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Scottish **Book** Trust

bringing people and books together

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Dear James,

Thank you for a stimulating discussion on the 16th which I very much enjoyed. My instinct is always to grapple for the practical detail – the how? questions if you like – so I would certainly welcome opportunities for the further detailed conversations you mapped out in your welcome to us.

For the moment, here is our response to the big questions, kept as short as humanly (or should that be humanely?) possible!

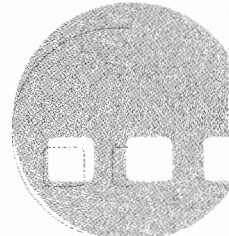
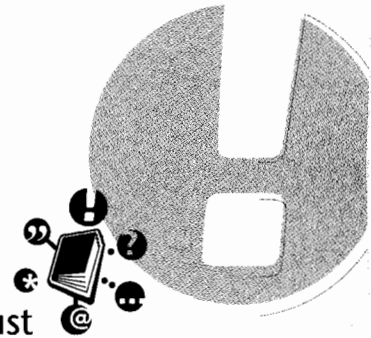
I have also included a further copy of the Live Literature Scotland development plan, first sent to you some time ago.

Apologies for the delay – I needed to discuss this with my Board before formal submission.

Yours sincerely



Marc Lambert



Response to the Cultural Commission

September 2004

The First Minister's speech set out a social vision for the arts animated by two broad principles

- Investing in creativity
- Social justice and the rights of Scottish citizens

The recent Scottish Executive publication "*Literature Review of the Evidence Base for Culture, the Arts and Sport Policy*" indicates what arts professionals already know from experience

- that access to the arts endow and enrich the human being with creative possibility and potential
- that a substantial proportion of our population yet remains disenfranchised from the arts, amongst other opportunities.

In today's and tomorrow's economy it is knowledge, technology and ideas that will make us prosper. Investing in creative opportunities for all is a wise response to the social, economic and cultural challenges that lie ahead - a win/win investment scenario which carries social, ethical and economic advantage.

Education: How do we develop artistic, cultural and social skills and provide cultural knowledge?

- Redefine education - shape the curriculum: We need a paradigm shift to ensure learning and teaching through a cultural prism across the curriculum, in order to foster creativity, a common sense of entitlement and aspiration, and to prepare ourselves to prosper in a knowledge based economy
- Embed arts experience and opportunity across the educational sector from nursery to Further Education
- Foster out of school learning using available resources and infrastructures (for example, schools are empty at least 50% of the time) and in home environments (as in the Executive's Home Reading Initiative)
- Related to the above: invest in parent skills and awareness as in Bookstart; foster climate of aspiration for all
- Embed real engagement with local and national culture, challenging

stereotypes and creating appreciative and critical discussion.

- Celebrate our languages. Our languages make us rich – they can be vehicles of creativity, pride and achievement
- Invest in awareness and delivery skills of teachers and practitioners
- Affirm network of Links Officers, Cultural Co-ordinators, Literature Development Officers etc as central to co-ordinated, quality delivery
- Invest in service deliverers/providers/agencies on an objective led basis
- Honour and appreciate outstanding artistic and creative achievers in our public and political culture, creating and celebrating role models

The institutional infrastructure: How best to organise and support the cultural sector in Scotland to deliver the maximum value in the most effective manner?

- Develop objective led (as opposed to project led) arts organizations/agencies; rationalize, join up and co-ordinate provision (as the Literature Forum has intimated)
- Resolve the publicly funded – Local Authority dual provision scenario, encouraging collaboration but assigning clear but complementary areas of competence
- Invest strategically to amplify existing relevant networks of delivery (don't necessarily build new ones)
- Organise and co-ordinate provision along lines of types of activity (e.g. education, marketing, performance) with integrated delivery plan and targets across national and local structures
- Invest in skills learning and transfer (CPD) in the education/learning/training sector at multiple strategic points, using artists/writers/practitioners and national agencies, thus equipping and resourcing the front-line: teachers; nursery workers; librarians etc to deliver on clear targets
- At the same time invest through relevant agencies in skills development of artists/writers in the educational and community context (as in Live Literature Scotland/Words@Work programme)
- Develop libraries and community arts networks as key points of cultural access, performance and local history centres
- In literature, create multiple benefits from a single strategic investment by enabling Scottish publishers to access the educational market with Scottish materials and resources, across all key areas of the curriculum (including citizenship, history, cultural studies,

Literature, language etc) - benefiting publishers, writers commissioned, teachers and children

- Enable agencies/arts organizations to deliver - create a better balance between the need to account for public funds and bureaucratic procedures

The delivery of services and access to them: How best to provide cultural facilities and ensure the widest access?

- Long-term access aim cannot be achieved without addressing the educational sector as above - creating "prepared audiences" who aspire to and feel entitled to enjoy and participate in the arts and who are familiar with its "grammars" and languages.
- Create funding schemes which enable **local self-organisation**, and local ownership and participation in arts activities (Live Literature Scotland being a good example); Invest in touring programmes and local festivals and activities
- Develop and amplify existing local structures - community centres; schools etc, matched by investment in the staff delivery structures which respond best to local need - Cultural Co-ordinators, Arts Development Officers etc
- Ensure that arts infrastructure has education at its core constitutionally
- Develop consistent access strategies and targets for each artform

Marketing and promotion: How to increase and broaden the profile of the audience and the public engaging with cultural activity in Scotland?

- Long-term aim will be achieved with intervention in the education system as above, to foster aspiration, expectation of entitlement etc
- Support and sponsor local and national audience and arts development initiatives
- Celebrate success and promote it nationally to inform public opinion, challenge assumptions and create aspirations
- Invest in arts broadcasting nationally and locally

Encouraging creativity: What is the best way to maximise the creative potential of the people of Scotland?

- Invest as above, especially in education; input at an early age equals outputs later
- Celebrate and publicise creative success and innovation across arts **and** sciences

- Recognise application of arts based skills in diverse fields of human endeavour
- Recognise the arts as a tool in therapeutic and social services
- Create a public culture of appreciation and engagement with the arts as a route to success and recognition
- Tax breaks and incentives for artists and creative thinkers
- Create 'Venture capital' type fund to encourage risk taking and experimentation (cf NESTA)

The concept of 'cultural rights for the Scottish citizen, and those of its creative community'

Cultural rights can only really exist if there is an infrastructure capable of delivering access to them.

Cultural rights, inasmuch as they already form part of human rights, do not require further legislation. However, the principle can be affirmed and enshrined within legislation to modify the infrastructure of the arts sector itself.

Yet the citizen can hardly be expected to exercise rights if it is not clear what they are and what they entail. If this is true, the concept of rights is really concerned with alerting people to the fact that they have a choice (whether they exercise that or not), and inculcating a sense of aspiration, expectation, excitement and creative possibility in an arena where there are opportunities for all.

The educational sector is therefore the key area of operation in fostering a life long engagement with the arts and a set of cultural assumptions and expectations which fuel that engagement.

Parallel to this must be a similar process applied to the home environment, lead by parents.

Every study in this area, from Bordieu's 'The Love of Art' to Bookstart evaluation, demonstrates that early engagement/exposure to the arts creates confident expectation – the "this **is** for me" mentality – and higher attainment. Therefore, if we are truly to fulfill the long-term vision outlined, we must start here.

The Creative Community

Equally, the creative community has a right to fulfill that expectation and service that demand, creating and facilitating aspiration, delight, education and the fostering of skills through participation. We should be funded on a straightforward, objective led basis in order to do so.

Artist's rights

Artists/Writers: A balance has to be struck. We need to acknowledge their desire to engage, and foster their ability to do so both through exposure to an audience and skills based courses which equip them with the necessary

training to operate in specific environments – schools, health, communities etc.

At the same time we need also to foster the artist's ability to firstly to subsist and produce, and secondly to provide opportunities which support risk taking and innovation in their practice. It is I hope clear from the submission from CFOs to the Commission that even successful, critically acclaimed writers like Janice Galloway are living on a subsistence budget. Again, a balance needs to be struck. On one hand there are the commercial realities of the market place which determine a certain revenue structure for (in this case) literary fiction; on the other hand we need to think carefully about how we support and honour outstanding creative achievers. Edwin Morgan might be another example. Poetry rarely makes anyone rich - financially. In this scenario the recent award to him of Makar is to be applauded, but it is significant that there was no money involved in this award. Poets and writers like Janice and Edwin do much for their countries, both at home and abroad, but this carries no quantifiable financial advantage or recognition. The Commission therefore needs to think about how it might address this issue.

Please identify the key issues as you see them for you/your organisation and list the main priorities you feel that you have to address. This is indeed a once in a lifetime opportunity to produce the cultural sector that we need for the future. Think hard and be radical.

General picture:

Since 2002 Scottish Book Trust has evolved from a small organization in poor offices to a team that will comprise 12 staff in 2005, housed in a building at the heart of the emerging literature quarter. We have developed a new portfolio of activities, widening our reach and creating new relationships with key partners like the Scottish Executive Education Department, Learning Teaching Scotland and so on.

Key programme elements are:

- Live Literature Scotland
- Providing part funding for 1400 events in the community and Schools sectors
- Words@Work - Professional Development for Writers
- Confident Creativity Conference, March 2005
- Reading Rich – 3 year project with funding from the Executive's Looked After Children Division
- Expansion of LLS as per plan submitted to the Commission, including

teacher training element developed in collaboration with Scottish Storytelling Centre and Scottish Poetry Library

Readership Development

- 100 Best Scottish Novels, 2005 – major national promotion in association with Orange and The List Magazine through retail, Library and Education sectors
- Promotion of Scottish writing in Scottish Hotels with Arts & Business and VisitScotland
- Centre for Scottish Children's Books – setting up a new agency to drive readership and profile at home and abroad
- Save our Short Story Campaign – in association with Prospect Magazine and Booktrust England. A UK wide initiative to showcase shorter fiction

Touring and events

- Bringing the best Scottish, UK and International writers to rural, remote and deprived areas
- Children's Laureate's Tour 2004 – 8000 children from 195 schools, 1883 miles covered
- 2005 programme including Eoin Colfer and David Almond, plus events for teachers and librarians with Pie Corbett

Key Issues

- Objective led funding: project based funding is enormously time consuming and frequently has ephemeral effect. Long-term advances and true development and change can only be achieved through the operation of consistent policies and programmes.
- Development of Live Literature Scotland as per plan submitted to the Cultural Commission.
- Strategically rationalize the sector, joining up provision and types of activity under clear headings – education; performance; outreach; marketing etc.

Other key issues listed under SWOT analysis below

SWOT Analysis

Strengths

- Articulate, knowledgeable and motivated staff – as outlined in SAC independent review April 2004

- Achievement on major projects and organisational development at a time of great change and upheaval – development of important new programmes
- Superb office, venue and library space in heart of developing literary quarter
- Support of SAC – Year 3 funding 2005/6 unexpectedly offered ‘for good work’;
- Ability to develop LLS and associated programmes; two LLS posts created
- Development of national profile and touring infrastructure from Children’s Laureate tour
- Updated and reorganised national databases
- Recent invitation to Literature training membership network and steering group; membership of NALD and NAWE; Closer relationships developed with Scottish Executive Education, and Arts & Culture Depts, LTS and Cilips; Invitation to consortia membership of Newcastle CCB
- Participation in EWCL and Literature Forum initiatives; widespread consensus that SBT is a central educational organisation in Literature sector
- Independent voice of SBT; past history, achievement and integrity of the organisation
- Supportive and enthusiastic Board – 3 new members added April 04 in Education, Literature and Banking.

Weaknesses

- Lack of key staff to deliver Business Plan objectives – Marketing, Education and Readership Development
- Over reliant on funding from one source – SAC
- Ratio of salaries and overheads to core grant too high
- Hence no available core budgets to sustain core projects, marketing, education, training, readership development, publications
- Hence project led organisation, not (excl LLS) objective led

Opportunities

- To play major role in literature & education - extension of LLS into schools/education sector, development of training programmes (writers/educationalists), resources and publications
- To establish national events programme and touring infrastructure, linking with other networks
- By 2008/9 to sit at the heart of a superbly designed, fully accessible literature complex comprising Sandeman and Mowbray Houses, and the new Netherbow Storytelling Centre - offering an interconnected mix of information, facilities, venues and experiences; as well as spaces for education, reflection and inspiration

- To contribute to the EWCL and Literature Sector initiatives and play a coordinating role for the sector and its educational programmes
- To develop relationships with the Scottish Executive and lobby other major bodies; to communicate message and campaign in the media
- To establish Words@Work as an ongoing programme for writers
- To establish The Scottish Centre for Children's Book as a unit which supports Scottish Children's writers and illustrators with readership development campaigns, marketing and promotion, opportunities in education and events, working nationally through SBT's infrastructure
- To establish initial funding for a Readership Development Post for the Short Story
- To establish poll position in an untapped market for educational and literary publications

Threats

- Certainty of core funding from SAC only till 2005/6
- Uncertainty over funding for the arts pending Scottish Executive arts review
- Rising salary level required to retain staff
- Retaining key staff to ensure stability and continuity
- Lack of Marketing Manager Post
- Other organisations & agencies developing similar programmes
- Potential costs of maintenance and repair of building under the terms of the full repairing lease

Marc Lambert

September 2004

"If writers can inspire others then their contribution goes far beyond words and has a rippling effect that is beneficial and incalculable. This programme deserves continued support and funding at all levels. Everybody interested in Scotland's future should support it." Tim Bryan, Arts Development Officer



Live Literature Scotland

Aims

- To equip young people throughout Scotland with the essential skills of literacy and creativity
- Enable young people to use these skills to reflect, communicate and engage with today's changing Scottish society
- To encourage access to Scottish writers and their books by people of all ages, backgrounds and abilities
- To promote writers, storytellers and playwrights and their craft in Scotland
- To promote readership throughout Scotland through access and participation

"Working as a librarian in one of the more remote parts of Scotland, the ability to entice authors to visit through the LLS scheme is just so exciting. The generosity of so many authors with their time and talent has resulted in many memorable sessions in venues such as schools, libraries, community centres and residential homes. Thanks to LLS, author visits are now a valued cornerstone of our service and their impact is at once measurable, in terms of visitor numbers and book issues, and immeasurable in terms of the pleasure given and the long-term enrichment of individual lives." Charlotte McArthur, West Ross Librarian

Demand

In the 2002/3 financial year the fund supported 1,483 author visits throughout Scotland. However, current demand exceeds the available funding by over 100%. In other words, we have had requests for over 3000 sessions this financial year, with demand growing year on year.

The Development Plan for LLS in brief

The key elements of the plan are:

EDUCATION

- Investing in schools and in the skills of school children by increasing opportunities for contact with authors (number of sessions available)
- Concentrating on longer term author residencies within schools/educational sector offering greater impact and sustainable benefits
- Training the teachers – offering core professional development opportunities to ensure skills transfers and legacies
- Providing professional training and opportunities to writers, guaranteeing quality events, workshops and residencies

COMMUNITIES

- Increasing investment in Communities by increasing the sessions available
- Creating bespoke programmes of engagement to ensure access for all sectors of Scottish society

"For over twenty-five years the Writers in Scotland scheme has provided me with much of my earnings. Quite simply, I could not have survived as a writer without it. Also, going into schools to give workshops is a pleasure I would not have missed for anything!"

Ron Butlin, Writer

INFRASTRUCTURE

This is backed by SBT's own internal development of LLS, professionalising the funding system and ensuring quality control by:

- Revising and tightening registered author criteria
- Providing training for authors through our Words@Work programme
- Creating and disseminating best practice models for author visits and residencies
- Staging national conferences to underpin the school/author relationship
- Providing resources and advice to teachers
- Revising and investing in the grant making system for efficiency
- Revising evaluative and statistical information gathering models
- Investing in a new LLS website and database
- Creation of LLS as a department within SBT

Our key message is therefore that an investment in LLS is cost effective and efficient, and is guaranteed to deliver real benefits for school children, teachers, writers and communities across Scotland. Investment here will:

- Achieve key aims expressed in both Educational and Cultural Strategies for Scotland – helping to create a confident, cultured nation now and in the future.
- Address the issue identified by Scottish Enterprise surveys of the gap in communication and creative skills among schools graduates.
- Achieve key aim of the Cultural Commission/review of the arts through creation of genuine entitlement to cultural, creative experience and contact with Scotland's authors/literature in the educational and community sectors
- Work on a variety of key levels within educational and community systems, and among Scottish writers and teachers, to ensure quality LLS experiences and training, thereby ensuring sustainability of effect, and long-term benefits of skills sharing and skills transfer.
- Bring together a co-ordinated programme of delivery by key National organisations in Literature – Scottish Storytelling Centre, Scottish Poetry Library and Scottish Book Trust, working closely with other key networks such as Cultural Co-ordinators.
- Develop opportunities and support for 500+ registered writers

Aspirations

- Phasing in under **LLS Schools** a programme of either at least one author visit to every Scottish school during each term, or one residency per year.
- Thereby redeploying current LLS funding of £164.500k into **LLS Community**, doubling the amount of funding currently available to community and other organisations.
- Leading the development and implementation of a **National Training Strategy for Teachers** in partnership with The Storytelling Centre and the Scottish Poetry Library, delivering an integrated programme of skills training in literature for the classroom through Local Authorities.
- The development of the **Words@Work** training programme for writers as a core service, supporting writers in education and guaranteeing quality classroom sessions.
- Developing and distributing related educational resources to all schools in Scotland.

Indicative costs

LLS Schools: to provide **one** live literature event **per year** for every Scottish School - £200 x 4000 schools = **£800,000**

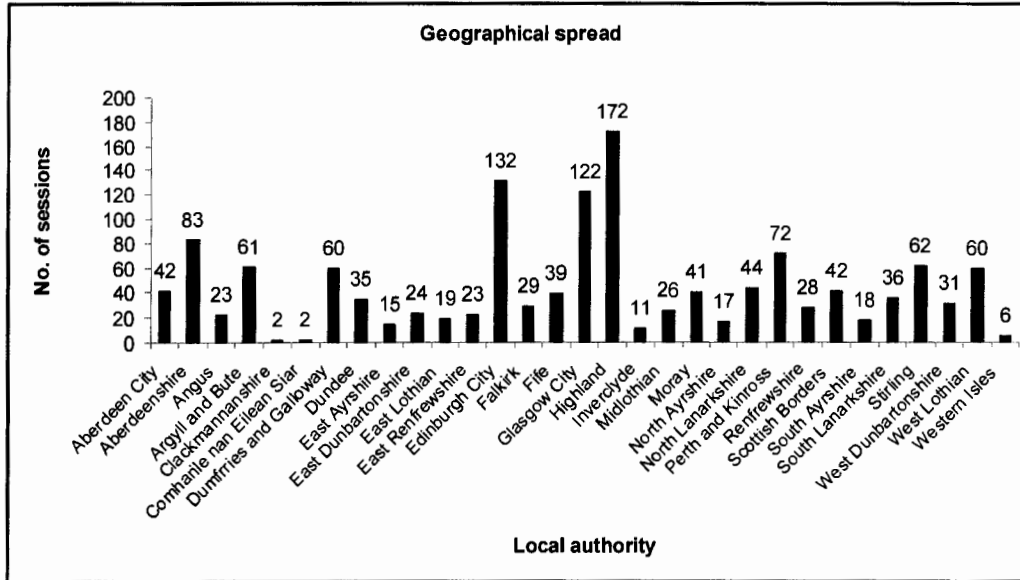
LLS Schools: to provide **one** live literature author residency (6 sessions) per year to every Local Authority - 6 sessions at £200 per session x 32 LA's = **£38,400**

Words@Work training programme for writers: **£90,000 per year** – funding level based on budget for current programme.

National Training Strategy for Teachers with The Scottish Storytelling Centre and The Scottish Poetry Library - **£900,000**

APPENDIX

Typical geographical distribution of LLS funding



Typical allocation breakdown

