



**Strategic Review**  
**A framework for development**

**Large Scale Performing Arts Companies**  
**Optimum Scenario**

**1. Introduction**

- 1.1. The large scale performing companies have been a core part of the work of the Scottish Arts Council and the Arts Council of Great Britain since they were formed. As part of the strategic review process Council encouraged the executive management team to review how we manage them. A previous proposal to include the Edinburgh International Festival in this grouping, we suggest, has been overtaken by the 'Thundering Hooves' review which is looking at Edinburgh's festivals in a wider context.
- 1.2. Another important consideration has to be the imminent announcement from the Scottish Executive regarding the Cultural Commission report; it seems likely that the Executive will wish to have a different relationship with these companies, more akin to the status of the National Collections. In effect they may cease to be the responsibility of the Scottish Arts Council or its successor.
- 1.3. This paper has several dimensions that require Committee and Council's views, and these have to be considered in two contexts;
  - The Scottish Executive's proposals in response to the Cultural Commission
  - Of the Strategic Review

**2. The Scottish Executive's proposals in response to the Cultural Commission**

- 2.1. Council has to date made the case, in the submissions to the Cultural Commission that the responsibility for the national performing arts companies should remain with the national arts development body. This has been expressed in terms of the relationship that these companies have to the wider arts ecology, and their role in providing (or having the potential to provide) leadership in their field.
- 2.2. It appears that the Executive wish to manage the companies directly and more collectively and there is some indication that the companies themselves, have, in degrees, been cooperating to that end.
- 2.3. The scale and impact of such a change is unknown at the time of writing, but some key considerations need to be explored. For example this shift of

responsibility could be accompanied by a shift in human and financial resource from within SAC.

- 2.4 In this context then Council are asked to consider the following questions:

Do we continue to adhere to the principal that these companies should remain part of the Scottish Arts Council's responsibilities?

How do Council respond to the possibility of a significant proportion of staff being transferred to manage these companies?

How do Council respond to the possibility of a significant proportion (perhaps even the 'optimum') of our voted funds being transferred to support these companies?

### **3. In the context of the Strategic Review**

- 3.1. Any changes proposed by the Scottish Executive may take some time to implement and given the delay in the Comprehensive Spending Review, any financial solutions will not come in to play until 2008/09 at the earliest. This means, that regardless of whether the companies are the responsibility of the Scottish Executive, or the Scottish Arts Council, it remains important to take a view of their role, strategic significance, contribution to the cultural life of the nation and the level of funding that follows.

- 3.2. The research and briefing material that we have prepared for Council and Committees offers an interesting backdrop. In the briefing paper on our funding trends there is evidence of a diminishing return on the public investment in these companies (excluding the National Theatre of Scotland). Meanwhile the performance in the rest of the sector has improved significantly;

*'The "core group" of CFOs (61 organisations which received core funding in 1994/95 and still received core funding in 2004/05) received 64% of the total increase in Scottish Executive grant-in-aid funding to CFOs over the eleven years to 2004/05. These CFOs were responsible for 1.45 million or 50% of the increase in total audiences, attendances and participation.*

*Four National Companies - Scottish Opera, Royal Scottish National Orchestra, Scottish Ballet and Scottish Chamber Orchestra - received a 31% increase in funding in real terms over the eleven years to 2004/05. Audience and participation figures declined by 37% and 33% respectively over the same period.'*

We would of course acknowledge that these trends may have particular causes in particular instances, but it is clearly a legitimate consideration for Council in the strategic review process to consider what we expect from the national companies in the future.

- 3.3. This is particularly important in that the proportion of public funding in these companies is far higher than in the rest of the sector.

3.4. We have considered this with senior colleagues, and wish to offer for discussion a framework for development that takes a fresh look at the situation.

3.5. Proposed approaches;

That Council negotiate financial targets and critical success factors with the companies (collectively in the first instance) that will ultimately reduce the dependency on public funds, in general, and nationally administered public funds in particular. Items for consideration in this regard are:

- Core purpose for the allocation of public funds
- Increased earned income from ticket sales
- Increased earned income from commercial activity
- Increased income from international working
- Increased income from the corporate sector
- Sharing 'back office' services
- Review of orchestral provision
- Increase purchase of services – for example education programmes – from local authorities

We would readily acknowledge the efforts made by the companies individually in these areas, but this approach recognises that these companies have advantages in terms of capacity, board influence, status and profile that may not apply to many other organisations.

3.6. Naturally, any changes in our relationship with these companies would also affect staffing. For example Council would have to consider investing in more in house expertise in relation to the outcomes of the negotiations to ensure the appropriate services were provided by the Council.

3.7. In consideration of these changes the Chairman has very recently written to a number of key figures in the finance world asking for their help in developing a new funding model. Specifically looking at the notion of public investment and leverage.

3.8. There could also be a political dimension to this proposal, where a call from the Minister to the corporate sector to encourage more investment in culture as an aspect of corporate social responsibility may help to build a culture of philanthropic giving presently more evident in the U.S.A. than in Scotland.

3.9. Council should also be aware of the view from other art forms when the matter of the 'national companies' is discussed. Many associated with the creative arts feel their sector's needs take second place to the air time given to the performing arts in general and Scottish Opera specifically. This becomes even more of a concern when the performance of these companies in relation to our stated aims is as outlined above.

3.10. The actual investment level identified by the Heads of Dance, Drama and Music for these companies in 2007/8 is £22, 676, 027. The amount currently allocated in the funding agreements is £19, 507,008. **This would therefore require an additional allocation of £ 3,169,019.**

- 3.11. In this context Council need to consider;
- That the country might benefit more from the transformational investment in other art forms or genres, rather than funding the optimum for the national performing companies?
  - Which of the large scale performing arts companies are a priority in a standstill funding scenario?
- 3.12. Of course we would wish for all of the optimum scenarios to be supported, but if there is no increase in investment hard choices have to be made. Senior officers need a clear steer from Council on this matter as we go into the final stages of the Strategic Review.

**Action:**

**Committee are asked to consider the questions outlined and make comments and recommendations to council for consideration.**

#### **4. Optimum Scenario**

##### **1.1 Aim – support for artists**

For the purpose of the Strategic Review, it was agreed that a separate scenario should be developed for the large scale performing arts companies:

- Scottish Opera (SO)
- Royal Scottish National Orchestra (RSNO)
- Scottish Chamber Orchestra (SCO)
- National Theatre of Scotland (NTS)
- Scottish Ballet

The strategic role with their individual art-form sectors (and across the performing arts in the case of EIF) are explored in the Music, Drama and Dance scenarios. This scenario looks at the overall impact the large scale companies play in Scotland's culture. The National Theatre of Scotland is still at a very early stage of development.

- **The Individual artist**

The large-scale companies are the largest employers of artists in Scotland. This includes dancers and musicians on full-time contracts as well as those who work for them on a regular or occasional basis as free-lancers. In addition these companies will all engage a range of artists for specific productions including musicians, composers, directors, actors, writers, choreographers choreologists, singers, producers, designers and education practitioners.

				staff
Scottish Opera	51 musicians			
RSNO	93 musicians			
SCO	34 musicians on free-lance first call contracts			
Scottish Ballet	36 dancers  6-10 guest dance artists annually  40 musicians on first call free-lance contracts	Artistic Director Assistant Director Ballet Mistress Resident Conductor Company Pianist Associate Director of Education Head of Associates Programme 2 Education Officers	10 technical/ wardrobe staff	19 full-time positions across management, finance, administration, marketing and sponsorship.
NToS	*	Artistic Directors 2 Associate Directors	*	

As the National Theatre of Scotland will embark on its first season in 2006, therefore it is currently not possible to provide figures on the number of artists that they will engage annually. This will, however, include actors, directors, designers, dramaturges, writers, choreographers, composers and musicians

- **Organisational infrastructure**

These companies provide the organisational infrastructure required to support artists in their field – the orchestra, the corps de ballet, the ensemble. The collaboration of artists is at the heart of the organisational infrastructure these companies provide. The dancers the choreographer requires to create a new piece of work, the musicians the composer requires to realise his composition, the actors the writer and director work with to realise the play.

These organisations play an important role in the support of interpretive and creative artists and the long-term development of the artform through their commissions. For example, Scottish Ballet has a responsibility to be developing choreographers from within their ranks and giving their dancers opportunities to develop their own creative voices.

These organisations play a key role in the creation of new work and in launching the careers and promoting the work of Scottish creative talents. E.g. theatre director Stewart Laing who was commissioned by Scottish Opera and is now in demand as a director for opera and theatre companies internationally; composer Craig Armstrong who has maintained a strong and dynamic relationship with RSNO and is in demand as a major film composer.

➤ **Key partnerships**

Each of these organisations will work with a range of partners in the delivery of their work. They also embark on partnerships with each other, and, in particular, they have all formed productive relationships with the Edinburgh International Festival. Other key partnerships include:

- Large-Scale venues such Edinburgh Festival Theatre, Kings and Usher Hall in Edinburgh; the Theatre Royal, Royal Concert Hall and the soon to be re-opened City Halls in Glasgow; His Majesty's Theatre and the Music Hall in Aberdeen; Perth Concert Hall, Caird Hall in Dundee and Eden Court Theatre in Inverness.
- Small and mid-scale venues throughout Scotland
- Scottish Producing theatre companies and houses who are vital partners for the National Theatre of Scotland in the creation of their work.
- Other arts organisations e.g. Dance Base, Playwrights Studio
- Local Authorities
- British Council
- Vocational training institutions such as the RSAMD, Queen Margaret University College's School of Theatre and the Dance School of Scotland
- Commercial record companies
- Media/ TV and Broadcasting

➤ **Policy development areas**

***International:***

The large-scale companies have an important role to fulfil in profiling Scottish arts and artists internationally.

These companies also play a significant role in the ensuring that Scottish audiences have access to the best in international arts and artists through their commissioning collaborations.

***Creative Industries:***

RSNO and SCO are actively involved in the creative industries and work with commercial record companies to produce recordings.

➤ **Physical infrastructure**

There have been many new developments in recent years, many supported through the Lottery which have greatly improved the physical infrastructure in Scotland but outstanding needs include:

Rehearsal facilities: Scottish Ballet / Tramway development (Stage 1 development)  
RSNO – possibly in collaboration with the RSAMD

Venues: City Halls, Glasgow (about to open in 2006)  
Usher Hall, Edinburgh (redevelopment work about to begin)  
Queens Hall  
Kings Theatre, Edinburgh

## Summary of Aim to support artists (Optimum)

The large scale companies in Scotland are the key employers of performers and creative artists.

Additional resources are required to support and develop the international role of these companies.

- International Touring Support:  
This would be a new fund to support the large scale companies to tour internationally. 4-5 opportunities would be supported annually with the impact of increasing profile of Scottish artists at home and abroad.

Cost: £250k annually

- International Showcasing  
This would be a new fund to support to international festivals to programme Scotland's large scale companies within their programmes. Three international festivals would be supported annually with the impact of increased profile for Scottish artists at home and abroad.

Cost: £100k annually

The international touring of the Large Scale companies has an impact beyond the companies and their audiences. They play an ambassadorial role for Scotland, flying the flag for a creative and confident country – *the best small country in the world*.

### 1.2 Aim – audiences (optimum)

#### ➤ Organisational infrastructure

The companies are a major provider of the arts in Scotland. It is important to recognise that the return on investment, in terms of the numbers of people attending performances or participating in workshops, is not the sole driver for the funding in these companies. The scale and ambition of the work artistically means that this equation will always be only one of several considerations. Of course their national and international profile, and the prestige that is seen to be associated with their role as national bodies is crucial in this context. The table below shows the numbers of people who engaged with the arts as audiences and as participants through the programmes of these companies in 2004/05

	Audience	Participants
Scottish Opera	44,913	26,934
Scottish Ballet	47,310	15,942
Scottish Chamber Orchestra	57,600	4,550
RSNO	171,265	23,482

#### NToS - Projected audience attendances

2005/06	12,600
2006/07	115,250
2007/08	126,000
2008/09	136,900.

➤ **Research**

An Audit is being commissioned to identify the current levels of collaboration, overlap between the work of the five national performing arts companies and the potential for development. Until the outcome of that audit is known, a final decision on the best management structure for these companies cannot be concluded.

➤ **Key partnerships**

The major key partners for these companies are discussed under Aim 1. In addition, Scottish Opera and Scottish Ballet have a relationship with Arts Council of England in partnership with the Scottish Arts Council and the other UK arts councils, for the development of touring in England, Northern Ireland and Wales through the Cross Border Touring Scheme. It is agreed that this will soon be expanded to include the National Theatre of Scotland.

➤ **Policy development areas**

***International:***

The large scale companies have a significant, ambassadorial role to play for Scotland internationally. As well as touring, they bring leading international artists to create and perform in Scotland.

The NTS has explicit aims to tour overseas. The first tour of *Wolves in the Walls* is already booked for a tour in the US

Scottish Ballet is performing at the Sintra Festival in Portugal in 2006 and, after their performances at EIF have received a number of invitations from international promoters. They are also working with the DCMS, Foreign & Commonwealth Officer and the British Council on a proposed new programme aiming to facilitate increased cultural collaboration between the UK and China.

***Equalities:***

All the large scale companies have a commitment to increasing audiences for their work and ensuring equality of access. There are good examples of initiatives that they have led on. Equalities have been important in the development of participatory activities in these organisations, but it can be argued that their funding base has not always reflected the need for capacity in this area. **However as national leaders in their sectors we would of course wish them to reflect best practise in all of their activities.** Within an optimum scenario, the resources would be in place to enable these organisations to build on these initiatives and increase their commitment.

NTS is committed to equalities and will work with people from range of minorities and disadvantaged groups

Scottish Ballet was the first dance company in the UK to ensure access for those with visual impairments through pioneering live Audio Description and Touch tours. This now forms a regular part of their touring programme.

**Creative Industries:**

Through their recording with commercial record companies, the RSNO and SCO reach wider audiences.

## **Traditional**

The NTS has commissioned a Gaelic development project. EIF has been developing a programme of traditional Scottish music as part festival programme in recent years.

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

#### **➤ Organisational infrastructure**

All the large scale performing arts companies run education programmes, reaching out across the community and to people of all ages. The approach and delivery taken by these companies is diverse, but all place a strong importance on participation and young people.

- Scottish Opera
- Royal Scottish National Orchestra
- Scottish Chamber Orchestra
- National Theatre of Scotland

**Scottish Ballet** is currently re-assessing and evaluating its approach to education to inform a new education strategy. Since the company's re-launch in 2003, there has been an awareness that they must also look at their approach to education with a desire to be taking a more integrated approach. This commitment has been demonstrated in the recent appointment of an Associate Director for Education, who will be leading the developments.

Currently Scottish Ballet's Education Department works alongside the main company providing an extensive programme of education initiatives. These include a programme provided on tour with the company offering Creative Dance Workshops based on company repertoire and schools matinee performances. They also run a programme of six community dance companies for young children to seniors at Scottish Ballet's Glasgow base.

Scottish Ballet's Education and Learning work also includes the Junior and Senior Associates schemes for training and developing talent. The Junior Associate scheme offers weekly or monthly classes for young people in P6 & 7. The Senior Associates Scheme is weekly classes designed to supplement the classical training of students in S3, S4 and S5. The scheme is aimed at talented students encourages the development of confident, dedicated and motivated dance students. Entry is by audition for the Associate programme and 24 local authorities in Scotland offer financial support for young people selected for the Associates scheme.

**The RSNO** undertake education and outreach work throughout Scotland and a new Director of Education and Audience Engagement has just been appointed in support of this work at a senior level. The education programme is currently under review following this appointment. They have plans to repeat the Discovery series, which will include a presentation by Paul Rissmann. The RSNO do state that it is committed to engaging with children and young people and to provide a "compelling and holistic concert experience". The outreach concept will continue to feature in their plans, the orchestra being used as a resource for local schools, colleges and generate new audience by performing in sometimes new venues for the organisation. The RSNO will continue to work closely with Scotland's local authorities to this end.

The orchestra has a three-year relationship with Kelvin School in Glasgow, which accommodates children with special needs and is in the final year of a project involving the Yorkhill Hospital for Sick Children, also in Glasgow.

The RSNO make its season programme available on tape for the visually impaired and would consider the use of other languages than English in its publicity material, if there was a demand for this service. The RSNO is DDA compliant relating to their rehearsal facility, which is also sometimes used for performance. The RSNO is now working with Glasgow Grows Audiences and The Audience Business in Edinburgh to develop audiences for the RSNO.

**The Scottish Chamber Orchestra's** education and outreach work has been an exemplar for others to follow.

They states that they aim to provide opportunities to enable people of any age to create music and develop their own potential. The SCO's *Masterworks* series has been successful in engaging with both teaching staff and with students. In 2006/07 the SCO will work with seven local authorities through the YMI to deliver *Masterworks* effectively across Scotland.

The company has been a market leader in terms of innovative education and outreach work. There have been several "themed" initiatives over the last five years, the most recent being *Masterworks* which is facilitating work for seven local authorities as part of our YMI initiative. Such is the importance attached to this work, the SCO provide a detailed education strategy document with the application that sets out its core aims and ambitions. These are to create wider access to its product, to provide challenging, stimulating and rewarding experiences to young people, to be inclusive to ensure engagement with all ages and abilities, to train and develop the career pathways of young musicians and composers and finally, to sustain a long-term funding base for all education-related initiatives to ensure effective and sustainable planning for the future. The SCO builds education experiences into its touring programme and the annual summer Highland residency is an excellent example and works closely with local authorities and the informal sector providers, to achieve working partnerships that are mutually beneficial to all parties involved.

**The National Theatre of Scotland** has already evidenced a strong commitment to an educational ethos that is integral to its role and practise through NTS Learn, which is planned to involve collaborations in the first instance with Fife, North Ayrshire, East and West Lothian and Moray. The programme includes;

Transform - a collaborative project with Scottish Power Learning to enable Schools of Ambition in five areas in Scotland to transform their school and community, creating a high impact piece of theatre using the local environment and backdrop to tell compelling stories in innovative ways.

Exchange – a creative partnership approach with Playwrights' Studio Scotland bringing up to twenty groups of young people together with ten cutting edge theatre professionals, to create theatre through exchange of ideas and experience of what it means to be young, Scottish and international.

The Crucible - a co-production with TAG Theatre Company will create a production of Miller's much studied text, involving a cast of professional actors working alongside

students and community actors. Five completely unique casts will form the focus for a range of teacher and student learning programmes.

Diaspora – a collaborative project with Tron Theatre and RSAMD bringing eight International directors to share and exchange practice with eight Scottish directors. They will focus their explorations on four scratch productions of international plays and a series of seminars and master classes at the Tron Theatre.

Connecting Communities – Sounds of Progress, Theatre Herbrides and Ankur Productions are among ten companies working with us to reach out to communities throughout Scotland that may have difficulty participating in or accessing theatre.

NTS Young Company – Four young actors, a young director and a producer will form the NTS Young Company. Mentored by the executive team of NTS and a dedicated external adviser, the company will create two touring productions and deliver a programme of workshops and co-productions with local youth and community groups.

Production Support – every NTS production will be supported by a range of learning and community programmes and products.

At the time of writing we had been unable to assess **Scottish Opera's** plans in detail due to the late arrival of their submission, but as indicated in the participant figures for 04/05 they engaged 26,934 people in their education and outreach programme mainly through initiatives such as Opera for All and Opera Go Round. These are managed and delivered by their Education Department, and have an increasing engagement with YMI and local authorities especially in the formal school sector.

#### ➤ **Key partnerships**

Local Authorities – Creative Links Officers and Cultural Co-ordinators

Vocational training institutions – e.g. RSAMD, Queen Margaret University College's School of Theatre, Dance School of Scotland.

#### ➤ **Policy development areas**

##### ***Equalities:***

It is essential that we ensure that there are opportunities for all young people, regardless of race or economic background to have access to the performing arts and, if appropriate for them to have the opportunity to develop their interest and talent. Essentially, we need to ensure that all children have the right to participate in dance, drama and music as part of their everyday education, and that any child with potential and talent can continue to see that realised, with the prospect of a viable career in Scotland ahead of them.

Although significant advancements have been made in this area through the Youth Music Initiatives, there are fewer opportunities for young people to participate in drama and dance as part of their everyday education' where we see the voluntary sector playing a key role.

Again the 'national' status' related to the work of these companies implies a responsibility for taking a lead in terms of best practice, and commitment , to

education generally and equalities specifically. Funding at the optimum scenario would be aligned to increased impact in these areas.

➤ **Physical infrastructure**

The rehearsal venue needs referred to in Aim 1 require to be accessible to ensure that they can be utilised for the companies' education and learning programmes.

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

The Large-scale performing arts companies should be exemplary in their education practice through an integrated approach to excellence.

#### **1.4 Summary of optimum scenario**

For these companies to fulfil their role as leaders and exemplars, at home and abroad, to engage with the widest audience, to create opportunities for learning about the arts, to demonstrate a commitment to equalities and equality of opportunity is a formidable task, and requires increased investment. We estimate the increased requirements to be in the region of **£ 3,169,000**.

