded to current levels

### **Capacity (implications for staffing and skills)**

### **Outcomes**

Organisations will lack resources and flexibility to maximise the opportunities for writers of capital developments, acutely so in the cases of the Scottish Storytelling Centre, Scottish Book Trust, and Moniack Mhor.

#### ➤ **Summary of Aim to support artists (Reduced scenario)**

With reduced resources we would be unable to sustain recent growth and success. Ground breaking work in Professional Development through words@work and the Writers' Factory Screenwriting Programme has been achieved through non-recurrent additional funding. Continued project based funding of this nature is essential to the ongoing development of such schemes.

There is scope for more professional and co-ordinated marketing, education work and touring through the combining of the resources of CFOs, re-structuring roles of CFOs, and working with Edinburgh UNESCO City of Literature and BRAW to deliver high profile Fellowships and touring within and outwith Scotland.

Prioritising Equalities Fellowships opportunities would give higher profile to our support for this area and provide much needed opportunities for writers in this sector to produce work and operate as professionals.

Writers could be prioritised for support as high profile performers in Literature terms at the expense of publishing, which should arguably also be funded through Enterprise. The

majority of writers in Scotland would continue to make an inadequate living from their work, and the capacity for a more robust publishing industry would be seriously weakened.

### **3.2 Aim – Audiences (Reduced)**

#### ➤ **Organisational infrastructure**

##### **Description**

###### **Scottish Arts Council Funded**

- Edinburgh International Book Festival
- Scottish Book Trust
- Scottish Poetry Library
- Scottish Publishers Association
- Gaelic Books Council
- Scottish Storytelling Centre
- Association for Scottish Literary Studies
- Literature Festivals

###### **Non-Scottish Arts Council Funded**

Booksellers; Public Libraries; CILIPS; SLIC; SHEFCA; LTS; Education and Lifelong Learning; AHRB; Print and Broadcast Media, Scottish Executive

Education and audience development are fundamental to the remit of all organisations listed. The reduced scenario will therefore limit them exponentially in expanding and improving delivery, with the most acutely affected as follows:

Live Literature Scotland – national expansion and consolidation

Association for Scottish Literary Studies, Scottish Language Dictionaries, Scots Language Resource Centre, Scottish Poetry Library – enhanced resources to develop core outreach and audience development programmes

##### **Benchmarks (known or to be established)**

*Literature Scotland* (Literature Forum for Scotland, 2004)

##### **Budget assumptions (description)**

Literature CFOs and Literature Festivals funded to current levels

##### **Capacity (implications for staffing and skills)**

##### **Outcomes**

Organisations severely limited in capacity to expand and improve delivery

#### ➤ **Research**

##### **Description**

The removal of the Research and Development budget under Reduced will mean complete dependence on central funds for this central part of the Literature Department's work, thereby seriously limiting our strategic agility and ability to respond rapidly to important opportunities and developments (the Save our Short Story Campaign, a UK-wide project for which we funded specific research in Scotland, is a good example).

Our planned research programme for 2005-08 is as follows:

- New Investment Model for Publishers
- National Centre for Translation – feasibility study
- Reconfiguration of Infrastructure of Literature Organisations
- Young People's Attitudes to Reading and Literature
- The Socio-Economic Benefits of Literature

**Benchmarks (known or to be established)**

All Literature Department research from 1997-2005.

**Budget assumptions (description)**

Research and Development fund cut.

**Capacity (implications for staffing and skills)**

**Outcomes**

Limits to strategic ability to respond rapidly to important opportunities and developments.

➤ **Key partnerships**

**Description**

**Scottish Arts Council Funded**

The Association for Scottish Literary Studies; Edinburgh International Book Festival; Edinburgh UNESCO City of Literature; the Gaelic Books Council; Scottish Book Trust; Scottish Language Dictionaries; Scots Language Resource Centre; Scottish Poetry Library; Scottish Storytelling Centre; Scottish Publishers Association; Literature and Book Festivals throughout Scotland; Itchy Co

Literature Forum for Scotland

**CILIPS/Libraries**

Strategic intervention, and new legislation, are required to address the deficiencies in the purchasing policies of the public library service (as recommended in the Review of Publishing), which currently results in a generally less than satisfactory representation of the breadth of Scottish Literature and publishing, thus limiting a fundamental resource for developing readership, and supporting publishers and writers (Public Lending Right).

The Scottish Arts Council, in partnership with the Literature CFOs and the Literature Forum for Scotland, will continue to play a lead role in the development of readership nationally. There is considerable scope, and more urgent need, however, for increased support from the commercial sector (booksellers), the Scottish Executive, local government (Literature Festivals, Fellowships), the education sector and the media, and the British Council.

**Benchmarks (known or to be established)**

State intervention in Scandinavia

**Budget assumptions (description)**

n/a

**Capacity (implications for staffing and skills)**

n/a

**Outcomes**

Reduced funding will permit only partial improvements to visibility and profile for Literature, and increases in readership nationally; limited scope for increased earnings to writers commercially and through PLR; gradual slowing of momentum thus far achieved.

➤ **Policy development areas**

**Description**

**Creative Industries**

Renounce responsibility and/or fund freelance through other budgets

**Equalities**

Literature/Readership Development Officers, Writing Fellowships, and Literature Festivals – prioritise.

**International**

Funding for research into the feasibility of a National Centre for Literary Translation would be achievable in the reduced scenario, but core-funding of any new agency recommended would not. The loss of the new International Fellowships fund would create a serious impact on current prestige and profile, possibly 'filtering down' to the image of Edinburgh UNESCO City of Literature.

**Traditional**

The Scottish Storytelling Centre has made a clear and compelling case for enhanced core-funding to maximise its national, and international, impact. This could only be achieved at the expense of other CFOs.

**Benchmarks (known or to be established)**

Review of Scottish Publishing in the 21<sup>st</sup> Century (PricewaterhouseCoopers/Napier University, 2004)

Literature Scotland (Literature Forum for Scotland, 2004)

**Budget assumptions (description)**

As above.

**Capacity (implications for staffing and skills)**

**Outcomes**

As above.

➤ **Physical infrastructure**

**Description**

Scottish Book Trust, the Scottish Poetry Library, the Scottish Storytelling Centre and Moniack Mhor are building-based organisations and able to expand programming appropriately, but there is a resource problem financially and in terms of personnel. The re-developed Netherbow will provide a clear central focus for co-ordinated activity from 2006 onwards, but lack of funding will restrict organisations in maximising the opportunities for mounting high-profile work.

The expansion of the major bookselling chains and the continuing demand for live author events in bookshops, and the rise in Literature Festivals, have produced a strong national network of venues for live literature. There is considerable scope for utilisation of arts centres - such as DCA and the Lemon Tree - nationwide, and public libraries, as venues for live literature events where none are currently programmed.

#### **Benchmarks (known or to be established)**

As for Support for Artists.

#### **Budget assumptions (description)**

#### **Capacity (implications for staffing and skills)**

#### **Outcomes**

Lack of fully co-ordinated and integrated national programme of Live Literature and Literature Festivals – potential decline in the latter, currently burgeoning sector, restricting power to grow audiences.

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

There is severely limited scope and capacity for achieving greater impact, and sustaining rapid recent growth and expansion across the sector. Support for major flagship initiatives such as Edinburgh UNESCO City of Literature, BRAW, and words@work will only be possible at the expense of damaging cuts to project-funding which will weaken the credibility of the Scottish Arts Council. It will not be possible to offer core-funding to the pioneering Itchy Coo project. Literature CFOs will see their dependence on project-funding to develop core activities such as marketing, education and growing audiences persist. The sustained growth which has been progressed in such a deliberate way over recent years, therefore, is likely to dissipate.

Such a scenario is neither tolerable, nor sustainable.

### **3.3 Aim - Education and Lifelong learning (Reduced)**

#### ➤ **Organisational infrastructure**

#### **Description**

Language is the foundation of thought, of learning, and of knowledge. The centrality of Literacy, Literature, and the creative use of language in all its forms to Education and Lifelong Learning makes the case, and dynamic, of Literature unique amongst the 'artforms' currently supported by the Scottish Arts Council, and has recently stimulated discussion as to whether this centrality means that 'Literature' is arguably far broader and more complex and coherent than the terminology and structure of an arts council can allow. The vast majority of the work supported and funded under Literature, for example, meets all three of our corporate aims equally.

The organisational infrastructure of Literature is indivisibly linked with every conceivable aspect of the education system, from children's illustrated books, to Live Literature Scotland sending writers to schools, to the teaching of creative writing in further education, to evening classes in Gaelic, to a publisher producing the book version of a PhD on children's illustrated books – to offer a metaphorical circle by way of illustration.

**For these reasons, it is extremely difficult, if not impossible, to distinguish between**

**Audience Development and Education in the case of Literature, and the preceding section and this one must therefore be regarded as symbiotically related.**

In recognition of this centrality, the Literature Forum for Scotland has identified Education as a key strategic priority for co-ordinated planning and activity. Additional Lottery funding supports Scottish Book Trust, the Scottish Poetry Library, and the Scottish Storytelling Centre to develop the Literature in Education project, in partnership with Local Authorities, the Scottish Executive, Creative Links and Cultural Co-ordinators programme. This will deliver a comprehensive national programme to schools, but is unlikely to be sustainable as a model without commensurate uplifts to the core-funding of these three organisations. A vital opportunity to push the educational agenda and profile for Literature several levels up, therefore, is likely to be lost.

Generally, the under-funding of Literature CFOs referred to previously limits the capacity of most organisations in the field of education, an illustrative example being the Scottish Poetry Library, which relies on project funding to support its Education Officer post.

**Benchmarks (known or to be established)**

Republic of Ireland, support structures for literature.

**Budget assumptions (description)**

CFOs funded on current levels

Programme Publishing, International Fellowships and Research and Development cut.

**Capacity (implications for staffing and skills)**

See above

**Outcomes**

Lessened strategic national coherence across the organisational infrastructure in the field of Education.

➤ **Research**

**Description**

Attitudes towards Reading and Literature in Young People

The Socio-Economic Impact of Literature

**Benchmarks (known or to be established)**

**Budget assumptions**

Central Funds

**Capacity (implications for staffing and skills)**

**Outcomes**

Fully-informed advocacy for the centrality of Literature and Readership to Education and Lifelong Learning; lack of funds to implement any recommended actions.

➤ **Key partnerships**

**Description**

As in Scenario One.

The Reduced Scenario would augment the urgency of the issue concerning the Scottish Arts Council's role in supporting Language, in particular Scots, symbolised by the threat to the ground-breaking Itchy Coe project. There is a widely accepted case that the funding of, and responsibility for, the Scots language ought to be devolved – if not 'returned' – to the Scottish Executive, as this should not be the sole responsibility of the Literature Department. (Responsibility for the national language organisations was transferred from the Scottish Office to the Scottish Arts Council in 1998.)

The separate case made for an Institute for the Languages of Scotland in the Cultural Commission strengthens the logic of this argument. Furthermore, it is a widely held view that Language ought to sit within the Education, and not the Culture, portfolio of the Scottish Executive – as is the case in the majority of European countries.

Theoretically, responsibility for the following organisations could be devolved to a new body for the support of Scots:

- Scottish Language Dictionaries
- Scots Language Resource Centre
- Itchy Coe

This would free up a total of approximately £200k in resources, if funding was retained (see below).

**Benchmarks (known or to be established)**

Support structures for the Gaelic Language in Scotland  
Support models for Ulster Scots  
Proposals for the Institute for the Languages of Scotland

**Budget assumptions (description)**

If support for the Scots language CFOs were devolved to the Scottish Executive, it is anticipated that the organisations' current proportion of Scottish Arts Council funds would be transferred with them.

**Capacity (implications for staffing and skills)**

Freeing up of staff time.

**Outcomes**

Higher profile for Language CFOs and greater 'concentration' of the portfolio and core competencies of the Literature Department.

➤ **Policy development areas**

**Description**

As in the Optimum Scenario, fundamental steps in relation to the national curriculum, coupled with a new investment vehicle for the publishing industry, would have a transformative effect on **every** policy area of the Scottish Arts Council.

**This would not be achievable under the Reduced Scenario.**

**Benchmarks (known or to be established)**

Republic of Ireland, support structures for literature.

**Budget assumptions (description)**

**Capacity (implications for staffing and skills)**

**Outcomes**

Lack of growth in the indigenous publishing sector and limited expansion of Literature's role in, and services to, Education.

➤ **Physical infrastructure**

**Description**

As above

**Benchmarks (known or to be established)**

As above

**Budget assumptions (description)**

**Capacity (implications for staffing and skills)**

**Outcomes**

As above

➤ **Summary of Education and Learning (Reduced scenario)**

The powerful potential for Literature to play an even more central role in, and provide greater services for, Education, so helping to create a confident and outward-looking society, will be lost; as will the potential for a major boost to the Scottish publishing industry and the creative industries as a whole.

**3.4 Reduced – Budget totals**

**Important Note**

All three Scenarios clearly evidence the significant extent to which all the major elements of the Literature Department portfolio and Literature sector address equally **all three** of our corporate aims and **all four** of our corporate policy priorities. The mechanics of the budgets/aims matching exercise do not, however, permit duplicate counting, and the summary tables below therefore do not offer an accurate reflection of Literature's actual dynamic.

Bring totals forward from detailed budgets on template – appendix 2. Please also refer to “Budget assumptions” section in Guidance paper.

Total budgets by Aim	2005-06 Actual * (including CFOs)  £	2006/07 + 15% (excluding CFOs)  £	2007/08 Estimates (reduced)  £	2008/09 Estimates (reduced)  £
Artists	2,050,702	1,148,275	2,004,955	2,004,955
Audiences	75,500	86,825	64,175	64,175
Learning	0	0	0	0
<b>Total funding budgets</b>	<b>2,126,202</b>	<b>1,235,100</b>	<b>2,069,130</b>	<b>2,069,130</b>
Operational budgets	151,716	174,473	151,716	151,716

\* In March 2005, the Head of Arts and Head of F&R met with each department to identify which departmental budgets met which corporate aim. The results of that exercise were re-circulated in July for reference and checking. [S:\Area Development\Corporate Plan Guidance\Tables for Budget Paper & Business Plan - Final.xls](#)

### 3.5 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 Coo 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.

**Dr Gavin Wallace**  
**Head of Literature**  
**1 December 2005**