

# SCOTTISH CONTEMPORARY ART NETWORK

## SCOTTISH CONTEMPORARY ART NETWORK AGM MINUTES Online via Zoom 27 September 2023

10.00 – 12.00

### 1. Welcome, Present & Apologies

Fiona Doring (Chair) checked that all those present had signed in and that the quorum of 1/10 of members was met. Helen Moore (SCAN team) confirmed that we had 24 members in attendance, and this exceeded the number of 20 required to be quorate (see full list below).

In attendance: SCAN members 21, Trustees 7

Fiona Doring noted apologies from the following: Trustees: Jan Bert van den Berg, Claire Craig. SCAN members: Kitty Anderson, Lux Scotland, Naomi Brown, Glasgow Women's Library

In Attendance

Trustees: Fiona Doring (Chairperson), Naoko Mabon, Scott Parsons, Nuno Sacramento, Amy Gear, Juliana Capes, Nikki Kane

Staff Team: Moira Jeffrey, Helen Moore, Claire Biddles, Lydia Honeybone

Members: Natalia Palombo (Deveron Projects), Beth Bate (DCA Dundee), Lori Anderson (Culture Counts), Fiona McDougall, Francis Macleod, Sarah Bromage (Art At Stirling), Morven Gregor (Mount Stuart), Jennifer White (Forgan Arts), Malcolm Dickson (Street Level), Eddie White (Wasps Studios), Michelle Emery-Barker (Sculpture Placement Group), Kate Holford (Many Studios), Lada Wilson, Sarah Kudirka, Nicola Rubczak (Generator Projects), Melissa MacRobert (Talbot Rice/Edinburgh College of art), Diana Stevenson (Glasgow International), Ariane Mele (Print Clan), Blane Savage (UWS), Tim Collins, Katherine Murphy

Invited Guest: Richy Carey (Sound Artist and Composer)

## **2. Minutes of Previous AGM**

Fiona Doring noted acceptance of 2022 AGM Minutes: Proposer Nikki Kane, Seconder Malcolm Dickson (Streetlevel).

## **3. Chair's Report**

Fiona Doring presented her Chair's Report which can be read in full below – *Note 1*.

## **4. Annual Accounts 2021/22**

Fiona Doring asked that all those present had considered the accounts and asked if there were any comments or questions. None were offered by the attendees.

## **5. Appointment of Accountant**

Fiona Doring noted the re-appointment of Benham Conway Accountancy who prepared the accounts in consideration and will stay on with us for the 2022/2023 accounts.

## **6. Update on Board Recruitment**

Fiona Doring advised that SCAN had received one note of retiral since the last AGM which is that of Pauline Kelly. SCAN had one new board member and one new observer. SCAN's current most experienced board members will reach the end of the second round of tenure in 2024, so will be recruiting new trustees and office bearers in Spring 2024. Any member was an interest in becoming a SCAN Trustee or, wishing to make a recommendation should contact the board. The SCAN board can grow up to 12 trustees nine of whom must be drawn from the membership and three can be co opted.

## **7. Reappointment/Appointment of Trustees**

Fiona Doring advised that SCAN trustees required to stand down and be re-appointed. Reappointments took place as follows.

Board Re-appointments

Jan Bert van Berg: Proposer, Nikki Kane. Seconder, Morven Gregor (Mount Stuart).  
Number of votes, 20.

Scott Parsons: Proposer, Juliana Capes. Seconded, Amy Gear (GAADA). Number of votes, 19.

Nuno Sacramento: Proposer, Beth Bate (DCA). Seconded, Malcolm Dickson (Street Level). Number of votes, 23.

Amy Gear: Proposer, Nikki Kane. Seconded, Nuno Sacramento. Number of votes, 21.

Claire Craig: Proposer, Sarah Bromage (Art at Stirling). Seconded, Nikki Kane, Number of votes, 23.

Fiona Doring: Proposer, Amy Gear. Seconded, Beth Bate/Malcolm Dickson. Number of votes, 23.

Juliana Capes: Proposer, Melissa MacRobert (Talbot Rice/ECA). Seconded, F Nuno Sacramento. Number of votes, 21.

Nikki Kane (new appointment): Proposer, Lydia Honeybone (GAMIS). Seconded Melissa MacRobert (Talbot Rice/ECA). Number of votes, 21.

## **8. Election of Chair and Office Bearers**

Fiona Doring advised that Office bearers stood down at AGM and were eligible for re-appointment. Office-Bearers were elected/re-elected as follows:

Chair. Fiona Doring. Proposed by Nuno Sacramento. Seconded by Nikki Kane. Number of votes, 18.

Treasurer. Claire Craig. Proposed by Scott Parsons. Seconded by Amy Gear. Number of votes, 19.

Secretary. Jan Bert van Berg. Proposed by Beth Bate (DCA). Seconded by Nicola Rubczak (Generator Projects). Number of votes 20.

## **9. Director's Report**

Moira Jeffrey presented her director's report which can be read in full below – *Note 2*.

## **10. AOB**

Fiona Doring invited questions. There was no other business, and the meeting was brought to a close.

**The meeting closed at 10.50 am**



## Note 1

### Chair's Report 2021-2022

Good morning everyone, I'm Fiona Doring. I'm Chief Executive of SCAN member organisation Impact Arts and Chair of SCAN. Welcome to SCAN's 2023 AGM. We know that you have demands in your studios and workplaces and that many of you are busy with funding applications, so we're really grateful that you have set time aside to join us today.

The vagaries of accounting and reporting mean that today we report to you on our activity in 2021-2022: a period that took us through the challenges of the re-opening of the sector, Omicron closures and financial turbulence for artists and arts organisations.

### SCAN's Vision and Aims

Our vision is that the role, impact and benefits of contemporary visual arts are widely recognised as central to society and that sector professionals based in Scotland are informed, innovative and supported to achieve their ambitions.

### Strategic Aims

- Connect and unite the sector; sharing knowledge and developing shared sector goals and ambitions.
- Champion and promote the sector; helping them to better evidence and articulate the artistic, social and economic impact of their activity.
- Cultivate and support a diverse, highly innovative workforce and stronger infrastructure.
- Corporate: SCAN is appropriately resourced to exceed the expectations of our members and stakeholders and we embed innovative equalities and environmental approaches across all aspects of our activity and approach.

Membership is at the heart of the work we do. We are answerable to you, we aim to work beside you and we continue to be inspired, motivated and strengthened by the work you do every day.

### Our Current Trustees.

- Fiona Doring, CEO, Impact Arts, Glasgow (appointed Chair at SCAN AGM August 23 2022)
- Claire Craig, Curator, Travelling Gallery, Edinburgh
- Scott Parsons, Director of Strategy and Marketing, The Glasgow School of Art
- Jan-Bert van den Berg, Director, Artlink Edinburgh
- Nuno Sacramento, Director Peacock Visual Arts, Aberdeen
- Amy Gear, Artist and Director Gaada, Burra Isle, Shetland
- Juliana Capes, Artist and Educator, Edinburgh
- Nikki Kane Lecturer in Creative Industries, University of Glasgow (appointed June 5 2023)
- Naoko Mabon Freelance Curator, Oban (appointed observer June 5 2023)

### Our Current Staff Team.

- Director, Moira Jeffrey (0.8 FTE)
- Membership Lead, Helen Moore (full time)
- Digital Communications Lead, Claire Biddles (0.6 FTE)
- Programme Lead, Lydia Honeybone (0.4 FTE)
- Finance Co-Ordinator Shireen Taylor (0.2 FTE)

3FTE with some freelance support on projects and communications

### **Our Work in 2021-2022: Connect**

Throughout the financial year ending March 31, 2022, SCAN continued to grow our public impact, media profile, advocacy role and membership despite the continued challenges of the Covid-19 pandemic. We were so grateful for those members who stuck with us through the pandemic and we welcomed many new individual and organisational members.

Our network:

328 named members across 26 local authority areas (at March 2022)

New organisational members:

- National Library of Scotland, Edinburgh
- An Tobar, Mull
- Art UK
- Sierra Metro, Edinburgh
- Glasgow CAN
- Outer Spaces

### **Our Work in 2021-2022: Champion**

Our digital communications:

From the start of the pandemic, we invested capacity in our digital work and reach, and much of this came to fruition in 2021, when we also worked with The Space on developing our digital offer and social media strategy.

- 25K followers and subscribers across social networks
- Five podcasts
- Four digital short films
- 21 unique articles on our website
- 35 member-only bulletins sharing our advocacy work, covid updates, and vital sectoral information.
- 14 bulletins to our full mailing list
- Five bulletins to MSPs

Alongside this work, we reached members through online meetings and face-to-face visits where restrictions allowed. We supported members with advice and a range of online events on issues like care riders for artists, ethical fundraising, and creative engagement with the climate crisis.

We held a successful AGM on August 26, 2021, followed by an imaginative session with artist Jack Ky Tan exploring how artists and communities might transform governance to build a better cultural sector.

#### Advocacy:

Much of the year was taken up with advocacy and consultation. Throughout 2021-22, SCAN met regularly with Scottish Government officials and our members' principal funder Creative Scotland, consulting with members and responding to urgent government consultations. We worked with peers in Scotland and beyond to advocate for both individual and organisational members' needs.

#### Urgent government consultations and meetings:

- Emergency support
- Baseline measures
- Gallery guidance
- Vaccine passports

#### Meeting with policy-makers and working with peers to advocate for your needs:

- Minister for Culture Jenny Gilruth/Neil Gray
- Stakeholder group with First Minister Nicola Sturgeon and Deputy First Minister John Swinney
- Chairing the Culture Counts steering group
- Creative Economy Recovery Group
- UK-wide Visual Arts Alliance
- National Partnership for Culture

We led two public awareness campaigns. In April 2021, we launched a new national advocacy campaign entitled #ArtUnlocks which highlighted the cultural opportunities in neighbourhoods across Scotland as galleries and venues re-opened.

- Reached 10.8 million social media accounts
- 62,000 interactions with the #ArtUnlocks hashtag

#### Our national media campaign working with O'Leary Jeffs:

- More than 50 items of digital and print press coverage
- DCA front page in The Times (Scotland)
- Opinion columns in The Herald and The Scotsman
- BBC and ITV digital news
- BBC Reporting Scotland
- Radio Scotland's Arts Programme
- Media coverage reached an estimated audience of 1.75 million online

Over the summer we reached out to MSPs so that politicians could hear about the role that contemporary visual art plays in their region.

- 10 MSP visits with members as guidance allowed

At the close of 2021, our #UnwrapArt digital campaign encouraged the public to support artists and arts organisations when shopping for Christmas.

- Reached 1.3 million social media accounts
- 5,000 interactions

Our political advocacy included developing a manifesto for the Scottish Parliamentary and local authority elections. We also led the Scottish element of the successful UK-wide visual arts campaign to retain Museums Galleries Exhibition Tax Relief (MGETR).

- Shared members' case studies
- Wrote to politicians and officials at Westminster and Holyrood
- Supported a MGETR working group in Scotland

In October 2021 the chancellor confirmed the scheme would be extended and the rate increased.

### **Our Work in 2021-2022: Cultivate**

We continued to support development in the sector and worked on the following projects:

Our SCAN Sparks programme was developed in direct response to the unequal impact of the covid pandemic on communities of colour in the UK. It explored ways in which the cultural community could support grassroots activism and equalities-focused working. Covid resilience funding from SCVO supported our series of five podcasts.

- Ica Headlam
- Claricia Parinussa
- Jess Brough
- Briana Pegado
- Myriam Mouflih

Our Curatorial Leadership in Collections (CLiC) project published four new films that show how working with contemporary artists can transform museum collections and how contemporary art engages new audiences.

- Climate House
- GoMA
- Glasgow Women's Library
- Hunterian Art Gallery

Our Taisbean project brought together contemporary art curators and producers who live and work in the North of Scotland.

- Field trips to visit Glasgow International
- Artist-run initiatives in Leeds and Manchester
- Peer-to-peer visits

We were delighted to be involved in the acquisition of works by Atelier E.B, Rabiya Choudhry, Jamie Crewe, and Alberta Whittle for the Government Art Collection scheme. Works are displayed in Government buildings across the four nations, including in No.10 and No.11 Downing Street, and internationally in British Embassies and Residences, across a total of 130 countries around the world.

During the summer of 2021, and working with freelancer Rachael Simpson, SCAN delivered an online international programme on behalf of Edinburgh Art Festival and Momentum partners



- Online exchanges with sector and studio visits with artists including Rae-Yen Song, Tako Taal and Matthew Arthur Williams.

#### Sustainability:

To mark COP26, we launched SCAN's Wee Wood, with a tree for every member in Carlibar Park, Barrhead, and Robyn Woolston worked with Carlibar Park Primary School.

For COP, Hanna Tuulikki presented her work at the Climate Psychology Alliance, where it reached a worldwide audience of 235 specialists and experts in the field.

In 2021 we launched our Mandate Climate Fund, in partnership with Engage Scotland, to respond to the climate crisis and support our members in making change.

- Funded 3 artists/curators

And we rolled out cycle maintenance and free bicycle health events to members in Glasgow and Edinburgh.

#### Corporate

SCAN is a team of just over 3 staff FTE whose expertise and dedication enable us to achieve reach on our capacity and resources. Our team work closely with our members and board, and with funders and sector stakeholders, with the occasional support of external freelancers and contractors. SCAN is an accredited living wage employer committed to Fair Work, as well as board and staff development, and we pay artists we work with according to Scottish Artists Union rates. Staffing as at March 2022 (3.3 FTE)

- Director, Moira Jeffrey (0.8 FTE)
- Communications & Engagement Lead Helen Moore (full time)
- Finance Manager, Karen Vaughan (0.5 FTE)
- Membership Development Officer, Myriam Mouflih (0.4 FTE)
- Digital Storytelling Officer, Daniel Shay (0.6 FTE)

During the year we also worked with Rosemary James-Beith on CLiC

#### Income and Expenditure

In 2021-2022 most of our income was received from Creative Scotland. In 2021-2022 our membership incomes totalled 10k. We invest this money in our parliamentary work.

- Unrestricted Grants 79%
- Restricted Grant 5%
- Other Income 16%

This is our expenditure according to the reporting categories of Creative Scotland. 2/3 of our income is invested in our staff capacity. What is described as marketing is our public campaign spend.

- Staff costs in support of charitable activities 66%
- Programme 19%
- Marketing 5%
- Governance 1%

- Rent and Insurance 4%
- General Administrative Expenses 5%

## **Membership**

And here is the current make up of the membership. We couldn't do this without you.

- Individual 22%
- Concession 32%
- Unfunded / Voluntary Organisation 15%
- Affiliate Organisation 2%
- Large Organisation 3%
- Standard Organisation 11%
- Small Organisation 15%

We want to thank our funders and partners. In 2021-2022, These included Art Fund, Museums Galleries Scotland, British Council Scotland, Cycling Scotland, William Grant Foundation, The Space, SCVO and the many members, colleagues, artists and experts who shared their work and expertise.

Above all we know we have been hugely privileged to receive regular Creative Scotland support over this period and while Amanda Catto hasn't been able to join us today, we would like to mark in our minutes and in the room our thanks to Amanda will be leaving CS in December after three decades supporting and investing in the sector. We look forward to thanking her in person later this year.

## **SCAN: Better World**

Thank you so much. I know that's 30 minutes of your life you will never get back. But we really do appreciate your participation. SCAN is a membership organisation, all our actions must be based and rooted in our membership constitution. So, it makes such a difference for us, I'd like to thank you all for being here. And I understand that we're meeting a really challenging time.

Traditionally, I would use this half hour to report on what we did in 21 to 22, but instead today I want to talk to you about SCAN's future and about our collective future.

I'm really amazed and inspired by all the work that I've seen over the last year. And one of the things that particularly inspired me was the work that was done at Art Night Dundee. Seeing groups of organizations coming together, working so hard and opening up to audiences in quite different and collaborative ways was really inspiring. And a very particular inspiration in that moment was the marvellous Richie Carey. It was such a great moment to be in a room of disparate voices, and to be with an artist and musician who helped us to understand that, in lots of ways, we were all in it together. For this reason, after our short break at 10:50am, we're going to invite Ritchie to take us as a group through some collective exercises that will help us shift from the mindset we might all have been in this morning, to move from individual concerns and worries that we all have into a more collective space. So, we're hugely grateful to Richie who has sat very patiently through some of the formal stuff this morning.

What I want to do this morning is to think about the future. How can we work together? The most profound experience for me, and I assume for many members last year, was the experience of fighting together to preserve funding, and the experience of discovering that collective voice can work. Through your letter writing campaigns we managed to reverse a terrifying decision on a budget cut and an almost unprecedented situation, where John Swinney reversed his thinking. We can't promise that that will happen every year, but we can promise that we've learned from it.

I want to speak to you about what SCAN needs to do in terms of shifting its vision a little, to acknowledge what has happened, to think about how we work together and how can we build our future to make sure that we're fit both for the fight ahead. I'll be very realistic about that because it is going to be a fight, but also for the kind of art world and the kind of world that we want to see in the future.

## **How will contemporary art connect in the next decade?**

SCAN was 10 years old in 2022, and we have been trying to model the future. We've been doing that through a number of processes: through consultations, through discussions with members and through our very real lived experience of what the sector is looking like now. I want to talk about how we might imagine the future and then about how that might impact on SCAN.

One of our primary rules is to connect and we wanted to think about how contemporary art might connect in the next decade. Learning from some of the things that we've experienced this year, we think people will engage in values-led approaches, through communities of interest and identity. We will see more cross art form working and gathering around shared values. Networks will shift and coalesce rather than be fixed or hierarchical.

In terms of how people organise their lives, we're going to see hybrid patterns of connection, local networks, 15-minute neighbourhoods, hyperlocal small scale and in person activities. But that's

also going to be accompanied by increasing globalization, local activities are going to happen with the influence of global communities of interest. We're going to be listening to the voices of the global majority. That's absolutely essential, and it's going to happen much more emphatically. We're going to see decolonisation of, and a continued challenge to, established institutions in the art world. We're also going to see a shift in our international relations, moving to much more reciprocal relationships.

## **Models and methods**

So how is that going to impact on artists and arts organizations? I think that audience focused organisations and venues are going to be much more open to and involved in things that they're already doing, like co-commissioning. We're going to see collaborative events and programming, that kind of thing that we've already talked about. We're going to see place-based initiatives becoming more and more important and Scotland.

Events themselves are going to be short and ad hoc. We're going to see much less of the formal, conference symposium model and much more of the popping up. Places and spaces are going to be very different, we're already seeing our high streets, for example Marks and Spencers, former insurance companies and financial institutions repurposed as artists spaces. We're going to see much more repurposing, and also multi-purposing of venues and places and a continued emphasis on popping up.

In terms of artists' practice, we're going to see a continued and revived industry interest in what I call cottage industry models. That is trading skills, sharing expertise, patterns of reciprocity and exchange. In terms of artist-led activity, I think we're going to see organisation around communities and resilience, as much as programming spaces for audiences. Audience focused programming is becoming increasingly self-generated and self-financed. We're seeing a huge number of new members who are not from the traditional public funded artists-led model, but really are on the edge of completely self-organised. And we're going to see artists working increasingly in communities of identity and production. Workspace and studios are ever more important, because of the continued housing and costs crisis.

So that's where the artworld appears to be going. And I'm sure that many of you might want to put things in the chat if you have thoughts on that's where things are headed or if there's things you want to add,

## **What does politics and funding look like**

We may be headed in one direction, but what does politics and public funding look like? And when I look at that, what do I see? I see that the world is on fire, both global warning and what I would call total system failure. We're seeing right across government, that the kind of public sector consensus that was built in the post war era is ending. We're seeing competition for resources become a fight for survival. And what we're also seeing in the cultural sector is a leadership vacuum and a policy and strategy vacuum. I don't mean that amongst the people that we see here, I'm seeing huge amounts of organisational and artistic and organising leadership, but I mean from government, I mean from traditional funders and advocates.

There is a policy and leadership vacuum and then public funding. I'm seeing two contradictory pulls. One is funding systems becoming increasingly about hands off competition, a kind of Darwinian battle for resources, and less of the supportive developmental role that we might have understood in the last 10 years. But funding is also tied much more to delivering social goals rather than cultural practice, with an increasing emphasis on things like service delivery, health and social care. And this operates in the spectrum of funding pressure to generate even more income with an emphasis on sponsorship and philanthropy.

## National Context

What does this look like in a national political context? What I'm seeing is what I would describe as systems lock, which is that Scottish Independence feels inevitable, but the political process tells us that it is currently undeliverable. This is not a party-political point, I'm not telling anybody in SCAN how to vote, but what that means is that we're locked into a lack of clarity. In this circumstance, I think that the UK Government, particularly if we have a change of governments shortly next year, we will have an increasing opportunity to strengthen the four nations approach to cultural work in partnership. There's also growing recognition in Scotland of the need to reinvest in international work after the Brexit disaster, but a real lack of clarity by how that might be shaped

How can we cultivate Contemporary art in the next decade? I think the things that arise are seeding relationships and alliances; building capacity, collaboration and alternative investment; creating confidence in the sector, supporting and helping share skills. It's so daunting to be in a period of kind of managed decline, but also recognizing that we're working in a vacuum, and we need to create the opportunity in space to deliver things like leadership and policy from within our communities rather than externally.

## DECADES

Recently we learned much from the Artists Make a Better World Programme and conversations between members and policy makers, Our Reset research conversations with artists and curators looked at how and why people wanted to work together in the future. For long horizons and ambitions for change we've been investigating in our DECADES programme.

DECADES was a programme of free conversational events marking SCAN's first ten years of activity by looking to the next ten years. Matching friends, collaborators and alumni in Scotland with the thinkers, activists and organisers who inspire them, each centred an issue prescient to the lives of artists, art workers and the wider public. With topics including the artists and the housing crisis, new visions for civic space and institutional power, each event asked what conditions were needed to make a liveable world for all and a thriving environment for contemporary art in Scotland. Over a 9-month programme we worked with Adele Patrick and Imandeep Kaur, Kirsten Lloyd and Emma Saunders, Sarah Munro and Laura Raicovich, Myriam Mouflih and Amahra Spence, Cicely Farrar and Vron Ware, Ainslie Roddick and Mairi McFadyen, and we're delighted to be able to share some of these events in a series of podcasts next month.

I want to explore a bit of our learning, how the arts can lead by example and are what we call 'neighbourhood system demonstrators' - a place we can show that our institutions and organisations are in a position to be a tangible example of positive futures that resist the more challenging and extractive models of work.

We also learned that all the crises are connected. It's not just a housing crisis. It's a food, energy, education and transport crisis. Therefore critique, resistance and organising are essential for both the arts ecology and wider activism.

Human Resources and Fair Work are some of the best places that we have to work on the things that make life inequitable, both for those people who work within our institutions but those artists who work with our institutions from the outside. We need to ask the hard questions of the structures that we take for granted, we can learn to break free by digging where we stand. That doesn't mean looking inwards, but it means that we can have international ambition and we can have vision, we can have future imagination, but not based on some other place, nor from some imagined future, but from the reality of where we actually are.

Finally, something that we learned from our friends in the Highlands, we can use convivial tools to bring people together, to quote from Marie McFadyen's event "the seeds of this alternative future, they're all around and we just have to help them grow."

### **Where does this leave SCAN's vision and purpose?**

Reflecting on the last 10 years much of SCAN's work was dedicated to building our structures, supporting professional development in the sector, and establishing trust. In recent years we have grown our advocacy voice, got a seat at the table and begun the fight for resources. Now we need to help build our collective future:

- The resource battle means that our vision must be primarily that Scotland's citizens can actually have access to, see, make and participate in contemporary art in the face of decline and closures.
- A shift from just recognising the need for our sector to be supported to articulating the rights of audiences and artists to a cultural life and the rights of our workforce to fair funding for fair and equitable work.
- A renewed emphasis on telling the story of why art matters and the capacity to fight to protect provision.
- An emphasis on overall capacity building and drawing resource to the sector.
- An emphasis on research, policy and leadership from within our own communities

I am now sharing out revised strategy for the period 2023-2028. Thanks for your continued support.

### **Revisiting our Strategic Aims**

We connect, champion, and cultivate contemporary art.

### **Our Strategy, 2023-2028**

A Better World

### **Our Renewed Vision**

Our vision is of a Scotland where:

- Everyone has both the right, and the opportunity, to experience the benefits of contemporary art
- Artists, art workers and art organisations are supported in their ambitions and valued for their contribution.
- The contemporary art workforce is supported to be collaborative, skilled and diverse. Opportunities for work, professional development, and participation in art are fair, equitable, and geographically widespread.
- The contemporary art community is locally connected and internationally connected, sustainable and equipped to meet future challenges.

**Our purpose:**

We connect, champion and cultivate contemporary art

**Our Aims***We Connect:*

We connect artists, art workers and art organisations together in shared ambition, collaboration and partnership. We use our convening power to build mutual values and to create a fair and sustainable future together.

*We Champion:*

We champion contemporary art. We share the contributions and challenges of artists, art workers and art organisations with the public, policy makers, funders and wider partners in civil society.

*We Cultivate:*

We cultivate the ambitions, and support the workforce needs, of Scotland's contemporary artists, art workers and art organisations. Our programmes and projects invest in collaboration, skills, equity, peer support and critical thinking.

*We Create Capacity:*

We create capacity so that our own organisation is well-resourced to deliver our objectives, and the work we do invests in change by bringing new resources, opportunities, and expertise to the contemporary art sector

**Our values:**

We are collaborative and work in partnership with members and others

We are future-facing and invest in change and ambition

We are agile and respond to current needs and emerging challenges

**Our cross-cutting themes:**

Partnership

Advocacy

Equity and Fair Work

Policy and Leadership