



ALBA | CHRUTHACHAIL

## MINUTES

### **Creative Scotland Board Meeting 18 January 2018, 1.00pm to 4.00pm Conference Suite, Lighthouse, Glasgow**

#### **Present:**

Ben Thomson (BT)	Chair
Barclay Price (BP)	Deputy Chair
Sheila Murray (SM)	Board Member
David Brew (DB)	Board Member
Ian Aitchison (IA)	Board Member
Ruth Wishart (RW)	Board Member
Erin Foster (EF)	Board Member
Karen Forbes (KF)	Board Member
Maggie Kinloch (MK)	Board Member
Lyndon Jones (LJ)	(note taker)

#### **In attendance:**

Janet Archer (JA)	Chief Executive
Iain Munro (IM)	Deputy Chief Executive
Ian Stevenson (IS)	Director, Finance
Kenneth Fowler (KF)	Director, Communications
Clive Gilman (CG)	Director, Creative Industries
Philip Deverell (PD)	Director, Strategy
Claire Byers (CB)	Interim Director, Arts & Engagement
Suzy Glass (SG)	Project Manager
Alastair Evans (AE)	Head of Knowledge & Research
Laura Mackenzie-Stuart (LMS)	Head of Theatre
Natalie Archer (NA)	Director of Screen (for AOB)

#### **Apologies:**

Karthik Subramanya (KS)	Board Member
Cate Nelson-Shaw (CNS)	Board Member

<b>1.0</b>	<b>Apologies</b>
1.1	As noted.
<b>2.0</b>	<b>Regular Funding 2018-21</b>
2.1	<p>The main focus of the meeting was for the Board to discuss and approve the recommended network of Regularly Funded Organisations. JA highlighted it had been a complex process of scenario planning and thanked the teams on the comprehensive work undertaken. JA confirmed that the timeline was still to inform all applicants on the 24<sup>th</sup> January, with a public announcement on the 25<sup>th</sup>.</p> <p>AE presented an overview of the analysis of the recommended network, resulting in 116 organisations receiving funding. 97 are currently regularly funded, with 19 new organisations joining and 20 leaving.</p> <p>BT requested any declarations of interest in any of the organisations, prior to discussion. DB confirmed he was a member of Edinburgh International Festival. BP confirmed his wife worked for Dance Base. Both were recorded on the published Register of Interests.</p> <p>There was a verbal summary provided of the strategic approach undertaken in each artform/specialism which had informed the final set of recommendations.</p> <p>The Board were grateful for the information and opened the debate around the recommendations.</p> <p>There was a discussion about the balance of sector development organisations compared to those organisations working to produce and deliver artistic work. It was acknowledged that both kinds of organisations are currently supported through regular funding and targeted funding. The published RFO guidance reflected the previous Board decision to accommodate both kinds of organisations in the regular funding network, recognising that the sector development organisations have an important complementary role for the long-term health and resilience of the sector as a whole. The significant majority of organisations and budget recommended was still in support of those companies producing and delivering artistic work.</p> <p>The Board requested more information on those organisations currently regularly funded but not recommended for support in the network 2018-21. A full discussion around various organisations followed.</p> <p>An in-depth conversation regarding theatre touring took place. The challenges noted in the sector and touring reviews were raised, particularly the sector's call for change to improve the model of touring to the benefit of companies, venues and audiences. The work of the FST working groups to progress this, was noted.</p> <p>The size of the touring fund was proposed as £2 million in 2019/20 and would focus on work within Scotland. The detail would be developed with the sector to ensure the most effective model of process and delivery. It was noted that data</p>

analysis also shows that OPF currently supports approximately £1.7 million of touring work. It was intended that OPF would remain available as an option for projects which do not fit the new touring fund criteria when developed.

The provision of transition funding was noted, however, there was concern that those organisations currently regularly funded but not recommended to be part of the network, would now require to apply for funding via the new touring fund or OPF, which would impact their forward planning, and presenting them with risk.

The significance of the approach in theatre was discussed and the need to ensure adequate transition arrangements for those organisations directly affected. It was therefore proposed to consider 12 months of transition funding, rather than 6, for the touring theatre companies identified. The Executive agreed to explore this option, noting there would be implications on the overall budget.

The conversation moved to EDI issues and concerns regarding the implications of the recommendations. Some organisations were not recommended as a result of the limited strength of their applications in comparison to others, and not as a result of any reduced priority or focus on the importance of this work. The Board noted the continuing need to strengthen support for EDI across all CS supported work. It was recommended that a strong EDI response is publicly stated, with significant support through targeted and open project funds. Organisations unsuccessful in their regular funding applications would need clear explanation of the reasons for decisions and support to help find options to resolve the challenges they would face.

A discussion took place on provision and support for children and young people, recognising the current focus on the Year of Young People. Individual organisations were discussed, with particular concern over the implications for certain organisations. JA confirmed there was briefing on this area which would be published as part of the RFO decisions.

The meeting moved to discussion on music and the other artforms and the rationale behind the recommendations, with particular concern over the implications for certain organisations.

The Board noted the reinstatement of 2 existing RFOs that had been excluded from all previous scenario planning, accounting for as much as £3.05m of the proposed budget over 3 years. Consideration was given to moving one of the organisations out of the RFO network into an alternative funding regime. The Board ultimately concluded that suitable grant conditions and financial monitoring would provide sufficient assurance were it to be included in the final portfolio.

It was recognised that the Scottish Budget draft budget settlement was welcome but nonetheless represented a standstill budget. The Board agreed the process had been thorough and robust. It was application based in order to ensure a fair and consistent process for all applicants seeking regular funding. Some degree of change would always result, either as a result of the quality of the applications

	<p>when assessed against the published criteria, the balancing of strategic priorities, and limitations of the overall budget. Other CS funding routes would still be options for unsuccessful applicants.</p> <p>BT summed up that he appreciated the level of debate and offered the opportunity for further time for discussion if it was required to enable final decisions to be made. Whilst members expressed some misgivings over individual recommendations, the Board agreed to approve regular funding for 116 organisations as a majority decision.</p> <p>In addition, it was requested to explore a longer transition period (12-months rather than 6) for affected touring theatre companies in order to provide stability while moving into new funding arrangements for touring in the future, through the new touring fund, designed in partnership with the Federation of Scottish Theatres and the sector.</p> <p>RW noted the request for the Board to approve the touring companies transition proposal and that it was difficult for Board members to be asked to make decisions with little time to process the information.</p> <p>JA asked that any press requests should be sent to KF. KF confirmed that all media briefing material would be sent to Board members.</p> <p><b>Post-meeting note:</b> The Board approved the transition funding plan for the affected touring companies to enable the communication of decisions as planned on 24/25 January.</p>
<b>3.0</b>	<b>Any Other Business</b>
	<p>A private discussion took place on a commercially sensitive business matter in relation to film studio options.</p>