



Scottish **Arts** Council

Gaelic Arts Policy

GAELIC

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INVESTOR IN PEOPLE

Director's introduction

'Gaelic arts cannot be defined purely in the context of the Gàidhealtachd itself, they also occupy an important role within the national and international context'

From A Fresh Start for Gaelic report by the Scottish Executive Ministerial Advisory Group on Gaelic, May 2002

The Scottish Arts Council's first Gaelic Arts Policy has been approved by Council in the context of significant development of Gaelic arts activity over the last 15 years, but at a critical point in time for the viability of the language. A consistent theme has arisen during the discussions that have informed the policy: the vital and central relationship of language and the arts to national culture and identity. The policy and the actions that will be pursued recognise, value and reflect this relationship.

In a wider context this policy is part of our commitment to a culturally vibrant and diverse Scotland, and builds on the framework of the Scottish Executive's National Cultural Strategy, published in 2000, which set out objectives for the arts in Scotland which we are committed to taking forward:

- promoting creativity, the arts and other cultural activity;
- celebrating Scotland's cultural heritage and its full diversity;
- realising culture's potential to contribute to education, promoting inclusion and enhancing quality of life;
- assuring an effective national support framework for culture.

All of our work aims for artistic excellence embedded in a diverse and inclusive Scottish society, within reach of all the people of Scotland, and respected by the world. The Scottish Arts Council's first ever Gaelic Arts Policy reflects these objectives and the important contribution that Gaelic language makes in this context.



Graham Berry
Director
Scottish Arts Council

Background

This policy has been informed through consultation and discussion with representatives of the Gaelic arts sector and Scottish Arts Council officers. The consultation process included a meeting on 16 January 2003 at the Scottish Arts Council with 26 participants including artists and Gaelic arts organisations (Appendix 1).

Two important reports, one from the Scottish Arts Council, one from the Scottish Executive, introduce the background to this policy.

In July 1986 the Scottish Arts Council published a report, *Gaelic Arts: A Way Ahead*, which made one key recommendation: to appoint a Gaelic Arts Officer to lead an independent arts development organisation with a national remit. Pròiseact nan Ealan/the Gaelic Arts Agency was launched in 1987 in partnership with the then Highlands and Islands Development Board (now Highlands and Islands Enterprise) and based in the Western Isles. This important first step created a confidence and nucleus of knowledge that has led on to a process of development and growth in the Gaelic arts sector. In many ways this process has reached a landmark with *An Leabhar Mòr (The Great Book of Gaelic)* launched by Pròiseact nan Ealan (PnE) in November 2002. The project involved 100 artists working in collaboration with a team of calligraphers, inspired by 1,400 years of Scottish and Irish Gaelic poetry. The scope and quality of this artistic creation, and the interest in the work both here and abroad, in many ways symbolises how the Gaelic language, its traditions and international connections enrich contemporary Scotland.

In May 2002 the Scottish Executive launched the report from the Ministerial Advisory Group on Gaelic. The key recommendation was the formation of a Gaelic development agency, and the first meeting of Bòrd na Gàidhlig (Alba) took place on 17 January 2003. The agency's brief frames language planning in three spheres of

activity: Economic and Social Development; Education and Learning; and Arts, Culture and Heritage. This recognition of the role that arts and culture play in relation to the development of the language is central to our policy.

This policy also takes account of various studies including the Ealain 21 conference report to the Ministerial Review, the European Union's Charter for Lesser-used Languages to which the UK government is a recent signatory, and to a rapidly-changing environment. In particular, with a devolved Parliament, Scotland now has a National Cultural Strategy which includes a priority to 'promote Scotland's languages as cultural expressions and as a means of accessing Scotland's culture'. This is an important reference point, but it is equally important to value the Gaelic arts in their own right as a vital part of the mainstream of Scotland's arts and cultural activity both within and outwith the country. The arts inform and enrich, but language preservation is not their primary function.

The Gaelic Arts Strategic Development (GASD) Group was formed by PnE in 2001 to give collective voice to the arts community during the Scottish Executive's Gaelic Review. The member organisations of that group, many core funded by the Scottish Arts Council, expressed a wish to be regarded as mainstream arts clients, notwithstanding their shared commitment to the role the arts play in supporting and sustaining the language. In this sense individual language groups, and all their activities, should not be 'ghettoised' but should be regarded as a central part of the life of the nation.

This policy statement presents a short review of the recent development of Gaelic arts activity, illustrates how this activity fits the Scottish Arts Council's aims, addresses what we mean by Gaelic arts, and finishes with some specific recommendations for future policy actions.

Gaelic language and the arts in Scotland

Artistic definitions

One area where there has been some discussion amongst Scottish Arts Council officers is the definition of what we include in the term ‘Gaelic arts’. It may be simply a case of focusing on an individual in the mainstream of provision, as a musician, a writer, as a visual artist, whose work may be informed by their Gaelic background.

In the case of arts organisations, the same may apply as a general rule, but with a greater recognition of the strategic importance of that organisation to the national picture. This indeed was and is the view of the GASD Group.

A definition of the term ‘Gaelic arts’ agreed during the consultation process was: inclusive arts activity informed by Gaelic culture and/or presented through the medium of the Gaelic language.

It is clear that the arts can play a role in helping the language survive and grow as well as offering multiple other benefits as noted in the 1998 Sproull Report into the demand for Gaelic artistic and cultural products and services:

‘Half of individual survey respondents report that Gaelic arts and cultural activities have increased or greatly increased the use of Gaelic in their local community and within their own families.

‘Gaelic arts and cultural activities appear to be making a substantial contribution to many of the main objectives set by public agencies dedicated to economic, social and linguistic development in the area. These include direct and indirect employment and output creation, the encouragement of tourism, the creation of business opportunities, the raising of self-confidence and local attachment to an area historically plagued by out-migration.’

It is important to emphasise, however, that the Scottish Arts Council’s core function is self-evidently to do with the arts, and its three core aims in this context are to:

- celebrate artists and artistic excellence;
- improve the quality of life for all through the arts;
- provide leadership in the arts for Scotland.

The work of the Gaelic arts community has clearly had an impact on all of these aims. For relevant examples see Appendix 2. The artistic excellence of *An Leabhar Mòr*, the impact on the local community of Ceòlas – the Gaelic music and dance summer school – and the international links through Iomairt Cholm Cille – The Columba Initiative – are relevant examples. The contribution of Gaelic arts to the Scottish Arts Council agenda can be framed in five key (although not exhaustive) headings: artistic development, audience development, community development, education and cultural economy.

Artistic development

There is a sense, strongly felt in the Gaelic community, that because of the profile of the Gaelic language issue, there are higher expectations of Gaelic artists' work, and that this in turn has had the positive effect as a driver for excellence. The vitality and quality of the work of individual Gaelic artists has been influential far beyond the context of the Gaelic-speaking community. Several examples would seem to bear this out.

An Leabhar Mòr, as noted in the introduction, has been a major critical success since its launch at the Glasgow Gallery of Modern Art in November 2002. *The Independent* described the project as 'a brilliant bridge between tradition and modernity'. *The Times* referred to the book as 'a modern masterpiece' and the associated book from Canongate has already sold several thousand copies.

The Gaelic television series *Tacsi* received the Scottish BAFTA Award for Best Arts and Music Programme and the prime-time success of the BBC Television series *Gruth is Uachdar* has set new quality benchmarks for Gaelic drama. The central importance of broadcasting not only to the language, but to Gaelic arts development, was a key factor highlighted in the consultation day.

Of fundamental significance to the Gaelic arts, and Scottish culture as a whole, are the riches of the Gaelic literary tradition, both oral and written. The Gaelic Books Council remains the leading national body for the support and development of Gaelic literature and publishing.

A key priority was to establish a successor to the journal *Gairm*, which ceased publication in 2002 after five decades, and build on its extensive cultural legacy. The first issue of *Gath* appeared in summer 2003.

Gaelic musicians such as Capercaillie, Martyn Bennett, Cliar, Ishbel MacAskill, Allan MacDonald and Alyth McCormack are extending the tradition in new and different directions and regularly perform internationally. They also underpin Scottish festivals such as Celtic Connections.

Gaelic artists are increasingly collaborating with others such as Angus Farquhar's nva, the Scottish Ensemble and the Traverse Theatre in creating new works that draw on contemporary Gaelic culture as well as the Gaelic tradition.

Audience development

There is a statement within the 2002 *Fresh Start for Gaelic* report by the Scottish Executive Ministerial Advisory Group on Gaelic, that ‘policy must be able to respond to the needs and aspirations of the Gaelic community wherever it may exist’. While clearly appropriate in a document that is very much about the language and the community it serves, it is also important to recognise that there is a wider interest, amongst non-Gaelic speakers at home and abroad, in Gaelic arts. The Edinburgh International Festival’s sell-out series of Gaelic arts performances programmed by PnE in 1997 is indicative of this potential, as is the success of Glasgow’s Celtic Connections.

The recent history of development in Gaelic arts has seen the emergence of a number of successful but separate arts organisations. The formation of the GASD Group in 2001 was in response to the need for a collective view and voice from the Gaelic arts sector. It may be that this group, with partners, could begin to consider how to develop and implement a co-ordinated approach to marketing and audience development with a Gaelic ‘brand’. This would not only increase the access to and viability of Gaelic arts activity, but has the potential to generate popular political support for securing the status of the language amongst non-speakers.

Community development

The work of Fèisean nan Gàidheal has gone from strength to strength, and there are now 37 fèisean (festivals) nationwide, and a number of associated national and regional developments. The influential study of the fèis movement *Northern Lights* (1996) by François Matarasso underlined the social impacts of high quality, participatory arts programmes for young people. Three key characteristics were identified:

- ‘the centrality of the community in each fèis: they are fuelled and directed by voluntary commitment, because they matter deeply in the communities in which they happen;
- the important role of Gaelic: the living position of Gaelic is the source of the culture and its meanings;
- the quality of the work is very high: many of the best traditional musicians are involved at all levels.’

The report also assesses the social impact of the fèisean, with 78% of participants reporting that they feel more self-confident, and 80% reporting they had learnt new skills. These benefits are not exclusive to the fèis movement and are common to many high-quality participative arts programmes, but with the added value in this case of contributing to the viability of the language.

Similarly, this is not the only example of the impact of Gaelic arts programmes which help sustain and develop communities while offering access to high quality arts activities. As well as winning the 1999 VisitScotland annual Thistle Award for Excellence in Cultural Tourism, the Ceòlas summer school on South Uist was selected as one of four case studies for the

Scottish Executive's Central Research Unit Report *The Role of the Arts in Regeneration* (2000). The report concluded that Ceòlas had contributed to:

- 'gaining confidence and a variety of personal development attributes;
- improving the image that residents and outsiders had of an area;
- social cohesion and active citizenship;
- local people recognising their own cultural identity and the part they can play in developing it;
- improving the quality of people's lives through individual and collective creativity.'

The emerging impact of the Gaelic Storytelling initiative undertaken by PnE seems to be having a similarly positive impact within communities and across generations.

Cultural economy

In 1998 Professor Sproull of Glasgow Caledonian University published a major survey based on more than 2,000 households in the Western Isles and Skye and Lochalsh entitled *The Demand for Gaelic Artistic and Cultural Products and Services: Patterns and Impacts*. The study found that:

- 70% of the business community see the impact of Gaelic artistic and cultural activities on job opportunities as positive or very positive;
- 69% of respondents consider the regeneration of the Gaelic language, arts and culture to be essential to the future social development of their area;
- 65% hold the view that Gaelic arts and cultural activities have a positive or very positive impact on the attractiveness of the area for tourists;

- 60% of respondents consider the regeneration of the Gaelic language, arts and culture to be essential to the future economic development of their area;
- 50% of all businesses surveyed are of the view that business opportunities have been enhanced by Gaelic artistic and cultural activity.

Another specific example of the contribution made by the Gaelic arts to Scotland's cultural economy is found in research undertaken by Scottish Cultural Enterprise (SCE) on behalf of PnE. This revealed that Gaelic music frequently outsold other forms of Scottish music despite the fact that there was not a commensurate level of investment from the Scottish recording industry. The SCE report highlights issues of untapped commercial potential, intellectual property dangers for Scotland's recorded music heritage, and attitudinal problems in relation to Gaelic.

The Scottish Arts Council has contributed to funding a Music Development Officer post within PnE that will take forward key recommendations from this work.

The economic impact of Gaelic arts activity ranges from the importance of the income generated by individual artists working in and from their local community to the larger-scale impact of An Comunn Gàidhealach, which runs the National Mòd in different venues each year.

Education and lifelong learning

The example of the fèis movement has already demonstrated its role in involving young people in artistic activity, in learning about their language and culture, and much more besides. This is a recurring theme; in looking at the scope and impact of Gaelic arts the connections with education, both formal and informal, are common, and what appears evident is a synergy between arts, education and language that is not only positive, but one from which the mainstream could learn.

The extensive involvement of schools in the local and national Mods is an example within the formal education sector, while Tosg's theatre-in-education programmes have been another example where the artistic input has been integral to language teaching. Parents of pupils involved in Gaelic medium education have been quoted as particularly valuing Gaelic language teaching as an important way for their children to enjoy the Gaelic arts.

Fèisean nan Gàidheal, with lottery funding from the Scottish Arts Council, has also been involved in providing high quality theatre-in-education services to schools, Sradagan (Gaelic youth clubs) and fèisean, through the work of Meanbh-Chuileag (a children's theatre company).

This interconnectedness can also be seen in the relationship between Gaelic broadcasting as a supporter and funder of training and education in the arts, and as a source of employment for trained artists. The role of the Mod, the fèisean, Tosg and Lasair in generating and nurturing the interest of young people in informal settings, through to the work of Sabhal Mòr Ostaig (the Gaelic College), the University of the Highlands and Islands and the RSAMD Scottish Music Degree, indicate an emerging 'ladder of opportunity'.

History of Scottish Arts Council support

Table 1 shows in summary the growth in support for Gaelic arts from the Scottish Arts Council over the last 10 years, not only increasing investment but also securing the core funding status of key organisations. The arts centres included are located in areas where up to 80% of the population are Gaelic speakers or would have been up until a generation or so past.

This pattern in Table 1 shows an increased investment in Gaelic arts of 156%, and a total investment of £3.9 million. While the pattern of lottery funding is more erratic, and suggests that a more strategic approach should be considered, the total investment is significant.

Appendix 2 details the work of many of these organisations, and outlines the more general support for various Gaelic arts activity.

The figures in Table 1 do not include the arts centres, of which there are at least three with key roles in developing Gaelic arts programmes and serving Gaelic-speaking communities. These include, with current Scottish Arts Council core funding grant levels (2003/04):

An Lanntair (Lewis)	£133,000
An Tuireann (Skye)	£90,000
Taigh Chearsabhagh (North Uist)	£38,000

The capital investment in these three facilities totals over £4.5 million. There has been other significant capital investment in arts organisations which are not core funded. Aros in Skye, for example, received capital support and promotes a wide range of arts activities with a strong Gaelic input.

But clearly there are continuing opportunities for growth and development. A key issue identified by PnE has been described as a ‘crisis of expectation’, where the profile of Gaelic arts has led to increased demand from Gaelic-speaking artists that PnE should invest in their work and ideas.

Table 1
Scottish Arts Council funds committed to Gaelic arts organisations

Year	Core £	Project £	Lottery £	Total £
1994/95	178,250	57,000	0	235,250
1995/96	178,250	127,500	0	305,750
1996/97	173,250	130,500	61,000	364,750
1997/98	296,750	46,000	113,500	456,250
1998/99	302,750	33,100	199,000	534,850
1999/00	311,050	51,700	135,800	498,550
2000/01	348,070	35,900	0	383,970
2001/02	447,067	73,000	4,800	524,867
2002/03	456,394	43,000	192,600	691,994

Table 2 illustrates the Scottish Arts Council voted funds committed to Gaelic arts organisations.

Table 2
Scottish Arts Council voted funding (revenue)
to Gaelic arts organisations

- Ceòlas
- Tosg
- Fèisean nan Gàidheal
- Pròiseact nan Ealan
- Fèis Rois
- Comhairle nan Leabhraichean – The Gaelic Books Council
- An Comunn Gàidhealach

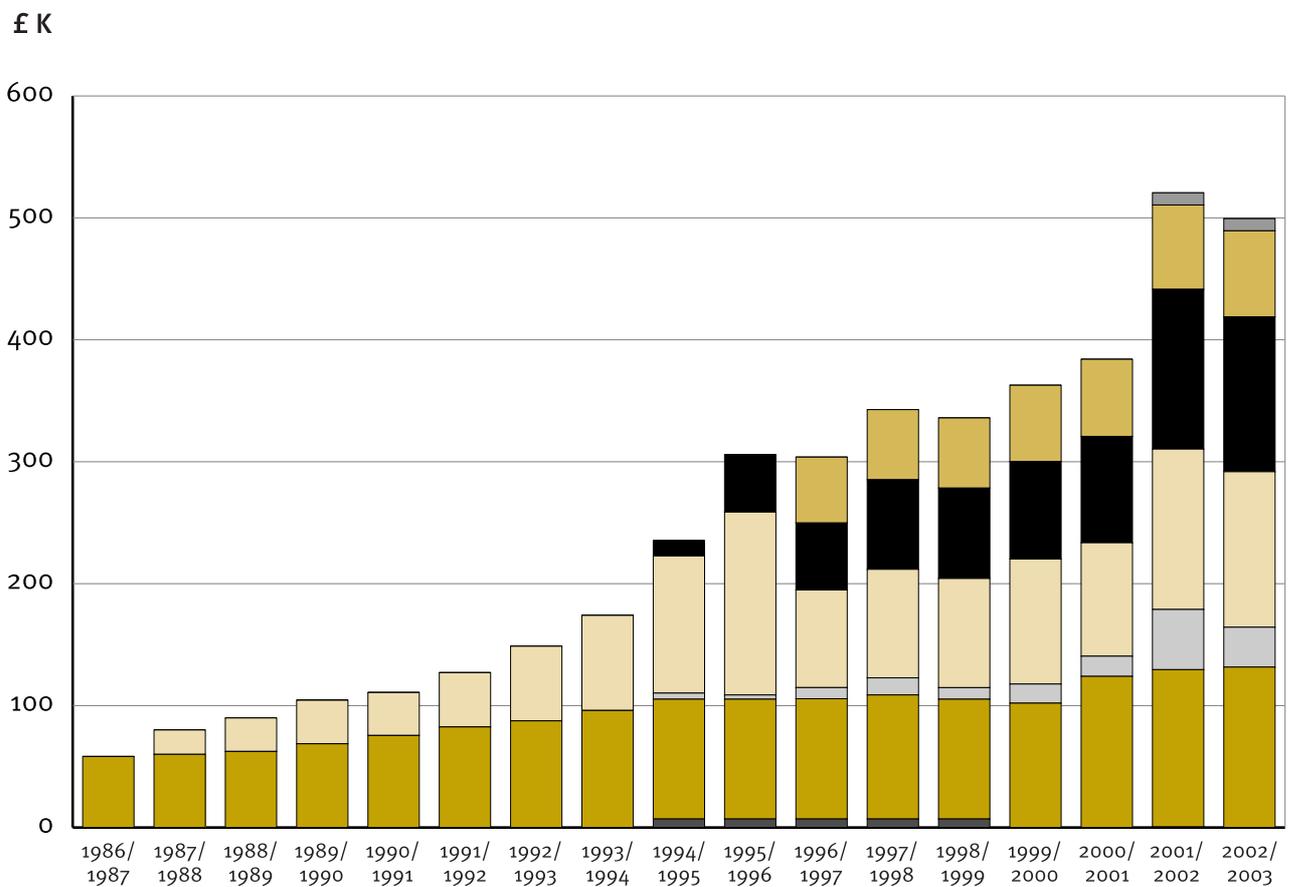
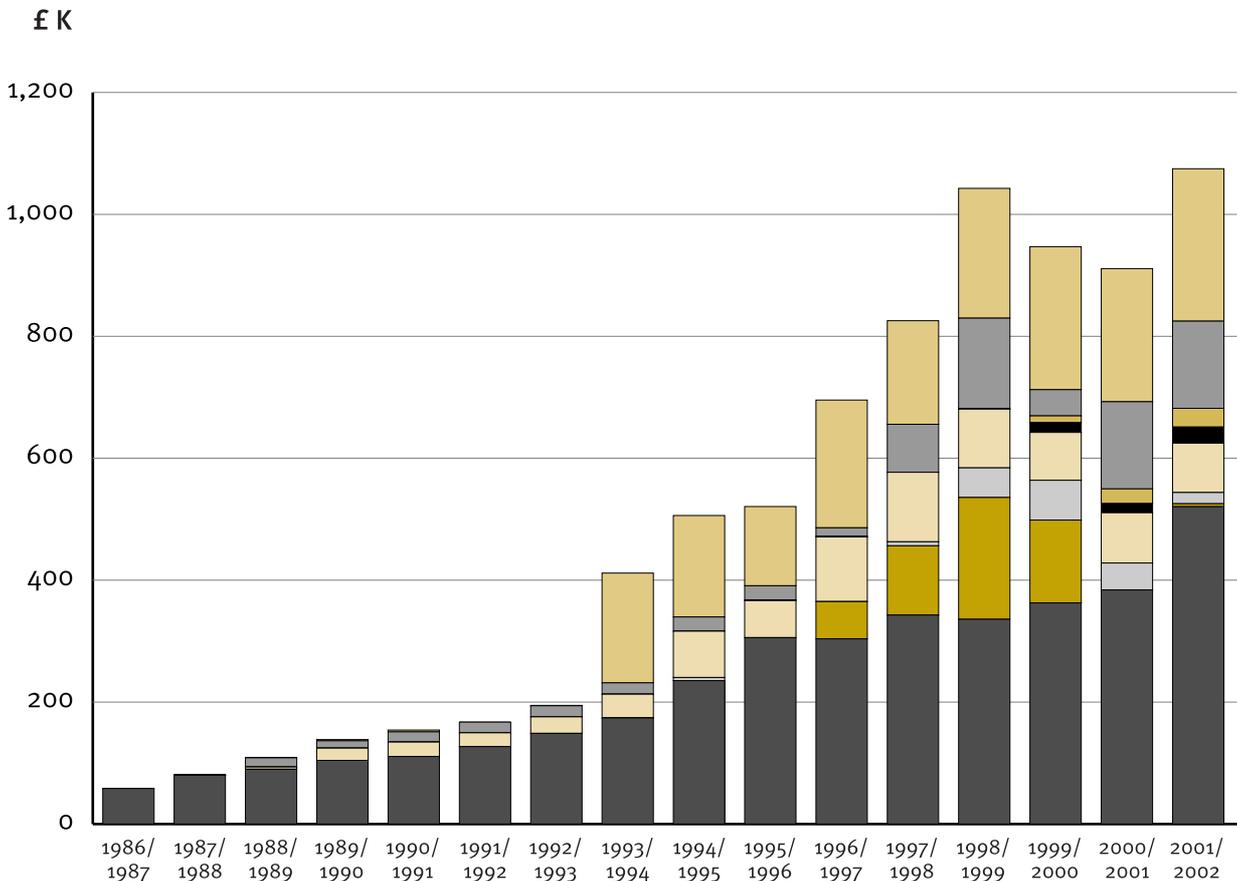


Table 3 shows the overall investment picture in Gaelic arts from all sources (except Local Enterprise Companies and local authorities). This demonstrates the leverage effect of the Scottish Arts Council's investment in these organisations.

Table 3
Funding to Scottish Arts Council core funded organisations

- Various
- Scottish Executive
- Iomairt Cholm Cille – The Columba Initiative
- HI-Arts
- Comunn na Gàidhlig (a Gaelic development agency)
- Comataidh Craolaidh Gàidhlig – Gaelic Broadcasting Committee
- Scottish Arts Council – Lottery
- Scottish Arts Council – Voted



It is envisaged that Bòrd na Gàidhlig will have a development budget, and a key strategic issue will be how to achieve the best overall value in aligning any investment through Bòrd na Gàidhlig to the mainstream funding from the Scottish Arts Council and other partners. There was a concern throughout the consultation process that there was a need for integration and partnerships where possible, but a strong feeling from the Gaelic arts organisations which receive core funding from the Scottish Arts Council that this was the appropriate route for mainstream support for their activity.

Referring again to the idea of a ‘ladder of opportunity’, the consultation process highlighted some gaps in particular areas. Those discussed were:

- publishing, with a relevance across a number of artforms;
- in music the need for high profile performance platforms and for the sympathetic but professional promotion of work;
- in drama the need for more youth theatre/theatre-in-education programmes;
- the need for more mentoring opportunities for young people interested as both emerging artists and students of the language.

Scottish Executive funding for Gaelic in 2000/01 in the form of cultural grants amounted to £739,000. It is also important to note the role of broadcasting in this context and the significant amount of the broadcasters’ budgets available in support of Gaelic language that in effect supports Gaelic arts activity. While the Scottish Arts Council has no direct involvement in the broadcasting sphere, seeking connections between the arts sector and the broadcasting industry has potential to build on PnE’s Sìol Gu Bàrr training programme (supported through Scottish Arts Council lottery funding) as a development model.

Policy statement

The Scottish Arts Council recognises that language is a definitive characteristic of cultural identity. It acknowledges the importance of language diversity and encourages all the distinctive languages of Scotland – traditional and contemporary.

Gaelic is Scotland's oldest living indigenous culture and a definitive part of Scotland's cultural identity. It is also an autochthonic language, which means that no other state has responsibility for its survival and development. The Scottish Arts Council believes that Scotland's 1,500 years of Gaelic language and culture represent a vital link with the heart of the European tradition and with contemporary Europe, where multi-lingualism is accepted as the norm and the maintenance of cultural and linguistic diversity is seen as a key cultural challenge for the 21st century.

The Scottish Arts Council values the Gaelic language and culture as a national cultural asset that is rooted in communities and has international relevance and potential. We recognise our own national role in relation to Gaelic and believe that the Gaelic language needs not only to be sustained but also developed as an active, creative language.

The Scottish Arts Council believes that the Gaelic arts play an essential role in developing the Gaelic language and culture as a part of the arts mainstream and cultural diversity of Scotland, and have an important international dimension. We will continue to invest in the Gaelic arts and are committed to maintaining direct support for Gaelic arts activity. This support will prioritise activity that is contemporary in its practice, develops and delivers quality and seeks to reach the widest audience.

The Scottish Arts Council will build partnerships that allow the arts to have a key role in meeting the aims of the *Fresh Start for Gaelic* report in a national context. We will maintain an ongoing dialogue with Bòrd na Gàidhlig, Gaelic arts organisations, artists and the wider Gaelic community. As an advocate, the Scottish Arts Council will advance the case for the Gaelic arts and language with key partners including Local Enterprise Companies, local authorities, the Scottish Executive and the mainstream arts community.

Policy actions

The Scottish Arts Council will:

1. Ensure appropriate recognition of the Gaelic language through all of its activities, plans and strategies and encourage Gaelic-speaking representation on Council and committees.
2. Invite discussion with Bòrd na Gàidhlig in order to develop a concordat that defines the scope and nature of our strategic partnership, recognising the strategic role of PnE in developing work in the sector to date.
3. Subject to resources, continue to support the existing Gaelic arts infrastructure through core funding.
4. Draft a proposal for Council for a delegated lottery arts development fund set against specific strategic priorities and actions. This will be agreed with Bòrd na Gàidhlig and will be conditional on match funding from key partners.
5. Consider the requirements of the Gaelic publishing sector, as part of the independent *Review of Scottish Publishing in the 21st Century* by PricewaterhouseCoopers and Napier University expected during 2003.
6. Ensure existing and potential national arts initiatives, such as the Writers Factory, Playwrights Studio and the National Theatre of Scotland, take account of the artistic and audience development potential offered through the involvement of Gaelic arts.
7. Propose to GASD and Bòrd na Gàidhlig that the Scottish Arts Council should explore opportunities for wider audience development and commercial development through the effective marketing of Gaelic arts activity on a national and international basis.
8. Initiate a tripartite meeting with the Arts Councils in Northern Ireland and the Republic of Ireland as part of the Scottish Arts Council's international activities, seeking opportunities to support the aims of the Gaelic Arts Policy.
9. Propose that the next round of the Cultural Co-ordinators programme highlights Gaelic arts opportunities and encourages Gaelic-speaking applicants.
10. Detail further actions to be presented in a more precise action plan with targets set against particular areas of Council activity. This will include areas such as staff and committee induction, awareness-raising with staff, committees and core funded organisations, and recruitment procedures. These actions will also be reflected in artform strategies and in our monitoring of grant awards and will be regularly monitored and reviewed.

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- Revitalising Gaelic, A National Asset*
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- A Fresh Start for Gaelic*
(Report by the Ministerial Advisory Group on Gaelic, May 2002), page 31
- Gaelic Music Research (1: Intellectual Property, 2: Musicians Survey)*
(Scottish Cultural Enterprise for Pròiseact nan Ealan 2002)

Glossary

BAFTA	British Academy of Film and Television Arts
Fèis	Gaelic festival
Fèisean	Gaelic festivals
Gàidhealtachd	Gaelic community
GASD	Gaelic Arts Strategic Development
HAIL	Highlands and Islands Labels
HIDB	Highlands and Islands Development Board
HIE	Highlands and Islands Enterprise
MIDAS	Music Industry Development and Support
PnE	Pròiseact nan Ealan
RSAMD	Royal Scottish Academy of Music and Drama
SCE	Scottish Cultural Enterprise

Appendix 1

Gaelic Arts Policy Consultation Group

Douglas Ansdell (Scottish Executive)
Allan Campbell (Comunn na Gàidhlig)
Arthur Cormack (Fèisean nan Gàidheal, Bòrd na Gàidhlig)
Bill English (Scottish Arts Council Member, Chair Strategic Development Committee)
Duncan Ferguson (Plockton High School, Bòrd na Gàidhlig)
Dr Anne Lorne Gillies (Artist)
Rita Hunter (Fèis Rois)
Ian MacDonald (The Gaelic Books Council)
Fiona Mackenzie (Artist)
Simon Mackenzie (Tosg)
Donalda MacKinnon (BBC Scotland)
Malcolm MacLean (Pròiseact nan Ealan)
Donald Angus MacLennan (Iomairt Cholm Cille – The Columba Initiative)
Duncan MacLeod (An Comunn Gàidhealach)
Dr Ann Matheson (Scottish Arts Council Member, Chair of Literature Committee)
Professor Donald Meek (University of Edinburgh)
John Scott Moncrieff (Scottish Arts Council Member, Chair of Drama Committee)
Murdo Morrison (Royal National Mòd)
Donnie Munro (Sabhal Mòr Ostaig)
Anna Murray (Artist)
Agnes Rennie (Bòrd na Gàidhlig)

Amanda Catto (Scottish Arts Council, Head of Visual Arts)
Carolyn Paterson (Scottish Arts Council, Music Officer)
David Taylor (Scottish Arts Council, Head of Drama)
Jim Tough (Scottish Arts Council, Head of Strategic Development)
Gavin Wallace (Scottish Arts Council, Head of Literature)

Appendix 2

Scottish Arts Council supported Gaelic arts organisations and activity

An Comunn Gàidhealach – The Royal National Mòd

109 Church Street
Inverness IV1 1EY
Tel: 01463 709705
E-mail: info@the-mod.co.uk
Website: www.the-mod.co.uk

The Scottish Arts Council's support for An Comunn Gàidhealach has focused on 'fringe' programmes. There has been a concern that the lack of support relates to the competitive nature of this music event.

Arts venues

The focus in most of these facilities (An Tuireann on Skye, An Lanntair on Lewis, and Taigh Chearsabhaigh on North Uist in particular) has traditionally been the visual arts but they have increasingly moved towards a broader programme of arts development. While not focused on the Gaelic arts per se, they provide important support and impetus in communities that have significant Gaelic-speaking populations.

BBC Scotland Gaelic Department

BBC Scotland
Broadcasting House
Queen Margaret Drive
Glasgow G12 8DG
Tel: 0141 339 8844
Website: www.bbc.co.uk/scotland/alba

The department's aim is to serve the Gaelic speaking audiences and those interested with the widest range of programmes and content as creatively and as relevantly as possible in order to meet their needs and aspirations as occupants of an ever-changing world. The Gaelic language and the attendant culture is at the heart of its services on television, on radio and online; the underpinning of the language is implicit in everything it does.

Bòrd Na Gàidhlig (Alba)

The Gaelic Development Agency

Ness Horizons
Kintail House
Beechwood Park
Inverness
IV2 3BW
Tel: 01463 732570
Fax: 01463 732582
E-mail: oifis@bord-na-gaidhlig.org.uk
Website: www.bord-na-gaidhlig.org.uk

The agency is a public body appointed by and accountable to the Scottish Ministers. It is responsible for the overall direction and management of the National Plan for Gaelic. Its remit is to ensure a sustainable future for the Gaelic language and culture in Scotland.

Ceòlas – Gaelic music and dance summer school on South Uist

Daliburgh
South Uist
Outer Hebrides HS8 5SS
Tel: 01878 700 154
E-mail: info@ceolas.co.uk
Website: www.ceolas.co.uk

The summer school, initially developed by PnE, is now an independent community enterprise. Tutors from Scotland and Cape Breton in Canada provide high-level, adult tuition that explores the links between Gaelic music, song and dance.

**Comataidh Craolaidh Gàidhlig –
The Gaelic Broadcasting Committee**

4 Harbour View
Stornoway
Isle of Lewis HS1 2DF
Tel: 01851 705550
E-mail: admin@ccg.org.uk
Website: www.ccg.org.uk

In partnership with broadcasters and producers, the committee strives to ensure that high quality Gaelic television programmes are available to viewers throughout Scotland at appropriate viewing times, and that the range and quality of Gaelic sound programmes are enhanced.

**Comhairle nan Leabhraichean –
The Gaelic Books Council**

22 Mansfield Street
Glasgow G11 5QP
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E-mail: fios@gaelicbooks.net
Website: www.gaelicbooks.net

The Gaelic Books Council has been supporting and stimulating Gaelic publishing since it was established in 1968, and for some 20 years the Scottish Arts Council has been its main funding body. In 1996 it became a free-standing organisation, with its own bookshop of all Gaelic and Gaelic-related titles in print. A survey it commissioned indicated that there were significant opportunities for audience development, and with Scottish Arts Council lottery funding it set up a book club which has been a notable success, with over 1,400 individuals and 60 schools currently members. The Gaelic Books Council also grant-aids individual titles, commissions books from authors, provides an editorial service and has a catalogue available in hard copy and online at www.gaelicbooks.net

Fèisean nan Gàidheal

Meall House
Portree
Isle of Skye IV51 9BZ
Tel: 01478 613355
E-mail: info@feisean.org
Website: www.feisean.org

Fèisean nan Gàidheal is the umbrella body of the community-based fèis movement. Founded in Barra in 1981, the fèisean movement was designed to provide opportunities for young people to learn more about the artistic traditions of their communities. From modest beginnings the fèisean have spread rapidly, and are now to be found throughout the Gàidhealtachd and beyond with over 4,000 young people participating in them annually. Fèisean nan Gàidheal provides funding and training opportunities for each of the self-supporting and self-governing fèisean.

Fèis Rois

Library Building
Tulloch Street
Dingwall IV15 9JZ
Tel: 01349 862600
Website: www.feisean.org/rois

Fèis Rois was established in 1986 to promote and develop Highland culture specifically for young people in Ross and Cromarty. It is affiliated to Fèisean nan Gàidheal and is the only fèis to have a full-time administrator. It is well-established as one of the most successful and strategic of the fèisean, as evidenced by the range of tuition offered in a year-round programme for a variety of age groups. This includes three tuition festivals for adults, primary and secondary pupils; monthly and weekly masterclasses in fiddle, Scottish harp (clarsach), accordion, tin whistle, Gaelic song, and guitar. Fèis Rois also pioneered the Ceilidh Trail in Ross and Cromarty. This sees emerging young traditional musicians tour for four weeks on an annual basis.

Gaelic literature

Through grants to individual writers, storytellers and agencies like the Gaelic Books Council, the Scottish Arts Council invests in Gaelic writing and publishing. This is done through the funding of writers' bursaries, Writing Fellowships, and Book Awards. Gaelic writers also receive support from many of the literature organisations core funded by the Scottish Arts Council, including Scottish Book Trust, the Scottish Poetry Library, the Scottish Storytelling Centre, and the Moniack Mhor Creative Writing Centre.

Gaelic music

The Scottish Arts Council recognises the unique significance of Gaelic music and song in both Scotland's cultural heritage and the contemporary cultural scene. Current supported activity includes:

Macmeanmna, the Gaelic music label, has received joint support from the Scottish Arts Council and Scottish Enterprise to develop its marketing. There is also support for labels in the Highlands through HAIL and for musicians through MIDAS. Grants are given to individual musicians and groups in the form of bursaries for recordings and touring.

In 2002 Scottish Women took to the road, bringing together five Gaels and five Scots women in the first Celtic Connections show to go on tour.

The Màiri Mhòr Gaelic Song Fellowship, which funds a Gaelic song development worker, is being supported by the Scottish Arts Council along with Highland Council and Fèisean nan Gàidheal. The Fellowship is designed to promote Gaelic song by encouraging new songwriting, enabling new recordings, and to act as a resource for those looking for new songs.

Iomairt Cholm Cille – The Columba Initiative

c/o Sabhal Mòr Ostaig
Teangue
Sleat
Isle of Skye IV44 8RQ
Tel: 01471 888590

The Columba Initiative aims to foster closer cultural and linguistic ties between the Gaelic-speaking communities of Scotland and Ireland.

Lasair

Lasair is a Scottish/Irish youth theatre summer school, where young Gaelic-speaking performers can develop their skills. Lasair is led by Tosg in collaboration with the Irish language theatre group Sin Teo.

Pròiseact nan Ealan – The Gaelic Arts Agency

10 Shell Street
Stornoway
Isle of Lewis HS2 3EQ
Tel: 01851 704493
E-mail: pne@gaelic-arts.com
Website: www.gaelic-arts.com

PnE was founded by the Scottish Arts Council in 1987 as a research project and has been the lead body in Gaelic arts development since the early 1990s. It is not a funding agency but receives funding from a variety of agencies, including the Scottish Arts Council, to research, generate and pilot new projects which address Gaelic arts needs and opportunities. PnE initiatives which have progressed to become independent arts organisations include Fèisean nan Gàidheal, Tosg, the Ceòlas summer school and Lasair youth theatre. PnE works throughout Scotland and internationally with artists, arts organisations and the community. It creates arts and media training opportunities, high quality arts events and productions and works to develop the Gaelic cultural infrastructure.

Sabhal Mòr Ostaig Gaelic College

Teangue

Sleat

Isle of Skye IV44 8RQ

Tel: 01478 612177

Website: www.smo.uhi.ac.uk

The college was supported through the Millennium Commission. It runs courses on Gaelic language and culture, has a performance space which is used by a wide range of promoters as well as the college itself to stage arts events. It also has an exhibition space and an important archive, and there are proposals underway for new developments including an artist studio, sound recording facilities and a large-scale environmental art project. The Scottish Arts Council has provided funding for a writer-in-residence and musician-in-residence to teach specific skills in relation to the Gaelic culture to small classes of students.

Tosg – Gaelic Theatre Company

c/o Sabhal Mòr Ostaig

Teangue

Sleat

Isle of Skye IV44 8RQ

Tel: 01471 888542

E-mail: tosg@tosg.org

Website: www.smo.uhi.ac.uk/tosg

Tosg's remit is to develop Gaelic theatre and to perform in the Gàidhealtachd and other areas of Scotland where there are Gaelic speakers and learners. In collaboration with the Irish language theatre group Sin Teo, Tosg runs a summer school where young Gaelic-speaking performers can develop their skills.