



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

**Area Development contribution to Cross Artform Scenario
Optimum Scenario**

1. Optimum Scenario

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

Area Development contribution to Cross-Artform Scenario

- Our narrative refers to a number of current core funded organisations (CFOs) which the Area Development Department led on and two which the Education Department leads on.
- Cultural diversity which was in the remit of Area Development is dealt with in a separate document written by the Arts Development Officer (Cultural Diversity).
- International in a regional context needs further exploration in this scenario.

With reference to the attached diagram showing how we would anticipate our CFOs operating in an optimum scenario we are considering how we would support the structures within which they operate. In the shorter term, (ie over the next five years) the scenario anticipates that support for the organisations themselves would continue while existing partnerships with other agencies is further developed.

Whilst support for individual artists is covered in depth by the artform departments the Area Development cross-artform scenario focuses on the need for **a balanced portfolio** throughout Scotland.

Organisations which produce, promote and develop arts activity in mixed programmes through arts centres and in festivals account for a very significant level of arts activity. Add the touring dimension to this picture and we have an important strand of activity that touches on the other art form 'ecosystems' and has a strong impact in reaching audiences throughout the country.

A balanced portfolio of such organisations needs to include:

- dedicated arts spaces to act as beacons for high quality work and good practice
- capacity to make work – artist led
- opportunities to participate
- infrastructure to grow audiences (both to increase numbers and widen the demographic mix)

1.1 Aim – support for artists (optimum)

➤ The Individual artist

Description

The strategic review presents us with opportunity to enhance organisational infrastructure throughout Scotland both in rural and urban areas in relation to dedicated workspaces for artists across all art forms.

Benchmarks (known or to be established)

These need to be established. We could look at “artform specific” models (eg WASPS) and examples of other artistic hubs in other UK countries and abroad.

Budget assumptions (description)

Enhanced funding for CFOs (both large and medium scale) to fulfil their remit for artist development. Currently opportunities provided for artists to develop their work, or collaborate tend to be funded through short term project funding.

Capacity (implications for staffing and skills)

For regional artistic hubs to thrive there would need to be a drive by Scottish Arts Council in collaboration with other partners to ensure artist friendly policies and strategies were in place at a local level. Establishing partnerships and shared approaches to support would involve staff time and skills such as advocacy and building relationships.

Outcomes

A more artist-friendly infrastructure throughout Scotland.

More opportunities for artists to collaborate with other artists working in other media.

➤ Organisational infrastructure

Description

Historically, cities have been a magnet for artists because of employment, the critical mass of people, established organisations, resources and opportunities for artistic exchange.

However, the strategic review provides us with the opportunity to examine more closely the factors which create artistic hubs outside cities, and in parts of cities which are isolated from the arts. Some arts centres in, for example, social inclusion areas of major cities have scope to develop further opportunities for artists to work with communities and develop their practice.

In our optimum scenario we would develop the strategic role of key CFOs and other arts centres to fulfil their potential to be creative hubs, for example:

- **North** - eg Eden Court, An Lanntair, Taigh Chearsabhagh, Shetland Arts Trust, An Tobar, An Tuireann, HI Arts, Pier Arts Centre

- **East** - eg Lemon Tree or equivalent (for the future, possible gaps in Aberdeenshire/Angus and Aberdeenshire/Moray), DCA (Dundee) We would also want to take into consideration venues in Fife (to increase capacity in central/west part of the region to reflect population growth), Perth and the Scottish Borders.
- **West** - DGAA (need for a dynamic physical hub in D&G), Irvine (Harbour Arts Centre) Ayr, Kilmarnock (The Dick Institute), Stirling (Tolbooth and MacRobert Arts Centre (who works with young people))

Our scenario requires that these organisations are **artist-led**. Whilst some of these organisations are (or could be seen to be) the responsibility of local authorities, the question is whether they would be supported adequately or consistently enough to be artist-led.

Another group of organisations which play a vital role in supporting artists are those which do not programme or promote work in the same way as many of the above but which provide residential facilities for artists to work on their own or to collaborate with others. These organisations may, as part of the experience, include opportunities for artists to meet with people living in the area or may collaborate with other organisations, but the primary focus is essentially on providing space and time for artists.

The Cultural Enterprise Office provides business development support to the creative industries in Scotland and as such is a valuable resource for individual artists seeking to make their activity sustainable. It currently operates in Glasgow, Aberdeen, Dundee and Edinburgh providing seminars, training and networking events for individuals and arts organisations to focus on the business issues they face. The scenario planning exercise gives us an opportunity to investigate developing the service to support artists and organisations in other parts of Scotland too.

Increasingly, combined arts festivals and local promoters, including small scale arts venues, are providing artists with opportunities to develop their work through commissioning new work and through providing opportunities for collaboration. In an optimum scenario we would want to encourage more new work by local, often voluntary, organisations.

Benchmarks (known or to be established)

See *Benchmarks* above

Budget assumptions (description)

- Enhanced support for regional development agencies in South/South West Scotland, Highlands and Islands and Shetland to support individual artists.
- Funding for arts centres to develop further as creative hubs
- Funding for at least one artist residency based organisation to provide opportunities for artists to create work and develop their practice.
- Our budget may not take account of organisations listed above which currently receive core funding through other Scottish Arts Council Departments (namely Taigh Chearsabhagh, An Tuireann, The Pier, Lemon Tree and DCA).
- Funding for festivals and local promoters to commission new work (accounted for under Audiences aim).

Capacity (implications for staffing and skills)

Outcomes

➤ **Key partnerships**

Description

Local authorities, HE/FE institutions and local enterprise companies can be key partners in terms of supporting artists outside the cities.

Generally, local authorities find it more difficult to justify providing funding for individual artists where there is perceived to be no direct benefit or impact on the community. As a result it could be argued that there are areas where there are fewer opportunities including work opportunities for artists and so fewer artists are retained in, or attracted to, the area. This restricts arts development within communities because of the cost of importing people and the lack of artistic ambition and influence locally.

We would identify models of “artist friendly” initiatives which could be expanded and further developed, to make the case to local agencies of the value and benefits of supporting artists locally.

Benchmarks (known or to be established)

To be established. For example:

- our visual arts joint funding partnerships with key local authorities which support individual artists to develop work;
- the theatre producers fund in the Highlands (jointly funded by HI Arts/HIE and Scottish Arts Council).

Budget assumptions (description)

Capacity (implications for staffing and skills)

Planning and Research Department staff time and skills.

Outcomes

See *Outcomes* above

➤ **Policy development areas**

We would seek to develop more artist centred policies at a regional level in partnership with the sector and organisations such as Local Authorities and CFOs.

Physical infrastructure

Description

The lottery has also played an important role through capital investment in resources for artists such as workshops and equipment. Our optimum scenario would recognise the need to invest further in developing resources for the creative industries to enhance opportunities for artist development.

Benchmarks (known or to be established)

Research and information needs include:

- Impact study of WASPs and modelling in relation to other resources for artists;
- Evaluation of non city based artistic hubs;
- Assessment of impact of small grants to artists and potential for expansion.

Budget assumptions (description)

Ongoing capital funding to maintain existing levels of physical infrastructure and enhance those in areas of low provision.

Funding for support agencies to develop resources such as recording studios and new media technology (eg Shetland Arts Trust capital development).

Capacity (implications for staffing and skills)

The development of capital projects will have implications on capital staff time.

Outcomes

As outlined above and below.

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

We envisage:

- An enhanced role for arts centres and a more comprehensive provision of artists' workspaces and individual funding for artists across the country.
- A network of major and medium scale arts centres serving the whole of Scotland to provide a focal point for artists.
- The continuation and further development of different models of regional development agencies where appropriate and where demand exists.
- The continuation of professional and creative development funding for individual artists through artform department budgets focused on ensuring that they are supported wherever they live in Scotland.
- Enhanced support for major arts centres through a long term funding commitment to employ creative teams to support artists and artform development.
- Creative teams based at between 8 and 10 medium scale arts centres to support and encourage artistic ambition.

- (In addition to organisations funded through Scottish Arts Council, we would hope to see other venues similarly supported by other agencies – eg local authority owned venues and smaller city based venues with a very local focus).
- Funding for at least one organisation providing residential opportunities for artist to develop their practice
- Continued support regional development agencies to provide support and resources for artists.

As a result,

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- More artists would be able to achieve their creative potential especially in rural or economically deprived areas
- Arts centres would be better placed to fulfil their roles as focal points for artist development
- Individual artists would be better supported (through investment by local agencies, developing partnerships, and, exploring delegated funded (of existing funds)
- There would be a wider geographic distribution of funding for individual artists (eg including those outwith the central belt).

1.2 Aim – audiences (optimum)

➤ Organisational infrastructure

The geographic location and reach of the cross art form activity is of particular significance because this frequently reflects the reality of making and showing work in rural areas or peripheral urban areas which do not enjoy the concentration of activity or physical infrastructure found in cities. An important dimension of this work is that it reflects regional distinctiveness which contributes enormously to the richness and diversity of the arts in Scotland, whether this comes through language and dialect, cultural history or contemporary social references.

Any consideration of a national cultural ecosystem needs to take account of cross art form provision and 'Arts Around Scotland' in our corporate plan refers to an approach that we hope can make the relationship between touring, promoters, and producers more effective.

Description

Regional Audience Development. In an optimum scenario (working with the Audience Development Dept) we would support audience development agencies covering the North, East and West regions. This would require increasing the capacity of two existing agencies by core funding and perhaps supporting a third covering the Highlands and Islands).

Voluntary promoter networks: We would increase our support for established promoters' networks in the Highlands and Islands and North East of Scotland to enable

them to realise their development plans. We would also support the development of a similar network in the Scottish Borders/Dumfries and Galloway area. Funding could be agreed through three year SLAs. We would explore further the scope for devolving smaller funds to these networks.

Volunteer led arts: In an optimum scenario we would invest in national support services for volunteer-led arts (please see under Education).

Arts Development Agencies Another group of organisations that comes into the cross art form category can be described as 'arts development agencies', although those listed below are quite different in many aspects of their role and approach.

- Dumfries and Galloway Arts Association
- Shetland Arts Trust
- HI-Arts

Our current funding for these agencies goes to core costs, with additional funds allocated on an application basis for additional projects. In some cases we also devolve funding to these bodies, and this is an option that could be extended.

In an optimum scenario these organisations would have revenue funding agreed through a three year service level agreement to deliver agreed programmes of development including, where appropriate, devolved funding.

Festivals and local promoters

The Scottish Arts Council currently funds approximately 20 – 30 festivals a year through different departments. Some are artform specific but many involve several artforms. Besides the major festivals, there are a number of significant others where we have a minor but influential funding role. The pressure to fund the growing number of successful festivals is becoming unsustainable. In addition, the current arts in the community fund for festivals we want to see supported is often not the most appropriate form of support.

Some of the most remote communities in the country are dependent on the commitment and skill of part time paid or voluntary promoters. Many are supported financially through our Arts in the Community fund (£300,000 which supports between 75 – 100 grants a year) as well as local authority grants and box office.

The Arts in the Community fund is a valuable stepping stone for emerging arts organisations, particularly those run by volunteers in geographic areas or in communities of interest where there is little local arts advice and support. However, there is a question of how much value we add to the process of assessing very local grants especially on a recurring basis. Many of our rural applicants fall into this category now.

In our optimum scenario we would prioritise resources linked to funding agreements for key arts centres and festivals against criteria which identify their national/regional/artform significance.

- 3 year revenue funding for local arts centres* and significant festivals (to be identified) which who could serve as models of good practice. (* see also Medium Scale Venues under Physical Infrastructure below)
- A commissioning fund to enable festivals and small promoters to commission new work
- Arts in the community fund with tighter guidelines which could be devolved to other agencies (eg promoters' networks or Awards for All).

Major arts centres – see Physical Infrastructure below

Medium to small-scale arts centres – see Physical Infrastructure below

Arts Centres in social inclusion areas – see Physical Infrastructure below

Benchmarks (known or to be established)

To be established

Budget assumptions (description)

- Enhanced funding for 3 regional promoter development networks
- Enhanced funding for a voluntary arts network
- Establishment of 2 funds for festivals - commissioning (open to all) and core funds for regionally focussed and unique festivals
- Devolve existing arts in the community fund to other agencies
- Funding for 3 regional development agencies
- Funding for regional audience development agencies could be investigated through our Audience Development Department.

Capacity (implications for staffing and skills)

In the longer term a more regionally focused approach to “arts in the community” would free up staff time to operate on longer term and more focused initiatives. (In the shorter term there would need to be some hand-holding of organisations distributing funding on our behalf).

Outcomes

- A more streamlined approach throughout Scottish Arts Council to providing access to the arts.
- Scope for the voluntary sector to develop its role in developing audiences (eg through festivals fund).

➤ **Research**

Description

We need further research to assess whether there is demand for customised versions of the HI-Arts model serving other regions eg East Scotland and West Scotland which could encompass a more fully developed audience development and research role.

Working with partners, we have achieved a very significant increase in the geographic spread of arts centres, festivals, promoters and arts development agencies which has increased opportunities for audiences and participants to access the arts. As yet, we do not have a comprehensive evaluation of the impact and reach of these interventions on audiences or artists. As part of our mapping exercise we intend to map provision in relation to patterns of audience attendance and barriers to attendance.

We know there are still significant geographic gaps where the infrastructure would benefit from long-term investment if we are to ensure reasonable equity for provision for audiences and participants across Scotland. Intuitively these areas include the western

reaches of Dumfries and Galloway and Scottish Borders, Moray and parts of Aberdeenshire, Caithness and parts of Argyll. Further research needs to be carried out on urban areas because there can be an assumption that living in reasonable proximity to a city (Midlothian, Inverclyde) means that audiences' needs are catered for. Experience in such areas (eg Bonnar Keenlyside study in Inverclyde) has shown that this is not necessarily the case, particularly for people who do not have the resources to travel or the motivation or confidence to investigate theatres, galleries or arts centres.

Research and information needs include:

- mapping physical provision in relation to patterns of audience attendance (and barriers to attendance) including drive time and demographic data;
- quantifying the value of applications from regional and local festivals and other cross art form promoters against available funds;
- Assessing and evaluating the impact of current support to key arts centres and festivals to inform criteria which identify national/regional/artform significance;
- assessing demand for additional regional promoters' networks;
- analysis of festivals as part of the Arts Around Scotland exercise.

Key Partnerships

This work may involve other project funders – eg local authorities, EventScotland.

Budget assumptions (description)

To be identified. This work would have an impact on our Research budget.

Outcomes

- A more strategic approach to audience development at a regional level.

➤ **Key partnerships**

Description

Our partnerships with local authorities are vital in terms of supporting and developing an equitable distribution of arts centres, festivals and promoters. Successful partnerships already exist with the majority of local authorities but the strategic review offers the opportunity to re-assess historical patterns of funding and resourcing responsibilities.

One option which has been discussed is the development of local compacts which would ensure a good fit between national and local priorities and develop plans and strategies with clearly defined areas of responsibility.

Along with the other lottery distributors in Scotland (Big Lottery Fund, Heritage Lottery Fund and SportScotland) we contribute to the Awards for All funding for voluntary activity. The programme has had a positive impact in distributing lottery money for grass roots activity and we have the option to increase the maximum grant awarded under Awards for all from £5K to £10K. We could explore the following options:

- Increase the role of A4A in distributing our smaller funding schemes (eg devolve more funding such as some of the arts in the community fund into A4A);

- retain our current commitment ;
- Withdraw from the A4A scheme or strengthen our criteria.

On the question of maximum grant size we have two options:

- Retain the £5K grant level for A4A for arts projects (could be awkward if the other distributors increase their maximum grant levels).
- Increase the maximum award to £10K which will have implications on:
 - Priorities and training for Awards for All Officers
 - Possibly, our financial commitment to A4A.

Under all scenarios we would recommend removing the annual income threshold of £20K.

Benchmarks (known or to be established)

To be established

Budget assumptions (description)

Changing the size of grants awarded by Awards for All or changing the turnover threshold could imply an expectation of increased funding from Scottish Arts Council.

Capacity (implications for staffing and skills)

To maintain our strategic partnerships effectively at local/regional level necessitates contact at different levels (elected member, senior management, officer) and the implications of this communication and development function within the Scottish Arts Council will need to be taken into account in staffing and organisational reviews.

Once Awards for All had had more in depth training linked to strengthened guidelines, an increased role for Awards for All could lead to savings in terms of Scottish Arts Council staff time.

Outcomes

- A shared approach to regional audience development would help ensure an equitable spread of opportunities and access to the arts for people living in all areas of Scotland
- The scenario is aimed at increasing audiences and participants and enabling people not currently engaged in the arts to become so. It is aimed at improving people's experiences of the arts as well as providing more easily accessible opportunities.

➤ **Policy development areas**

Not applicable.

➤ **Physical infrastructure**

Description

Major Arts Centres

There are three arts centres in cities who are currently major players on the national scene. These are:

DCA	Dundee
MacRobert	Stirling
Eden Court	Inverness

All have already received major capital awards in recognition of their contribution to the national infrastructure and their strategic significance. Each is a major player in its own field of performing or visual arts; they are regional film theatres and all have developed community and outreach programmes tailored to their own vision. The MacRobert and Eden Court are large enough to take major touring productions and Eden Court is a regular venue for Scottish Ballet and SCO.

Whilst all three organisations have reasonable programming, marketing and education resources, they have all flagged up financial issues in specific areas in recent years.

In our optimum scenario we would secure adequate resources for the major arts centres to ensure that they had a realistic programming budget to allow a commissioning role that allows them to match their programming to the audience. They would each have an audience development unit and an education department which would be represented at senior management level with reporting responsibilities to the Board.

Meanwhile the national companies/institutions with a touring role would need to be funded to a level that allows them to present their work in these venues at an appropriate scale and frequency.

There are cross artform approaches emerging (eg in Perth with the Horse Cross creative team) which are worth further investigation.

Medium Scale Arts Centres

There is a group of building based organisations that have a similar role but on a smaller scale. While their impact in audience terms is more local, they are again part of a network of presenting venues that relates to our investment in touring activity. As noted above, they have a significant role under *Support for Artists*. They have all been recipients of lottery funding. These include:

An Lanntair	Stornoway (core funded)
The Lemon Tree	Aberdeen (core funded)
Cumbernauld Theatre	Cumbernauld (core funded)
Eastgate	Peebles (regularly funded)
The Wynd	Melrose (regularly funded)
Lyth Arts Centre	Caithness (core funded)
An Tobar	Mull (core funded)
Birnam Arts Centre	Birnam (regularly funded)

These organisations provide a high quality professional presence in key locations, for example An Lanntair has a particular focus on the visual arts but will be extending its role in the performing arts (and having an increased focus on Gaelic) through a new building.

Perhaps the key question is not about whether these organisations are 'important' – they are integral parts of the national picture but serving a predominantly local audience – but rather whether the funding mix and funding relationships are appropriate. For example there are several arts centres of similar scale and programme that are entirely funded by local authorities, eg Paisley Arts Centre, Harbour Arts Centre and East Kilbride Arts. The list above is distinctive in that they are all independent trusts.

In the optimum scenario these organisations would be resourced to the level which allows them to sustain their activity and divert their energies from the constant pursuit of project funding towards the more strategic development of arts programmes in their area of impact. We estimate the minimum cost of securing a network of 8 – 10 small arts centres would be an additional £250,000 including arts centres in social inclusion areas (see below).

Arts Centres in social inclusion areas

A third category of arts centres are those which play a very localised role in terms of audience interests, but also have a significant role in terms of arts development and inclusion. These organisations are often associated with 'community arts' but in fact have developed innovative and professional approaches to the work that belie the sometimes negative associations with that term. The three listed have been supported through major capital grants.

WHALE in Wester Hailes, Edinburgh
The Bridge in Easterhouse, Glasgow
NEAC in Pilton, Edinburgh

In an optimum scenario additional resources would be allocated to key arts centres in social inclusion areas to secure their long-term future and to enable them to fulfil their potential to employ creative teams to lead artistic development in the communities they serve.

In general terms, the anticipated reduction in Lottery funds for major capital projects is likely to have less impact in terms of regional/local arts centres as refurbishment or adaptation requirements can probably be met reasonably effectively through grants of up to £250,000. However, in areas of low provision (and low local arts spend) there may be a problem in ensuring a more equitable distribution of high quality arts buildings if a new build is required.

Benchmarks (known or to be established)

See Research above.

Budget assumptions (description)

The optimum scenario is based on a notional £2,605,000 as follows:

- Continue to support 3 major arts centres in Dundee (DCA), Stirling (MacRobert) and Inverness (Eden Court) through a long term funding commitment that fully integrates their education and audience development

activities as core, and increases their programming budget to enhance their commissioning role so they can match programme to audience aspirations more effectively

- Support 8 – 10 medium to small-scale arts centres to fully integrated education and audience development activities as core

Capacity (implications for staffing and skills)

See Organisational Infrastructure above.

Outcomes

Impacts would include:

- larger audiences drawn from a wider social spectrum attending the major arts centres;
- a clearly identified group of arts centres playing a more active role in commissioning and co-producing work with the aim of developing and widening audiences;
- an extension of the successful promoters networks to cover more of Scotland and to support the work of volunteer promoters who can play a very significant role in building audiences at local level;
- more effective audience development initiatives through regional development agencies who can pilot new approaches in arts provision, cross-sectoral working and audience development.

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

Our optimum scenario envisages an enhanced role for arts centres and festivals which, assessed against agreed criteria, are recognised as forming part of the national or regional infrastructure. These organisations would be strategically placed to act as hubs for artistic and audience development and would have the necessary resources to deliver best practice in education and audience development. In any scenario, we would envisage having a partnership approach with local networks and agencies including local authorities, and with other funding bodies to maintain and develop promoters' networks to ensure that all parts of the country can benefit from touring work from Scotland and further afield.

1.3 Aim – Education and Lifelong learning (optimum)

➤ **Organisational infrastructure**

Description

The key organisations which are essential in the long term to the development of educational opportunities in cross art form working are discussed above.

Of the organisations which are currently core funded through Area Development, only Eden Court and An Lanntair have dedicated education and outreach staff. The others deliver outreach in various ways eg through artists in residence, they may not have well developed education strategies but in most cases education is an integral part of their artistic programme.

There is considerable potential to develop closer relationships with the Creative Links posts and the Cultural Co-ordinators programme but further information is required to assess whether the smaller organisations would require additional resources to be able to fulfil their potential to work effectively in partnership with Creative Links and Cultural Co-ordinators.

Voluntary Arts Network aims to promote participation in the arts and crafts across the UK and ROI, and increasingly in Europe. We recognise that they are a key part of our culture and as such they are absolutely vital to our health, social and economic development. We would invest directly in the development of the voluntary arts sector in Scotland, considering VAN/VAS as our strategic support mechanism for the sector at a national level, advising us and the Scottish Executive, undertaking research and evaluation, and providing support services to the sector. We would also explore with other departments the potential for developing artform specific agencies eg TMSA, Making Music and SCDA.

Benchmarks (known or to be established)

To be established

Budget assumptions (description)

In the estimates outlined in Section 2 (Audiences), we have included additional costs for Education and Lifelong learning resources to secure and enhance best practice in arts centres.

We would anticipate a commitment of around £75,000 for the development of the voluntary arts sector (this is shown in the budget under Audiences).

Capacity (implications for staffing and skills)

The further development of arts and education could require more staff resources and specialised knowledge of arts and education.

Enhanced funding for Voluntary Arts Network would be linked to their taking on a bigger role in terms of research and development into the voluntary sector. This would support Scottish Arts Council staff who would be freed up to undertake other activity.

Outcomes

In our model (diagram attached) the education programme of any organisation receiving core funding would be integrated into the overall activity of that organisation.

The role of volunteer led arts in life long learning would be recognised and would be supported to have more of an impact.

Research

Description

We need a current assessment of the impact of Education and Lifelong learning programmes in the major arts centres. We need to assess current impact and the potential for their development as regional hubs as in the case of Eden Court.

We have ad hoc evidence of the impact of interventions by smaller arts centres in relation to education and outreach. For example, the demand at Eastgate Arts Centre in the first year of operation has exceeded all expectations. However, we need a more comprehensive overview of the education and outreach capacity of small to middle-scale arts centres (including those we do not revenue fund) to assess potential and identify effective strategies for the future which make the most of new resources such as Cultural Co-ordinators

Budget assumptions (description)

Not applicable

Outcomes

Meaningful strategies for supporting arts organisations to provide the best in terms of arts and education.

➤ Key partnerships

Not applicable

➤ Policy development areas

Not applicable

➤ Physical infrastructure

Not applicable

➤ Summary of Education and Learning (optimum scenario)

In an optimum scenario, organisations which we funded would integrate education and outreach into their artistic programmes. Further exploration with our Education Department would help to visualise what this would mean for organisations of different sizes.

1.4 Optimum – Budget totals

Total budgets by Aim	2005-06 Actual *	2006/07 + 15% (exc cfos)	2007/08 Estimates (optimum)	2008/09 Estimates (optimum)
Artists	£1,922,365			
Audiences	£3,895,315			
Learning	(inc in above)			
Total funding budgets	£5,812,710			
Operational budgets				

1.5 Summary of optimum scenario

Under an optimum budget we would be able to recognise the role that arts centres and multi-arts festivals play in terms of generating artistic collaborations in the future. A shift is already occurring where even small organisations are actively supporting opportunities for artists' professional development (often through collaboration). The advent of the digital age takes the concept of cross artform development into whole new territories throughout Scotland beyond the major centres of population. This Strategic Review means that we can take an in-depth look at what the term "cross art form means" (perhaps even find a more elegant form of words to describe it) and perhaps to assess the full impact of arts centres and festivals as powerhouses for artistic development and exchange.

The touring work which is supported by Scottish Arts Council relies upon a network of well functioning promoters and arts centres. Our optimum scenario sees the role of arts centres, networks and festivals in audience development enhanced, to enable them to become models of good practice for others to follow.

An important factor in both the optimum and standstill scenarios is the recognition that the paid promoter and the volunteer promoter are part of the same spectrum. They are both driven by a desire to share their passion for the arts and to see audiences excited, challenged, entertained and coming back for more. By supporting both we can achieve an impressive distribution of tremendous work as has already been shown by the PAN network in the Highlands and Islands. By working more closely with networks and considering devolving responsibility for small grants and support for the voluntary sector to other agencies, Scottish Arts Council staff would be better placed to support touring and audience development at a national level.

An integrated approach to education and outreach does not rely solely on funding and in an optimum scenario organisations which we funded would be supported by the network of Links posts and cultural coordinators.



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Strategic Review
A framework for development**

**Area Development contribution to Cross Artform Scenario
Standstill Scenario**

2. Standstill Scenario

Planning Guidance approved by Council June 2005: to propose any changes required to maximise the impact on our corporate objectives based on standstill funding (2006-07 baseline).

2.1 Aim – support for artists (standstill)

➤ **The Individual artist**

Description

Under a standstill budget we would continue to fund our current CFOs to undertake their artist support roles although this would mean some continued reliance on short term project funding for specific initiatives. However by doing this we would be able to continue to support artists working **throughout Scotland** in both rural and urban areas through access to workspaces for artists across art forms.

Benchmarks (known or to be established)

As for optimum scenario

Outcomes

As currently –

- some resources for artists throughout Scotland
- opportunities for artists to collaborate with others.

➤ **Organisational infrastructure**

Description

The scenario based on current resources is aimed at addressing key geographic gaps and enabling key arts centres at different scales to establish new benchmarks for arts development and delivery.

Our portfolio of core funded organisations includes arts centres and development agencies operating outwith the main cities and whilst these all have a strong audience development focus, their role in developing artform practice and supporting artists to develop their work should not be under-estimated. In our optimum scenario we talked about our ambition for organisations such as our CFOs to fulfil their potential as creative

hubs to support artists **throughout** Scotland and our standstill scenario also sees this a priority, albeit in a more modest way.

In our optimum scenario we recognised that festivals and promoters can have a role in providing artists with opportunities to develop their work and collaborate with others. Under a standstill budget we would still seek to encourage this role but funding would be very limited and could even be accused of being tokenistic.

Under a standstill scenario we would recommend focusing investment in key developments, for example:

- A medium scale arts centre (in performing arts) with producing capacity in Aberdeen
- Creative teams based initially at 3 geographically important medium scale arts centres (eg in A&B Western Isles and Scottish Borders) to create new quality benchmarks in relation to programming and artistic ambition for smaller venues. Funds would be identified from existing sources.
- A residential centre in mainland Argyll and Bute for artists to collaborate and be given space to create (eg Cove Park)
- Cultural Enterprise Office
- Modest support for festivals and small scale promoters to commission new work.
- Funds to support individual artists devolved to regional level (existing funds).

Benchmarks (known or to be established)

“Artform specific” models (eg WASPS) and examples of other artistic hubs in other UK countries and abroad. Current numbers of artists supported by our CFOs.

Budget

Funding for an arts centre in Aberdeen could be found within existing resources for Aberdeen.

In funding creative teams at 3 arts centres, we would hope to avoid cutting organisations from our current portfolio of CFOs because this would conflict with our ambition to help ensure that artists in Scotland, regardless of where they are based, have equal opportunities to develop their work.

Modest additional resources to support creative teams could be sought from existing project funds however this would be risky:

- A large proportion of existing project funds come from the National Lottery. Using these to fund core activity could conflict with the principle of additionality.
- Lottery funds are decreasing;
- We recognise that a very high percentage of our total budget is already committed to core funded organisations and we would perhaps prefer to reduce this percentage rather than increase it.

A residential organisation for artists would need to be funded through existing resources as would the Cultural Enterprise Office.

A very modest commissioning fund, using money from the Arts in the Community fund.

Capacity (implications for staffing and skills)

Several of the cross-artform CFOs are undergoing significant change. This will have implications on staff time.

Outcomes

- The establishment or consolidation of creative hubs beyond the central belt, but at the cost of other activity.
- A new quality benchmark for small to medium scale arts centres.
- Reduction of other areas of activity currently funded by Scottish Arts Council.

➤ **Policy development areas**

Not applicable.

➤ **Physical infrastructure**

Description

Our current portfolio of CFOs includes the following:

- **North** - eg Eden Court, An Lanntair, Shetland Arts Trust, An Tobar, and HI Arts, and the following which are funded through our Visual Arts Department: Pier Arts Centre (Orkney) Taigh Chearsabhagh (Western Isles) and An Tuireann (Skye)
- **East** - Mid-large scale venue in Aberdeen to be identified, DCA (Dundee), Venue in the Scottish Borders to be identified.
- **West** - DGAA (need for a dynamic physical hub in D&G), Cumbernauld Theatre, MacRobert Arts Centre.

Under a standstill scenario we would aim to continue to support our CFOs and focus funding – from other sources to the following:

- **Aberdeen Argyll and Bute, Scottish Borders and Western Isles** Three medium scale venues to enable artists to develop their work, which also have a programming function.
- **Argyll and Bute**, residential centre for artists which may not programme work.

Benchmarks (known or to be established)

Looking at examples such as Horse Cross in Perth and the Stirling Tolbooth

Budget

Please see Budget under Organisational Infrastructure

Capacity (implications for staffing and skills)

Not Applicable..

Outcomes

- Artists in some geographic areas will have improved opportunities to develop their practice.
- Some of our CFOs will continue to be slightly underfunded.
- Potential negative impact on some of our other areas of activity.

➤ **Summary of Aim to support artists (standstill scenario)**

Under a standstill budget we would be able to partially realise our aim for establishing creative hubs in a number of geographically significant areas, building essentially on existing resources rather than creating new ones. This would, however, have a negative impact on other areas of activity and could lead to more rather than less of our budget being tied up in core activity.

2.2 Aim – audiences (standstill)

➤ **Organisational infrastructure**

Description

Our core funded organisations all have a strong audience development focus. In addition to these we work closely with promoters' networks who support and develop small scale promoters to present good quality and diverse programmes aimed at a range of promoters. In addition, we have a direct relationship with a number of (often voluntary) promoters and festivals through our Arts in the Community fund.

The scenario based on current resources is aimed at funding:

- major arts centres at the level required to ensure artistic quality and best practice in audience development and education.
- 3 medium to small scale arts centres selected according to geographic equity, artistic potential, sustainability and local support to help audience development and education practice in key areas which could also act as best practice models.
- up to 4 promoters networks to help ensure wide distribution of high quality touring programmes which in turn encourage audience development. We would propose introducing service level agreements for three year periods to build capacity in the voluntary and small scale promoters and to enhance audience development skills
- up to three regional development agencies
- core funding for major regional and national festivals (to be identified)
- a commissioning fund for festivals and promoters to present new work.

Benchmarks (known or to be established)

To be established.

Budget assumptions (description)

Funding for the above would be found from existing sources.

- Transfer responsibility to local funders for supporting local festivals and promoters who would also be eligible to apply for programme development funding on a project basis to Awards for All (would recommend recommending removing annual threshold limit and tightening the Awards for All criteria - Awards for All likely to increase maximum grant size to £10K).
- The Arts in the Community fund would be reallocated to:
 - supporting major arts centres and 3 medium to small scale arts centres at the levels required to ensure best practice in audience development and education, and,
 - providing core funding to key festivals and promoters (to be identified) and perhaps a commissioning fund for festivals and promoters.
- Up to 4 promoter promoters' networks (including PAN and NEAT) would be funded through our existing Area Development fund and Arts and Tourism fund.

Capacity (implications for staffing and skills)

- Staff would be able to focus more on development (eg including Arts Around Scotland and a Festivals strategy) as some time would be saved on assessing arts in the community applications. This could have implications on the current skills available and those needed.
- Research and development undertaken by PAN and NEAT of voluntary sector by PAN and NEAT etc could have a (positive) impact on research staff capacity.

Outcomes

- a small group of arts centres could provide a new benchmark for quality arts centres
- the success of the established promoters' networks could be built on to cover more of Scotland and to support the work of volunteer promoters who play a very significant role in building audiences at local level
- the piloting at a regional level of new approaches in arts provision, cross-sectoral working and audience development
- potential loss or lack of development in medium to small scale arts centre provision unless additional support comes from local agencies.
- Loss of local promoters and festivals if local agencies are unable to replicate the funding provided through the arts in the community fund and demand for Awards for All increases
- Potential loss of direct connection between grass roots developments round the country and the Scottish Arts Council.

➤ **Research**

Description

Our current activity in the areas outlined above would need to be evaluated.

Rather than research, what we are proposing would need to be carefully monitored and evaluated regularly.

Benchmarks (known or to be established)

To be established, based on current activity.

Budget assumptions (description)

This would depend on whether monitoring and evaluation was undertaken in house.

Capacity (implications for staffing and skills)

The above could involve additional workload for arts development and research staff (eg statistical reporting etc). However, the reduced arts in the community fund could mean a saving in terms of arts development staff time as assessment workload would be reduced.

Outcomes

We would have a basis against which to measure the success of this new way of working.

➤ **Key partnerships**

Description

We already have a clear links with individual local authorities and with CoSLA. These are being developed further and the relationship with local authorities and the levels of authority we work with will need to change to reflect the changes to the way we work as these will have implications for local authority funding and development for the arts.

As discussed above, we work with the PAN and NEAT networks and would like to encourage a similar network (or networks) covering Scottish Borders and Dumfries and Galloway (building on the work of existing bodies such as DGAA and Gaelforce).

Our Audience Development Department works with agencies such as Glasgow Grows Audiences and The Audience Business. There may be potential for a third to cover the Highlands and Islands however under a standstill budget there might not be the scope to investigate this further.

Benchmarks (known or to be established)

To be established.

Budget assumptions (description)

Our partnerships with Local Authorities would have modest budget implications (eg forum or conference costs).

Funding for networks of promoters is addressed above

Capacity (implications for staffing and skills)

The changing nature of our partnerships with Local Authorities will have a considerable impact in terms of staff time.

Outcomes

See above

➤ **Policy development areas**

Description

Areas to be developed include:

- the Arts Around Scotland strategy
- collaborative working with local authorities
- clarity on what we mean by cross-artform within Scottish Arts Council.

Benchmarks (known or to be established)

Current activity to be mapped

Budget assumptions (description)

Not Applicable.

Capacity (implications for staffing and skills)

There will be implications for staff time and also skills required. This activity will involve more than just the staff directly drafting and researching the policy development areas.

Outcomes

Clearer framework for Scottish Arts Council activity
Rationalisation of Scottish Arts Council's role in the context of other agencies such as local authorities and umbrella bodies.

➤ **Physical infrastructure**

Description

Please see Organisational Infrastructure above. This includes CFOs and organisations which have received Capital funding.

- **North** eg Eden Court, An Lanntair, An Tobar, Aberdeen venue. Development agencies: Shetland Arts Trust and Hi-Arts
- **Central** eg MacRobert Arts Centre, Cumbernauld Theatre
- **South** eg Eastgate, The Wynd. Development agency: Dumfries and Galloway Arts Association.

Benchmarks (known or to be established)

Not Applicable.

Budget assumptions (description)

In our standstill scenario we would propose retaining all our current CFOs at the current levels of funding

We would recommend that the Eastgate and The Wynd applied to the fund we are proposing to run for festivals and arts centres towards infrastructure.

Capacity (implications for staffing and skills)

Not Applicable.

Outcomes

As above under Organisational Infrastructure

➤ Summary of Audiences Aim

Under a standstill budget we would target some funding to specific geographic areas to help develop new audiences. We would no longer have an Arts in the Community fund and would instead prioritise structured and longer term funding for regionally or artistically significant festivals (to be identified). (Within the fund there may also be some scope for a commissioning fund). By directing funding in this way and by establishing a stronger partnership approach to working with promoters' networks we could undertake a more developmental approach to funding for promoters.

2.3 Aim – Education and Lifelong learning (standstill)

➤ Organisational infrastructure

Description

The current resource scenario for Education and Lifelong learning would see existing resources prioritised for our current CFOs (which include major arts centres and a small number of key medium to small scale arts centres as well as development agencies). This would ensure that those CFOs which have education and outreach integrated well into their programmes could continue, however it would not enable their educational activities to be enhanced. We would rely to some extent on the network of Links posts and cultural coordinators to support the organisations which we funded.

Commitment to lifelong learning in the voluntary sector would be maintained through support to promoters networks which, when properly resourced, include training and capacity building. This would include a modest increase in funding for Voluntary Arts Scotland to enable it to continue to develop volunteer led arts, ensuring a voice for the sector at a national level. VAS has a valuable role in terms of advising us and the Scottish Executive on volunteer led arts and in undertaking research and evaluation as well as providing relevant support services to the sector.

Benchmarks (known or to be established)

Not applicable

Budget assumptions (description)

Small uplift on Voluntary Arts Scotland funding (linked to SLA)

Capacity (implications for staffing and skills)

A small increase to VAS' activity and funding might have some minor implications for staff time.

Outcomes

- Continued, (if modest), effectiveness of education capacity within the major arts centres.
- potential reduction in educational impacts for a number of medium to small scale organisations.

➤ **Research**

Not applicable.

➤ **Key partnerships**

As noted above – with the Links posts and Cultural Coordinators.

➤ **Policy development areas**

Not applicable.

➤ **Physical infrastructure**

Not applicable.

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

Under a standstill budget we would still recognise the importance of Education and Learning through our support for CFOs and would fund Voluntary Arts Scotland with a modest increase to enable them to undertake wider research into the voluntary arts sector.

2.4 Standstill - budget totals

Total budgets by Aim	2005-06 Actual *	2006/07 based on 2005/06 levels ¹	2007/08 Estimates (based on 2006/07 levels)	2008/09 Estimates (based on 2007/08 levels)
Artists	£1,922,365	£1,934,186	£1,934,186	£1,934,186
Audiences	£3,895,315			
Learning				
Total funding budgets				
Operational budgets				

2.5 Summary of standstill scenario

Under a standstill budget our current CFOs would not be able to **fully** realise their role in generating artistic collaboration and would continue to rely on project funding (sometimes even to contribute towards core costs).

We would retain a modest fund for promoters and festivals to commission new work, however as this fund would also be set aside for important festivals and promoters (in terms of geography and focus) to support core costs, this would be so modest projects funded might not have the potential to act as models of good practice.

In this scenario we would no longer be able to support the range of promoters and festivals we currently fund through our Arts in the Community fund but would focus on supporting fewer in a more meaningful way by providing longer term core funding for significant festivals and promoters. This would include enhanced support for the PAN network in the Highlands and Islands and a standstill grant for the NEAT network in North East Scotland. However by no longer running the Arts in the Community fund we could see the demise of several promoting organisations to the detriment to both audiences and touring companies and artists.

In terms of education and outreach, again, we would anticipate that the organisations which we funded would be supported by the network of Links posts and cultural coordinators. Under a standstill budget we would support VANVAS at a modestly increased level to enable it to undertake research into the sector.

¹ Cfo levels already committed. Voted at 2005/06 levels



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

**Area Development contribution to Cross Artform Scenario
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**.

3.1 Aim – support for artists (standstill)

➤ **The Individual artist**

Under a reduced budget we would not be able to divert any former Area Development funds to supporting artists.

➤ **Organisational infrastructure**

Description

Were we to face a 15% budget reduction we would aim to minimise the impact of this on support for artists and development of the arts. Therefore we would want to continue where possible to address key geographic gaps, enabling key arts centres at different scales to develop and deliver good practice in the arts.

This means we would retain the current levels of funding for our CFOs in recognition of the impact they have in developing artform practice and supporting artists outwith the main cities.

However in this scenario we could not enable this area of work to grow.

We would not establish a commissioning fund to help develop the role of small arts promoters and festivals in providing opportunities for artists to create new work and to collaborate.

Benchmarks (known or to be established)

“Artform specific” models (eg WASPS) and examples of other artistic hubs in other UK countries and abroad. Current numbers of artists supported by our CFOs.

Budget

As for current CFOs.

Capacity (implications for staffing and skills)

Several of the cross-artform CFOs are undergoing significant change. This will have implications on staff time and will continue to do so as our CFOs will, over time, (if they are not already) be underfunded this is likely to mean more Scottish Arts Council staff time will be taken up with helping them.

Outcomes

- Danger that CFOs may not be viable in the longer term.
- No scope for small festivals, promoters and arts centres to provide opportunities for artists to develop their practice or collaborate with other artists.
- Reduction of other areas of activity currently funded by Scottish Arts Council.

➤ **Policy development areas**

Under a reduced budget this would not be applicable.

➤ **Physical infrastructure**

Description

The arts centres we support through core funding provide opportunities for artists to collaborate and to develop their practice. Under a reduced budget we would continue to fund these CFOs, however access to project funding to support specific interventions may be very limited.

Benchmarks (known or to be established)

Not applicable.

Budget

As for standstill

Capacity (implications for staffing and skills)

Underfunded CFOs could imply more staff time needed.

Outcomes

- Potential role of organisations to support artists would not be realised.
- Fewer opportunities for artists outwith the main cities to develop their practice.

➤ **Summary of Aim to support artists (standstill scenario)**

Under a reduced budget our support for artists would remain the same which in the longer term would lead to a reduction in provision as this area is already underfunded.

3.2 Aim – audiences (standstill)

➤ Organisational infrastructure

Description

Our core funded organisations all have a strong audience development focus. Under a reduced budget there would not be the scope for them to develop further in this area.

We work closely with promoters' networks who support and develop small scale promoters to present good quality and diverse programmes aimed at a range of audiences. In addition, we have a direct relationship with a number of (often voluntary) promoters and festivals through our Arts in the Community fund. Under a reduced budget we would no longer have this direct relationship – our involvement in this sector would be through the networks and more significant (to be identified) festivals and local venues.

The scenario based on reduced resources is aimed at funding:

- Our current CFOs at current levels
- 2 promoters' networks to help ensure wide distribution of high quality touring programmes which in turn encourage audience development. We would propose introducing service level agreements for three year periods
- We would no longer run an Arts in the Community fund. This would be diverted to a number of priorities – (eg funding for the promoters networks, possible project funding for CFOs or longer term funding for local arts centres and "significant" festivals (to be identified)). Most small scale promoters and festivals who would previously apply to Arts in the Community would need to apply for funding from other sources (eg local authorities or Awards for All). In this scenario we would recommend that the guidelines for Awards for All (arts projects) were tightened.

Benchmarks (known or to be established)

To be established.

Budget assumptions (description)

Funding for the above would be found from existing sources.

- Transfer responsibility to local funders for supporting local festivals and promoters who would also be eligible to apply for programme development funding on a project basis to Awards for All (would recommend tightening of the Awards for All criteria - Awards for All likely to increase maximum grant size to £10K)
- Some of the current Arts in the Community fund would be reallocated to funding two promoters' networks in the Highlands and Islands and North East Scotland. The rest would be retained as project funding but we would not retain the current Arts in the Community fund.

Capacity (implications for staffing and skills)

- There may be some savings in terms of staff capacity and skills as there would be less development activity.

- The promoters' networks could undertake some (ltd) research and development in the voluntary sector on behalf of Scottish Arts Council which could represent a saving in terms of staff required.
- Underfunded CFOs would be likely to require increased support from Scottish Arts Council in terms of staff time.

Outcomes

- potential loss or lack of development in medium to small scale arts centre provision unless additional support comes from local agencies.
- Loss of the arts in the community fund would lead to the demise of some local promoters and festivals if local agencies are unable to replicate the funding and demand for Awards for All increases whilst the amount available for arts projects reduces.
- Loss of direct connection between grass roots developments round the country and the Scottish Arts Council.
- Lack of promoters' network and support body in Dumfries and Galloway and the Scottish Borders.

➤ **Research**

Not applicable.

➤ **Key partnerships**

Description

We already have links with individual local authorities and with CoSLA. These are being developed further and will have a changing nature to reflect the changes in the way we work.

As discussed above, we work with the PAN and NEAT networks.

In a reduced scenario Awards for All would be a main source of funding for projects which were previously funded through the Arts in the Community. This would mean closer collaboration with Awards for All staff in the shorter term to revise guidelines and assessment criteria.

Benchmarks (known or to be established)

Not applicable.

Budget assumptions (description)

Our partnerships with Local Authorities would have modest budget implications (eg forum or conference costs).

Funding for networks of promoters is addressed above.

Our contribution to the Awards for All fund would reduce.

Capacity (implications for staffing and skills)

The changing nature of our partnerships with Local Authorities will have a considerable impact in terms of staff time.

There could be savings in terms of staff required were funding activity to be reduced to this extent.

Outcomes

See above

➤ **Policy development areas**

Description

Areas to be developed include:

- the Arts Around Scotland strategy in the context of reduced funds
- collaborative working with local authorities
- clarity on what we mean by cross-artform within Scottish Arts Council, (if this area of work were to continue in the context of a reduced budget).

Benchmarks (known or to be established)

Current activity to be mapped

Budget assumptions (description)

Not applicable.

Capacity (implications for staffing and skills)

There will be implications for staff time and also skills required. This activity will involve more than just the staff directly drafting and researching the policy development areas.

Outcomes

Clearer framework for Scottish Arts Council activity
Rationalisation of Scottish Arts Council's role in the context of other agencies such as local authorities and umbrella bodies.

➤ **Physical infrastructure**

Description

Please see Organisational Infrastructure above

Benchmarks (known or to be established)

Not applicable.

Budget assumptions (description)

In our standstill scenario we would propose retaining all our current CFOs at the current levels of funding

Some small scale arts centres could be core funded through the former arts in the community fund.

Capacity (implications for staffing and skills)

Outcomes

As above under Organisational Infrastructure

➤ **Summary of Audiences Aim**

Under a reduced budget we would no longer run the arts in the community fund. Whilst we would support two promoters' networks the impact of our funding on developing audiences would reduce.

3.3 Aim – Education and Lifelong learning (standstill)

➤ **Organisational infrastructure**

Description

Under a reduced scenario, by retaining current levels of core funding, we could ensure our CFOs retained some commitment to Education and Lifelong learning. Again, we would hope to see organisations which we funded would be supported by the network of Links posts and cultural coordinators.

Commitment to lifelong learning in the voluntary sector would be maintained through continuing to fund Voluntary Arts Scotland to develop volunteer led arts, and to ensure a voice for the sector at a national level. VAS has a valuable role in terms of advising us and the Scottish Executive on volunteer led arts and in undertaking research and evaluation as well as providing relevant support services to the sector.

Benchmarks (known or to be established)

Budget assumptions (description)

Capacity (implications for staffing and skills)

Outcomes

- potential reduction in educational impacts for a number of medium to small scale organisations.

➤ **Research**

Not applicable.

➤ **Key partnerships**

As noted above, with Creative Links posts and Cultural Coordinators.

➤ **Policy development areas**

Not applicable

➤ **Physical infrastructure**

Not applicable.

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

Under a reduced budget we would still recognise the importance of Education and Learning in our scenario through our support for CFOs and would fund Voluntary Arts Scotland with a modest increase to enable them to undertake wider research into the voluntary arts sector.

3.4 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 based on 2005/06 levels ²	2007/08 Estimates (based on 2006/07 levels)	2008/09 Estimates (based on 2007/08 levels)
Artists				
Audiences				
Learning				
Total funding budgets				
Operational budgets				

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

3.5 Summary of reduced scenario

Under a reduced budget we could not increase funding for our CFOs and they would therefore be unlikely to realise their full potential in terms of both supporting artists and developing audiences. In the longer term, the survival of some would be in jeopardy (several rely on project funding to fund activity and in some cases support core costs). In

² Cfo levels already committed. Voted at 2005/06 levels

a reduced funding scenario, an exploration of what the term “cross art form” means is still valid.

The touring work which is supported by Scottish Arts Council relies upon a network of well functioning promoters and arts centres. Whilst we could continue to fund promoters’ networks in the Highlands and Islands and North East of Scotland, we would no longer directly support small promoters and festivals who could apply to other sources of funding (eg Local Authority funds and Awards for All, were the guidelines to be modified). This is highly likely to result in fewer promoting organisations and festivals which could be to the detriment of both audiences and touring artists. Without some modifications to the Awards for All fund there is also the danger that projects supported would not necessarily promote good quality work.

In terms of education and outreach, again, we would aim to see organisations which we funded would be supported by the network of Links posts and cultural coordinators. Under a reduced budget we would support the VANVAS network.