



## Strategic Review - Corporate Scenarios

### Introductory Paper for Committees on Scenarios and CFO placements

#### 1. Introduction

1.1 As presented at the committee meeting on 18<sup>th</sup> October, the strategic review process, including the assessment and placement of our present core funded organisations, is based on the council's corporate plan.

1.2 The scenarios presented by art form heads reflect their plans for sector development set against the three aims of the council, which are all of equal status within three budget scenarios – optimum, standstill and 15% cut. The aims are:

- To increase participation in the arts
- To support artists in Scotland to fulfil their creative and business potential
- To place the arts, culture and creativity at the heart of learning

1.3 The scenarios have been developed by the Department Heads, in consultation with colleagues and advisors and have been submitted and reviewed by the Directorate.

1.4 As approved by Council, the role of the committees is to:

- Test the coherence of the art form scenarios and their supporting arguments
- To discuss and confirm the placement of individual organisations in relation to the scenarios
- Make comment on what they see as key themes and issues across art form and cross council policy areas.

#### 2. Further Developments

2.1 At the council meeting on 25<sup>th</sup> October 2005 council asked the directorate to develop alternative scenarios based on a prioritisation of the aims, this has led to the development of two additional corporate scenarios:

- A prioritisation of the artist
- A prioritisation of participation and access.

2.2 **Please Note:** These new scenarios have not been discussed, nor formally agreed by Council. They will begin this discussion at their meeting on 13<sup>th</sup> December and their comments will be included in the Chairs briefing at the start of the Committee meetings on the 15<sup>th</sup> December.

2.3 The process of placing the CFOs in relation to the new scenarios will however allow Council to consider how they would impact for their meeting on 24<sup>th</sup> January, should they make either a priority.

2.4 For the purposes of reflecting the implications of these different scenarios you are presented with a spreadsheet which reflects CFO placements within all three:

- Where each council aim is equally weighted
- Which prioritises the artist
- Which prioritises participation and access

2.5 Each is reflected under the three different budgets as outlined in 1.2 above.

### 3. **Process development**

3.1 For the purposes of these additional placements of the CFOs within the summary spreadsheet the following definitions of scenarios and funding relationships were issued as guidance to department heads. These are based on the quality framework presented at the last committee meeting and formally adopted by council at their meeting 25<sup>th</sup> October 2005.

3.2 You will receive by email on 9<sup>th</sup> December a sheet from each of your committee's art forms focusing on what they believe are the key issues for the committee to consider. Should you wish to submit questions ahead of the committee meeting, please forward these to Pat Hymers.

### 3.3 **Artists**

3.3.1 This scenario is concerned with the support and development of the artist, arts organisations and the creation of new work. Matters of distribution, promotion and audience development would be less of a direct concern for SAC, and more of a concern for local authorities, commercial and voluntary sector promoters. This scenario includes a proactive approach to a creative industries perspective in its broadest sense from supporting artists and organisations to be successful businesses to looking at methods of supporting high risk cutting edge practice.

- **Essential**

Is an organisation, which makes a nationally significant and evidenced based contribution to the development of art form practice and/or support for individual artists. It has both a national and international profile and shows distinctive leadership in their area of activity.

- **Important**

Is an organisation which makes an evidenced based contribution to the development of art form practice and/or support for artists. It has both a national profile and a distinctive role in the art form.

- **Partial**

Is an organisation which makes a contribution to the development of art form practice and/or support for artists. It operates on a local basis and is not distinctive nationally.

### 3.4 **Participation and Access**

3.4.1 This scenario is concerned with the transformational power of the arts through participation and increasing opportunities for audiences. The accent is on overcoming the barriers to involvement or attendance due to social, economic or geographical circumstance.

3.4.2 This presents a fundamental shift in the core drivers for the Scottish Arts Council and therefore we would expect to see a greater number of partial placements and a larger proportion of the budget unallocated.

3.4.3 The development of the present organisations, of new organisations and increased partnership working are likely to be important characteristics of the relationships and future funding commitments in this scenario, as would be the development of quality models to support best practice.

- **Essential**

Is an organisation, which makes a nationally significant and evidenced based contribution to serving audiences and growing audiences from under represented groups<sup>1</sup>. It also creates a range of learning opportunities and fully integrates its education work into its core business. It is in both areas a model of best practice.

- **Important**

Is an organisation which makes an evidenced based contribution to serving audiences and growing audiences from under represented groups. It also creates a range of learning opportunities and integrates its education work into its core business. It has an element of its work which is regarded as best practice

- **Partial**

Is an organisation which makes a contribution to serving and growing audiences. It creates learning opportunities which are limited and only partially integrated into their core business.

### 3.5 **Funding Relationships**

3.5.1 Categorise the nature of the funding relationship within each scenario through the following definitions:

#### 3.5.2 **Foundation Funding**

- **Essential in all scenarios**

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

#### 3.5.3 **Development Agencies**

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

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<sup>1</sup> Under represented groups as defined by the Scottish Executive and agreed by Council for planning purposes in SAC business plan 2005/6 [[www.scottisharts.org.uk/1/information/publications/1002275.aspx](http://www.scottisharts.org.uk/1/information/publications/1002275.aspx)]. Benchmark data by artform available in Taking Part Report 2004.[[www.scottisharts.org.uk/1/information/publications/1002309.aspx](http://www.scottisharts.org.uk/1/information/publications/1002309.aspx)]

3.5.4 **Project Funds – includes**

- New Work
- Promoters and Festivals
- Development Funding – capital projects/partnerships/organisational development
- Support for Individual artists

3.5.5 **None** - no funding relationship

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November 2005