

1 LOCAL Gov.

Karen

From: Val.Boa@inverclyde.gov.uk
Sent: 25 September 2004 16:40
To: info
Subject: Response to Consultation letter [Virus checked][Scanned]



CULTURAL
MISSION CONSULTA

Please find attached the response to the Cultural Commission Consultation Process from Inverclyde Council.

Many thanks.

Yours sincerely
Valerie Boa
Curator
McLean Museum and Art Gallery
Tel: 01475 715624
Fax: 01475 715626

(See attached file: CULTURAL COMMISSION CONSULTATION PROCESS.doc)

Inverclyde Council
Email Disclaimer

This document should only be read by those persons to whom it is addressed and is not intended to be relied upon by any person without subsequent written confirmation of its contents. Accordingly, Inverclyde Council disclaim all responsibility and accept no liability (including in negligence) for the consequences for any person acting, or refraining from acting, on such information prior to the receipt by those persons of subsequent written confirmation.

If you have received this E-mail message in error, please notify us immediately by telephone. Please also destroy and delete the message from your computer.

Any form of reproduction, dissemination, copying, disclosure, modification, distribution and/or publication of this E-mail message is strictly prohibited.

CULTURAL COMMISSION CONSULTATION PROCESS

RESPONSE FROM INVERCLYDE COUNCIL (ARTS DEVELOPMENT AND MUSEUM SERVICE)

EDUCATION

The new role of Cultural Coordinators within Scottish local authorities has already increased the potential for school students to interact with cultural services in their local area. There remains, however, a largely untapped potential for education or outreach officers working in museums and galleries to bring alive the material culture housed in their collections in new, exciting and educational ways. Few local authorities offer a dedicated educational museum service and this is a lack which should be addressed.

THE INSTITUTIONAL FRAMEWORK

The thirty-two Scottish local authorities already provide a framework of provision of museum, heritage, art gallery services all over the country: the levels of provision, however, are very uneven and owe more to the accident of history than any design. A minimum level of provision could be achieved for museums, galleries and arts development by ring-fencing funding streams for these purposes alone.

THE DELIVERY OF SERVICES AND ACCESS TO THEM

Local authorities in Scotland run many venues which could be the focus of cultural expression in their districts. Consideration should be given to upgrading these venues to meet modern standards, especially in the realm of accessibility for disabled people. Lack of transport is also a factor which prevents some citizens from accessing cultural facilities. Provision for transport for community organisations could be an important factor in allowing people to engage with cultural events in their own area. Funding for renovation of community halls such as town halls should be available for modernising and upgrading these spaces as venues for more ambitious projects than they can support at present.

MARKETING AND PROMOTION

Cultural services should be marketed primarily on the web as part of the e-government agenda as this is an efficient and inexpensive way of reaching audiences with a wide range of interests. Print media, however, should not be forgotten as many older people are unfamiliar with the internet.

ENCOURAGING CREATIVITY

More venues that allow a 'hands-on' approach to cultural activities would be welcomed, such as artists' studio space and buildings, which are designed to engage people in developing their artistic skills in a very practical way. DCA in Dundee is an example of a highly successful multifunctional space which is a lively hub for the arts in the locale.

THE CONCEPT OF 'CULTURAL RIGHTS FOR THE SCOTTISH CITIZEN, AND THOSE OF THE CREATIVE COMMUNITY'

Many countries in continental Europe embrace the idea of cultural 'patrimony' or an inheritance from ancestors. Local authorities in these countries sponsor directly

exhibitions, events and musical recordings which embody the spiritual and cultural heritage peculiar to their own regions. For historical reasons this concept has not had the same resonance in Scotland to date. It could, nevertheless, be the starting point for defining what a citizen might expect of the creative and cultural communities in Scotland, by means of respecting and celebrating the achievements of the past while looking to the future for novel means of disseminating ideas via the utilisation of new media.