

Scottish Arts Council Core Funded Organisations Conference

The Space, Dundee
23 June 2004

e-report, 30 July 04
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Summary

In June, a day long conference of representatives from Scottish Arts Council Core Funded Organisations, was held in Dundee. The purpose of this event was to prepare, through debate, a concerted response on behalf of CFOs to the Scottish Executive's Cultural Review, particularly with regard to the proposed introduction of 'cultural entitlements'.

The conference offered an opportunity for members of the different arts sectors to come together and look in detail at the opportunities and problems presented by the Cultural Review. The level of participation from delegates and speakers was high with good interaction and exchange of views.

The discussions held on that day threw into the melting pot a great many areas for further debate. The key issues raised will now be carried forward by the steering group in their response to the Scottish Executive's Cultural Review.

These key issues were:

Let the artists and those involved directly in the arts participate fully in this review. It is critical to involve the artists in dialogue from the earliest point. One obstacle to this is the language used in the document (Cultural Policy Statement). The language is that of politics rather than art and this is making it difficult for all to participate fully in the debate.

The Executive needs to give Culture its own minister with a larger budget to deliver entitlements, including supporting entitlements for artists – Ministry for Culture. Executive needs to put 'money where its mouth is'.

Access to arts must be provided through formal and informal education, to include theory and experience relevant to an individual's life, heritage and community. The Review must recognise the importance of education but not try to deliver education – make links with organisations whose core activity is education – and focus on collaboration not competition. This Review must link-in coherently with curriculum review.

The importance of education cannot be stressed enough, at every level – education of children, teachers, MSPS – and this should include research into international models of investment in culture. Life long learning means empowering citizens, which is part of cultural entitlement. Education is of critical importance underpinning cultural development in the wider community – education in its widest sense.

There is a clear need to push for a shift in mindset – at political level and in the nation as a whole – to a position where the acknowledgement and celebration of the Arts nationally and internationally are the norm. The Executive should be encouraged to run a public awareness campaign (similar to the racism campaign) challenging the perception that art is not for the man and woman in the street. The language of advertising should be used ensure the spread of this message.

Remember the rights of the artist as well as the audience – to have a demanding, critical, enthusiastic audience, to have access to support and to gain fair financial reward. Research is needed into what support the artist needs at different stages of their career.

Trust is of huge importance and must be afforded space within the cultural review. It is important to celebrate and recognise the fact that art thrives best and audiences engage with it best if artists and organisations are given both the freedom and the means to continue doing what they do best, pursuing and defending their core activity rather than following funding and ticking ever changing boxes.

The value of ‘arts/culture’ should be recognised *per se*, not as an aid to health, education or any other facet of the government’s remit. It should be funded adequately and at arm’s length, with full trust and confidence placed in the body.

Remember what has gone before. A great deal of good work has already been done in the areas under consideration by the Review. The cultural commission seems to be starting ‘from scratch’ – not looking at what has happened in the past.

Don’t waste the valuable time available to the Review in reinventing the wheel.

How were the key issues decided?

The CFO conference in June was addressed by a number of speakers:

James Boyle, former Head of the Scottish Arts Council, now head of the Scottish Executive’s Cultural Commission reviewing arts policy and funding

Ian Brown, freelance consultant, playwright and poet, former Drama Director of the Arts Council of Great Britain (1986-94), Director of the Scottish Centre for Cultural Management and Policy (1996-2002), and Head of Drama and Dean of Arts at Queen Margaret College in Edinburgh.

Nathan Coley, an established international artist whose work examines how the values of a society are reflected in and determined by its built environment.

Janice Galloway, an award-winning author of many titles including the novel, *Clara*. (Janice withdrew at the last minute due to personal circumstances but provided a very strong speech to be read out by Marc Lambert).

Catherine Lockerbie, Director of the Edinburgh International Book Festival

Muriel Romanes, artistic Director of Stellar Quines, a touring theatre company based in Edinburgh.

Jim Tough, Head of Strategic Development, The Scottish Arts Council

The input from the speakers and discussion topics taken from the Cultural Policy Statement led to lively and informed debate. Delegates took part in a number of workshops and the points raised in these workshops led to further discussion. At the end of the conference the workshop leaders each presented two or three areas of particular concern to their groups. The key issues were drawn from these final points.

The steering group would like to thank all the delegates who gave of their time and energy to better consider this important Review which will have a direct impact on all sectors of the Arts in Scotland over many years.

Background

Running order for the day

Core Funded Organisations Conference 23 June 2004

Programme

- 10 Coffee and Registration
- 10.30 Welcome and introductions
- 10.45 James Boyle: The Cultural Commission and its Remit
- 11 Workshops 1: Addressing the questions raised by the Cultural Review.
(Based on responses from e-debates)
- 12 Keynote speaker: Professor Ian Brown, followed by short plenary
- 12.30 Lunch
- 13.45 Keynote speaker: Catherine Lockerbie: A response to the First Minister's Speech.

- 14 Artists' views on 'cultural entitlement'
- 14.20 Summary of main points from morning workshops
- 14.30 Workshops 2: To look at the key points summarised from the morning workshops
- 15.30 Coffee
- 15.45 Developing the concept of a 'national network': Jim Tough
- 16.00 Summary of main points from afternoon workshops and Plenary
- 16.30 Finish

In detail:

Session One

James Boyle 'The Cultural Commission and its Remit'
James Boyle gave an introduction to his role within the Cultural Commission, the Commission's objectives and an outline timetable.
Questions and answers were taken from the floor.

Workshops (First set)

Workshop leaders

The following workshop leaders were identified on arrival and shown their workshop area.

- CFO 1 – Barclay Price
- CFO 2 – Faith Liddell
- CFO 3 – Fiona Bradley
- CFO 4 – Catherine Lockerbie
- CFO 5 – Marc Lambert
- CFO 6 – Alexandra Stampler
- CFO 7 – Norman MacLeod
- CFO 8 – Nikki Axford

The Scottish Arts Council provided note takers for each group.
Notes from the workshop were given to JR and EM keyed the notes as bullet point highlights to be shown via powerpoint in the afternoon.

Session Two

Ian Brown **Cultural Entitlement: what does it mean?**
Question and answer session followed.

Session Three

Response to the First Minister's St Andrew's Day Speech
By Catherine Lockerbie, Director, Edinburgh International Book Festival

Session Four – Voices from the Sector

Janice Galloway (read out by Marc Lambert), Nathan Coley and Muriel Romanes gave a short talk on their individual views of cultural entitlement.

Powerpoint summary

The powerpoint summary of the findings of the groups was shown on a large screen. Marc Lambert went through this point by point. Highlights from the discussions of each group were presented in bullet points but duplication with other groups was avoided to help in the smooth running and in an effort to keep to timetable. The summary offered highlights from discussions but did not cover the entire discussions in detail. Two of the groups were not happy that their views had been well represented.

Workshops (Second set)

In recognition of this problem and to address it, the second series of workshops was handled in a different manner. All the groups were asked to discuss the outcome of the morning workshops and the discussions throughout the day and to come up with three key points which they wanted taken forward from the conference. The group leaders were asked to come forward onto the stage and deliver these three key points themselves.

Session Five

Jim Tough – developing the concept of a 'national network'
Question and Answer session followed.

The conference closed with concluding remarks by Marc Lambert.

NOTES FROM MORNING SPEAKERS – SESSIONS ONE AND TWO

SESSION ONE – JAMES BOYLE

Modus operandi of the Commission and the objectives.

We are imagining a future where, a generation ahead things have gone well and Scotland's citizens are supportive of the arts and keen consumers of excellence.

We also imagine a congruent cultural sector, eager to serve its audiences. The trick is to imagine how we got there. How did we reach that perfect state of affairs? We are asking, in other words, what we will have to do between now and then to make that excellent future come true.

The Executive wants to develop a programme of cultural rights. Our job is to extrude entitlements from the rights and to audit these and discover how they might be funded and applied. We are told that our report will form the basis of a Culture Bill in 2007

We intend to involve as many people as are necessary to do the thinking and arrive at the propositions for change. We have no doubt that all long term change is located in education. We are therefore keen to develop our proposition together with the progress made in the Curriculum Review.

We have to review the cultural sector and we will do that carefully and in the knowledge that the report has to be a partnership. We are keen to make it in fact a concordat between the agencies that serve that the public. We are aware that the Local Authorities form the matrix for cultural provision and we are keen to work with Cosla.

It is important for us to be independent. We are delighted to be based at

Broughton high School in Edinburgh but we have made a point of indicating that we can be found at addresses in Aberdeen Dumfries, Glasgow, Inverness and Stirling.

The final report is bound to make suggestions for more efficient working and radical change is to be expected but it will also no doubt offer the case for investment in culture and cultural heritage.

James Boyle, June 04

NOTES FROM MORNING WORKSHOPS

(Note: The following summaries offer highlights from discussion only and do not represent a full breakdown of the content of discussion. The summaries are taken from the notes provided by notetakers appointed in each group. On the day 2 groups felt that the summaries did not fully represent the breadth of their discussion. This was addressed in the second set of workshops when group leaders had an opportunity to present key findings to the floor.)

GROUP 1

I BELIEVE WE SHOULD MAKE THE DEVELOPMENT OF OUR CREATIVE DRIVE THE NEXT MAJOR ENTERPRISE FOR OUR SOCIETY'

- How clear is the link between artistic practice in specific terms, and the wider 'development of our creative drive?' What evidence is there? How should 'cultural entitlement' enhance the link?
- The link is already established and evidenced (First Minister's speech). Therefore discussed the following: How cultural entitlement should enhance the link between artistic practice and creative drive.

Conclusions:

- We are a lot further on than 30 years ago. We should celebrate and build on this dispersal of enthusiasm;
- Definition of the arts has changed. A broad church is vital. People need access to artistic experiences which are relevant to them;

- Must start with education. Needs to follow through to secondary education. 'Challenge of continuity for arts provision'. Too many short-term projects.

Members of group one:

Barclay Price	Arts and Business (workshop leader)
Diana Sykes	Crawfords Arts Centre
Duncan Jones	ASLS
Eddie Jackson	Borderline Theatre
Douglas Irvine	Visible Fictions
Mark Anderson	Arches Theatre
Malcolm MacLaren	Proiseact nan Ealan
Sarah Chester	Artlink Central
Fiona Alexander	Assembly Direct
Caroline Docherty	Scottish Arts Council

GROUP 2

WE WILL ALSO ACKNOWLEDGE AND CELEBRATE THE RIGHTS OF OUR ARTISTS AND CREATIVE COMMUNITY'

- What rights should artists and the 'creative community' have? How do they differ from citizen led 'cultural rights?'
- Concerns: How to enable all artists to engage with cultural commission process.
- How to create a context in which artists thrive in the future.
- Creative community - could be everyone.
- Acknowledgement that the process will involve addressing conflicts and tensions.
- Inevitably the needs of the artist and those of the audience will not always agree.
- World class training required. Need for life long learning.
- Need of the artist to have their activity recognised as legitimate and worthy of reward accordingly.

Members of group two:

Faith Liddell	Dundee Contemporary Arts (group leader)
Gill Robertson	Catherine Wheels

Anna Stapleton	Citizens theatre
Ronnie Rae	Enterprise Music Scotland
Alistair MacDonald	Highland Festival
Sarah Munro	Collective Gallery
Sylvia Dow	Scottish Arts Council
Carolyn Paterson	Scottish Arts Council

GROUP 3

THE CULTURAL SECTOR NEEDS TO LOOK AT ITSELF CAREFULLY AND FROM A CITIZEN - FIRST PERSPECTIVE'

- What does a 'citizen - first' approach mean for artists and art organisations?
- Citizen is a strange word - need alternative - something that offers inclusion and is embracing/aspirational.
- Danger of becoming them and us - we are all citizens, but artists have a different role from audiences.
- Prescriptive - concern about cultural entitlement being too strictly defined.
- Important not just to rely on schools.
- Citizens first focus should be about giving people the tools to engage in the arts.
- We don't have equal access to transport infrastructure, should we have equal access to the arts?
- If we are looking at 25 years hence do we just forget about our generation?
- Media - attitude to arts is crucial, very influential. How do we change that? Media must be involved in the Cultural Commission Review.

Members of group three:

Fiona Bradley	Fruitmarket Gallery(workshop leader)
Amanda Chin	Dundee Rep
Joanna Bremner	Scottish Storytelling Centre
Karen Shaw	Giant Productions
Tom Gardner	Byre Theatre

Lesley Paterson
Cindy Sughrue
Carolyn Lappin

National Youth Orchestra
Scottish Arts Council
Scottish Youth Dance

GROUP 4

THE REVIEW OF THE CULTURAL SECTOR IS A GENERATIONAL OPPORTUNITY'

- Where do 'the arts' fit into the wider cultural picture? And where do the arts supported by the SAC fit into the bigger arts picture?
- How do we prioritise?
- Need to maintain and develop role and place of the artist relative to audiences. And to keep forward looking.
- Need to explore and understand strengths of partner (sectoral) organisations - play to strengths, minimal overlap.
- What should be funded by the SAC? At what point should public funding cease?

Members of group four:

- | | |
|---------------------|---|
| Catherine Lockerbie | Edinburgh International Book Festival
(group leader) |
| Hilary Nicol | Scottish Sculpture Workshop |
| Ian Mills | National Youth Choir Scotland |
| David Watt | Edinburgh Printmakers' Workshop |
| Iain Munro | Scottish Arts Council |
| • ? Crooks | Royal Lyceum Theatre |

GROUP 5

THE COMMISSION WILL PAY PARTICULAR ATTENTION TO THE IMPACT ON THE WIDER OBJECTIVES OF SCOTTISH GOVERNMENT IN THE EXECUTION OF ITS WORK'

- How does the concept of 'cultural entitlement' relate to other areas of government - education, health, economic development, transport etc?

- Arts at periphery of society or at centre? Definition of culture includes principles, beliefs, values, arts.
- How do we measure the impact/benefits of the arts?
- Need more robust data (think tank?)
- Should we be creative in using other budgets? Eg Health Example: Shetland created Island Cultural Strategy, working with education, health board, enterprise, arts organisations etc, placing culture at heart of community planning, eg Health board, seeks to improve quality of life for older people through music etc and allocates budget accordingly.
- Major investment required to produce results.

Members of group five:

Marc Lambert	Scottish Book Trust (workshop leader)
Anne Knowles	Project Ability
Malcolm Dickson	Street Level
Lorraine Fannin	Scottish Publishers Association
Arthur Watt	Shetland Arts Trust
David Taylor	Scottish Arts Council
Moira Gibson	Scottish Arts Council

GROUP 6

WHAT SHOULD 'SEVERAL BROAD - BASED RIGHTS' BE AND HOW SHOULD THEY TRANSLATE INTO A 'SERIES OF MORE SPECIFIC ENTITLEMENTS?'

- Too early to be specific on entitlements.
- More general: rights to quality (difficult to measure); right to access; right to diversity; right to be included;
- How can rights be defined using our language? Not the language of politicians.
- Quality should be at the centre of funding agreements, rather than measurement of output (quantity, figures etc). The right of the artist not to be measured is also important.
- Focus on local government level. Social inclusion should be driven by them.

- Establishing networks to exchange skills and knowledge, to promote the arts, and be mediators for the artists.

Members of group six:

Alexander Sampler	Stellar Quines (workshop leader)
Chris Baron	Scottish Opera
Deirdre MacKenna	Stills
Mary McCluskey	Scottish Youth theatre
Lorna Duguid	Dundee Rep
Purni Morell	Suspect Cultures Theatre Co
Jim Tough	Scottish Arts Council
Ben Walmsley	Benchtour Productions

GROUP 7

WHAT ARE THE POTENTIAL RISKS OR DRAWBACKS OF DEFINING A SET OF CULTURAL RIGHTS AND RELATED ENTITLEMENTS?

- Nature of rights v. entitlements? Entitlements are the mechanism of rights delivery.
- Arts is only one element of culture. Other providers need to be involved.
- Is better terminology and definition needed? Yes.
- What is the relationship between rights and a national Scottish identity?
- Does a cultural right equate with choice of activity?
- How do rights reflect the values of a civic society?
- Rights demand an infrastructure to deliver them and long term resources to follow through.
- Risk in overdefining a right so it doesn't stand the test of time.
- Rights need serious financial input from Executive. No mention of funds from the exec so far.
- Proposals must be: underpinned by values; high level principles; carry financial weight; set within education to create the future demand and to create future supply.

- Possible models: Libraries where fixed percentage is spent on Scottish books, credit cards for arts participation.
- All agreed: Need for re - asserting independence of SAC; and decisions especially on quality should not be made by politicians.

Members of group seven;

Norman Macleod	Taig Chearsabhagh (group leader)
Graham Berry	Scottish Arts Council
Chris Young	Scottish Arts Council
Charles Bell	Tramway
Graham Eatough	Suspect Cultures Theatre Co
Guy Hollands	TAG Theatre
Robyn Marsack	Scottish Poetry Library
Roger Spence	Assembly Direct

GROUP 8 (note: some members of this workshop felt that the following notes did not reflect the extent of their discussion. No further details have been provided and they are therefore included as a record.)

WHAT DOES 'EQUITY OF ACCESS TO CULTURAL ACTIVITY' MEAN? HOW CAN THE 'QUANTITATIVE' AND 'QUALITATIVE' ARGUMENTS BE RECONCILED?

- The ability to attend or participate in cultural activity regardless of who you are.
- How can access work ie. City versus rural?
- Is equality possible in an actual sense? Is access more than geography? Is it the Local authority's business?
- There are legitimate opportunities everywhere.
- National companies have strong outreach infrastructure already - tour everywhere. Need to capitalise on what is already there.
- Experience of audience equally important.
- Experience for children, young people has to be excellent always.
- Different attitude to funding in Europe - more funding available.

- Education/outreach is not income generating.

Members of group eight:

Nikki Axford	Pitlochry Festival Theatre(group Leader)
Jean Renno	Making Music Scotland
Neil Murray	Tron Theatre
Simon MacKenzie	TOSG
Caroline Newell	Theatre Cryptic
Suki Mills	Street Level
Muriel Romanes	Stellar Quines
Helen Bennett	Scottish Arts Council

SESSION TWO - IAN BROWN

Cultural Entitlement: what does it mean?

I've an English friend who's lived here for many years, who was going to wear morning dress to his daughter's wedding. She told him to behave himself and wear a kilt like the young ones. He said, 'I'm glad I did or I would have looked like a penguin in a flower garden'.

Scotland is a bright garden. Maybe we don't see ourselves this way. Maybe we should.

John Knox is gey deid and near everywhere it's a half-century since the days when Sabbath swings were chained up. I've an Italian friend, a professor of Scottish Literature in Verona. She says the Scots are the most Mediterranean people she knows, chilled, creative party animals for whom rules are there to be bent, just look at the jaywalking on Princes Street. Humean scepticism and self-doubt is a great Scottish gift to world philosophy, but so is Reid's Common Sense philosophy. The way your culture is seen, let alone what your culture is, is not under your control. Nor should it be. If it's anything, culture is organic.

I'll come back to the issue of culture's organic nature, but let's remind ourselves of what Jack McConnell said on St Andrew's Day last year:

Let's agree first the importance and centrality of cultural activity to all aspects of our lives, why it's important and how it can be used to revitalise us individually and as a national community.

And then let's see what structures are needed to make that happen successfully.

A review of structure needs a clear purpose. (p. 5)

This is stirring stuff and leads naturally to the first words of the Cultural Policy Statement, 'Culture -- it defines who we are'. Well, up to a point, Lord Copper. Culture is no one thing, no single concept. There is a danger in the cultural review, and all that leads to it, of our letting the seductive idea that 'culture defines who we are' -- great concept -- lead us astray if we don't recognise what culture is, or rather what cultures there are.

Anthony Everitt wrote a telling wee pamphlet for the Council of Europe, *The Governance of Culture*. Anthony recognises at least three definitions or kinds of culture. Culture A is the sum-total of all our values and the institutions that exist to express them. Those of you familiar with UNESCO's definition of culture, used to underpin the 2000 Scottish Cultural Strategy, will recognise that as pretty much Culture A, our entire value-system, sets of beliefs and means of expressing both. Then Anthony identifies Culture B, the broad field of the creative industries, including popular and so-called high arts, amateur and community arts, traditional arts, all forms of broadcasting and film, fashion, computer innovation and advertising. Then there is Culture C comprising the professional performing and creative arts, museums and galleries, in effect mostly the kind of arts that British Arts Councils have tended to fund for most of the last sixty years. So, you see it is quite important to understand what it is that is meant by culture when the First Minister says in his St Andrews Day Lecture:

The review will take as its starting point the premise that each person in Scotland has cultural rights. That each person has rights of access to cultural activity. (p.

12)

Certainly, if he were referring to Culture A activity, relating to our whole system of values comprising our culture in an almost anthropological sense, since culture in this sense includes everything we do and believe, this formulation wouldn't take us very far. What we find in the rest of Europe is that in matters of 'cultural policy' governments tend to be referring to 'policy with regard to Culture B', the wider framework of creative industries. But what would rights of cultural access to such a wide range of activity mean? In fact, it can be argued that, in this broad sense, everyone has rights of access to broadcasting or advertising or fashion or some combination of the three, never mind the rest of Culture B. If he means rights of access to Culture C activity, the performing and creative arts, then every one in this room had better prepare for a busy few years. Yet it's not just that. At other times in the documents reference is made to 'culture and the arts'.

What I suggest is being explored here is a conception that I drew on a year or so ago when I did an audit and implementation report for the Council of Europe, looking at cultural management and policy and arts education in the South Caucasus: Armenia, Azerbaijan and Georgia. This conception is of the 'arts and'. In other words, we are not thinking of the arts as a hermetic system, even if that were truly possible, but taking account of how they interact with the culture they inhabit, draw from and express. When we are talking of a cultural review, we are talking surely of culture as 'arts and'.

We are in a very different world, then, from 'art for art's sake', or even 'the arts' as usually defined in twentieth century UK discourse. Actually, I have a problem anyway with the conception of 'art for art's sake'. It always seems to me a rather late Romantic notion without much to commend it in terms of rigorous creative thought. Wagner would assert his freedom to make his own art, and yet to do so he depended on the patronage of King Ludwig of Bavaria, who supported Wagner for his own reasons of prestige and was somewhat fawned on by Wagner in letters of a degree of quasi-homoeroticism. Now, if I have to support my art by writing to Graham Berry or, until recently, James

Boyle quasi-homoerotically, I don't feel very free, charming as they both are and pert. (Talking about 'pert', I once had a summer job in the Coal Board Alloa Workshops stores. The assistant storeman, Sandy Pert, would not release any item without the right chitty. If a couple of wee nuts or countersunk screws rolled down a drain, then you were truly screwed. One guy, fed up with Sandy's scrupulousness, asked him his name. 'Pert', said Sandy. 'Aye weel, sir. Ye'll no pert wi very much!' I'll return to the issue of chitties and 'perten wi very much' later.)

Let me take the issue of 'the arts' a stage further. In Georgia, at the Academy of Fine Art, I met professors who argued that their job was to teach pure art, whatever the state might say. As we talked, it became clear that what they were arguing for was a vision of art that was based on their version of classical art. They even talked of using the same methods to train as had been used to train Michelangelo. The point was that, when they were being trained under the Soviet system, there was a 'pure art' into which these guys were educated and that was effectively an approved 'Michelangelo' style. When anyone talks of pure art, I ask myself who is defining – and requiring – this purity? In other interviews, I heard of writers' complaints that the newly gained independence of their countries meant that the generous funding to Writers' Unions had fallen away. They wanted to go back to those days when they had been well funded, so long as they rocked no boat in their creative pure art under the soviet system. Pure art?

The arts are always in dynamic relationship to their audience and society and no artist ever escapes that hard fact, however the Romantic idea of the pure creative freedom of the artist may be argued. What the concept of cultural entitlement of the citizen requires is that we accept that artists are -- and always have been -- operating in a world of 'arts and' though the 'and' can change from age to age.

Many of us already recognise that the arts are about engagement with the large issues that shape and express us. Yet, I have heard some folk object to the linking of, say, arts

and tourism. If the arts are developing, why on earth would tourists not want to visit? And the arts are key to the Scottish economy. Let me give an example that draws together arts, tourism and the economy. Pitlochry business people used to believe the Festival Theatre was a luxury, that tourists would come to Pitlochry anyway. In 2000, the theatre closed for rebuilding for half of its usual season. The local economy lost at least £4 million that summer. In England, the 65,000 visitors to the week-long Sidmouth International Festival of Folk contribute £5 million to the local economy. I have heard senior artists rail against recognising these facts because they say they demean the arts and the arts are about spiritual and personal development. Of course, they are about spiritual and personal development, but they are about tourism, the economy, health, education and a hundred other social dimensions too. We should celebrate this, use this to make our case, not worry that somehow to face facts diminishes the truth of 'art'. What is quite remarkable about the St Andrews Day Lecture is not that it says anything that many of us working in the arts have not been saying for years, but that what we have been saying is being recognised. And this recognition is by the First Minister who is then prepared to promulgate the value of the arts. His vocabulary is his own, as his right, when he says

I believe we can now make the development of our creative drive, our imagination, the next major enterprise for our society. Arts for all can be a reality, a democratic right, and an achievement of the early 21st Century. (p. 7)

How can anyone demur? But not wishing to demur doesn't mean we fully understand. Or even that the Executive as a whole fully understands what is being said. There have been grumbles about the delays in developing cultural policy under devolution, and hence this cultural review, but it is one thing to have a vision, another to implement it. Fulfilling a vision needs time. Ask Moses.

It is in a sense sad, though, that we should be so taken by the statement that 'Arts for all can be a reality, a democratic right'. After all in 1948 nations agreed the Universal Declaration of Human Rights whose Article 27 reads:

Everyone has the right to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

This puts arts for all on a level with the right not to be tortured or even the basic right to have a name. For too long, the false identification of the arts with narrow interest groups has made this democratic right seem a luxury, or an ideal. Sure, the Declaration of Human Rights has been – and still is being -- flouted in parts of the world, but in this country we believe we observe it, so why should the St Andrew's Day Lecture be such a welcome surprise? The Convention on the Rights of the Child, Article 31, recognises, inter alia, the right of the child 'to participate freely in cultural life and the arts'. In this document, cultural rights are set on a par with such children's rights as to be protected from being abducted, sold or trafficked in and not to be exploited in prostitution. Sadly, even now, the latter rights are breached in some places, but that makes them none the less rights.

Why then, given the internationally agreed human rights framework, the positive interest of many in developing the areas we have described as 'arts and' and the flower bed vitality of Scottish culture, are we so deaved by questions of what cultural rights and their converse, cultural entitlements, might be? Part of the problem is the very word 'culture' itself. Goering said 'When I hear the word culture, I reach for my Browning'. There are senior figures in our society who would cheerfully say the same thing without the witty poetic reference. We know that everyone lives in a culture and enjoys activities of that culture -- whether A, B or C -- in some form or another. Yet time and again, there is a sense from sectors of society that culture 'isnae for the likes o us'. The problem is that you can give folk all the rights you like, but, if they don't think the rights are worth having

or know how to obtain them or what their value could be for them, they just won't exercise those rights. Look at recent voting figures. If we live in a cultural democracy, then we face an issue that is as difficult as that of turning out the vote. That is convincing our democratic peers that culture is for them to support.

This is a key challenge. You can say it's just old-fashioned audience development, but it's more. In Jack McConnell's words:

Let me be quite clear – how we provide our cultural activity will be defined by the needs of our citizens. It is a citizen-first approach. The entitlement of individuals to access, enjoy, learn from and contribute to their culture will be paramount. ... Our cultural provision should take the citizens of our country and their rights as its starting point. This is consistent with the way Scottish ministers are now approaching a whole range of justice, education and health policy issues. (p. 12)

This should be an open sesame for our fellow citizens and for us. But if you don't somehow ensure that it is understood what riches lie in the cavern of culture, if you don't remove the sense that culture comprises hidden and arcane jewels, you can have all the entitlements you like. They will lie unclaimed. The Scottish Opera story is complex and sad, especially for those made redundant, and I am in no position to comment on its rights and wrongs in any detail. What I do know, though, is that such public and depressing sagas are immensely damaging to the arts in general. And when we engage in name-calling, accusing folk of being Philistines, what good to do we do? We are turning off those we seek to empower by using terms of abuse when we should be using, if not terms of endearment, terms of rapprochement rather than reproach. People have to know the arts are welcoming.

So the first cultural entitlement is to a clear understanding of the value of what we are calling culture, what I have for now in my limited way called culture as the 'arts and'.

Frankly, I think 'arts and' is what 'the arts' are and any definition of 'the arts' that doesn't

include the 'and' is of 'the arts minus'. Henceforth, when I use the words 'arts', I mean 'arts and'. One of the major challenges we all face is how to ensure that this wider and clearly desirable meaning of culture is widely understood and accepted. Only through this can we take the abstract Human Right of cultural provision and locate it in the recognised structures of perceived actual need. We have to remind politicians and educationalists and ourselves that the need for self-actualisation through a creative life is not a luxury, but a fundamental aspect of human life, a cultural entitlement.

At the same time, we have to take on board the fact that creativity is not just one thing, any more than culture is. The child's learning and the mature work of a major artist, while all the result of creativity, have different needs and roles and functions. In doing this, we have to have a vision of how each kind of creativity complements, feeds and sustains the others. Then we can help our society fulfil the vision of the First Minister when he talks of how each minister has 'made the commitment to use the power and creativity of culture and the arts to help them in their work'. (p.13) We have to understand that this is not just a spurious gesture, but a potential understanding of culture that not only does not ghettoise it, but could actually help ensure that its importance is welcomed throughout our society. But we have to go along the road to meet this opportunity. Going along this road does not mean abandoning working for the good of our art forms, but to work for their good we need to think in what way are we working for the good of our art forms for what? Art has simply never been an end in itself. In Ancient Greece, the temple of healing at Pergamon, the Asklepion, had music and other arts integrated into the healing process. Art may at times be religious in its force, but it is not a religion. It is a human need and is so because it serves a wide range of functions for humankind. Given this, the creativity of the individual -- child or adult -- is critically important. Each individual's creativity and the creativity of the professional artist are complementary. When I was about five, I saw for the first time Bertha Waddell's Children's Theatre. This

inspired me and there have been many steps on the road since. But my love of the arts of language and theatre and music and design was all first stimulated by being in the audience that day. Professional artists, or scientists for that matter, are not different in creative kind from anyone else. What they have is both the nature and nurture that allows them to develop their skills and creativity to a high level. Artists and their audiences are bound together in very particular ways, not because one is active and one passive, but because they are both creators. Sporting analogies turn many folk off, but all of us who have ridden a bicycle can appreciate the qualities of those who cycle at the highest sporting level. We are not different kinds of human. Organisations funded by the Arts Council are an important part of the cultural infrastructure of our society and their role is bound up with the creativity and cultural entitlement of all individuals in the country.

Entitlement is the means by which a right is met. A cultural entitlement is, then, the means by which a right to engage in cultural activity is met. In this, clearly the role of education and life-long learning in engaging with and understanding cultural activity is central. To introduce the young to the pleasures of what culture and the arts offer is to open a lifetime of potential fulfilment and creative benefit. In some education systems, students and pupils are offered a 'curriculum guarantee'. This is that they will leave school guaranteed to possess certain capacities, skills and competencies to a certain agreed level, no matter what their socio-economic background. The cultural review may well suggest something similar for children, though that would be a rather formulaic approach with all the problems of a relentless testing regime that can produce in practice.

But cultural entitlement is not simply for the young. We are all living and staying healthy longer; Scotland has, for the foreseeable future, an ageing, but not waning, population. That population also has cultural entitlements. This means that, when we talk of 'cultural

entitlement', we must avoid being trapped into thinking only of education and outreach, important as these are. In some ways, it is the old more than any, with the limited mobility some endure, who have the greatest need for cultural provision. We could ask a whole range of questions. Who is entitled to what? What are they going to get? Who pays? Are people entitled to everything? These questions will be addressed, I know, by the Cultural Commission. The point is that we are actually engaged on not simply a review, but, if done as well as we expect -- to coin a much abused phrase -- a cultural revolution.

In this, a rights-based culture may not differ much from the cultural experience many citizens now have. What will be different is the way culture is understood, the way it is seen to permeate all aspects of life and, once the case for its being needed is recognised, the ways in which it is supported both by audiences and funders. The demonstrable social and cultural benefits of the Boyden settlement for theatre in England should provide all the arts in Scotland with grist to argue our case. Relatively small sums of targeted money can generate new audiences and new potentialities. This is not achieved by cutting organisations. We see what the Beeching approach did for the railway system. Even now we are desperate -- and finding it very hard -- to rebuild part of the Waverley line and the Stirling-Alloa-Dunfermline line on which I used, pre-Beeching, to travel between home and university, because Beeching's cutting mindset lacked the vision to see twenty, thirty or forty years ahead.

Here I speak as an old hand in funding systems. Boyden was possible because of the vision delineated in the Cork Report. This was of an integrated theatre system uniting diversity, young people's, new writing, regional, touring and national companies. The Arts Council in England consequently strove not to close any producing theatre that was its direct responsibility. Despite difficulties and sub-inflation increases year on year, in my time as Drama Director, no producing theatre was closed, though several came very

close. But many were revitalised and refocused to serve their communities better.

Infrastructure may need careful adjustment and revision, but simply to cut to redistribute may be both damaging and futile. It takes years to develop an existing provision and it is almost always in my experience better to develop and mould than to try to cut and replant. It is wonderful that the new Playwrights Studio is now being launched with proper funding. But the work it will do -- and a little more -- was being done in the seventies and early eighties by the Scottish Society of Playwrights before that was cut as a playwrights development agency in an earlier Beeching-style Arts Council démarche. Put the arts on a sure footing – and I don't just mean financial, I mean in terms of understanding their importance in our society. Then they will be able to serve the entitlements of the citizens, who will then be in a position to understand what the benefit of having those entitlements may be.

Cultural entitlement should not, then, be a case of levelling down, but of levelling up. We need to establish what the right entitlement might be at national, regional and local level. And that includes understanding what equity of provision might mean. Certainly, it cannot in practical terms simply mean every town has the same provision. And it can't mean that clusters of provision as now exist in, say, Dancebase or the regional theatre network should not be sustained as providing access which can best, with proper outreach development, be provided nationally or regionally. It is likely to lead to changes in the systems of delivery. National bodies may become more like development or enabling agencies rather than direct support agencies. It may be that support is directed by other means -- through regional provision. If this is so, then we will have to learn from what went wrong with the Regional Arts Board system in England and avoid the errors made there.

All this is fine, if, and only if, we bear in mind the organic nature of culture. For heaven's sake, let's avoid gardening metaphors, bearing in mind the problems and ineptness of

the Glory of the Garden report of the eighties. But certainly let's work with the dynamic of what we now have, changing understandings. If it will cost more – and my uninformed guess is that it will! – let's work together and not cling to nanny. Let's show why this is investment, not subsidy. Let's find a vocabulary that is forward-looking, confident and shared with society as a whole. When the arts are in schools and hospitals, how can it be argued any longer, as cheap local politicians sometimes have sought to do, that the arts are stealing funding from education and health? In achieving this, though, let us not get into a chitty culture of cultural chitties, where every provision is tick-boxed and folk 'arenae pertin wi very much'.

I was asked to conclude with my own response to the question, 'What would you like to come out of the review?'

Editing the Edinburgh History of Scottish Literature, as I am now doing, has brought home to me as the chapters come in, just what an important element in the literature of the world Scottish literature has been and is. It has reminded me that Scottish culture is not just for Scotland. It is a mother culture for the Diaspora, which, whatever our girning and glittering at home, holds it in deserved high regard. In North Carolina last September, we heard the sound of bagpipes as police stopped the traffic on a Saturday morning small town main street. Along came a kilted pipe band playing Scotland the Brave and on the main crossroads the procession halted. A group Highland danced and then on they went with fire engines and other civic vehicles and the whole local community celebrating something that was theirs -- and ours, even though some of us might snottily think it sentimental and old-fashioned. It isn't old fashioned, though. It is re-fashioned and as much a part of the world culture that is Scottish as the work of our most cutting edge artists. The band members and dancers clearly included a majority of Lumbee Indians -- probable descendants of Native Americans intermarrying with Walter Raleigh's abandoned Roanoke Island settlers -- and Hispanic Americans. This was their

culture as much as anyone's. It was evolved and new. Scottish culture is a large, dynamic and international mansion with many houses. We have to have the self-confidence to understand that, because those who know our culture internationally, whether Diaspora-influenced new Scots or learned Italian professors, know it and think we are daft not to.

So, what I would like to come out of the review is the end of a defence bunker mentality for the arts, the 'arts and', not the 'arts minus', and their celebration. From that comes a recognition not of 'half-empty', but 'half-full'. When something is seen as half-full, the potential is for filling rather than draining. From that, I would like to see proper support for the arts.

The Cultural Review is like opening a Pandora's Box, except that the Pandora's Box of cultural provision has been long open. Let's remember that Pandora means 'All gifts' and that the last thing to emerge from the box and fly off to restore a vision for the future was Hope.

23 June 2004

NOTES FROM AFTERNOON SPEAKERS – SESSIONS THREE AND FOUR

SESSION THREE – CATHERINE LOCKERBIE

Dear Jack,

Well, it wasn't quite "I have a dream" but it was pretty damn close. A vision of culture as central to our country! Heavenly choirs sang, the congregation swooned. "Hallelujah" we cried, grateful tears coursing down our parched cheeks. What were those words

ringing in our ears? “I intend that this country should have the courage and faith to back human imagination – our innate creativity – as the most potent force for individual change and social vision.” We gasped! We clutched each other! We held our collective breath – and held it- and held it – and we’re holding it still.

First Minister, the moment was magical, but the momentum wasn’t quite there. Six long months have passed and we have strained our ears for a distant echo of that St Andrews day inspiration – but the choirs have fallen silent, as surely as will the Scottish Opera chorus. We fidget and grow impatient. We’re with Ogden Nash - “Progress might have been all right once, but it’s gone on too long.”

Perhaps the Cultural Commission will lift us aloft once more, out of our slumped post-euphoria pessimism. Did you not after all say that we must “challenge the down beat attitudes and the negativity that too often undermines us?” But wait – *whose* down beat attitudes, *whose* negativity? Not ours, First Minister – and they couldn’t possibly be those of certain departments of the Executive or the Scottish parliament, could they? Those of us who work in the arts exist, for the most part, in a state of hopeful optimism. We must; we do not work in the field for the outstanding remuneration, fine career perks and lavish pension. We work in the field because we are passionate about making a difference, about engaging hearts, minds and imaginations, about creating or enabling art which grabs the senses and shakes the heart. We are passionate, and positive, about making things happen – about booting over the treetops and out of sight forever the crisis of confidence and the poverty of aspiration and ambition to which you refer.

And there is the key. You have on your doorstep, and throughout the land, people and organisations who day in, day out, commit themselves to connecting with the community

and kick-starting creativity. Just revel in the riches. In one room, one summer's day in Dundee, a few representatives foregather. Whom do we represent? Sculptors and storytellers, poets and painters, puppeteers and pipers, choirs and clarsach players, dancers and dreamers and doers. We enable exhibitions, entrance children, see disability as no barrier to anything. We come from the Uists and Orkney, Mull and Skye, Inverness and Aberdeen, Dumfries and Dingwall, Caithness, Coupar and Cumbernauld, Beaulieu and Huntly, Edinburgh and Glasgow – and we are far from the full picture First Minister, we are only those in receipt of your money– or rather the public's money, disbursed through the Executive and the Scottish Arts Council, to enable us to transform it and give it back to the people in shining new golden cultural currency.

We do all this not because we have been instructed to do so by government, not because we will then be able to understand those baffling and ultimately insulting forms which ask us to measure percentages of increased participation by this or that disadvantaged group – you know, ethnic minorities, the disabled, women - but because we'd be doing it anyway. We are filled with the belief that it *matters*. We are suffused with gratitude that you appear to share this belief.

But, forgive us First Minister, may we ask *why* you came to this view? We are intrigued, and nosy too. Politicians seeking votes and popular support are not normally given to trumpeting the irreplaceable value of culture. In your own administration, culture has a less than glorious role – one third of a ministerial portfolio, lumped in with tourism and sport, and not even given first place in that trio as is its alphabetical right.

From that ignominious guddle, to elevate the arts to a central position at the heart of all Executive policy is a mighty leap, and we wonder – what happened? Were you blinded

by the light on personal road to Damascus? Did the example of thriving modern countries which see culture as an inextricable foundation of healthy nationhood suddenly click? Did Bridget bash you at breakfast?

Or was there an ulterior motive? We do not doubt the purity of your desire to see the arts as the engine of a revitalised Scotland; and we appreciate the reference to the role of Scottish culture in your own life, from Robert Burns to the Average White Band, via The Cheviot, The Stag and The Black Black Oil – that seminal piece of theatre which formed as many people politically as it did artistically. And we liked your bold personal statement of support for Scottish designers and your pin-striped kilt – well, we would have done if it had fitted.

We are nevertheless aware that politicians must juggle many agendas and rarely have the unsullied luxury of single-mindedly pursuing a policy simply because they believe it, deep in their hearts, to be right. Culture, clearly, must pull its weight, tackle pressing priorities and tick all the right boxes before it can be truly welcomed into the bosom of government.

So we see in your soaring words, another message: the arts are *useful*. They are a tool, perhaps, dare we murmur it, a fairly *cheap* tool. (The agonising over Scottish Opera cannot truly be about finance, can it? The entire spending on all cultural activity is half of one per cent of the Executive's budget: hardly an intolerable monetary burden. What was the underspend in this year's budget again? £600 million?)

Art can sort stuff. You were admirably specific on this point. "This is about how ministers use arts and culture to achieve more effectively their policy objectives," you declared - a

well-meant phrase which sent an Orwellian shudder through some of us. You pointed out that in Glasgow “cultural activity helps tackle chronic health problems and anti-social behaviour. “ Late night opening of cultural facilities, you said, can help reduce vandalism and petty crime.

Quite; but so too can table tennis. Culture needs to be, *is*, more than a diversionary tactic, a handy way of keeping kids off the streets, a quick hit for hard-pressed ministers. We are in loud and joyous agreement with your pragmatic points about how culture could and should be entrenched in every ministerial portfolio. Planning must indeed include aesthetic, design and artistic input. If the economic renewal of the Highlands depends in part on cultural tourism, then yes, the arts are by definition central to this. We long to sit in on the transport policy meetings where it is explained to the privatised companies concerned that their provision must take account of culture as well as crude profit. Indeed we feel such a meeting has its own intrinsic artistic potential – somewhere between Pinter and Dario Fo, perhaps. Perhaps one day it may even be possible to visit one of the Edinburgh Festivals from the Borders by public transport and get home that same night – but we don’t want to get too unrealistically over-excited.

The utilitarian model has its merits. Many of us have argued for years after all that the arts deliver on a whole range of fronts – economic, social, quality of life – and we are confident that this argument has been resoundingly won.

But what you require, First Minister, what your vision suggests, is a sea-change. What is now needed, and implied by your vision, is a shift in attitude so deep that the arts are no longer seen as an irritating or exploitable extra, but as fundamental to the future of this

land. What is now needed is not tinkering or re-prioritising to extract added value from existing arts provision, but a new way of seeing.

You propose indeed momentous historical parallels, with the universal right to education and to free healthcare. Can some as yet undefined right to cultural experience really compete?

How will this happen? Not with fine words or a few new responsibilities embedded within ministerial portfolios. The roots must go far, far deeper. We live in a land, for instance, where there is no legal requirement for children to study their own history; where young people can pass through their schooling with virtually no knowledge of Scottish literature, where libraries cannot or do not buy the books which define and reflect us. The first and most important cultural entitlement must surely be to an awareness of one's own culture; and that we become a country where at every level that is demanded as a basis for all that follows, as a basis for us taking our proud and confident place in the world.

The parallels you draw were profound changes in British society, which altered expectation and awareness in a fundamental manner. For those acts – access for all to healthcare and education – to be enshrined, required outstanding courage, constitutional fearlessness, and a dogged commitment to patterns of long-term investment and taxation. Will you Jack, be brave enough to be the Beveridge of culture?

The arts sector throughout this country – literature, crafts, work for children, dance, drama, visual arts, music of every sort - has repeatedly demonstrated, sometimes to its own disadvantage, that it can deliver a great deal for very little. Why not be really radical

and see what could be achieved with some real money – oh go on, three quarters of 1% of the national budget. Be radical and talk to us, the cultural practitioners – ask each of us which three things would most transform cultural provision in this country and you will be overwhelmed with powerful, practical pointers. Be radical and set up a raiding party. Not another talking shop stuffed with academics and business people, but a fleet-footed band of thieves whose job is to nip across borders and unashamedly steal the best ideas from those countries – Ireland, Scandinavia, Canada – whose approach to culture as a building block of their citizens lives is light years ahead of our own.

And to hold true to what we will take to be your own instincts and your own insight, let us aspire to a level of maturity where a powerful cultural underpinning and presence in the lives of our citizens no longer needs to be justified in timid tickbox fashion. Those of us who work in the arts know what kind of country we want - open and argumentative and reflective and realistic too and experimental and annoying, sure of who we are and interested in where we're going.

There are two sometimes conflicting, sometime complementary definitions of culture jostling at the heart of your words.

Henry Ward Beecher said: "That is true culture which helps us work for the social betterment of all." Nehru said: "Culture is the widening of the mind and of the spirit."

We know which, in the end, has the more lasting resonance. On St Andrew's Day you offered us a tantalising glimpse of where you want this country to go. The arts community of Scotland cannot wait to join you on the journey.

Best wishes,
Catherine

SESSION FOUR – VOICES FROM THE SECTOR

JANICE GALLOWAY

Eight minutes and a room of one's own:

I was asked to offer something lasting less than ten minutes as a Voice from the Sector. Until then I hadn't known I was in a sector. I have tried, for today's purposes, to imagine myself there, and failed. The Arts as I understand them are renegade by nature, not a cog of the economy or any other system come to that. Perhaps the word "sector" is meant to have the effect of giving the Arts more business-appeal, perhaps it is merely poorly-chosen. Whichever, this is not merely a quibble: it's a caveat. Fudge-traps such as this, along with several others, not least of which is the word "entitlement", will bedevil the Commission's capacity to be clear if they're not addressed. Mean time, it also makes much of what I am likely to say something of a sideshow to the main attraction of Mr McAveety's economy-driven tenor. The best I can do, then, is to ignore that tenor and start instead with Art, as indeed, I wish Mr McAveety had done. More precisely, I'll start with where Art derives, ie with artists: with Blake, Catherine Anne Porter and Virginia Woolf.

"And if a tree suffer blight and yet bear fruit, let none say the fruit was the consequence of the blight."

"I have no patience with this idea that whatever you have in you has to come out, that you can't suppress true talent. People can be destroyed; they can be bent, distorted and completely crippled. We don't really direct our lives unaided or unobstructed. Everything we do or don't do is subjected to common practicalities."

“But you may say, we asked you to speak of ... fiction. What has that to do with a room of one’s own?”

What artists, especially writers, have fancied themselves “entitled to” for centuries from their respective governments is probably not much. The word makes no sense. One may not demand readership, funding or shelf-space, though the crisis of under-funded and shut-down libraries, at one time the mainstay of a free alternative education for all, came as close to forcing a rethink as anything might. What writers *need*, on the other hand, if their work is to be written at all, is something they’ve been making very plain for a long time and Virginia Woolf makes it plainest. “500 a year will do it, that and a room of one’s own”. Note that the room itself is the best-known part of this assertion. That is because the requirement of the room itself may be conveniently interpreted as meaning that what writers need is solitude. They need birds and trees and a view of the sea and, of course, solitude and we all know that if they have these things, personal privation does the buggers no harm. But to concentrate on the ROOM in this way, without concentrating on how this room is to be rented, lit and heated, how it might nourish its inhabitant not just spiritually, but intellectually and physically, is to do grave violence to Woolf’s meaning. Her argument is for money and space. Make no mistake: she is explicit about the money. Sir Arthur Quiller Couch, cited in this same essay, says it too. Talent, he argues, needs money to survive, else we lose generations of writers from poorer backgrounds, women with families to run, the later, more sustained work of writers who fail to keep body and soul together into age. Yes there are exceptions, but a lucky or random few do not obviate the general truth. Money to live on, the mainstay support to allow the time and room to write at all, is as essential as talent to the production of literature. QED.

One reason Woolf's essay is so fresh and necessary, possibly even more fresh and necessary than it was in 1929, is its clarity. To read it is not only to absorb its argument, but to realise how degraded language has become by the verbal requirements of politics and advertising media. Woolf, to whom phrases like **transformative experience** and **cultural entitlement** and the extraordinary implications of the blushless conflation **Tourism, Culture and Sport** were unknown, wrote assuming that *Art* mattered. The climax of her argument rides on the back of the implicit assumption that the creation of literature is not only desirable but essential. Here, History is not yet dead, vote-catching is not the only game in town and words are expected to convey meaning. To be honed for specific application, to be readily grasped for debate. To read Woolf's argument now is to come sharply face to face with the realisation that none of these assumptions may be taken for granted today.

It's not that we've lost sight of what matters. Ask outright and, as in the First Minister's speech of November, you will find our politicians pronounce Art as edifying. As enriching and uplifting and part of the national consciousness etc - political manifestoes are awash with this kind of contextless guff. But you will go a long way to hear anything that demonstrates support or any practical apportioning of value via the support of hard cash for those who produce said Art. If we are not to mean purely Art by the dead, where, one wonders, is this enriching stuff that does our communities and schools and tourist industry so much good to come from? What is the support for artists themselves?

The Minister's guidelines suggest Artists are somehow entitled to something too (we're at the end of a list somewhere, and once, if I remember correctly) but the consistent drumming of marketing imperatives and social cohesion and tourist spin-off – sweeteners that allow Art to be swallowed by Old-Labour non-visionaries, perhaps – are

signally the Minister's real concern. The Arts appear only by implication under the sticky toffee pudding of "creativity", and again as the implied base material for the political strategy of "cultural entitlement" (this entitlement being something deliverable by government, logistics and organisations and not by the Art itself, apparently). But if the Arts, as I believe them to be, are a nation's imagination, voice and vision, if the Arts are fundamentally important to human beings - not as a notion but as a political reality, this is patent nonsense. Art is not escapism or entertainment. Art is more even than ideas. Art is the exploration of ideas: it is an attempt to make sense of the experience of being human through a process of creative skepticism. This in turn means Art is at work when it's being prickly, rogue, uncontrollable. Without ART ITSELF, none of the Executive's keen wish-list of social inclusion, humane education, confidence building, increased tourism - NONE OF IT - has any meaning. And without artists, you have no Art.

Forgetting notional "entitlements", then, forgetting consumer rights which have no application to Art whatsoever, what might the review recommend for artists themselves? In the here and now, what is not possible? The 16th, 17th, 18th and 19th century managed along somehow, albeit horribly randomly, with royal stipends, college founding and funding, and strings-free positions for living artists, even writers. Dr Johnson, a thorn in the side of his government all his life, received a government stipend and candidly admitted that without it he would have considered himself a fool to write at all. Now, when even the Executive acknowledge that a revolution of sorts has happened in Scottish Letters, there seems little will to extend, nourish or maintain it, especially not by proper application of cash.

Present Scottish Arts Council Literature spending stands at 4% of their total budget. This is suicide. A recent SAC survey confirmed that the bulk of literary writers live in poverty

and are ineligible in general for welfare benefits and state pensions. Stipends, tax concessions, state pension schemes for artists, lifetime grants, travel assistance schemes and housing allowances to writers are merely some of the range of things that Holland, Slovenia, Norway, Sweden, Ireland, Denmark see as being in their national interest. These governments have grasped that the marketplace seldom addresses the needs of Art, and since someone must, they do it themselves. And this is only when we talk of countries of comparable size to Scotland. Read the recent Canadian findings on the benefits not only to literature but to society as a whole from increased spending on writing and weep. Closer to home Tessa Jowell's excellent document "Government and the Value of Culture", though it may well be her swan-song, invites a serious Arts debate in clear language. Of course, it's possible, as Mr McAveety has argued before, that artists who object to these ideas "need to see the wider picture". What he means is his picture. Let's hope Mr McAveety's plea for "radical new ways" of finding answers is somewhat less solipsistic, and that the radicalism of embracing Art for Art's sake is found permissible even as an idea. Is helping the Scottish people to the very finest its artists have to offer a worthwhile objective, or must we consider instead wheeling out only a fun pack of snack-value entertainments? Is that the most the bulk of our population deserve? All the minster thinks we are capable of digesting? On the other hand, since writers will continue to write anyway, why bother? Why pay when we can struggle along as we are? Perhaps Mr McAveety has an answer to that one himself. If not, he might re-read Woolf, Quiller Couch, Tillie Olsen, Burns, Heine, Kesson, Duras, Shakespeare, even Ms Jowel. The meaning of Art itself and what it gives any who embrace it wholeheartedly, who understand the best is for them too, is invaluable.

Let's be clear, Cultural Renaissance or not, no literature is sustainable for long in a climate of poverty and Art may not be left to the decimating brutality of the marketplace.

Supporting writers and writing matters for the reason that fine literature - the concentrated expression of any nation's imagination, voice and vision – matters. You put your faith in Art and artists, or you don't: given Scotland's track record to date, the choice here could be radical indeed.

(The remaining voices from the sector have not yet provided notes)

NOTES FROM AFTERNOON WORKSHOPS

Please note that for each group, the bullet points in bold are the key points which were reported back by the group leader. Other points are taken from discussion notes provided after the conference or taken during the conference.

GROUP ONE

Question

'I believe we should make the development of our creative drive the next major enterprise for our society' – St Andrew's day speech.

How clear is the link between artistic practice in specific terms, and the wider 'development of our creative drive'? What evidence is there? How should 'cultural entitlement' enhance the link?

- 1. The Executive needs to give Culture its own minister with a larger budget to deliver entitlements, including supporting entitlements for artists – Ministry for Culture. Executives need to put 'money where its mouth is'.**
- 2. Provide access to arts through formal and informal education, to include theory and experience relevant to their lives, heritage and community.**
3. Adults need outlets for their creativity, beliefs etc.
4. Support for artists is everything.
5. Normality of arts and culture rather than 'specialness' of it.
6. Value of creativity – from children through to experienced established artists.

7. 'Challenge of Continuity' – Wee projects (funding driven) with no follow through – local authorities are critical to this. Culture Bill may have to address this.
8. Festivals on the increase. Involve all sorts of artists (mainly music/street theatre) – open to all and accessible. Sense of occasion.
9. Amateur tradition in Europe not Scotland. Gala days. How do you link Festivals/gala days to other cultural institutions?
10. Arts world is 'detached'
11. We are much further on than we were and we should celebrate this.
12. Broad 'church' is important and must start with education.

Members of group one:

Barclay Price	Arts and Business (workshop leader)
Diana Sykes	Crawfords Arts Centre
Duncan Jones	ASLS
Eddie Jackson	Borderline Theatre
Douglas Irvine	Visible Fictions
Mark Anderson	Arches Theatre
Malcolm MacLaren	Proiseact nan Ealan
Sarah Chester	Artlink Central
Fiona Alexander	Assembly Direct
Caroline Docherty	Scottish Arts Council

GROUP TWO

Question

'We will also acknowledge and celebrate the rights of our artists and creative community'
– Cultural Policy statement.

What rights should artists and the 'creative community' have? How do they differ from citizen-led 'cultural rights'?

1. **Setting up the circumstances in which a shift in mindset can take place – at political level in the national as a whole, where acknowledgement and celebration nationally and internationally are the norm. (Art appreciation is the norm)**
2. **Right as an artist – to have a demanding, critical, enthusiastic audience.**
3. Create circumstances in which our culture can respond to the complexity of demand from both directions
4. Art isn't always about giving people what they want. It's about giving them what they never thought they could have.

Members of group two:

Faith Liddell	Dundee Contemporary Arts (group leader)
Gill Robertson	Catherine Wheels
Anna Stapleton	Citizens theatre
Ronnie Rae	Enterprise Music Scotland
Alistair MacDonald	Highland Festival
Sarah Munro	Collective Gallery
Sylvia Dow	Scottish Arts Council
Carolyn Paterson	Scottish Arts Council

GROUP THREE

Question

'The cultural sector needs to look at itself carefully and from a citizen-first perspective' – cultural Policy statement.

What does 'citizen-first' approach mean for artists and arts organisations?

- 1. The importance of trust and the need to find a space for it within the cultural review. Celebrate and recognise the fact that art thrives best and audiences engage with it best if artists and organisations are given both the freedom and the means to continue doing what they do best, pursuing and defending their core activity rather than following funding and ticking ever changing boxes.**
- 2. Recognise the importance of education but not try to deliver education – make links with organisations whose core activity is education – collaborate not competition. Necessity to link-in coherently with curriculum review.**
3. Have concerns about mechanisms of consulting set up by cultural review – need proper strategies for consulting - artists, - international models. Ensure that use organisations and their links with artists and communities – better set up with opportunities to discuss.

Members of group three:

Fiona Bradley	Fruitmarket Gallery(workshop leader)
Amanda Chin	Dundee Rep
Joanna Bremner	Scottish Storytelling Centre
Karen Shaw	Giant Productions
Tom Gardner	Byre Theatre
Lesley Paterson	National Youth Orchestra
Cindy Sughrue	Scottish Arts Council
Carolyn Lappin	Scottish Youth Dance

GROUP FOUR

Question

'The review of the cultural sector is a generational opportunity' – Cultural Policy Statement.

Where do 'the arts' fit into the wider cultural picture? And where do the arts supported by SAC fit into the bigger arts picture?

- 1. Education, education , education of children, teachers, MSPS, including researching international models of investment in culture.**
- 2. Keep the art central – through proper infrastructure of real support for artists (workers with families – they are people with commitments). Research needed on what support they need at different stages of their career.**
3. All other benefits flow from the art.

Members of group four:

Catherine Lockerbie	Edinburgh International Book Festival (group leader)
Hilary Nicol	Scottish Sculpture Workshop
Ian Mills	National Youth Choir Scotland
David Watt	Edinburgh Printmakers' Workshop
Iain Munro	Scottish Arts Council
? Crooks	Royal Lyceum Theatre

GROUP FIVE

Question

'The Commission will pay particular attention to the impact on the wider objectives of Scottish government in the execution of its work' – Cultural Policy Statement

How does the concept of 'cultural entitlement' relate to other areas of government – education, health, economic development, transport etc?

- 1. Education is of critical importance underpinning cultural development in wider community – education in its widest sense. Life long learning means empowering citizens which is part of cultural entitlement.**

2. **The value of ‘arts/culture’ should be recognised *per se*, not as an aid to health, education or any other facet of the government’s remit. It should be funded adequately and at arm’s length, with full trust and confidence placed in the body.**
3. The culture of Scotland encompasses world-class international and multi-cultural arts and also uniquely Scottish Culture including literature and traditional arts.
4. The Question of what is meant by entitlement and rights should be considered and debated in detail. ‘Citizen-led’ and ‘demand led’ is at odds with the education and lifelong learning and offering new experiences ideas (and also abrogates responsibility for policy)
5. Vital importance of arms length principle – need for national arts cultural body. Body has to have strategic importance with strength to hold executive to test if cultural entitlements are not being met.
6. Artists should be allowed to be dangerous.

Members of group five:

Marc Lambert	Scottish Book Trust (workshop leader)
Anne Knowles	Project Ability
Malcolm Dickson	Street Level
Lorraine Fannin	Scottish Publishers Association
Arthur Watt	Shetland Arts Trust
David Taylor	Scottish Arts Council
Moira Gibson	Scottish Arts Council

GROUP SIX

Question

What should ‘several broad-based rights’ be and how should they translate into a ‘series of more specific entitlements’?

1. **The language used in the document (Cultural Policy Statement) is making it difficult to participate in the debate.**
2. **It is critical to involve the artists in the conversation and discussion about the Cultural Policy.**
3. The language used in the discussion is important and in the commission brief is difficult to understand from an artistic perspective.

4. It is essential that the commission engage the artist view in a clear way – the feedback to date is of artists feeling alienated from the process.
5. We should seek to establish a society where arts and culture are valued as a necessary fact of life.
6. It is too early to discuss the details of entitlements – this needs to follow on from the wider discussion of rights.
7. Not everyone should have to do everything – we need to acknowledge diversity in practise, the need for risk, failure and innovation.
8. We should seek equity of opportunity and choice.

Members of group six:

Alexander Sampler	Stellar Quines (workshop leader)
Chris Baron	Scottish Opera
Deirdre MacKenna	Stills
Mary McCluskey	Scottish Youth theatre
Lorna Duguid	Dundee Rep
Purni Morell	Suspect Cultures Theatre Co
Jim Tough	Scottish Arts Council
Ben Walmsley	Benchtour Productions

GROUP SEVEN

Question

What are the potential risks or drawbacks of defining a set of cultural rights and related entitlements?

1. **We should campaign to raise awareness. Words like rights/entitlement deaden the debate.**
2. **Should be citizen- led by practitioners who should come up with their needs.**
3. **Lack of historical perspective. The cultural commission seem to be starting 'from scratch' – not looking at what has happened in the past.**
4. Concerns:
how to enable all artists to engage with the cultural commission process
how to create a context in which artists can thrive in the future
5. Acknowledgement:

that the cultural commission process necessarily involves addressing inherent conflicts and tensions: inevitably the entitlements of the artist and those of the audience will not always agree

6. Rights of the artists to include:

- their activity to be recognised as legitimate and worthy of reward
- as nascent artists (children) to experience the full range of artistic expression
- world-class training to underpin the establishment of their practice and access to mechanisms to enable life-long learning
- the means to create work (space, time, access to the audience, opportunities to collaborate and take risks)
- choice as to whether to engage with other agendas
- a critical, enthusiastic and appropriate audience

7. The Creative Community : is this everyone?

or

the facilitators, mediators, promoters, creative producers etc who provide the infrastructure to support the artists and the interface between the artists and the wider community?

8. If the latter, the rights of the Creative Community should be very similar to those of the artists with the addition of:

recognition of their understanding of the communities they serve and the right to respond to their needs flexibly and imaginatively

9. The distinction between the cultural rights of the artists and the citizen?

-the citizens have the creative product, the artists provide it.

Members of group seven;

Norman Macleod	Taig Chearsabhagh (group leader)
Graham Berry	Scottish Arts Council
Chris Young	Scottish Arts Council
Charles Bell	Tramway
Graham Eatough	Suspect Cultures Theatre Co
Guy Hollands	TAG Theatre
Robyn Marsack	Scottish Poetry Library
Roger Spence	Assembly Direct

GROUP EIGHT

Question

What does 'equity of access to cultural activity' mean? How can the 'quantitative' and 'qualitative' arguments be reconciled?

1. **Importance of education. Need to guarantee everyone access and create places where people can have that access.**
2. **Arts activities in school. As part of the curriculum. For example ensure 5 cultural events per year or 5 opportunities to participate with artists – coming into schools etc which should be built into the curriculum.**
3. **Scottish executive should run a public awareness campaign eg racism campaign. Campaign should challenge perception people have that ordinary people do not engage in art but make them see that it is inclusive, in our daily lives from looking at a poster on the wall, listening to the radio etc. Use the language of advertising to get the message across.**

Members of group eight:

Nikki Axford	Pitlochry Festival Theatre(group Leader)
Jean Renno	Making Music Scotland
Neil Murray	Tron Theatre
Simon MacKenzie	TOSG
Caroline Newell	Theatre Cryptic
Suki Mills	Street Level
Muriel Romanes	Stellar Quines
Helen Bennett	Scottish Arts Council

Conclusion

The day long conference offered a good opportunity for members of the different arts sectors to come together and look in detail at the opportunities and problems presented by the Cultural Review. The level of participation from delegates and speakers was high with good interaction and exchange of views.

The complexity of questions used in the e-debates and in the workshops led discussions to be wider than was perhaps necessary, making it difficult for delegates to focus on key points and sum up arguments to form conclusions.

The discussions did however throw out a great many key areas for further debate, which delegates hoped would be taken up by the steering group in their response to the Scottish Executive. The following points taken from the group debates should provide the basis for the Steering Group's response:

Let the artists and those involved directly in the arts participate fully in this review. It is critical to involve the artists in dialogue from the earliest point. One obstacle to this is the language used in the document (Cultural Policy Statement). The language is that of politics rather than art and is making it difficult to participate in the debate.

The Executive needs to give Culture its own minister with a larger budget to deliver entitlements, including supporting entitlements for artists – Ministry for Culture. Executive needs to put ‘money where its mouth is’.

Access to arts must be provided through formal and informal education, to include theory and experience relevant to an individual’s life, heritage and community.

There is a clear need to push for a shift in mindset – at political level and in the nation as a whole – to a position where the acknowledgement and celebration of the Arts nationally and internationally are the norm. The Executive should be encouraged to run a public awareness campaign (similar to the racism campaign) challenging the perception that art is not for the man and woman in the street. The language of advertising should be used ensure the spread of this message.

Right as an artist – to have a demanding, critical, enthusiastic audience.

Trust is of huge importance and must be afforded space within the cultural review. It is important to celebrate and recognise the fact that art thrives best and audiences engage with it best if artists and organisations are given both the freedom and the means to continue doing what they do best, pursuing and defending their core activity rather than following funding and ticking ever changing boxes.

The value of ‘arts/culture’ should be recognised *per se*, not as an aid to health, education or any other facet of the government’s remit. It should be funded adequately and at arm’s length, with full trust and confidence placed in the body.

The Review must recognise the importance of education but not try to deliver education – make links with organisations whose core activity is education – collaboration not competition. Necessity to link-in coherently with curriculum review. The importance of education cannot be stressed enough, at every level – education of children, teachers, MSPS – and this should include research into international models of investment in culture. Education is of critical importance underpinning cultural development in wider community – education in its widest sense. Life long learning means empowering citizens which is part of cultural entitlement.

Keep the art central – through proper infrastructure of real support for artists (workers with families – they are real people with commitments). Research needed on what support they need at different stages of their career.

Remember what has gone before. A great deal of good work has already been done in the areas under consideration by the Review. The cultural commission seem to be starting ‘from scratch’ – not looking at what has happened in the past. Don’t waste the valuable time available to the Review in reinventing the wheel.

SPEAKERS' BIOGRAPHIES

Catherine Lockerbie

Catherine Lockerbie grew up in Aberdeen and Stirling, attending Stirling High School followed by the University of Edinburgh, where she gained a Double First Class MA Honours in French and Philosophy.

After graduating in 1980, she worked as a teacher for children with special needs, then spent the following decade as a scriptwriter and occasional broadcaster for BBC Radio Scotland as well as freelancing in the fields of arts and education for a variety of publications in Scotland and London. She also travelled widely, living and working as an English teacher in the western desert of Darfur in the Sudan and in Turkey.

In 1990 she was appointed Literary Editor of The Scotsman and spent the subsequent ten years at that newspaper, holding a number of senior posts, including Arts Editor and Chief Leader Writer. In 2000 she was appointed director of the Edinburgh International Book Festival, the world's largest and most successful literary festival, which doubled its audience between 2000 and 2004.

Catherine is involved in a number of major cultural initiatives, including aiming to have Edinburgh designated as UNESCO's first World City of Literature. In June 2004 the honorary degree of Doctor Of Laws was conferred upon her by the University of Dundee.

James Boyle

James Boyle graduated from Strathclyde University and went on to hold a series of high-profile posts at the BBC, culminating in four years as Controller of Radio Four from 1998-2002. He was previously BBC Chief Advisor, Editorial Policy, Head of Radio Scotland (1992-96) and Secretary and Head of Press, BBC Scotland (from 1989). Most recently he was Chairman of the Scottish Arts Council for a three year period of office. He left this post in May and is currently a Civil Service Commissioner for UK, heading the Scottish Executive's Cultural Commission reviewing arts policy and funding. He is also a board member of Franklin Rae.

James is married with three sons and one grandson.

Ian Brown

Ian Brown has had a varied and interesting background in the arts. Before becoming a freelance consultant, playwright and poet he was the Drama Director of the Arts Council of Great Britain (1986-94), Director of the Scottish Centre for Cultural Management and Policy (1996-2002), Head of Drama and Dean of Arts at Queen Margaret College in

Edinburgh. He is also the General Editor of the forthcoming *Edinburgh History of Scottish Literature*.

Janice Galloway

Janice Galloway was born in Ayrshire where she worked as a teacher for ten years. Her first novel, **The Trick is to Keep Breathing**, was published in 1990. It was shortlisted for the Whitbread First Novel, Scottish First Book and Aer Lingus Awards, and won the MIND/Allan Lane Book of the Year. The stage adaptation has been performed at the Tron Theatre in Glasgow, the Du Maurier Theatre, Toronto and the Royal Court in London. Her second book, **Blood**, shortlisted for the Guardian Fiction Prize, People's Prize and Satire Award, was a New York Times Notable Book of the Year. Her second novel, **Foreign Parts**, won the McVitie's Prize in 1994. That same year, and for all three books, she was recipient of the E M Forster Award, presented by the American Academy of Arts and Letters. Her story-collection, **Where you find it**, was published in 1996, followed by a series of collaborative installation texts for sculptor Anne Bevan, published as **Pipelines** in 2000. Her only play, *Fall* was performed in Edinburgh and Paris in spring, 1998. She was the recipient of a Creative Scotland Award in 2001. **Monster**, Janice's opera by Sally Beamish, exploring the life of Mary Shelley, was world premiered by Scottish Opera in February 2002. Her third novel, **Clara**, based on the tempestuous life of pianist Clara Wieck Schumann, was published the same year and was shortlisted for the Commonwealth Prize (Eurasia category) and the SAC Book of the Year, going on to win the Saltire Book of the Year. It was a New York Times Notable Book of the Year, 2003. **Boy book see**, a small book of "pieces and poems", also appeared in 2002. In 2003, Janice recorded Clara - all thirty hours! - as Scottish RNIB's first audio book which aired on VIP ON AIR (an RNIB service) in its entirety. **Rosengarten**, Janice's newest collaboration with Anne Bevan exploring obstetric implements and the history of birthing, was on show at the Hunterian Museum until the end of April 2004, and is now available as a book.

Janice has also worked as a writer in residence for four Scottish prisons and was Times Literary Supplement Research Fellow to the British Library in 1999. Her radio work for the BBC has included the two-part series *Life as a Man*, a major 7-part series entitled *Imagined Lives*, and, most recently, *In Wordsworth's Footsteps*.

Nathan Coley

Nathan Coley was born in Dundee in 1965. He is an established international artist whose work examines how the values of a society are reflected in and determined by its built environment.

Nathan has become known for works of public sculpture in which he actively engages with the people local to the spaces his work inhabits and interrogates. Yet, this is only one part of his practice. His current exhibition at the Fruitmarket gallery in Edinburgh concentrates on work that brings the built environment inside the gallery, in a range of media that includes sculpture, photography, drawing, video and installation. Showing work made in and about Scotland, as well as historically, geographically and politically resonant urban spaces further afield, the exhibition reveals the often conflicting systems

of personal, social, religious and political belief through which we structure the space around us.

Past exhibitions include: *Cameraless Photography*, National Museum of Photography, Film & TV in Bradford (1995), *Try* at The Royal College of Art, London (1996) and *Art Transpennine – 98* in the Tate Gallery in Liverpool (1998).

Muriel Romanes

Muriel Romanes is the artistic Director of Stellar Quines, a touring theatre company based in Edinburgh.

The Company was formed in 1993 to reflect the energy, experience and perspective of women in contemporary Scottish theatre. It is a company to stimulate, support and enable women to take control of their professional lives in theatre by producing work of the highest quality, in collaboration with men who share this vision.

Stellar Quines aims to bring bold, innovative and thought-provoking theatre to a wide audience, celebrating Scotland's creative diversity and embracing International artistic trends.

