

SCOTTISH ARTS COUNCIL

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1. Current Debate on Improving the Scottish System

1.1. The New Culture Act

As with neighbouring Arts Councils in England and Wales, the Scottish Arts Council (SAC) is experiencing a period of reconceptualisation and change with regard to both the application of the 'arm's length' principle and its powers and activities. In fact, the entire administration system for culture in Scotland is undergoing a process of in-depth restructuring. To add to the uncertainties, recent elections to the Scottish Parliament have resulted in the first ever victory of the Scottish National Party, which has begun to govern in minority. The lines along which reform will continue are yet to be seen, though the people consulted consider that the new government will not stop the changes, which they believe will continue at the same pace as before.

Everything began in 2003, when the Scottish government announced its decision to carry out an in-depth study on the state of culture in Scotland (cultural review¹). The arguments put forth for initiating this process were that the quinquennial analyses of the two Scottish 'arm's length' organisations for the arts, the Scottish Arts Council and Scottish Screen, had revealed a lack of strategic vision and coherence in carrying out their role as facilitators of the arts. It was also emphasised that the institutions in charge of administering culture were founded before Scotland had its own political institutions² and therefore in another era with other priorities.

In April 2004 an independent commission was created to thoroughly analyse the cultural system and make recommendations to the government. The commission was asked to specifically study the concepts of "the cultural rights of Scottish citizens and creators" to redefine, based on the latter, the role of public cultural infrastructure and culture administration organisations.

After more than a year's work, the result was a thorough, extensive report, *Our Next Major Enterprise*, published in June 2005. The report contained 131 recommendations referring to all spheres of cultural administration in Scotland.

¹ The resulting report can be considered a sort of 'white paper' on culture in Scotland <http://www.scotland.gov.uk/Publications/2005/09/0191729/17302>

² The process of creating independent political institutions for Scotland, known as 'devolution', began in 1998, when the Scottish Parliament was established.

Some of the most important points in this 'cultural review' deal with cultural rights and organisational models, and they express the will for significant changes in cultural policy orientation and the relation with organisations operating at 'arm's length', including the Non-Departmental Public Bodies (NDPB), the legal form taken by British arts councils.

With regard to cultural rights, the idea arises that the government must spearhead a cultural policy based on social benefit and the quality of life it generates for people, similarly to what was indicated in our study on England. The report proposes that this 'instrumental' policy be executed by organisations administering public funds (NDPB). It therefore recommends that the NDPBs become less independent, an aspect marking the entire reform process.

In another section, it directly recommends curtailing the 'arm's length' principle, and the literal justification for this is as follows:

"On the basis of our consultation, in order to ensure a thriving cultural sector, we believe there is a compelling argument that creative individuals and organisations must have the right, and the role, to examine and develop public policy and public attitudes. Ultimately we felt that this is an essential freedom in a democratic society. In addition, we believe that issues of cultural quality and taste, which are often difficult, are more properly matters for the citizen and the creative community, not for the policy-maker.

"We therefore endorse the majority view of our consultees. However, we share the concern expressed from several contributions that the theory of the principle is not always maintained in practice. For the principle to work effectively it needs both sides to honour it - the cultural sector and government - and we heard anecdotally of many instances where this has been breached.

"We therefore recommend maintaining the principle of "arm's length", with clearer, more formal and auditable agreements on the extent of the influence of the Scottish Executive, or any other public funder, over any publicly funded cultural organisation."

As a consequence, the study proposes three different organisational options for the administration of culture with a greater or lesser degree of independence in decision-making on public funds.

In September 2005 this document was discussed in the Scottish Parliament, and by 2006 the government had published a preliminary response entitled

"Scotland's Culture: Scottish Executive Response on the Cultural Review."³ Finally a Draft Culture Bill⁴ was submitted in late 2006, and it is currently under debate in Parliament.

In order to draw up all of these documents, the level of debate and participation by the cultural sectors and organisms involved has clearly been very high and the contributions made have often been taken into account.

The main features of the new Culture Act are:

- Creation of a new cultural development body called "Creative Scotland"
- Direct government funding of the five national performing arts companies
- Obligation of local authorities to provide cultural rights and entitlements to citizens and plan culture on the local scale
- Reforms regarding national art collections

At the same time, the government began reforms regarding the implementation of the policy of cultural entitlements⁵ and the process for creating new infrastructure.

1.2. Creative Scotland

The Draft Bill proposes a new body for cultural development resulting from the fusion of the current Scottish Arts Council and Scottish Screen, the two bodies in charge of providing support for the arts.

Creative Scotland will take charge of the different responsibilities respectively held by the current two bodies, with the following changes:

- It will not be responsible for funding national performing arts companies

³ The text of "Scotland's Culture" can be consulted at www.scotland.gov.uk/Publications/2006/01/18091052/0

⁴ The full text can be consulted at <http://www.scotland.gov.uk/News/Releases/2006/12/14094529>

⁵ One of the most remarkable reforms was the creation of the National Theatre of Scotland, the first national theatre without a headquarters, conceived to provide quality public theatre in all areas and venues of Scotland.

- It will gain new responsibilities over the creative industries
- It was insist on clearer guidelines to foster greater access to culture for the population at large
- It will establish new mechanisms for the relationship between the Ministry and Creative Scotland

According to people interviewed in Scotland, this new body and its new system of relationship with the Ministry would cause a loss of independence compared to its level of independence to date, even though the 'arm's length' principle is maintained. These new mechanisms specify that the government would have the power to give 'directions'⁶ to Creative Scotland, thereby eliminating the current system in which a simple, general letter from the Minister to the President of the Arts Council suffices to communicate the government's criteria and priorities (see Section 3.4).

Creative Scotland is already in the process of being established. The first step was the creation of a single board and chair. The board and its chair shall be in charge of ensuring progress such that by 2008, the structures of both bodies are unified into a single one.

⁶ According to the individuals consulted, the English word 'directions' is the strongest that can be used in this type of documents.

2. Administrative Bodies for Culture in Scotland

Scotland is a nation with 5,100,000 inhabitants forming part of the United Kingdom of Great Britain. Since 1998, it has had its own legislative and executive structures, in particular the Scottish Parliament and Scottish Executive, resulting from the process of devolution.

Many of the cultural institutions and frameworks are similar to those of England,⁷ as they formed part of a single government framework until recently, though the models are gradually diverging, as we will see with the Arts Council.

The authority over culture has been fully transferred to the Scottish government. The new administration, formed by the Scottish National Party in minority which took office in May 2007, includes a Ministry for Europe, External Affairs and Culture. The responsibilities of the new Minister, Linda Fabiani, include matters relating to Europe, external affairs, culture and the arts, architecture, built heritage, Historic Scotland and lottery funding, major events strategy and the Gaelic language.

The framework is very similar to that mentioned in our report on England, where the majority of cultural responsibilities are held by 'public bodies,' among them the 'Non Departmental Public Bodies – NDPB,' which function under the 'arm's length' principle.⁸

The Executive NDPBs involved in the administration of culture and the arts are:

- Scottish Arts Council
- Scottish Screen
- National Galleries of Scotland
- National Museums of Scotland
- The Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS)
- National Library of Scotland

In addition to the NDPBs, there are also agencies established by the ministries to carry out discrete areas of work and staffed by civil servants. Those with responsibilities in culture are: Historic Scotland (which administers historic heritage) and the National Archives of Scotland.

⁷ It is best to first read our report on England.

⁸ For more information on the NDPB, please see Chapter 2 of our report on England.

3. The Scottish Arts Council

3.1. Background and development

The Scottish Arts Council dates back to 1994, when the Arts Council of Great Britain was divided to form the councils of the respective nations comprising the United Kingdom. No major changes had occurred since then in their structure and operative procedures until recently. The greatest reform in their short history is now being undertaken (see Section 1).

In any case, the only culture funding system that Scotland has known over the past sixty years has been the Anglo-Saxon model based on the 'arm's length' principle.

3.2. Objectives, legal status and functions

3.2.1. Objectives

The SAC is a public organization for the funding, development and advocacy of the arts in Scotland. It is an executive 'Non-Departmental Public Body' (NDPB), which is the main channel for distribution of public funds from the Scottish Government and from the National Lottery administered by the British Government.

According to the SAC Articles of Association, its mission is to:

- Develop and improve knowledge, understanding and the practice of the arts
- Increase the public's access to the arts
- Advise and cooperate with government departments, local authorities, the Arts Councils of England, Wales and Northern Ireland, and other organisations and individuals on any issue directly or indirectly relating to the objectives stated above

The SAC's Corporate Plan 2007-2009⁹ sets out the vision, aims, priorities and plans for the indicated period. It also includes the principles of the new culture act and plans for advancing towards the new Creative Scotland body.

For the 2007-2009 period, the SAC has set itself the following aims:

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

Therefore the main pillars of its policy are creation, business, participation and education.

The priorities for this period are to:

1. Increase the scope and quality of support to artists
2. Secure the foundation of Scotland's artistic development
3. Improve flexibility to support innovative forms
4. Create opportunities for participation in the arts
5. Build a culture of cooperation between partners and the arts community
6. Make the transition to Creative Scotland

3.2.2. Legal status

Like the Arts Council England, the **SAC's** relation to the government is that of an **executive NDPB** which is accountable to the Ministry of Culture of the Scottish Executive. It is a **registered charity¹⁰ limited by guarantee**

⁹ In the United Kingdom, the administrative year begins on 1st March and ends on the last day of February. Hence, the 2007-2009 period begins in March 2007 and ends in February 2009. To consult the SAC's Corporate Plan, see www.scottisharts.org.uk/1/information/publications/1004389.aspx.

¹⁰ All Scottish cultural organisations receiving public subsidies are non-profit organisations known by the name of charities. In the Catalan version, we did not translate 'charities'

constituted in accordance with the Charities and Trustee Investment (Scotland) Act 2005.

As a limited liability charity, the SAC is subject to the legal regulations established for such organisations and is entitled, among other things, to carry out business activities that form part of its philanthropic functions. Profit from business activities cannot be distributed but must be reinvested in the same organisation.

3.2.3. Functions

In addition to distributing aid to organisations and individuals, the SAC provides advice and counselling services, and also carries out research and advocacy for the arts.

The types and orientation of its activities are not very different from those indicated in our report on the English Arts Council.

3.3. Budget, funding and aid

3.3.1. Budget

The SAC distributes funding from the Scottish Executive and the National Lottery of the UK. Hence, government funding comes from the Scottish Ministry for Culture and Lottery funding from the UK Department for Culture Media and Sport (DCMS) in London.

The budget for the year 2007 is as follows:

Funds contributed by the Scottish government	£ 44 M (€66 M)
Funds from the National Lottery (UK government)	£ 15 M (€22.5 M)
Other Sources and Reserves	£ 1.2 M (€1.8 M)
Total Budget	£ 60.2 M (€90.3 M)

This budget is broken down as follows:

Aid Funds	£ 55 M (€82.5 M)
Activities and Structure	£ 5.2 M (€7.8 M)

literally, as in our cultural context, this word is not used in the same manner as it is in the English-speaking world.

3.3.2. Multi-year aid to organisations

In keeping with Points 1 and 2 of the priorities established for the 2007-2009 period and in conjunction with the changes the SAC is undergoing, the system of regular aid to organisations has also experienced significant reform.

The aim of this reform is to attain a more flexible system to allow new organisations to have access to aid, whereas others will not be guaranteed permanent aid, as the SAC does not want the majority of its financial resources to be committed for long periods of time. It also wishes to gain the 'flexibility' to have resources available in case of need for other projects.

Thus structural aid to organisations and companies, which was previously granted for three-year periods and was allocated to some 110 organisations, has now been divided into two types of funding, one based on a five-year funding cycle and the other on a two-year cycle.

Five-year aid is granted to the so-called 'foundation organisations,' which are organisations with a distinctive and unique role in the nation's cultural fabric and need to be funded on long-term basis. At present, there are forty-seven such organisations.

Organisations funded on a flexible basis receive aid for two years and renewal is not guaranteed.

The requirements made of foundation organisations are different from those made of flexibly-funded organisations. The Council has recently published its Quality Framework guidelines,¹¹ a document which indicates the quality criteria to be met by organisations wishing to opt for either regular fund. This document contains a broad range of recommendations for organisations and a list of questions for self-assessment for aspiring organisations.

To sum it up, the Quality Framework categorises organisations' activities under four major headings:

- Artistic Leadership
- Public Engagement
- Governance, Management and Finance
- Compliance

¹¹ www.scottisharts.org.uk/1/information/publications/1004296.aspx

For each of these categories, a series of minimum requirements must be met. Indicators are also provided for assessing the degree of fulfilment, as are questions for self-evaluation.

For instance, an organisation that carries out an artistic programme of work (a festival, exhibition, theatre programming, auditorium programming, etc.) in the sphere of 'artistic leadership' is required to supply a programme of high artistic quality. The indicator or data required is that artistic directors explain their artistic vision in writing to the board or management of the organisation and that they carry out studies to evaluate the quality of the programme. The 'open questions' are oriented towards ascertaining whether the board or management of the organisation discusses artistic issues; whether the board is confident in discussion and whether the programming meets its aims and objectives in terms of quality.

A more in-depth description would go beyond the scope of this report, though this is a good methodology to keep in mind for encouraging the evaluation of artistic organisations' work, guaranteeing its quality and providing a tool for self-evaluation.

3.3.3. Aid for projects and artists¹²

In contrast to the Arts Council England, the SAC has a long list of types of subsidies for projects and individual artists. The majority of aid to projects is channelled through the so-called 'open funds,' for which any organisation or person meeting the basic requirements is eligible. These funds are competitive and organised according to discipline and, within these disciplines, according to the priorities established by the SAC.

In addition to the open funds, there are also 'managed funds' designed to foster strategic priorities. These can be competitive (though only specific groups such as city councils are eligible) or non-competitive, in which case application is by invitation only.

There are currently some fifty categories for sectoral aid in open funds. For individuals, aid is available for research and development, training, production and presentation/promotion of work. It may take the form of grants, awards, bursaries, artists' residencies or support for artist-led projects.

¹² For detailed information on all aid to projects, see www.scottisharts.org.uk/1/funding/apply.aspx

For organisations, aid is available for arts projects, capital projects (buildings, equipment and artists' work in public places), organisational development and research and development.

Funds are available for artists and organisations across art forms. These fall under the category of professional development for individuals. The categories available for organisations are audience development, cultural diversity and infrastructure (capital projects).

3.4. Relationship with the Ministry and the Letter of Strategic Guidelines

To date, the relationship between the Ministry and the SAC have taken the form of two-page 'letter of strategic guidelines' in which the Minister of Culture expresses the general guidelines upon which the SAC's policy and activities should be based.

A second letter follows, signed by the head of the Arts Division of the Ministry of Culture and addressing the 'Chief Executive,' indicating the funds allocated by the Ministry and (only in certain cases) how they should be further allocated.

As indicated in the beginning of this report, these highly relaxed relations are due to change once the new culture act is approved, as the Scottish Executive wishes to have greater influence on matters relating to the arts.

3.5. Structure of the SAC

3.5.1. The Board and Board members

The process of merging the SAC and Scottish Screen has already begun with the appointment in early 2007 of a single board for both bodies, i.e., a Joint Board with twelve members. In addition to governance of the two bodies, it has also been entrusted by the Ministry to oversee the merger of the two bodies.

The chair and members of the board are appointed by the Minister of Culture of the Scottish Executive to serve a term of three years. They can be reappointed once.

The chair is allotted an annual honorarium of £ 21,420 (€ 32,130) for working seven days a month, plus allowances for board meetings. The board

members receive no remuneration but are compensated for expenses they incur when attending meetings.

3.5.2. Appointment of the Chair and Board members

We should now stop to consider the system used to appoint members to the boards of public bodies (including the NDPBs) in Scotland, as it is a good example of a functional, fair and democratic system.

In 1995, the post of 'Commissioner for Public Appointments' was created to take charge of the following responsibilities:

- Establishing a code of practice that governs Ministerial appointments to the public bodies in Scotland, i.e. "Code of Practice for Ministerial Appointments to Public Bodies in Scotland"¹³
- Monitoring the appointment processes to ensure that the final decision is based on the merits of the individuals being appointed and that the process is competitive, open, fair and transparent

The Commissioner is responsible for overseeing appointments to executive Non-Departmental Public Bodies (NDPBs), advisory NDPBs, nationalised industries and public corporations and national health service bodies.¹⁴ Therefore, the Office of the Commissioner oversees all the public bodies functioning under the 'arm's length' principle and answering to the Scottish Executive.

The Commissioner is responsible for the OCPAS - Office of the Commissioner for Public Appointments in Scotland and the code of practice governing the appointment process.

The Code of Practice is based on the following seven principles:

1. Ministerial Responsibility: the ultimate responsibility for appointment and recommendation for appointment rests with Scottish Ministers
2. Merit
3. Equal opportunities for all applicants
4. Honesty and Respect

¹³ <http://www.scotland.gov.uk/Topics/Government/public-bodies/Code-of-Practice-pdf>

¹⁴ For more information on public bodies, see our report on England.

5. Independent Scrutiny: an OCPAS Assessor must be involved at each stage of the selection process and must confirm that the OCPAS Code has been followed
6. Openness and Transparency of the Process
7. Proportionality: the practices employed during each appointment round must be appropriate for the specific post and the nature and function of the public body concerned

All vacancies for chairs or board members of public bodies are widely published and those individuals who consider themselves apt for the posts must apply through the OCPAS. The selection process is as follows:

- Once a candidate has submitted the application, OCPAS must reply within five days with an acknowledgement of receipt.
- A selection committee comprised of three people is created for each post. The chair must be a senior government official. Another one of the selection committee members shall be an independent advisor appointed by OCPAS and the third member shall be a representative from the public body to which the selected candidate will be appointed.
- Applications shall be evaluated according to the role description publicised to assess whether applicants have the knowledge, skills and personal qualities appropriate to the post. The selection committee shall decide whether the aspirant is to move on to the interview stage.
- At these early stages, the appointment process is conducted anonymously so that the personal data of aspirants shall not be made known until the list of candidates has been chosen for the interview stage.
- The interviews are carried out by the selection committee, which will require the applicant to demonstrate the qualities necessary for the post.
- After the interviews, the committee draws up a second short list of people still considered apt for the job, with a description of their qualities, and submits it to the Minister. The Minister must then select a person from the list.

3.5.3. Code of Conduct for Council members

As a public body, the SAC is subject to the Ethical Standards in Public Life (Scotland) Act 2000, which stipulates that Council members must comply with a Code of Conduct¹⁵ as approved by Parliament. In accordance with this Act, the SAC has drawn up its own code of conduct which covers the following aspects:

1. Principles
2. General Norms of Conduct
3. Registration of Interests
4. Declaration of Interests
5. Lobbying and Access to Members of Public Bodies

Point 1 deals with the general principles¹⁶ upon which the code is based. The individuals holding posts in the Council must abide by these principles and their profiles should be consistent with them. They are as follows:

- **Public Service:** Members have a duty to act in the interests of the SAC and in accordance with its objectives.
- **Selflessness:** Members have a duty to take decisions solely in terms of public interest and not in their own interest nor in the interest of family or friends.
- **Integrity:** They should not be under obligation to any organisation that might influence them in decision-making.
- **Objectivity:** They must make decisions solely on merit.
- **Accountability and Stewardship:** Members are accountable for their decisions and must ensure that the public body uses its resources prudently.
- **Openness:** They have a duty to be as open as possible about decisions and actions, giving reasons for decisions taken.
- **Honesty:** They must declare any private interests relating to their public duties and take steps to resolve any conflicts arising in a way that protects the public interest.
- **Leadership and Example:** They have a duty to promote and support these principles by leadership and example, to maintain and strengthen the public's trust and confidence in the integrity of the SAC.

¹⁵ Code of Conduct for the SAC:

<http://www.sac.org.uk/1/information/publications/1001273.aspx>

¹⁶ These are similar to the Arts Council England's "Seven Principles of Public Life."

- **Respect:** They must respect fellow members of the SAC and employees of the body.

With regard to general rules of conduct, the document establishes fifteen thoroughly-detailed principles to follow. These deal with the relationship with employees of the SAC, remunerations (as discussed in the previous section), rules for receiving gifts and hospitality, ineligibility of Council members to receive SAC awards, contact with the media, political activity, confidentiality requirements, use of SAC facilities and appointment to other cooperative organisations.

The third section deals with the types of interests that Council members must register. This chapter is very specific, precisely defining the economic and other interests that Council members must declare to the Council and register. These are: remunerated activities for other organisations, non-remunerated relationships with organisations, service contracts, land and buildings, and company shares and securities. In any case, Council members must always consider their interests as well as those of immediate family members in organisations or companies that could have any relation to the SAC.

The fourth point indicates how these interests are to be declared. All Council members must file a declaration of interests, to be renewed twice a year. This declaration is always available to anyone wishing to consult it.¹⁷

Finally, the fifth point provides general guidance on how Council members should conduct themselves in their contact with people seeking to influence Council decisions via lobbying. Thus, though the code encourages contact and openness towards cultural and artistic organisations, it also clearly specifies how Council members should conduct themselves vis-à-vis interest groups so as to prevent any undue influence.

3.5.4. Executive structure and functions

The responsibility of the executive branch of the SAC is held by the Chief Executive.

The SAC is comprised of three departments plus the Chief Executive's Office:

¹⁷ Current SAC Council Members' registers of interest can be viewed at: <http://www.sac.org.uk/1/information/publications/1001272.aspx>

- Arts
- Planning and Communication
- Funding and Resources
- Chief Executive's Office

The **Chief Executive's Office** is in charge of coordinating the different departments, as well as the Human Resources department.

The **Arts Department** is divided into two sub-departments with two different directors. One includes the sections for each of the following artistic disciplines:

- Crafts
- Dance
- Drama
- Literature
- Music
- Visual Arts

The other sub-department is comprised of the art sections relating to multi-disciplinary or cross-cutting art. These emphasise the main priorities of the Scottish Arts Council:

- Equalities: to ensure that culture reaches all citizens;
- Creative Industries: currently reinforced through the process of establishing Creative Scotland;
- Education: initiatives that foster learning through the arts;
- Lottery and the Arts: promotes the use of National Lottery funds;
- Audience & Organisational Development: contributes to increasing the number of people participating in the arts.

As indicated earlier, once Creative Scotland is established in 2008, cinema will be added to this list of artistic areas of activity.

Each of these main areas of activity has its own plan, strategies, priorities and activities, profusely divulged through printed publications and on the Internet.

The **Planning & Communications Department** is in charge of research, marketing and information, and design and publications.

The **Funding & Resources Department** is in charge of financial administration, subsidy management and office services.

In addition to the stated functions whose responsibility rests with staffed departments, the SAC also has strategies in other areas, as for instance, the international sphere, theatre tours, Gaelic language and culture and "arts, mental health and well-being", which are the responsibility of all departments.

The SAC's total staff numbers 90 people working full or part time. In addition to the staff, it also has 100 specialist advisors who are remunerated for their work.

3.5.5. International functions

With regard to international strategy, the SAC and the British Council have joined forces to carry out international campaigns. Since 2005, they have a joint directorate for international artistic promotion.

Many of the SAC's international activities are designed to lend visibility to Scottish artists where they might otherwise be eclipsed by the promotional machine of the British Council. Hence, the SAC puts up its own stand at the Venice Biennial, independent from that of the British Council. For the SAC, the main difference between it and the British Council is that the latter promote the country's culture internationally whereas the SAC allows artists to grow by giving them new opportunities through international cooperation.

3.5.6. Legal services

In contrast to the Arts Council England (ACE), the SAC does not have a legal services department, adducing that it is not large enough to have such a department of its own.

Issues relating to legal matters and contracts are the responsibility of the Head of Funding & Resources. When formal legal counselling is required, the SAC contracts private law firms. Standard documentation of a contractual type (such as agreements) is revised by lawyers once the SAC has drawn up a draft. Subsequent changes are made by the SAC without additional consultation if they are minor.

Specific cases such as contractual disputes are handled by the Head of Funding & Resources, who seeks to settle them before turning to lawyers.

Given the modifications brought about by the new Culture Act, this year has been filled with complaints about aid and external professional services were

used a great deal to settle conflicts. This ensures that the process is viewed as independent.

The Council members stated that they required a great deal of legal assistance last year, and yet the expenses for lawyers' fees were less than half of what it would cost to have a qualified lawyer as part of the staff. Given the variety of topics they must handle, from property to commercial law and contracts, and all of which require different levels of expertise in different spheres, they consider employing the services of external lawyers the only realistic option.

3.6. The decision-making process regarding grants

Like the Arts Council England, the Scottish Arts Council does not have a structure of evaluation committees, but it does have a broad network of specialist advisors and three consultative committees.

The specialist advisors provide counselling for decisions on subsidies. The SAC has a list of 100 external specialist advisors who are called upon to perform assessment tasks on different aid applications. The specialists are categorised according to artistic discipline and are called upon to provide their assessment on a specific application or group.

In addition to providing their opinion on subsidies, the specialists also monitor organisations and artistic projects, and provide assessment to the Council on cultural policy issues.

These specialists receive fees of £ 25 (€ 37.5) per hour of work. They remain on the list for a period of three years and must also file declarations of interest (Registers of Interest).

To assist the Council in defining its policies, there are also advisory committees in specific areas:

- **Creative Arts Committee**
- **Performing Arts Committee**
- **Audit Committee**
- **Capital Committee**, dealing with infrastructure creation projects and other major projects

Nevertheless, the final decision to grant aid lies with the Chief Executive and department heads (according to the value of the aid) by delegation of the Council. As a general norm, the Council only takes part in the decisions for

granting aid to major organisations when this involves a significant amount of resources.

4. People Interviewed and Bibliography

To write up this report, **the following individuals and organisations were interviewed** on 21st and 22nd May 2007:

- Richard Holloway, Chair, Scottish Arts Council (SAC) and Scottish Screen
- Jim Tough, Chief Executive, SAC
- Carol Warner, Executive Manager, SAC
- Simon Maguire, Administration and Finance Director, SAC
- Iain Munro, Co-Director of the Arts Department, SAC
- David Taylor, Co-Director of the Arts Department, SAC
- Ewa Hibbert, Department of Culture and the Arts, Scottish Executive
- Joanna Baker, Managing Director, Edinburgh International Festival

The following documents were used as sources:

- “Our Next Major Enterprise”
<http://www.scotland.gov.uk/Publications/2005/09/0191729/17302>
- “Scotland's Culture,” Scottish Executive, January 2006
www.scotland.gov.uk/Publications/2006/01/18091052/0
- Draft Culture (Scotland) Bill, Scottish Executive Education Department, 2006
<http://www.scotland.gov.uk/News/Releases/2006/12/14094529>
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<http://www.scottisharts.org.uk/1/information/publications/1004007.aspx>
- Scottish Arts Council Corporate Plan, 2007-2009
www.scottisharts.org.uk/1/information/publications/1004389.aspx
- “Quality Framework – Guidelines for Arts Organisations”, Scottish Arts Council, 2007
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