



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

**Visual Arts department
Optimum Scenario**

1. Optimum Scenario

1.1 Aim – support for artists (optimum)

➤ **The Individual artist**

Scotland is recognised as a centre of excellence in and for the visual arts, retaining and attracting artists of an exceptionally high calibre. The majority of artists who pursue their careers professionally will have been to art school, and a high proportion will have studied to post graduate level.

In the last ten years Scotland's artists have enjoyed considerable success which includes: Douglas Gordon winning the Turner Prize in 1996, Christine Borland shortlisted in 1997 and Jim Lambie and Simon Starling on this year's shortlist; Beck's Futures being awarded to Roddy Buchanan in 2000, Toby Paterson in 2002 and Rosalind Nashashibi in 2003; Ross Sinclair winning a Paul Hamlyn Award in 1998, Roddy Buchanan in 2004 and Jackie Donachie in 2005; Callum Innes winning the Jerwood Painting Prize in 2002. This success and growing international recognition means that artists in Scotland are ambitious for their work, develop their ideas within a national and international context and make the most of opportunities to exhibit and sell abroad.

However, while critically acclaimed, many of Scotland's artists struggle financially. "*Making their Mark: An audit of visual artists in Scotland (2003)*" commissioned by the Scottish Arts Council reported that levels of gross income for artists are low compared to the national average with **38%** of respondents earning **under £5,000**; **24%** earning **between £5,000 and £10,000** and **22%** earning between **£10,000 and £20,000**.

Visual artists earn income from an unusually wide variety of sources, from both within and outside the arts. While **66%** of the artists surveyed derive an income from their practice, **24%** also derive income from outside the arts and **25%** of those artists surveyed are dependent on some form of benefit/state support.

For those earning a living from their practice a majority (**55%**) teach, with **28%** teaching in community education. For those who generate an income from their practice, by far the largest proportion comes through private sales (**59%**) closely followed by sales at exhibitions (**48%**).

It should be noted that the Scottish Arts Council and local authorities were reported to be the two largest financial supporters of artists. However, **49%** of the respondents to the Audit had received no support from public or private funds in the last two years.

The artists surveyed were invited to suggest particular areas where they would like to see enhanced support. They identified: standardised exhibition payments; agreed rates and fees for commissions, residencies, workshops etc; an increase in funding opportunities that provide financial security to develop work.

The Visual Arts Department offers a range of grants and awards to artists at all stages of their career. This support is essential if Scotland is to sustain its reputation for excellence and innovation. Indeed, it could be argued that such funding has contributed to Scotland's success in recent years. However, budgets are limited and demand is fierce. In 2004/05 the budget for Creative Development was £274,000 (lottery funds). **268** applications were received requesting **£1,042,493**. Only **86** awards were made totalling **£279,989 = 32%** success rate.

The majority of applications received meet the Council's criteria and too many good proposals are being refused. Lack of funding also limits the Council's ability to engage with the wider range of work currently being produced. There is a concern that artists who are at a more mature stage in their career and working with more traditional forms are not receiving adequate support (and often not applying due to perceptions of what will be prioritised). In addition, there are new demands coming from artists working with new technology, within the field of live art/performance and in the cross over between fine art and design that cannot currently be met.

If Scotland is to stay at the forefront of practice and support a fuller spectrum of work then additional resources are required. It is proposed that an additional **£415,500** is applied to the Creative Development budget. This would enhance existing schemes and enable the development of new schemes as detailed below. A campaign to promote the potential of these new funds and to encourage applications from artists at all stages in their career should address the concerns outlined above.

	05/06 budget	Optimum budget
Artists Awards (at £15,000)	£60,000	£120,000
R&D grants (up to £5,000)	£144,500	£300,000
Film & Video (up to £15,000)	£25,000	£75,000
Creativity and Technologies Fund (to £30,000)	£0	£100,000
Artists Publications (up to £5,000)	£0	£50,000

Benchmarks: Increase success rate for artists applying to Scottish Arts Council Research & Development (R&D) funds from 32% to 75%.

Number of artists supported for R&D to rise from 86 to 200.

Double the number of artists receiving £15,000 Artists Awards (from 4 to 8).

Increase the number of artists receiving Film and Video Awards by a factor of 3 (from 6 to 18).

Fund a minimum of 5 creativity and technology awards averaging £20,000 each.

Fund a minimum of 10 artists publications.

Budget assumptions: Increase by £415,500
Move budget from Lottery to Voted Funds

Capacity: The following table shows the number of applications received and awarded per art-form in the last 5 years.

	Crafts	Dance	Drama	Literature	Music	Visual Arts
Total number of grants awarded	487	463	1,207	1,263	1,790	1,694
Total value of grants awarded	£3,140,394	£32,398,254	£70,822,300	£14,291,809	£124,924,154	£24,548,173

This table shows that Visual Arts has managed the second highest number of applications within the Council, with the third lowest spend applied. There is a need to increase the staff capacity to allow for effective management of applications alongside policy development/ new initiatives. This would be particularly true if new schemes were to be introduced.

An additional Officer post would be in a position to manage new schemes for Artists' Support and to lead on strategic partnerships as identified in the following sections on **Policy Development** and **Key Partnerships**.

Outcomes: Significant increase in the number and range of opportunities available to visual artists working in Scotland.

A higher success rate for applicants and a more positive relationship between Scottish Arts Council and visual artists.

Increased public profile for the Scottish Arts Council through enhanced promotion of awards and the artists in receipt of these.

More diverse range of work supported, including live art/ performance and fine art/ design.

Wider range of artists supported with more mature practitioners being encouraged to make applications (monitoring data required to establish current levels of support and optimum for the future).

Scotland continues to retain and attract visual artists of exceptional talent.

➤ Organisational infrastructure

Making work

Artists need places to make work. Some artists need quiet clean spaces to develop ideas. Some need to be close to equipment/ tools and technical support/expertise. Many will require access to both, as and when appropriate.

Key production centres are located in the cities of Aberdeen, Dundee, Glasgow and Edinburgh. Initially established by artists graduating from art school and needing access to facilities, these organisations have grown up over the last 20 or more years to become professionally managed and highly respected institutions. Scottish Arts Council core funding has enabled them to work at the forefront of practice and support a range of artists in developing new ideas, approaches and technical skills.

These organisations have an important role to play in developing access and increasing participation. Through courses/classes and one off events/workshops people are encouraged to develop skills and / or pursue their interest in the visual arts. There is anecdotal evidence that a significant number of people using these facilities decide, after time, to commit to developing a practice full time.

Core funding is currently applied to the following specialist facilities:

Edinburgh Printmakers (print)	113,300
Edinburgh Sculpture Workshop (sculpture, 3D)	77,250
Glasgow Print Studio (print, digital)	103,000
Glasgow Sculpture Studio (sculpture)	56,650
New Media Scotland (new technologies)	61,800
Peacock Visual Arts (print, photo, digital)	154,500
Scottish Sculpture Workshop (SSW)	95,100
Stills Gallery (photo, digital)	113,300
Street Level (photo, digital)	123,600
WASPS (studios)	66,950
Total	£965,450

The Visual Arts Department has been working with these organisations to ensure they maximise the impact/ reach of their activities and has encouraged greater collaboration and co-operation across this sector. This has resulted in several significant developments including: plans for King Street/The Briggait in Glasgow, a capital development that will include eleven arts organisations working to achieve two new centres for production in Glasgow's Merchant City with improved facilities and studios for artists; Contemporary

Editions Limited (CEL), a sales and marketing promotion across the four Scottish print studios; RE:CREATE, an audience development initiative across Stills, Edinburgh Sculpture Workshop and Edinburgh Printmakers; the Castlegate Project for Aberdeen that would see Peacock Visual Arts putting participation at the heart of a major capital development planned for the City Centre; capital plans for new studios in Aberdeen, Shetland, Fife and the Borders; capital plans for an enhanced Sculpture Workshop in Edinburgh; revised focus within Scottish Sculpture Workshop (SSW) to become an International Residency Centre.

While this focus on collaboration/strategic working will effect a more efficient/cost effective approach it does not address the need for **additional** investment. This would enable:

- broadening of access to a wide range of practitioners
- continuing professional development for key staff and Board members to remain at the forefront of practice nationally, internationally
- increased capacity to exploit new/ digital technologies
- greater exchange of artists nationally and internationally
- increased number of opportunities for artists from rural parts of Scotland to be resident for short periods of time to develop skills and expertise
- a wider range of opportunities for the public to make work and explore their creativity
- enhanced and sustainable education/access programmes
- properly researched and resourced approaches to audience development.

The increase in core grant requested by these organisations by 08/09 totals **£642,218**.

	06/07	08/09
Edinburgh Printmakers	116,234	179,313
Edinburgh Sculpture Workshop	79,251	114,306
Glasgow Print Studio	105,668	160,000
Glasgow Sculpture Studio	58,117	175,000
New Media Scotland	63,401	133,877
Peacock Visual Arts	158,502	325,000
Scottish Sculpture Workshop (SSW)	97,563	110,000
Stills Gallery	116,234	176,313
Street Level	126,801	175,000
WASPS	68,684	83,864
Total	£990,455	£1,632,673

With enhanced funding these organisations can operate more effectively as creative hubs: collaborating and sharing expertise; working together to support artists/ develop audiences; working more efficiently through shared administrative support /back office functions. A constant challenge is to stay at the forefront of practice and responsive to changing artists' needs. Any new investment would be conditional on these organisations demonstrating clearly in their future plans how this would be achieved.

The Department regularly project funds art.tm which provides print making facilities in Inverness and Cove Park, an important research / residential centre in Argyll. There are also many smaller community based organisations that provide facilities/studios which

have benefited from Lottery funding in recent years, including Out of the Blue in Edinburgh and a network of media access centres. A budget of **£150,000** for Creative/Professional Skills should be established to maintain opportunities for strategic developments outside of the core funded infrastructure.

Importantly, the future pattern of provision of facilities and studios for artists needs to be discussed with Local Authority partners. With rising property prices it is often the case that artists are moved out of central locations as the developers move in. Cities need to have strategies that ensure artists can continue to live and work within them. Every effort needs to be made to address current inconsistencies, clearly evidenced by looking at the difference in approach taken by Glasgow and Edinburgh.

Presenting/ Promoting work

Artists need opportunities for their work to be presented and promoted to the public. The infrastructure for the presentation and promotion of work is extensive but fragmented. It includes the National Galleries of Scotland, the local authority managed museums and galleries, exhibiting societies such as the Royal Scottish Academy (RSA), the network of Scottish Arts Council core funded galleries and workshops and opportunities generated by artists groups and freelance project managers/curators. The range of provision and future development needs are discussed in more detail under the section on **Audience Development**. In summary, artists would benefit from:

- greater collaboration across the infrastructure
- a more strategic application of funds
- additional investment in programming, through core funding and project funding

Increased funding would create more opportunities for artists, particularly with regard to the commissioning, promotion and subsequent collection of new and ambitious work. It would also mean that these opportunities were properly funded and the artists paid appropriately. The gap between current and optimum funding for core funded organisations involved in the presentation/ promotion of work is in the region of **£1.5 million**.

The success of Scotland's visual artists cannot be ascribed to any one factor. However, it must be recognised that Scotland enjoys an incredibly rich and diverse, grass roots scene which encourages confidence in younger artists and a proactive approach to the making and promotion of work. In the last ten years there has been a significant growth in the number of artist led spaces and collectives across the country. Such groupings provide critical support to artists, offering opportunities to

- show work
- develop curatorial skills
- learn about negotiating funding
- engage new audiences
- network artists
- provide peer group support.

These spaces also ensure there is room for risk and innovation, developing new methods and institutional models. This is essential to the dynamic of the visual arts and to the health of the nation. Cities and regions elsewhere in the UK are trying to emulate this Scottish success, often investing substantial sums of **enterprise/ creative industries**

money to nurture strong communities of artists. If Scotland is to remain a leader in this field it must develop its support to this “alternative” infrastructure.

A Programme/Projects fund for artists’ groups and collectives of **£100,000** would enable these organisations to operate at a professional level and to promote their work more effectively to their peers and to audiences at large. The application of these funds should be flexible enough to accommodate new organisational structures.

Publications and catalogues help artists to promote their work nationally and internationally and support an artist’s career well beyond his/her initial exhibition. Catalogues can also provide audiences and artists with an extremely good overview of recent developments in art and can be vital in supporting ongoing education and interpretation. As described earlier, it is proposed to establish an Artists’ Publications Scheme of **£50,000** and to work with the sector to explore new models of distribution and collaboration. Increases to core funding for galleries and to project funding for key events will also boost this area of activity.

Benchmarks: To be refined/revised

Increase the number of professional artists supported through the core funded network of production centres.

Increase the range of opportunities, including exchange, residency and continuing professional development offered by the network of production centres.

Increase the range and quality of opportunities available to the public to participate in making art.

Increase the number of people participating in the making of art.

Increase the capacity of core funded organisations to pay artists properly for the work they do. Work to agreed rates of pay/Exhibition Payment Right etc.

Increase the capacity of core funded galleries to provide a better range of exhibition, commission and educational opportunities for artists. Provide optimum funding in line with comparator galleries in England.

Safeguard space for risk and innovation by supporting a range of artist led groups and collectives.

Fund a minimum of 6 artists groups/collective annually.

Fund a minimum of 10 artists’ publications.

Budget Assumptions Increase core funding to production centres by **£642,218** per annum.

Establish a Creative / Professional Skills budget of **£150,000** (to incorporate existing £30,000 professional development for artists budget).

Increase core funding to presenting venues by approximately **£1.5** million.

Increase funding to artist led groups and collectives by £40,000 to establish a discrete budget that totals **£100,000**.

Publications scheme – identified in earlier section.

Capacity: Unlikely to have impact.

Outcomes: An increase in the number of professional artists supported through the core funded network of production centres.

A thriving network of production centres in key locations across the country, operating jointly and effectively as creative hubs.

An increase in the range and quality of opportunities available to the public to participate in making art.

An increase in the number of people participating in the making of art.

An improvement in artists' earning from their practice.

A flourishing and dynamic grass roots scene that supports innovation and new models of practice.

A thriving network of galleries presenting ambitious work appropriately supported by sustainable education and audience development programmes.

Scotland maintains its position as a leader in the field of visual arts.

➤ Key partnerships

In the last five years artists have benefited from the Council's delegation of funds to local authorities and Hi Arts which has levered in new money for local grants/ awards schemes. This initiative has increased the number of artists benefiting from Scottish Arts Council funding and has reduced the pressure on Council staff to process high numbers of small applications. It is recommended that further investment of **£35,000** is found to increase the value of grants available and to increase geographic spread.

A proportion of the additional Officer time identified earlier in this section would be required to service these partnerships effectively.

	06/07 budget	Optimum budget
Devolved grants	£47,000	£82,000

Artists have also benefited from several strategic partnerships which the Visual Arts Department has initiated. These include: RSA (Hospitalfied Residency), Abertay University (Digital Media Residency), Cove Park (Artists' Fellowship) and Scottish Screen (Artists Film and Video fund). These partnerships provide fresh opportunities and new contexts for the research and development of work. There is good potential to develop new opportunities, particularly to establish research fellowships in non arts environments eg an Artists in Industry scheme. In developing such partnerships the Scottish Arts Council should seek to create a more effective and explicit partnership with Arts & Business Scotland and its corporate network. This would require an increase in Officer time (one day per week), and a seed budget of **£75,000**.

A strategic approach to professional development should be maintained. The Cultural Enterprise Office has had a significant impact on the availability of professional support / business advice for artists. Complementing this is the work that a-n (the artists' information service) has been doing in networking artists' networks. Continued funding of both these organisations will secure a strategic approach to continuing professional development for a wide range of artists across the country.

Benchmarks:	To be agreed
Budget assumptions	Increase budget to Local Authority (LA) devolved grants by £35,000 Increase budget to strategic residencies/ fellowships by £52,500 Fund Cultural Enterprise Office and a-n through Creative and Professional Skills budget (identified in earlier section)
Capacity	Increase staff time to service/ develop partnership working (previously identified additional Officer post).
Outcomes	Increase in number of artists supported by local authority partners. Better geographic spread of opportunity for artists to receive direct funding from local authority partners. An increase in the range of opportunities available for artists to research and develop work in unusual context/ environments. More effective working with Arts and Business Scotland and its corporate network. Adequately resourced opportunities for artists to develop their business/professional skills.

➤ **Policy development areas**

Creative Industries:

As identified by the Artists' Audit, sales are critically important in generating an income for artists. Commercial representation also helps to establish visibility and profile.

The Visual Arts Department established the collecting initiative in 2001 and this provides an overarching strategy for sales and purchase of work from the institution to the individual. Recent achievements include the establishment of the National Collecting Scheme, with initial start up funding from the Lottery of £350,000. This has reanimated contemporary collecting by publicly funded museums and galleries, and has supported the professional development of curators. To date there have been 65 works of art and craft purchased by the 6 member museums. Funding will come to an end in March 2006 and if we are to continue to develop collections of contemporary art around the country which support and promote our most talented artists, it is essential that we provide further investment. It is recommended that **£75,000** be allocated annually to this fund into the future.

In December 2004 the Scottish Arts Council launched the Own Art scheme which encourages people to purchase original work by offering them interest free credit. Since the scheme was launched over £100,000 of sales have been made. These sales generate income for a range of artists and develop new audiences for the arts. Funding of **£50,000** is required to maintain the scheme and additional Officer time is required to manage its development.

For many years the market for more experimental work has been under developed in Scotland forcing many artists to promote their work through London based dealers/agents. More recently a small number of galleries/dealers have demonstrated that it is possible to represent artists nationally and internationally from a Scottish base. However, there is still a high risk attached to this activity and business can be hard to establish in the early years. The Modern Institute provides a model that could be developed into the future, where start up funding from the Scottish Arts Council has enabled turn over to increase to a level where the organisation can now operate without public subsidy. The Scottish Arts Council should establish seed (3 year) funding for similar business start up opportunities and should explore with Scottish Enterprise the potential for partnership into the future. An initial budget of **£125,000** is proposed which would provide start up funding to at least 3 dealers/ galleries.

Funding to support attendance at key art fairs, nationally and internationally strengthens market penetration and promotes artists to major collectors and collections abroad. These events are expensive to attend and support from the Scottish Arts Council would enable a more strategic approach in the future. This support could be tied to the gallery start up scheme suggested above.

The print workshops rely heavily on sales to generate income. These sales are not only important in sustaining the organisations, they are fundamentally important to the artists that have made the work. These organisations need extremely effective marketing and sales development policies and require additional investment (and business advice) to take advantage of the opportunities that are open to them. A welcome development has been the establishment of CEL, a collaboration between the four print workshops that

aims to break into new markets nationally and internationally. To sustain and develop CEL into the future an additional **£25,000** per annum is required.

International:

Artists act as creative ambassadors, and play an increasingly important role in promoting Scotland overseas. It is also essential that they have opportunities to develop their work within an international context. Grants and awards already fund a large number of artists who are undertaking travel/research overseas. The uplifts to scheme budgets identified earlier in this paper would enable an increase in the number of artists able to take up such opportunities.

The Scottish Arts Council currently operates two international residencies, in Amsterdam and New York. Funding for these is currently in the region of £60,000.

There is significant potential to develop new residencies and exchange programmes and it is proposed that a budget of **£100,000** is established to take this work forward. We plan to wind down the Amsterdam residency in 06/07 and transfer funds to other international opportunities. New partnerships, including with the Art Schools in Scotland, British Council Scotland and Arts Council England should be explored and additional officer time is required (as previously identified).

Increased investment in key organisations would also enable Scotland to host more opportunities for artists from overseas. This could come about through increased core grant to the network of open access facilities, who currently operate exchange programmes, and to key galleries who deliver an international programme. Developments are identified within the applications received from core funded organisations and are included within their optimum budgets.

High profile, showcase events provide an important platform for artists from Scotland, promoting the strength and diversity of work to curators, critics and collectors from across the world. After two successful outings to the Venice Biennale it would be recommended that we continue to have a presence at this most significant global event. With a new curatorial and management structure it is anticipated that this would cost in the region of **£300,000**. The impact of such promotion can be significant and it is perhaps no coincidence that Jim Lambie and Simon Starling, who featured in Scotland's first exhibition at Venice, have both recently been short-listed for the Turner Prize.

Home-grown events such as the Edinburgh (Visual) Art Festival and Glasgow International (GI) have demonstrated, even at an early stage, the potential for attracting international curators and critics to Scotland. Both need adequate and regular funding to support international research and development, ambitious programming and a robust infrastructure for delivery. It is proposed that a budget of **£250,000** is allocated to these two events with potential for growth into the future. The benefits of such events for Scotland's artists could be significant over time. Following his trip to Glasgow for GI the Curator of the Sydney Biennale selected Clare Barclay and Rosalind Nashashibi to feature in the 2006 show.

Equalities

Artlink Lothian and Borders, Projectability and Artlink Central receive just under £170,000 in core funding. These organisations are at the forefront of developments in the field of arts and disability/arts and mental health. Catering for an extremely wide range of artists

and participants these organisations need increased investment to put towards artists' research, development of new work, enhanced promotion and more rigorous evaluation.

The work of these organisations would also benefit from being more effectively disseminated and discussed across the visual arts infrastructure. The move of Project Ability to King Street as part of that capital development will offer new opportunities for collaboration between that organisation and new partners in the building.

The detailed plans for the organisations outline key developments attached and levels of optimum funding. This would total **£219,194** to be allocated as follows:

	2006/07	2008/09
Artlink (Edinburgh & Lothian)	63,401	165,962
Project Ability	82,400	170,000
Artlink Central	26,417	55,450
Total	172,218	391,412

Until the widest range of people can be encouraged to enter art school the Council will struggle to address issues of equality. Partnership working with the four art schools is essential if we are to tackle the barriers that exist for artists who are disabled and who come from black and minority ethnic communities. Their work on widening access and continuing education could be partnered strategically with core funded organisations to improve the range and level of opportunities available. **Further research** is required to test the viability of partnership working and to assess the costs involved.

In terms of promotion and exhibition of work there is a continued need to build capacity in organisations that support black and minority ethnic artists. In addition, galleries and workshops need to have clear policies and plans that articulate ways in which artists with diverse needs and with different cultural traditions can be better supported and promoted.

Benchmarks

To be agreed

Budget assumptions:

£75,000 to be invested in the National Collecting Scheme.
 £50,000 to be invested in Own Art.
 £125,000 to support start up funding to new galleries and to support attendance at key international art fairs.
 £25,000 to support the development of Contemporary Editions Limited (CEL).
 £100,000 to support international residencies and exchange.
 £300,000 to support showcase at the Venice Biennale and that work being exhibited in Scotland.
 £250,000 to support the development of Glasgow International and Edinburgh (Visual Arts) Festival.
 £219,194 to support an increase in core funding for arts and disability.

Capacity	A new post is required to manage Own Art (salary level and hours required to be determined).
Outcomes	<p>Museum curators who are confident in researching and buying contemporary art.</p> <p>More examples of Scottish and international work of today in key public collections across the country.</p> <p>Audiences who are better informed of recent developments in practice in Scotland and internationally.</p> <p>Increase in sales of work through Own Art.</p> <p>Seed funding to at least 3 new dealers/ galleries and subsequent increase in sales for artists.</p> <p>Attendance at key international art fairs and subsequent increase in sales to collectors and institutions across the world.</p> <p>Increase in sales from the print workshops through CEL Scotland and promotion of new forms of working that would meet market demand.</p> <p>An increase in international opportunities / exchange programmes – estimate minimum of 4 new programmes.</p> <p>Wind down of Amsterdam studio.</p> <p>Increased international profile with arts professionals, i.e. curators, critics etc.</p> <p>Increased international opportunities for Scottish based artists.</p> <p>Increase in number of curators, collectors and critics visiting Scotland.</p> <p>Increase in range of support available to artists with disabilities.</p> <p>New developments in arts and disability practice.</p> <p>Wider dissemination of models of practice in the fields of arts and disability/arts and mental health.</p>

➤ **Physical infrastructure**

Key issues for consideration:

Capital plans are underway for:

- Glasgow – King Street and the Briggait (£1.5 million approved for King Street and further £1.5 million anticipated for Briggait) to benefit several organisations including: WASPS; Glasgow Sculpture Studios; Glasgow Print Studio; Street Level; Transmission; Project Ability; Sharmanka; Glasgow Independent Studios;
- Peacock in Aberdeen (£75,000 development grant approved)
- Edinburgh Sculpture Workshop
- WASPS rural network.

It is recommended that the organisations involved in these will receive optimum funding to allow them to exploit fully the opportunities afforded by these new buildings.

Edinburgh Printmakers and Stills in Edinburgh have been trying for some time to identify a long term capital solution. Both are in City Council owned premises and have requirements that are not being met by current accommodation. A partnership with Edinburgh College of Art has been put on hold. The Scottish Arts Council should consider reviewing the infrastructure for production in Edinburgh, with the possibility of revisiting the Edinburgh Sculpture Workshop's current plans. A larger, shared facility might be achievable and could, in the longer term, have a more significant benefit for artists and the public. Such a proposal needs to be considered carefully as there are risks involved. However, the current situation in Edinburgh, which still lacks an agreed visual arts and crafts strategy, might not be sustainable over time.

Dundee Contemporary Arts is seeking to develop its print studio into a more flexible production space with a greater emphasis on new technologies. This would offer significant benefits to artists in Dundee/Tayside, Fife and Perth/Kinross.

Other venues continue to develop capital plans that would impact positively on artists and the public who participate in courses/ classes. These include Taigh Chearsabagh in North Uist and An Tuireann in Skye.

Artists' groups, who often inhabit premises for reasonably short periods of time, require access to small capital grants and a more flexible, light touch approach.

WASPS is an important provider of studios across Scotland and the Scottish Arts Council should continue to work with this organisation to build a strategic plan for rural development.

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

Scotland has an excellent reputation for the strength and diversity of work being produced here. It is a recognised international centre for the visual arts and the Scottish Arts Council's role in creating the conditions that have enabled this success have been examined and emulated by other Arts Councils and agencies in the UK and elsewhere.

For Scotland to retain its position as a world leader the Council must continue to put artists at the heart of its policies and ensure that adequate resources are in place to support them. As the only agency with a dedicated remit to support **contemporary** work the Scottish Arts Council must be committed to excellence, innovation and be inclined to take risks with new work. Through grants and awards it must encourage and promote artists who are working at the forefront of developments in practice, whilst not excluding those working in more traditional forms.

The Council must continue to challenge the organisations it funds to be responsive to changing artists needs and to keep abreast of current developments in practice, to collaborate effectively, and to work with partners to widen impact and reach. In return for meeting this challenge the Council must invest appropriately in these organisations so that they can operate jointly and effectively as creative hubs.

Priorities are:

To provide more artists with more opportunities to make work through enhanced grants and awards.

To provide artists with access to centres of excellence in production.

To provide artists with access to a network of venues that can promote their work nationally and internationally.

To ensure artists are paid appropriately for the work they do.

To nurture grass roots activity and provide artists with opportunities to take risk and innovate in their practice.

To improve artists' incomes through increased sales of work.

To profile artists nationally and internationally through key strategic developments.

To provide artists with opportunities that are appropriate to their needs.

Estimated budget required: £4,121,602

Uplift of £2,324,213 from 06/07 budget

1.2 Aim – audiences

The Visual Arts Department commissioned *Visual Arts Audiences in Scotland* from Morris, Hargreaves, Macintyre (MHM) in 2002. This extensive piece of research had the following aims:

- To find out more about current gallery visiting in Scotland
- To identify the reasons why people visit art galleries
- To identify the type of people who visit art galleries
- To look at what people get out of visiting galleries
- To examine factors that impact attendance
- To identify ways in which galleries can reach potential gallery attenders

This has been an important piece of work for the Department, providing data that had previously not been available to the sector. We now know a lot more about the existing and potential audience for the visual arts and can help galleries to develop more sophisticated and sustainable strategies for audience development.

The population survey carried out by MHM revealed that attending a gallery is a very popular activity in Scotland. The total number of people who visit exhibitions annually is around 1,020,000, (24%) of the population. **Importantly**, almost half of the population (43%) **would** consider visiting an art gallery or exhibition. The challenge is to put in place strategies that enable us to convert those who are interested into regular visitors.

The research reported that there are few people who would see only one style or genre of art. Most of the audience would be interested in, and currently attend, a range of exhibitions from the more historic, to the modern and contemporary. While the Visual Arts Department's remit is to support and promote contemporary practice it strongly believes that audiences benefit from being able to read this work within the context of historical and more recent developments. To support this, strategies for audience development should be established with partners such as the National Galleries, the local authority museums/galleries, the commercial and the independent/Scottish Arts Council funded sectors.

These partnerships would present opportunities to develop high profile campaigns, such as *Get Contemporary* with the National Galleries. This would aim to encourage audiences attending NGS historical shows to try something new by visiting more contemporary venues such as The Fruitmarket, Inverleith House, DCA etc. Further discussion would be required to establish the detail, costs and anticipated benefits of such a campaign but an initial figure of **£50,000** is recommended.

Another opportunity would be to explore city-wide audience development campaigns with partners such as The Audience Business (TAB) and Glasgow Grows Audiences (GGA). These would aim to include several venues across the city and would seek to attract new audiences through a programme of tailor made talks and events which participating venues would work together to deliver.

Similar models in England have been successful in developing new audiences for several venues across a region and or city and encourage more effective movement of existing audiences across venues. Data sharing and joint evaluation benefits all partners over time. A pilot in Edinburgh is expected to cost in the region of **£50,000**.

➤ **Organisational infrastructure**

The infrastructure for the presentation and promotion of work is extensive but fragmented. It includes the National Galleries of Scotland, the local authority managed museums and galleries, exhibiting societies such as the RSA, the network of Scottish Arts Council core funded galleries and workshops and opportunities generated by artists groups and freelance project managers/curators. Funding comes from a variety of sources including Scottish Arts Council core and project funding.

While the range and geographic spread of provision is good most venues are under funded, from the Nationals down to the small independents. Audience development begins with programming and Scotland is in danger of losing audiences if the quality and pitch of the programmes cannot be developed into the future.

We know there are many artists who are unlikely to show here as no venue could afford the costs involved, even if the project was in collaboration with others. The best international artists command high fees and an ambitious show could cost anything from £30,000 to £300,000. To put this in context it is helpful to consider the position of the Fruitmarket Gallery. Currently, Fruitmarket allocates £30,000 of its core grant each year to programme, leaving a fundraising target in excess of £300,000. While the organisation has managed to meet this target in the last two years this is a high risk strategy and not sustainable in the long term.

The position of the Fruitmarket and others is exacerbated by the fact that the National Galleries of Scotland has to fundraise for its programme and easily achieves the largest share of visual arts sponsorship. These days there is very little scope for independent venues to achieve any significant commercial support, and this is particularly true for those outside the Central Belt.

Galleries can and do deliver their programmes on extremely small budgets. However, a large number of artists who exhibit are not being paid for the work that they do, or are being paid inadequately. In addition, galleries deliver on education/ audience development strategies without dedicated staff/expertise and funding.

It is therefore strongly recommended that the Scottish Arts Council consider awarding uplifts in grant to key galleries/ venues across the country to support ambitious programming supported by sustainable plans for education and audience development. The following shows the optimum funding requested by CFOs:

	05/06	08/09
An Tuireann	98,880	150,054
Collective Gallery	113,300	244,517
Crawford Arts Centre	49,620	90,000
Dundee Contemporary Arts	360,500	510,895
Fruitmarket Gallery	411,100	721,872
Inverleith House	61,800	119,700
Pier Arts Centre	128,000	227,936
Taigh Chearsabagh	39,140	103,000
Talbot Rice	57,165	114,541
Transmission	63,860	83,864
Travelling Gallery	113,300	149,234
CCA	502,640	717,500
Totals	2,061,105	3,382,353

The majority of the centres of production, including Stills, Peacock, Project Ability, Glasgow Print Studio, Edinburgh Printmakers and Street Level run exhibition programmes and increased funding (as described in the section on **Artists**) would also impact positively on their audiences. Collectively, the visual arts core funded organisations recorded attendances of **1,067,005** for 2004/05.

As well as providing a much needed boost to programme, optimum funding would provide dedicated posts and budgets for audience development and education. A key issue that needs to be addressed across the sector is the lack of expertise in terms of arts marketing/audience development. While the larger organisations, such as Dundee

Contemporary Arts (DCA) and Fruitmarket have a dedicated post the other venues do not. It is essential that capacity is built across the sector if we are to address the challenge of developing new audiences for the visual arts. There is good potential to consider shared posts, along the lines of RE:CREATE, a model developed by Stills, Edinburgh Printmakers and Edinburgh Sculpture Workshop.

Programming outside of CFOs is in need of serious attention. The Department currently has a budget of **£220,000** for new projects across the country. This budget supports Glasgow International, Edinburgh (Visual) Art Festival (EAF), a range of artist led groups and collectives and temporary exhibitions/projects. The fund is wholly inadequate to deal with demand and limits the Department's ability to proactively encourage more ambitious projects, touring and collaborations.

The following increases / new developments are proposed:

	05/06	08/09
New Project/New Work Fund	£112,000	£350,000
National Touring/Collaborations Fund	0	£200,000
International Touring/Collaborations Fund	0	£200,000
Artist Led Groups Fund	£ 58,000	£100,000
Totals	£170,000	£850,000

New investment would challenge those in the sector to work more effectively together and to collaborate on strategic new developments including commissions and touring (see section on **Key Partnerships**).

In addition the Department should fund the two Visual Arts Festivals at an appropriate level and make it a condition of future funding that there is an element of collaboration/audience development between the two.

	05/06	08/09
Edinburgh Art Festival	£25,000	£150,000
Glasgow International	£25,000	£100,000
Totals	£50,000	£250,000

It is also suggested that research is commissioned into the feasibility of a wider, international visual arts festival for Scotland. Such an event might take place every three or four years and would involve key venues across the country. Research would identify how this might grow from GI and EAF and how it might relate to one or either of these into the future.

Benchmarks:

The Arts Council of England (ACE) is currently undertaking a "Review of the Presentation of the Visual Arts" to make the case for additional funding to the sector, which for the purposes of the review has been defined to include the Nationals, the local authority museums and the independents funded by the Arts Council. ACE has stated it hopes the review could have the same impact on the sector as the Boyden Review had for theatre. The review is due to be completed in January 2006 and will provide new benchmarks for funding to galleries and studio groups.

In the meantime, we can make comparisons between funding in England and in Scotland. Again, the example of the Fruitmarket is helpful. The gallery currently receives **£411,100**. Camden Arts Centre in London, is a similar size and programmes to a similar level and receives core funding of **£580,963** set to rise to **£701,344** by 07/08 (ahead of any ACE review). The table of ACE funding to visual arts organisations is attached for information.

There are a number of visual arts festivals emerging across the country, including the Liverpool Biennial which has achieved significant funding. These should be examined more closely to provide benchmark data for future activity.

Capacity: Increased Officer time, development of expertise in audience development and closer working with Audience Development team to achieve key goals, particularly in relation to specific campaigns and new initiatives.

Budgets assumptions:	£100,000	Specific campaigns
	£1.5 million	Uplift to core funding
	£680,000	Increase to project funding
	£200,000	Increased investment to GI and Edinburgh Art Festival

Outcomes:

Audiences for visual arts sustained at current levels and new targets established for growth in audience attached to specific campaigns.

A network of galleries across the country that are programming a good variety of work of international significance.

An increase in the range, number and quality of temporary exhibitions and projects happening across the country.

An increase in the range of touring exhibitions and collaborative projects.

International touring of key exhibitions originated in Scotland.

A marked increase in the capacity of the visual arts infrastructure to plan and sustain audience development through the appointment of new specialist posts.

Key Partnerships:

The Scottish Arts Council should challenge the sector to apply any new resources as effectively as possible. The Department would like to achieve a more strategic overview of programming and to encourage greater collaboration across the sector. It will establish, in partnership with VAGA (the Visual Arts and Galleries Association) a **Curatorial Forum** for Scotland. This would involve curators from across the different parts of the sector meeting twice a year to share ideas for future programme, touring and collaborations. If the group works well then it could also become charged with allocating

delegated funds from the Scottish Arts Council to key projects. To help facilitate/co-ordinate the group it is proposed to offer VAGA an uplift of **£19,400**.

The group would also work with Scottish Arts Council and other agencies to identify and develop strategies for continuing professional development such as organised research/study trips, mentoring, traineeships, hosting of visiting curators etc. Curatorial development is a priority across the sector and opportunities need to exist for people at all stages in their career. We aim to establish a minimum of three curatorial traineeships (**£45,000**) for those starting out and it is proposed that one of these is offered annually to a curator from a Black Minority Ethnic (BME) background. We will also establish mentoring opportunities and investigate buying into existing leadership programmes. This would require an uplift in the Creative and Professional Development budget to **£100,000** (currently £30,000).

Benchmarks: To be established

Capacity: Additional Officer time to support new Curatorial Forum and to work with colleagues in ACE, Scottish Museums Council, Higher Education (HE) and Scottish Arts Council Education Department on strategies for continuing professional development for curators

Budget assumptions	£70,000	Uplift to CPD
	£45,000	Traineeships
	£19,400	Increase to VAGA

Outcomes:

- Increase in collaboration across the different parts of the sector.
- More strategic application of funds which challenge people in the sector to work more effectively together.
- Higher profile for the visual arts through more strategic application of funds and stronger links with VAGA.
- New opportunities for young curators to develop skills.
- New opportunities for more established curators to develop leadership skills.
- New opportunities for mentoring across the sector and sharing of skills eg museums curators shadowing curators of temporary exhibitions and vice versa.

Policy Development:

International:

Key developments as noted earlier, including more artists of international standing being invited to make work in Scotland, new support for international touring and collaborations, an increased profile and more substantial programme for both GI and Edinburgh Art

Festival, an increase in the range and numbers of international curators, critics and collectors visiting Scotland.

Equalities:

Physical access is being addressed by venues but intellectual access remains a priority. New work can be challenging for audiences and people need access to information about the artist, the gallery and the works on show. Good interpretation and information strategies enrich the experience of existing audiences and, importantly, help to convert the first time visitor into a regular attender.

The Scottish Arts Council will invest more funds to support the research and development of information and interpretation strategies across the sector. The Department sees this as a key focus for its work over the next 5 years. Working with **engage** (the national gallery education group) it is proposed to undertake a research programme that is active across a series of pilot and demonstration projects. The aim is to work closely with artists, audiences and curators to develop effective, long term strategies. We anticipate this will require a minimum of **£50,000** per annum.

Linked to this project we aim to work with key venues to examine whether there would be any benefit in reviewing opening hours, particularly with regard to growing new audiences. Changes in opening hours can only be effective if they are promoted effectively to the public and this could be tied in to city wide audience development programmes. Organisations will also be encouraged to review strategies for receptions/private views so that these are more effectively tied to audience development objectives.

A budget of **£150,000** is also proposed that will support galleries develop new approaches to audience development for under represented sections of society. For example, Inverleith House wishes to employ a blind person as a consultant to the gallery to advise on all aspects of its programme plans for the year.

Benchmarks	To be established	
Budget assumptions	£150,000 £50,000	Demonstration projects Intellectual access
Capacity	Additional Officer time and expertise to support the research programme with engage and additional time from colleagues in Education and Audience Development to take this forward and to advise on demonstration projects.	

Physical infrastructure:

The establishment of a new **National Gallery** for Contemporary Art would have a significant impact on audience development for the visual arts in Scotland. We know that the National Galleries of Scotland is in discussion with the Scottish Executive about the potential of such a project and Scottish Arts Council should be advocating for this landmark project to be a priority for visual arts development into the future.

If it were to be achieved the development of the preferred site in Leith could offer up new opportunities for galleries such as the Fruitmarket and centres of production such as Stills

and Edinburgh Printmakers. There is the potential for such a project to fuel significant changes in the pattern of provision of the visual arts in the city.

With developments at King Street and the Briggait, Glasgow will have a strong infrastructure for the production of work but will not have any mid scale venue for the promotion of work. While Tramway is an important space for the Visual Arts there is nothing that operates at the same level as Fruitmarket and DCA (CCA galleries are much smaller than either of these venues). There is early talk of the establishment of such a space for the future.

Scotland has few large and mid scale venues for the presentation of contemporary work with DCA, Fruitmarket, and Tramway leading the field. It is therefore important that plans for Peacock in Aberdeen, Pier in Orkney and the new Highland Gallery in Inverness are supported. These would provide significant opportunities for audience development outside the central belt and expand the network for touring and collaboration.

Local authority support is crucial to developing the infrastructure for the presentation of contemporary art and the situation in Edinburgh must be resolved.

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

The Visual Arts in Scotland attract a significant number of people and there is good potential to grow audiences into the future. However, this cannot happen without increased investment, in programme and in skills / expertise.

People in the sector need to be challenged and supported to work more effectively together. Increased investment will reward strategic partnerships and new models of collaboration. Curators will be supported to develop their skills and career progression will be encouraged across the sector.

Intellectual access will be a priority and organisations will be supported to develop new approaches to information provision and interpretation. All publicly funded venues will make sure that the public feels welcome at any exhibition or event.

Priorities are:

To continue to support existing audiences and to keep learning more about them.

To share existing audiences across venues.

To build new audiences through strategic campaigns and targeted initiatives.

To support ambitious programming and to bring work of international significance to audiences across Scotland.

To increase support to curators and to develop new opportunities for continuing professional development.

To make the public a priority for publicly funded venues by removing barriers to intellectual access.

To support international programming and to support key venues to tour overseas.

To develop new audiences from under represented sections of society.

Estimated budget required: £5,033,972

Uplift of £2,412,935 from 2006/07

1.3 Aim – Education and Lifelong learning (optimum)

Audience development begins with children. If people don't get an introduction to contemporary art at school then they are less likely to engage when they leave. Schools need to encourage an appreciation of art beyond the formal curriculum for art and design. More artists in schools and more children in galleries would help foster confident and critically aware audiences for the future.

Research should be undertaken to identify current provision within schools and targets agreed. For example, we should aim to ensure that every pupil by the age of 16 has had the opportunity to meet at least one practising artist, to visit the National Galleries at least once, and to make a visit to at least one venue for contemporary work. The costs would need to be developed further but could be addressed in part through additional funding to the Travelling Gallery (**£35,934 for existing vehicle and additional £150,000 revenue for a second vehicle**) continued investment in the cultural co-ordinators and the establishment of a new Artists in Schools scheme (**£100,000**). Additional investment in the National Galleries Education/Outreach service would also be required.

Additional investment is also needed to improve access to facilities and resources for children studying art and design and to increase the skills and confidence of specialist teaching staff. Room 13 has been recognised internationally as a model of innovative arts education practice. The project has expanded into schools across the UK and elsewhere. There is now a need to establish a more professional infrastructure to support the continued development of this initiative and **£30,000** would provide a significant contribution to the predicted costs.

Most teachers of art and design are trained artists but many stop making their own work and/or lose touch with current developments in practice. This affects their ability to engage children with new ideas and new ways of making work. Working with colleagues in the Education Department the Scottish Arts Council should encourage new developments in Continuing Professional Development (CPD) that involve CFOs and local authority venues working more strategically with the schools. Initial funding in the region of **£100,000** could enable three programmes to take place in different parts of the country.

Previous sections have argued for increased funding to the galleries and workshops. These uplifts would build the capacity of the core funded organisations to plan and deliver more strategic and sustainable programmes of education and outreach. There has been significant investment in Cultural Co-ordinators and Creative Links posts but the arts organisations have not enjoyed any similar level of investment. There is a serious need to build capacity across the sector if quality is to be maintained and demand/need met.

In addition to uplifts for core programme there should be increased investment in CPD. Gallery education staff need time to undertake research, to keep abreast of current practice and to travel in the UK and beyond. **engage** is the leading organisation for

gallery education and it supports research, professional development and undertakes high level advocacy work. With additional funding of **£29,953** it could expand its current infrastructure and work more strategically with key agencies such as Scottish Art Council, Scottish Executive, Scottish Museums Council, National Galleries and others.

As well as funding there is a need for greater collaboration across the sector and the Council should invest in shared posts and strategic partnerships. In cities where there are several venues undertaking education and outreach work there needs to be a more joined up approach to planning and delivery of activity.

A national network of visual arts education staff exists in **engage** and there may be potential for engage to facilitate the development of regional forums that could tackle issues of future planning more effectively (**£30,000** uplift to engage to manage these networks). A New Partnerships fund (**£100,000**) could be allocated to support new forms of collaboration across the sector.

In terms of increasing access and participation from people of all ages the investment identified above (and in previous sections) would enable education and lifelong learning to be addressed more consistently across key venues.

Benchmarks	Establish new targets for children to have opportunities to engage with the visual arts (Youth Music Initiative as possible benchmark?). Crafts residencies in schools scheme. Art Teachers CPD scheme in England.
Capacity	Additional Officer time to work with Education department on key developments.
Budget assumptions	Increased investment to the infrastructure previously identified. Estimate of initial investment in new initiatives of £389,953 .
Outcomes:	Children in Scotland will be more confident about developments in contemporary practice. Every child will expect to have the opportunity to meet and work with a Scottish based artist, to make a visit to the National Galleries and to see an exhibition of contemporary art. Teachers will be more confident in exploring recent developments and talking about artists' ideas and approaches. More confident and critically engaged audiences for the future.

➤ **Physical infrastructure**

The Travelling Gallery offers a model of education and access that could be replicated by investing in further vehicles and trained staff. Initially, this could be achieved by the commissioning of one additional vehicle and over time a fleet of three vehicles could operate across the country.

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

With the Education Department we must aim to influence the teaching of art and design in formal education. Contemporary work needs to feature more strongly. Artists should be given more opportunities to visit schools, to talk about their work and introduce teachers and children to new ideas. Opportunities for children to develop an appreciation of art should be developed through agreed targets. Teacher training and CPD need to be updated to develop knowledge and understanding.

Gallery education needs significant additional investment targeted towards the establishment of education posts and reasonable working budgets. Continuing professional development for gallery education staff must be continued through the work of engage. Greater collaboration in the planning and delivery of education and outreach programmes is required.

Priorities are:

Better introduction to contemporary work for all children.

New opportunities to engage with artists for all children.

Closer links between the core funded organisations, the schools and the teachers.

More effective collaboration across the sector.

Continued professional development for teachers and for gallery educators.

Increased access/ participation from people of all ages and experiences.

Increase in funding to £700,000

Uplift required £640,000

1.4 Optimum – Budget totals

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 *	2006/07 + 15% (exc cfos)	2007/08 Estimates (optimum)	2008/09 Estimates (optimum)
Artists	1,736,440	1,797,389	3,819,369	4,091,602
Audiences	2,652,595	2,821,037	5,015,328	5,233,972
Learning	13,400	30,047	700,000	700,000
Total funding budgets	4,402,435	4648473	9,534,697	10,025,574
Operational budgets		tbc	tbc	tbc



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

**Visual Arts department
Standstill Scenario**

2. Standstill

2.1 Aim – support for artists (standstill)

➤ **The Individual artist**

Within a standstill scenario the Department would aim to protect the current schemes of direct support for artists as these are fundamental routes for funding the research and development of new work.

This would mean the following:

	05/06 budget	08/09 budget
Artists Awards (at £15,000)	£60,000	£60,000
R&D grants (up to £5,000)	£144,500	£144,500
Film & Video (up to £15,000)	£25,000	£25,000
Creativity and Technologies Fund (to £30,000)	this fund would not be established	
Artists Publications (up to £5,000)	this fund would not be established	

The impact of maintaining these funds at standstill will be that we continue to only support a small proportion of the good proposals received and that we will not be able to promote the full range of work being produced in Scotland. It is unlikely that demand on these funds will reduce and so the Council will be spending a lot of time rejecting applications and this situation over time could ultimately damage the Scottish Arts Council's relationship with the visual arts community. Within a standstill budget it would not be possible to move these budgets from Lottery to Voted funds and this would leave them vulnerable in the face of declining Lottery income.

Benchmarks: To maintain levels of support at 05/06 levels.

Budget assumptions: Maintain total budget for direct schemes of support at £229,500.
These budgets would remain Lottery funded.

Capacity: The following table shows the number of applications received and awarded per art-form in the last 5 years.

	Crafts	Dance	Drama	Literature	Music	Visual Arts
Total number of grants awarded	487	463	1,207	1,263	1,790	1,694
Total value of grants awarded	£3,140,394	£32,398,254	£70,822,300	£14,291,809	£124,924,154	£24,548,173

This table shows that Visual Arts has managed the second highest number of applications within the Council, with the third lowest spend applied. There is a need to increase the staff capacity to allow for effective management of applications alongside policy development/ new initiatives. This holds true in standstill, especially given the need to provide more robust feedback to unsuccessful applicants.

Outcomes: Inadequate number and range of opportunities available to visual arts working in Scotland.

A worsening in the success rate for applicants as demand is unlikely to reduce

Potential damage to Scottish Arts Council reputation and relations with artists

Limited range of work supported that does not reflect current diversity and trends in practice.

Artists may chose to live and work in places that offer better support

➤ Organisational infrastructure

Making work

The Scottish Art Council has prioritised support to centres of production in recent years. Artists need places to make work. Some artists need quiet clean spaces to develop ideas. Some need to be close to equipment/ tools and technical support/expertise. Many will require access to both, as and when appropriate.

Core funding is currently applied to the following specialist facilities:

Edinburgh Printmakers (print)	113,300
Edinburgh Sculpture Workshop (sculpture, 3D)	77,250
Glasgow Print Studio (print, digital)	103,000
Glasgow Sculpture Studio (sculpture)	56,650
New Media Scotland (new technologies)	61,800
Peacock Visual Arts (print, photo, digital)	154,500
Scottish Sculpture Workshop (SSW)	95,100
Stills Gallery (photo, digital)	113,300
Street Level (photo, digital)	123,600
WASPS (studios)	66,950
Total	£965,450

The Visual Arts Department has been working with these organisations to ensure they maximise the impact/ reach of their activities and has encouraged greater collaboration and co-operation across this sector. This has resulted in several significant developments including:

- plans for King Street/The Briggait in Glasgow, a capital development that will include eleven arts organisations working to achieve two new centres for production in Glasgow's Merchant City with improved facilities and studios for artists
- Contemporary Editions Limited (CEL), a sales and marketing promotion across the four Scottish print studios;
- RE:CREATE, an audience development initiative across Stills, Edinburgh Sculpture Workshop (ESW) and Edinburgh Printmakers (EP)
- the Castlegate Project for Aberdeen that would see Peacock Visual Arts putting participation at the heart of a major capital development planned for the City Centre
- capital plans for new studios in Aberdeen, Shetland, Fife and the Borders
- capital plans for an enhanced Sculpture Workshop in Edinburgh
- revised focus within SSW to become an International Residency Centre.

Within the context of standstill funding there is a need to protect and support those organisations that are working strategically to effect change. Importantly, Scottish Arts Council would be obliged to maximise the potential of current **capital** plans.

The Department would therefore prioritise funding to those organisations involved in the King Street /Briggait development, Peacock in Aberdeen, SSW and Edinburgh Sculpture Workshop.

Financially this would result in the following:

	08/09	
Edinburgh Sculpture Workshop	£120,000	uplift of £40,749
Glasgow Print Studio	£160,000	uplift of £54,332
Glasgow Sculpture Studio	£160,000	uplift of £101,883
Peacock Visual Arts	£315,000	uplift of £156,498
Street Level	£160,000	uplift of £33,199
Transmission Gallery	£ 70,000	uplift of £4,486

The Department would also consider providing an increase in funding to New Media Scotland, a national agency with the potential to lead developments in this field.

	08/09	
New Media Scotland	£135,000	uplift of £71,599

Total uplift proposed to support strategic change = **£462,746**

Finding this funding within a standstill scenario is extremely challenging. 92% of the Department's voted funds budget is allocated to core funding leaving little room for manoeuvre. The only option is to withdraw support from other core funded organisations. This contradicts the overall direction of the current Visual Arts Strategy and will badly affect artists, audiences and participants. It is not a route that the Department would recommend to Council as it will cause considerable damage to the sector.

This option would require **total** withdrawal of support from:

	Funds freed up
Edinburgh Printmakers	£116,234
Stills, Edinburgh	£116,234
	£232,468

The lack of a coherent strategy for the development of the visual arts in Edinburgh leaves these organisations vulnerable. However, it is unlikely the local authority would welcome this proposal as it values these organisations and the programmes of activity they deliver. Unfortunately, current levels of local authority funding are so low that these organisations would have no option but to close if Scottish Arts Council's funding is withdrawn.

Any decision needs further consideration. **Both** of these organisations perform exceedingly well and provide important support to artists in Edinburgh and further afield. Edinburgh Printmakers has a long history and is regarded as a leader in its field, nationally and internationally. It has been the lead partner in the development of CEL and, along- with Stills and Edinburgh Sculpture Workshop has been active in developing a new audience development initiative for the city RE:CREATE. Any decision to withdraw funding **contradicts** the Council's key aims and is simply **financially driven**.

Even such a damaging move will not free up sufficient funding to support the strategic uplift required. It is therefore proposed to withdraw funding from the following:

	Funds freed up
Collective Gallery, Edinburgh	£116,234
WASPS	£ 68,684
The Modern Institute	£ 52,834
	£237,932

The Collective is an important and established venue that is particularly focussed on the promotion of emerging artists. It has grown from a collective of artists to a professionally managed gallery with a strong and developing outreach programme. The organisation has a track record in nurturing talented artists and bringing them to national / international attention. The development of its community programme is reaching many people in the city who tend to be excluded from mainstream cultural activity. It should be stressed that any decision to withdraw funding is simply **financially driven** and **contradicts** the Council's key aims.

The proposal to withdraw funding from the Modern Institute is based on the fact that the trading aspect of this organisation has achieved a significant turn over in sales and Toby Webster will take over this side of the business. However, the public programming would have to cease and ambitious plans for future programme, including the establishment of a key mid-scale venue for Glasgow would not proceed.

WASPS has been developing its plans to sustain itself without Scottish Arts Council support for several years. While the organisation is not at a stage yet where withdrawal of grant can be easily accommodated we expect the organisation could continue to operate without Scottish Arts Council funding. However, this may impact on the organisation's ability to manage current capital projects and any withdrawal would need to be extremely carefully managed. WASPS is an **essential** partner in the King Street/ Briggait project.

These proposals would collectively free up **£470,580**.

The Department strongly believes that the proposals to withdraw funding from Stills, Edinburgh Printmakers and Collective should not be taken forward. The artists and audiences that they support would not be able to access facilities elsewhere. Even if those people affected were to choose to travel to Glasgow to use the facilities there we know that Glasgow Print Studio, Street Level and Transmission will not have the capacity to accommodate this increased demand (even after the King Street/ Briggait development).

If funding could be maintained to EP and Stills then the Department would suggest a further exploration of the feasibility of Stills, EP and ESW moving to shared premises, on the site that ESW is about to develop. While this would require a more detailed consideration it could provide a more strategic, and effective solution for the provision of production facilities in Edinburgh into the longer term.

In addition to the proposals outlined above standstill funding would mean that the Department could not support developments outside of the core infrastructure and organisations like Out of the Blue, Glasgow Media Access Centre (GMAC) and Highland Print Studio (art.tm) would not receive support. This is a backwards step and will limit the range and number of opportunities for artists and the public to make work.

Presenting/ Promoting work

Within a standstill scenario the Department will prioritise support to artist led groups and collectives. Scotland is almost unique in having fostered such an incredibly rich and diverse, grass roots scene which encourages confidence in younger artists and a proactive approach to the making and promotion of work. Cities and regions elsewhere in the UK are trying to emulate this Scottish success, often investing substantial sums of **enterprise/ creative industries** money to nurture strong communities of artists.

These groups provide critical support to artists, offering opportunities to

- show work
- develop curatorial skills
- learn about negotiating funding
- engage new audiences
- network artists
- provide peer group support.

With a standstill budget the Department will increase the funds available to these groups by **£27,000** (from £58,000 to £85,000). A dedicated budget would be established and our approach to funding will be flexible enough to accommodate new organisational structures.

Details on the impact of standstill funding for **core funded organisations** (CFO) that support the presentation and promotion of work are contained in the section on **Audience Development**.

Benchmarks:	To be refined/revised
Outcomes:	Strategic uplift applied to: Peacock, Aberdeen; organisations involved in King Street/Briggait, Glasgow; SSW, Aberdeenshire; New Media Scotland. Subsequent benefits to artists and audiences served by these organisations. Funds removed from Collective Gallery, Edinburgh Printmakers, Stills, who would all face closure. Negative impact on artists and audiences in the City of Edinburgh and beyond. Funds removed from Modern Institute and WASPS. Loss of impetus for a new mid scale venue for Glasgow. Potential destabilisation of WASPS at a critical time. Limited development for artists' group and collectives across the country.
Budget Assumptions	Uplift of £462,746 to support strategic change. This level of uplift falls short of the optimums requested by the organisations but should provide adequate funding in the short to medium term.
Capacity:	If any plans to develop a shared production facility for Edinburgh were to be taken forward this would impact on Lead Officer time and colleagues in Capital/Organisational development

➤ **Key partnerships**

In the last five years artists have benefited from the Council's delegation of funds to local authorities and Hi Arts. This initiative has increased the number of artists benefiting from Scottish Arts Council funding and has reduced the pressure on Council staff to process high numbers of small applications. With a view to prioritising artists' support it is recommended that the Department maintains this initiative with **existing** partners.

	06/07 budget	08/09 budget
Devolved grants	£47,000	£47,000

Without additional investment there will be areas of the country where artists do not benefit from this scheme and the Council will need to manage any complaints that may arise from this situation.

Artists have also benefited from several strategic partnerships which the Visual Arts Department has initiated. These include: Royal Scottish Academy (RSA) (Hospitalified Residency), Abertay University (Digital Media Residency), Cove Park (Artists' Fellowship) and Scottish Screen (Artists Film and Video fund). These partnerships provide fresh opportunities and new contexts for the research and development of work. It is recommended that the budget attached to this area is maintained and that these opportunities, or ones that are similar, continue to be offered. The budget would remain at **£22,500**.

The Department would also wish to maintain a strategic approach to professional development and the current budget of **£30,000** would be used to support our work with **a-n** (the artists' information service) on networking artists' networks. Funding for the Cultural Enterprise Office would need to be found from other budgets within the Council.

Benchmarks:	To be agreed
Budget assumptions	Maintain support to the local authority small grants scheme at £47,000 , maintain support for R&D fellowships at £22,500 and maintain support for professional development at £30,000 .
Capacity	Previously identified additional Officer post would ease current pressure in managing schemes of direct support for artists and servicing Local Authority and other partnerships
Outcomes	Maintain number and range of artists currently supported by local authority schemes Maintain opportunities for Research & Development (R&D) in new contexts Strategic approach to networking artists' networks and continuing professional development

➤ Policy development areas

Creative Industries:

As identified by the Artists' Audit, sales are critically important in generating an income for artists. Commercial representation also helps to establish visibility and profile. In December 2004 the Scottish Arts Council launched the Own Art scheme which encourages people to purchase original work by offering them interest free credit. Since the scheme was launched over £100,000 of sales have been made. These sales generate income for a range of artists and develop new audiences for the arts. The Department believes this scheme is a priority for the future and would maintain funding of **£50,000**. **Future staffing needs to be resolved.**

For many years the market for more experimental work has been under developed in Scotland forcing many artists to promote their work through London based dealers/agents. More recently a small number of galleries/dealers have demonstrated that it is possible to represent artists nationally and internationally from a Scottish base.

However, there is still a high risk attached to this activity and business can be hard to establish in the early years. The Modern Institute provides a model that could be developed into the future, where start up funding from the Scottish Arts Council has enabled turn over to increase to a level where the organisation can now operate without public subsidy. On standstill the Scottish Arts Council could support one business start up at **£35,000** per year for three years. **Alternatively** it could continue to use that money to support a limited number of commercial galleries to attend key art fairs nationally and internationally. Attendance strengthens market penetration and promotes artists to major collectors and collections abroad. It is recommended that a final decision be taken in consultation with colleagues within Scottish Arts Council.

Collections are incredibly important in supporting and promoting our most talented artists and in developing a confident and critically engaged audience for new work. The National Collecting Scheme for Scotland was established in 2001 with £350,000 of Lottery funding. This has reanimated contemporary collecting by museums and galleries across the country, and has supported the professional development of curators/museum staff. To date there have been **65** works of art and craft purchased by the **6** member museums. On standstill this initiative will come to an end in March 2006. The museums are not in a position to continue the scheme without Scottish Arts Council support and we can expect to see a significant reduction in the number and range of contemporary works being purchased across the country. Importantly, the curators who have benefited from Continuing Professional Development (CPD) through the scheme, will find it increasingly difficult to undertake research. The knowledge that has been built up will be gradually lost.

This is problematic and the impacts of such a decision will become more acute over time. There are already key gaps in our public collections and we will see more emerging. It is paradoxical that museums in Europe, USA, Japan and China now have stronger collections of recent Scottish work than their counterparts in Scotland. This damages Scotland's position internationally, undermines the artists who chose to live and work here and affects our ability to develop audiences for contemporary art.

International:

The Scottish Arts Council currently operates two international residencies, in Amsterdam and New York. On standstill funding we will continue our plan to wind down the Amsterdam residency and to use that budget to support a new opportunity, possibly in partnership with Glasgow School of Art. Having operated the Amsterdam residency for over 20 years the Department considers it time to offer artists a new experience in a different part of the world.

Unfortunately, within standstill, the Department would be forced to wind down its New York residency in 2008/09 as it will not be in a position to sustain the funding required (**£10,000**).

High profile, showcase events such as the Venice Biennale provide an important platform for artists from Scotland, promoting the strength and diversity of their work to curators, critics and collectors from across the world. However, within a standstill scenario the Department could not find the funds required to maintain a Scottish presence at this event. Again, this damages Scotland's position internationally and undermines the success of previous outings.

Edinburgh (Visual) Art Festival and Glasgow International have demonstrated, even at an early stage, the potential for attracting international curators and critics to Scotland. The Department is keen to support these fledgling events and will maintain current levels of support (£25,000 to each). However, for these events to really succeed they require much higher levels of investment and the Council will need to monitor the effectiveness of continuing to provide less than optimum funding over time.

Equalities

Artlink Edinburgh and Lothians, Projectability and Artlink Central are at the forefront of developments in the field of arts and disability/arts and mental health. Catering for an extremely wide range of artists and participants these organisations need increased investment to put towards artists' research, development of new work, enhanced promotion and more rigorous evaluation. On standstill the department will prioritise support to Artlink Lothian and Borders and to Projectability and will increase funding accordingly.

	2006/07	2008/09
Artlink (Edinburgh and Lothians)	63,401	160,000
Project Ability	82,400	160,000
	145801	320,000

To enable this uplift (£174,199) to be achieved on standstill the Department would propose withdrawing funding from Artlink Central (£26,417). The impact on Artlink Central will be significant and it may be doubtful whether the organisation can survive the withdrawal of core grant. It is also contradictory to recent Scottish Arts Council policy directives which resulted in Artlink Central becoming a CFO only three years ago.

However, this in itself is not enough to provide the funds required and further cuts to organisations are discussed in the following section on **Audiences**.

Partnership working with the four art schools is essential if we are to tackle the barriers that exist for artists who are disabled and who come from black and minority ethnic communities. Their work on widening access and continuing education could be partnered strategically with core funded organisations to improve the range and level of opportunities available. **Further research** is required to test the viability of partnership working and to assess the costs involved.

Benchmarks To be agreed

Budget assumptions: and disability

Capacity A new post is required to manage Own Art (salary level and hours required to be determined)

Outcomes

➤ **Physical infrastructure**

Key issues for consideration:

Capital plans are underway for:

- Glasgow – King Street and the Briggait (£1.5 million approved for King Street and further £1.5 million anticipated for Briggait) to benefit several organisations including: WASPS; Glasgow Sculpture Studios; Glasgow Print Studio; Street Level; Transmission; Project Ability; Sharmanka; Glasgow Independent Studios;
- Peacock in Aberdeen (£75,000 development grant approved)
- Edinburgh Sculpture Workshop
- WASPS rural network.

It is recommended that the organisations involved in these will receive optimum funding to allow them to exploit fully the opportunities afforded by these new buildings.

Edinburgh Printmakers and Stills in Edinburgh have been trying for some time to identify a long term capital solution. Both are in City Council owned premises and have requirements that are not being met by current accommodation. A partnership with Edinburgh College of Art has been put on hold. The Scottish Arts Council should consider reviewing the infrastructure for production in Edinburgh, with the possibility of revisiting the Edinburgh Sculpture Workshop's current plans. A larger, shared facility might be achievable and could, in the longer term, have a more significant benefit for artists and the public. Such a proposal needs to be considered carefully as there are risks involved. However, the current situation in Edinburgh, which still lacks an agreed visual arts and crafts strategy, might not be sustainable over time.

Dundee Contemporary Arts is seeking to develop its print studio into a more flexible production space with a greater emphasis on new technologies. This would offer significant benefits to artists in Dundee/Tayside, Fife and Perth/Kinross.

Other venues continue to develop capital plans that would impact positively on artists and the public who participate in courses/ classes. These include Taigh Chearsabagh in North Uist and An Tuireann in Skye.

Artists' groups, who often inhabit premises for reasonably short periods of time, require access to small capital grants and a more flexible, light touch approach.

WASPS is an important provider of studios across Scotland and the Scottish Arts Council should continue to work with this organisation to build a strategic plan for rural development.

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

There are serious consequences from standstill planning for artists and for the sector overall.

The impact on the infrastructure of proposed withdrawal of core funding from Stills, Edinburgh Printmakers and the Collective Gallery will be significant and the Department is **not minded** to take this course of action, which is financially driven and contradicts the Visual Arts strategy and Council's key aims.

The loss of the National Collecting Scheme is a potentially damaging blow for Scotland at a time when it has such a strong reputation in the visual arts internationally. Withdrawal from Venice will only serve to further undermine Scotland's position as a leader in this field.

Faced with the challenge of standstill the Visual Arts Department has put forward proposals that aim to prioritise / protect key initiatives and direct funding for R&D, new work. However, the situation is still limiting for artists and there is significant **opportunity loss**.

Over time artists may chose to live and work in other countries where, for good economic reasons, people are choosing to invest more to build creative communities. For several years Scotland has been recognised as an international centre for the support of the visual arts but this cannot be guaranteed on current funding.

2.2 Aim – audiences

The Visual Arts Department commissioned *Visual Arts Audiences in Scotland* from Morris, Hargreaves, Macintyre (MHM) in 2002. This extensive piece of research had the following aims:

- To find out more about current gallery visiting in Scotland
- To identify the reasons why people visit art galleries
- To identify the type of people who visit art galleries
- To look at what people get out of visiting galleries
- To examine factors that impact attendance
- To identify ways in which galleries can reach potential gallery attenders

This has been an important piece of work for the Department, providing data that had previously not been available to the sector. We now know a lot more about the existing and potential audience for the visual arts and can help galleries to develop more sophisticated and sustainable strategies for audience development.

The population survey carried out by MHM revealed that attending a gallery is a very popular activity in Scotland. The total number of people who visit exhibitions annually is around 1,020,000, (24%) of the population. **Importantly**, almost half of the population (43%) **would** consider visiting an art gallery or exhibition. The challenge is to put in place strategies that enable us to convert those who are interested into regular visitors.

The research reported that there are few people who would see only one style or genre of art. Most of the audience would be interested in, and currently attend, a range of exhibitions from the more historic, to the modern and contemporary. While the Visual Arts Department's remit is to support and promote contemporary practice it strongly believes that audiences benefit from being able to read this work within the context of historical and more recent developments. To support this, strategies for audience development should be established with partners such as the National Galleries, the local authority museums/galleries, the commercial and the independent / Scottish Arts Council funded sectors. On standstill there may be few opportunities to get beyond an initial consultation with key partners to identify potential although the Department would still be keen to work with colleagues in Audience Development to take forward at least one strategic campaign.

Organisational infrastructure

The infrastructure for the presentation and promotion of work is extensive but fragmented. It includes the National Galleries of Scotland, the local authority managed museums and galleries, exhibiting societies such as the RSA, the network of Scottish Arts Council core funded galleries and workshops and opportunities generated by artists groups and freelance project managers/curators. Funding comes from a variety of sources including Scottish Arts Council core and project funding.

While the range and geographic spread of provision is good most venues are under funded, from the Nationals down to the small independents. Audience development begins with programming and Scotland is in danger of losing audiences if the quality and pitch of the programmes cannot be developed into the future.

To address serious issues of under funding across the gallery infrastructure the Visual Arts Department will aim to achieve near optimum funding for **strategically** important venues. The following shows the uplifts in grant proposed:

	05/06	08/09
An Tuireann	98,880	150,054
Crawford Arts Centre	49,620	90,000
Dundee Contemporary Arts	360,500	510,895
Fruitmarket Gallery	411,100	669,524
Inverleith House	61,800	100,000
Pier Arts Centre	128,000	225,000
Taigh Chearsabagh	39,140	100,000
Travelling Gallery	113,300	150,000
Totals	£1,262,340	£1,995,473

The total uplift required to support strategic development across the gallery infrastructure is **£733,133**. On standstill funding this can only be achieved by removing support from other core funded organisations.

It is therefore proposed that funding is withdrawn from Centre for Contemporary Arts (CCA), and Portfolio Magazine from 07/08 and from Talbot Rice Gallery from 08/09.

Funds freed up	
CCA	£515,658
Portfolio	£63,401
Talbot Rice	£90,000
Totals	£669,059

The decision to withdraw core funding from CCA is based upon the organisation's ability to meet Scottish Arts Council key aims, and a question of value for money. The Department acknowledges the role CCA has had in developing the visual arts in Glasgow and beyond. However, it is not convinced that the support offered by CCA to artists and audiences could not be provided by other venues in the city.

Of course, the implications of such a decision need to be more carefully considered with colleagues across Scottish Arts Council. In addition the Council will have to safeguard the recent Lottery investment in the building and have a view about its potential uses in the future.

The decision to withdraw funds from Portfolio is **financially driven** and will impact on Scotland's national and international profile. Portfolio is a highly respected journal which is in receipt of core funding from Arts Council England. It has a wide distribution, large readership and in recent years it has been managing the Jerwood Photography prize. Withdrawal of Scottish Arts Council funds is likely to result in closure of the operation and the subsequent loss of profile/support for those artists whose work it features/ promotes.

The decision to withdraw funds from Talbot Rice is also **financially driven** and extremely problematic. The partnership with Edinburgh University is a long standing one and is an example of the type of strategic relationship Scottish Arts Council should be forging with Higher Education. The gallery is extremely well managed and has a long history of presenting important exhibitions from Scotland's more established artists. It is also showing important international work and has developed an experimental programme featuring younger local artists. Talbot Rice has a good education programme and a strong student audience. It is also one of the few mid scale venues in the country that can take larger paintings and floor based/3d work. It is unlikely that the programme will be maintained by the University if Scottish Arts Council funding is withdrawn and it would be a terrific loss to the visual arts infrastructure.

Even with these changes there is a need to free up other funds to support optimum funding for key venues.

The Department would have to withdraw funding from the Public Art Resource it has been working hard to establish. This would undermine the work undertaken in the past 2 years with Glasgow School of Art and contradict the findings of the Department's Public Art Review. It is also likely to impact on the Capital department's plans for public art development, informed by the recent RKL study. The withdrawal of funding for the Resource will leave a serious gap in strategic support to this important area of activity. It would save **£90,000**.

In addition the Department would have to stop funding to Map Magazine from 2008/09 (**£30,000**). While it is possible that Map might be self sustaining at this point it would be extremely damaging for Scotland and its national/ international profile if this magazine had to close 3 years after its launch. The impact on audiences and artists would be significant.

Project funding

The Department would maintain a new projects fund of **£120,000** which would enable limited development of projects outside of CFOs. Given the likely demand for these funds it is proposed that this is a managed, rather than an open fund with solicited applications from strategic partners.

Key Partnerships:

With limited funds it will be more difficult to encourage greater collaboration across the sector. However, the Department would still investigate the feasibility of establishing a **Curatorial Forum** for Scotland. This would need to be co-ordinated by the Department

as there will be no funds available for Visual Arts and Galleries Association (VAGA) beyond 07/08 (saving of **£10,600**). This will impact on Officer time.

A priority will be to develop a more strategic approach to curatorial development and a budget of **£26,000** will be allocated to support organised research/ study trips and networking events. An additional **£15,000** will be allocated to support one curatorial traineeship, possibly targeted towards people from a black/ minority ethnic background.

Benchmarks:	To be established
Capacity:	Additional Officer time to support new Curatorial Forum and to work with colleagues in Arts Council England (ACE), Scottish Museums Council, Higher Education and Scottish Arts Council Education Department on strategies for continuing professional development for curators
Budget assumptions	Strategic uplift of £733,133 applied to key venues Savings of £789,059 achieved through withdrawal of funding from: CCA, Glasgow; Talbot Rice, Edinburgh; Portfolio; Map Magazine; Public Art Resource and Research.
Outcomes:	Optimum funding for key venues including Fruitmarket, Dundee Contemporary Arts, Pier Arts Centre, An Tuireann, Crawford Arts Centre, Inverleith House, Travelling Gallery, Taigh Chearsabagh. Building of capacity of these organisations to deliver ambitious and well supported programmes Increase in audiences for these venues and richer experience for those attending Loss of audiences through closures/ wind downs proposed Fewer opportunities for artists to present / promote their work Damage to Scotland's national / international profile Gap in provision of support to Public Art Limited project funding and loss of open application scheme Limited but more strategic approach to curatorial development

➤ **Summary of Audiences Aim (standstill)**

The Department believes that galleries cannot continue to be under funded as this will ultimately affect audiences across Scotland, both in terms of numbers and the quality of experience they enjoy.

It is extremely problematic to provide an uplift in funding to key venues and the implications of these proposals need careful consideration.

The Department has tried to prioritise audience development through key venues and strategic application of limited project funds. However, these proposals do not go far enough. For example our proposed work on interpretation and information provision would not be taken forward.

It is clear that if these proposals were to be followed through the visual arts sector would be damaged. The scale of the damage is difficult to determine but, **taken in addition** to the changes outlined in the earlier section on **artists**, they would definitely threaten the success of our artists and the reputation we currently enjoy as a centre of excellence in and for the visual arts.

2.3 Aim – Education and Lifelong learning (optimum)

In the context of standstill funding there is very little opportunity for the Department to make any significant shifts in this area. We would continue to prioritise support to **engage** to maintain its advocacy role and to develop further its networking and CPD opportunities.

We would also continue to work with colleagues in Education to examine how we might improve provision in schools and work towards a basic set of visual arts entitlements. We would also work with Education to look at models for developing CPD for teachers.

Through uplifts in core funding we would secure an integrated approach to education across the infrastructure and encourage more strategic development of community and outreach work.

Benchmarks	To be agreed
Capacity	Additional Officer time to work with Education department on key developments
Budget assumptions	Standstill budgets with small uplift of £10,000 in 08/09 to engage
Outcomes:	A strategic approach to gallery education through continued support for engage Better resourced gallery education and outreach activity through key CFOs

More strategic approach to delivery of community / outreach work through CFOs

Closer working with Scottish Arts Council Education team

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

There is significant opportunity loss within a standstill scenario. Outside of our work with engage and through the CFOs there will be little scope for development. We would aim to work closely with colleagues in Education to agree priorities for the future and to explore new avenues for funding these outside of Scottish Arts Council.

2.4 Standstill – Budget totals

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 *	2006/07 + 15% (exc cfos)	2007/08 Estimates	2008/09 Estimates (
Artists	1,736,440	1,797,389	1,760,000	1,938,000
Audiences	2,652,595	2,692,037	2,719,473	2,541,473
Learning	13,400	30,047	40,000	40,000
Total funding budgets	4,402,435	£4,519,473	£4,519,473	£4,519,473
Operational budgets		tbc	tbc	tbc



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

**Visual Arts department
Reduced Scenario**

3. Reduced Scenario

Planning Guidance approved by Council in June 2005: to propose any changes required to maximise the impact on our corporate objectives based on a **15% budget reduction**

A reduced scenario requires the Visual Arts department to find a saving of **£32,915** from its Voted funds budget and **£129,000** from its Lottery budget.

This would mean that in addition to the measures proposed within the standstill scenario the Department would need to consider the following:

- **Withdrawal** from the Artists' Film and Video Scheme from 2007/08.
- **Ceasing** the Local Authority small grants scheme from 2007/08.
- **Reducing** support for Artists Professional Development.
- **Reducing** support to Artists Collectives.
- **Reduction** in funding to engage and no support to gallery interpretation/information provision.
- **Cease development** of Public Art Resource and Research Scotland.
- **Reduction** in New Projects fund to £100,000.
- **Reducing** support for Curators' Professional Development.

Such reductions and withdrawals of funding will limit **even further** the Department's ability to support artists and develop audiences.

3.1 Reduced - budget totals

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 *	2006/07 -15% exc cfo	2007/08 Estimates (based on 2006/07)	2008/09 Estimates (based on 2006/07)
Artists	1,736,440	1,797,389	1,677,000`	1,855,000
Audiences	2,652,595	2,692,037	2,643,454	2,495,949
Learning	13,400	30047	37,104	6,609
Total funding budgets	4,402,435	4,519,473	4,357,558	4,357,558
Operational budgets				