

110



31st January 2005

James Boyle
Cultural Commission

SENT BY EMAIL

Arch + built enviro

Dear James

**STAKEHOLDER CONSULTATION PHASE 2
PAN-SECTORAL QUESTIONS**

Further to the release of the 64 questions, I have prepared the enclosed response. While initially I attempted to address the majority of individual questions, I latterly resolved to consider issues more specific to the built environment.

I fear there may be some repetitiveness in this, and trust you will be able to sift out what is of value.

Gordon Davies PPRIAS prepared a synoptic view of the issues last autumn and gave me a copy on 26 January. I enclose it, as additional input.

I am sorry this is a trifle later than requested.

With best wishes

Yours sincerely

Sebastian Tombs FRIAS RIBA MCI Arb
SECRETARY/CHIEF EXECUTIVE

Copy to: Council

Rights, Entitlements and Responsibilities (1-5)

1. *How should cultural rights and accompanying entitlements and responsibilities be used to develop both cultural policy and appropriate standards for the provision/delivery of culture in Scotland?*

Culture resides in the expression of individuals and groups through activities and artefacts which reflect their picture of the world, individual ambition and ideas ranging from practical outcomes (crafts and craft skills) to the most esoteric and intangible.

If cultural rights are to have meaning, this implies access to knowledge, as well as activity.

Entitlement suggests support and potential resource allocation to individuals or groups provided by the State or one of its Agencies.

Responsibilities may be individual, or collective, corporate or democratic.

Culture is ultimately about ideas, and the way in which these are expressed through creative activity. Such ideas and activities may be deeply critical of current forms of governance, as much as about perceptions of individual or group behaviour, or the world around us in physical or other terms.

At its best, educational activity should be a cultural endeavour, and while informed by notions of the State and commerce, should essentially be free of both.

This is initially a difficult concept to grapple with, yet the example of architecture may be instructive: Architecture has a cultural existence beyond political power and current economics, although these factors will have strongly influenced its creation and realisation.

Any form of cultural policy needs to recognise ways in which these forces in society interact.

Any standards setting within areas of culture, should be led by those closely involved with it i.e. principally by peer review. This has been the way in which, for example, musical excellence has been tested, while moderated by others such as critics and audience acclaim. Even with music, reappraisals and reassessments are appropriate – (for example as is currently taking place with the music of Sir Michael Tippett). Waves of fashion need to be accounted for; this applies as much in the world of architecture as in other cultural activities.

2. *Should cultural rights be enshrined in law?*

The difficulty with enshrining rights in law, is that these then imply some route for enforcement by one party against another. It is not clear how such a right could therefore

be exercised, except as an extension of basic human rights in terms of freedom of speech and expression.

Nonetheless, were there to be an expectation, at least in the public sector, that public funds would be directed positively towards the creation of buildings where design excellence and quality was a pre-requisite, that could do much to improve the general standing of such public buildings. Indeed, during the period of the national Lottery where capital funds were allocated to new buildings, there was a requirement for applicants to demonstrate design quality, and how that was procured, as well as construction quality.

Were such a requirement to become more clearly explicit, that implies some body in a position to ensure its compliance, or monitor its compliance by others.

Such "external examination" of testing processes is well understood through Quality Assurance, or even ordinary examinations and the delivery of qualifications through Higher Education etc.

Some other European countries are looking at legislative tools with regard to the built environment and architectural quality; for example: proposals in Italy to ensure that a certain proportion of publicly procured projects are taken through design competition routes.

In an ideal world, such legislation should not be required, but where the cultural content in certain sectors of society is perhaps absent or very weak, such strong measures as these may be appropriate.

Perhaps to the extent that bureaucracies – as the arms and legs of the State, in whatever form - tend of their nature to be antithetical to creative artistic risk-taking, mechanisms need to be found which ensure, encourage, or enable delegation by the exercise of judgement, rather than box ticking.

It is interesting to note that in Italy, the creation of directly elected Mayors has been seen as one important measure enabling cultural rebuilding of older historical environments, and the regeneration of the local economy by such investment, and the encouragement of quality construction in new developments. In cultural endeavours, such clarity in forming judgements and making decisions seems to be rather important. That does not mean, of course, that wider stakeholder groups cannot be involved in consultation and participation (preferably the latter), but ultimately decisions need to be made by individuals.

3. *Should cultural rights, entitlements and responsibilities reflect or link to other areas of social policy, such as inclusion or social justice and, if so, how?*

Understanding of, and access to, a physical environment of appropriate quality should be seen as a right of all Scotland's citizens. This is embedded in the Scottish Executive

Policy on Architecture, and to that extent should be integrated with other Scottish Executive policies.

4. *Who should have guardianship over cultural rights, entitlements and responsibilities and how should they exercise their authority, particularly in relation to non-conformance?*

Guardianship over cultural rights, entitlements and responsibilities should be guided closely by those who are most closely involved with particular sectors of cultural activity – and particularly by those who can demonstrate records of cultural achievement.

This inevitably implies some collective activities and groupings, both at local and national levels.

Generally speaking, arms-length approaches should be adopted by any agencies provided with funds from public monies.

The concept of non-conformance is a regulatory one, perhaps only appropriate in the sphere of entitlements, evoking actions such as appeals and compensation. Is that a culture we wish to encourage?

Lack of access to music in education, for example, could be one such area, but who should be the determinants of types of musical experience, quality of teaching and exposure to performance opportunities? Surely such matters should best be resolved by a collaborative effort involving all stakeholders which, to a degree, will involve national government with regard to resource allocations?

5. *Who should have responsibility for the review and potential amendment of cultural rights, entitlements and responsibilities and how should this process be conducted?*

Any review should best be conducted, possibly on a quinquennial basis, by some independent Commission, undertaking substantial consultative work, as the current Cultural Commission is doing.

Cultural Leadership (6-15)

It is not a mystery what is required to create good buildings – and buildings that work really well on a wide variety of levels do not require to be “iconic”.

Architects and others in the design teams, and the contracting side of the industry understand what it takes to create excellence. The ~~key ingredient is a client willing to~~

None of this is new: the extent to which our current activity in Scotland within the built environment attains cultural value, is largely dependent on the creative interaction between clients and their design teams.

Cultural leadership can therefore emerge from a variety of quarters, but a cultural legacy is unlikely to accrue without clients in voluntary, public and private sectors who appreciate the importance of their activities and investments in cultural, as well as social, economic and environmental terms.

In response to the specific questions therefore:

- 6 *A number of stakeholders have bemoaned the lack of cultural leadership in Scotland but what sort of leadership is actually required?*

See above.

- 7 *What role should the Scottish Executive play in cultural leadership, how should it interface with the cultural sector and what influence should it have, if any, over cultural policies and priorities?*

The Incorporation applauds the Scottish Executive's cultural initiative through the Policy on Architecture, and the strengthening of leadership within the sector through the creation of Architecture + Design Scotland, to complement the valuable activities of the Architecture Policy Unit within the Executive, the Lighthouse in Glasgow, and the Royal Commission on the Ancient & Historical Monuments of Scotland. Other agencies, notably Historic Scotland, clearly understand the cultural imperative of their endeavours, and that greater efforts need to be made to encourage such an understanding in other Government Departments and Agencies.

8. *Is the arms-length principle still appropriate and, if so, how should it be enforced?*

Yes; preferably, by quinquennial review.

Architect. This research can then be analysed and, where appropriate, built into the city's local regeneration or development agenda and ultimately translated through development briefs and similar, for private sector investment. This virtuous cycle recognises the strength of contributions from academia and research, the private sector and investors, but relies upon creative leadership through the Local Authority (refer to the previous question).

12. *What role should the private and commercial sectors play in the cultural leadership of Scotland?*

The private and commercial sectors – certainly at the large corporate end, and with regard to many aspects of charitable giving, influence the cultural life in many ways. It is appropriate, therefore, that those who participate in such direct ways, contribute to the debates about cultural leadership and activity.

Ultimately, it is economic activity which generates the tax revenue, and therefore the commercial sector have a justifiable interest also in the way taxed revenues are expended.

In a healthy society, cultural activities inform and enrich the social and economic life, but are not ultimately under the control of either economic interests, or political correctness. Cultural leadership therefore may best be seen as emerging from the cultural sector itself; although in fact, leadership may emerge from any sector – perhaps the crucial aspect is that the outcomes are genuinely of a primarily cultural character, rather than economic or political in character.

13. *How do we give artists a stronger voice in the decision-making (planning and funding) processes at national level and how should artists be effectively represented and consulted?*

In the architectural sphere, architects are encouraged to liaise with artists, and vice-versa with regard to the achievement of artistic ambition.

At national level, it is to be hoped that those with cultural experience in artistic spheres will be participating in Architecture + Design Scotland, as has been the case up to now through the Royal Fine Art Commission for Scotland.

The voices of artists working in different mediums need to be heard, but perhaps they themselves need to express their views on the appropriate structures for decision-making and investment. Architects tend to do that through the offices of the Royal Incorporation of Architects in Scotland, but also through many other routes, including the Civic Trust, Building Preservation Trusts, Community Councils, Arts Clubs and so on.

14. *How do we give grassroot organisations a stronger voice in the decision-making (planning and funding) processes at national level and how should the grassroots sector be effectively represented and consulted?*

Vertical linkages between those of like minds or interests are generally a fairly effective way of communicating. Such mechanisms are relatively well regulated and organised within the architectural sector, through the 6 Chapters of Architects based on Scotland's 6 cities. Similar models may apply in other cultural sectors.

- 15 *How can we ensure the appropriate strategic and operational alignment between Scottish cultural agencies/organisations and UK cultural agencies operating in Scotland?*

Scotland/UK relationships are not always easy and post-devolution sometimes need re-calibrated.

Post-devolution, the RIAS re-negotiated its Charter under the Privy Council, in close liaison with the RIBA – unusually another Chartered body under the Privy Council covering the same geographical area, and the same discipline.

Such protocols regarding remits and roles are useful, to ensure focus is given where it is most effective. These patterns of relationship appear to present similar problems across all sectors – not just cultural, but economic, social, professional and voluntary.

Pan-Sectoral Planning (16 – 21)

There are dangers if planning becomes over-prescriptive, or over-bureaucratic.

It is interesting to contrast the quality of SAC Lottery-funded art projects, as compared to those supported through SportScotland, which had a much stronger and more co-ordinated plan already in place. The former was more responsive, and enabled more creative processes, resulting in a stronger cultural legacy.

Clearly, there are advantages in some national and regional information sharing, particularly where excellence can be shared. Opportunities may well be being lost because funding regimes and decision-making processes are isolated from one another. In the same ways that the new schools' investment can provide libraries for local communities, successful outcomes in other cultural sectors can both inform the aspiration of others working in the field, but also assist in clarifying the processes and techniques for achievement.

Funding arrangements (22 – 33)

To the extent that funding is derived from tax, it is appropriate that the overall allocation of that to cultural activities be determined by the Scottish Executive. To the extent that national comparisons may be useful and valid, value may be gained by assessing how other nations, whose cultural life we admire, undertake this task, and also what proportion of GDP is allocated to this sector.

With regard to the funding of important capital projects, many architects and their clients find the inordinate complexity of multi-headed and multi-funded projects – often from national and local government agencies, along with other funding sources, can make the achievement of quality buildings much more difficult.

It is important to find ways in which funds are directed to the creation of better buildings, and not to expanding the bureaucracy. Awards schemes are criticised, perhaps justifiably, in diverting considerable funds towards administrative and social costs, rather than to providing creative opportunities for creative people. The SAC's Creative Scotland Awards were one interesting exception to that general principle, and were therefore warmly welcomed.

With regard to increasing the proportion of funding in the cultural sector, one example of the reverse is with the budget allocations to Historic Scotland which have remained numerically static and realistically in decline for the best part of the last decade. The report by the Historic Environment Advisory Council for Scotland on the historic environment audit, shows the benefit of a strategic overview which provides a more objective position from which to argue for appropriate funding. A similar outcome could result from the Cultural Commissions work.

Perhaps the "gift economy" is significantly under-valued, when assessing the social and cultural life in Scotland i.e.: the "in-kind" and non-chargeable time allocated by many in the voluntary and creative sectors, on top of any charitable giving from business or individual donors. Of course, making such assessments is not straightforward. However, from the point of view of a small professional organisation, the contribution of voluntary member input is extremely significant, and without it, the organisation would have little credibility and certainly less energy.

inc in Private

The vibrancy of this gift economy can be one measure of the cultural sector.

The allocation of resources, particularly from central funding, will always be an issue for discussion and argument. If the principles of the allocation regime can be agreed (for example what maximum percentage should be allocatable against the bureaucratic systems which underpin it – at all levels of Government, and the methods of delegation for decision-making) that could go a considerable distance in providing confidence.

Standards & Evaluation (34 – 38)

The RIAS experience of managing a Millennium Commission Awards project between 2000 and 2004 demonstrated an over-anxiety on the part of a bureaucratic structure to ensure financial feedback and monitoring. This consumed a good proportion of the total monies, and did raise questions as to its efficacy in assisting to achieve the project's ambitions.

Architecture per se, there is certainly [redacted] review and evaluation activity - particularly [redacted] long-term [redacted] years and more. These [redacted] methods of assessment of [redacted] and outcome, and [redacted] procurement and building activity.

Generally, good performance should be rewarded. However, there is always room for research and experimentation, a proportion of which should be allowed to fail. The extent to which "failure" is acceptable, will vary with different art forms.

This approach applies to older more traditional approaches, as well as to the new and innovative. For example, rediscovering the arts and crafts of lime technology in harling and pointing, for example, has on a number of occasions proved unsuccessful. Support from Historic Scotland for such techniques, better suited to the protection of historic structures, should not necessarily result in any penalty on those promoting a scheme, as long as the experimental nature of the proposals has been clear from the start.

On the broader front, achieving appropriate standards will vary according to art forms; and consistency across or even within art forms should be allowed to vary, dependent on the criteria being applied.

Local design panels, for example such as the Glasgow Amenity Liaison Committee can assist in assessing the quality of built project submissions, and it has been the Incorporation's hope that, with a new national agency, Architecture + Design Scotland, a more consistent structure across the country could be devised, both to provide levels of assessment, but also encourage raising ambition.

Operations and administration (39 - 43)

New technology can assist wider access to ideas about the future of the built environment. It can also assist in sharing information across organisations and streamlining administration.

At the same time, making more information available more widely can itself provide an additional burden to administrators.

The challenges posed for those cultural organisations inhabiting and maintaining Listed Buildings, or other older structures of cultural interest, could best be the subject of some pooled experience. The Historic Buildings Commission Committee would be pleased to contribute to such a coordinated discussion. The [redacted] of [redacted] between the aims of the cultural activity itself, and the building housing it; the generic debate on the extent to which such buildings can or should be adapted and subject to contemporary intervention or extension; the opportunities for improved maintenance and repair; and shared initiatives both in knowledge transfer, but

potentially also in terms of combined activities and possibly more fundamental organisational change.

Local Authorities (44 – 47)

With regard to possible legislative changes, the same comments apply as at national level: generally, the best model for ensuring quality efforts in the creation of architecture, remains the Lottery – primarily procedures encouraged by the Scottish Arts Council and, in some cases through the Heritage Lottery Fund. ~~Both systems encouraged quality in thinking and preparation, in design and execution.~~ Where capital expenditure is concerned on capital projects, with taxpayer's money, there should be an expectation from national government that local authorities will apply such criteria.

There are dangers in attempting to define "adequate provision", which could end up with arguments about waiting lists for violin lessons! There are also huge variations in the potential for provision, from large urban areas which may sustain a wide variety of funded activities to remote communities where the actual level of engagement in shared cultural activity may be very considerable.

There may, however, be a strong argument for some assessment of "adequate provision" at the level of young people in education. This is certainly an ambition for the architectural and built environment fraternity, where ~~the opening of youngsters' eyes to the built world around them and the ability to look at it and begin to "read", it is seen as an essential pre-requisite to developing a more informed community in the longer term.~~ From such beginnings, communities can increasingly appreciate the importance of participation in shared decision making, and the ~~benefits of high levels of demand for quality outcomes in the built environment.~~

This long term agenda has been addressed through the establishment of the Lighthouse in Glasgow, with its key education facilities. ~~The Aberdeenshire Environmental Education Centre is another key resource providing such long term investment. The Incorporation would certainly encourage the development of similar and linked initiatives across Scotland.~~

As major providers of education, local authorities therefore have a key role in this area.

There may be some justification therefore, within the educational sector for considering some national targets or standards.

If we are seeking a diverse and lively cultural landscape, any assessment of activities will require also to be diverse and flexible.

Any organisation will wish to resist ring fencing or homologating sums for specific areas of activity. However, if local authorities are to retain their role within a national network of funders and providers, some annual report on the allocation of budgets, and how that is

~~involvement with regard to cultural activity, is justifiable.~~ Perhaps there could be a significant role for COSLA here?

Regional Bodies (48 – 51)

In a country the size of Scotland, it is not easy to see the specific advantage of establishing a regional structure lying between local authorities and national level.

One model perhaps worth considering, could be that being developed through the planning system, with city regions on the one hand, and “other areas”, primarily rural, on the other.

However, in a cultural landscape, it is unlikely that one bureaucratic organisational model will sit comfortably.

National (52 – 58)

The relationship between national and regional can perhaps be understood in architectural terms, in the ambition to establish a set of centres for architecture ~~in Scotland~~. The Lighthouse, already Scotland’s “Centre for Architecture, Design & the City” has established its presence both within the UK architecture centre network, and within wider forums of such centres both in Europe and globally, and it constitutes the largest such centre in the UK. ~~It is appropriate to consider the Lighthouse as Scotland’s national centre.~~ within that framework, however, there is an ambition to create a series of other centres of a complementary nature, which could provide opportunities for sharing both the common agenda, and touring exhibitions, perhaps commencing with centres in each of Scotland’s six cities.

Currently, the RIAS is in discussions with the Scottish Executive with regard to a joint venture in the city of Edinburgh to provide an architecture centre, which could be home for the new Architecture and Design Scotland body, and the RIAS. It is appropriate for the capital city to house such a facility, given the internationally important quality of Edinburgh’s urban design, with its contrasting old and new towns, and ambitions for the future.

When considering national activities, benchmarking should take place against the achievements of national companies or bodies of other countries, most particularly those countries of an equivalent cultural or political scale.

As one illustration of a national centre receiving local support, the Lighthouse in Glasgow is justifiably provided with support from the local authority and local enterprise company, given the additional ~~benefits~~ it provides for the city, as well as economic and social benefits.

There could well be many shared approaches between national bodies. The shared initiatives focused on the Highlands for 2007, may give some clues as to the ways in which such endeavours could best be taken forward elsewhere.

Bear in mind that national bodies may be relatively small and catalytic – for example the Scottish Poetry Library.

Cross-cutting

With regard to architecture, international cultural [redacted] the Executive and its Agencies, and other bodies with international connections.

The primary lead should come from the Architecture Policy Unit, with support from the Lighthouse and others, such as the RIAS.

The presence of Scotland's architectural community at the 2004 Venice Architectural Biennale, for example, could only come about through Ministerial and Departmental co-operation between Holyrood and Westminster and within the auspices of the Architecture Policy.

The World Heritage Trusts, Historic Scotland and others have European and International connections through Europa Nostra and UNESCO amongst others. The RIAS has international professional contacts and cultural protocols with equivalent bodies in other parts of Europe and the wider world.

Recent developments need to be encouraged, such as the presence of exhibitions derived from Scotland, in Utrecht, Rotterdam, Marseilles and elsewhere.

A Cultural Policy Unit in the Executive could undertake activity across departments and their areas of government, in much the same way as the Architecture Policy Unit does. Clearly any Unit needs to be attached within one department, but may be more effective working within government, than from outside.

From the point of view of the built environment, the arts sector has been much more successful in producing works of imaginative architecture than the sports sector. It would be good to see the latter raise its architectural sights, and some closer strategic working would be welcome if that were an outcome.

The joint Scottish Poetry Library and RIAS initiative encouraging youngsters to use poetry to describe their experience of the built environment, is one good cross-cutting example of the cultural sector working creatively in education, and laying down some useful cultural foundations. Such activities, however, do require additional resources, in this case provided for through the Lottery.

NATIONAL CULTURAL STRATEGY

The RIAS welcomes the Scottish Executive's Initiative to prepare a national strategy to promote and develop Scotland's culture in the new millennium.

As an organisation, the *raison d'être* of which is architecture, our wish is to examine how the architectural profession can contribute to enriching the cultural life of Scotland. The publication of the consultation document "The Development of a Policy on Architecture for Scotland" will encourage dialogue on this specific topic, which is one of the more tangible physical manifestations of Scotland's cultural life, and whilst the Incorporation will continue its involvement in that dialogue, it naturally has an interest in the wider cultural context within which architecture as the mother of the arts is an essential component part.

As a preface to providing comments we would wish to caution against the continued use of the title for the document, which we believe is couched in such terms that the initiative lies open to misinterpretation as a prescriptive approach by government to influence the nation's cultural life. ~~Given that a nation's culture is a reflection of its values and the creative spirit of its people, we believe government should restrict its activities to enabling and supporting, rather than directing, cultural activities.~~ ~~Given that large amounts of state financial support is provided for cultural activities. The very specific aim therefore of any document from government on this topic should have at its heart recognition of the spontaneity and evolutionary nature of all cultural activity and the need to sustain the circumstances in which cultural life will maintain its vigour and its self-sustaining capacity.~~

Scotland is now like most European countries a pluralist society. Our natural historical links, are as much with our neighbour to the south as with Europe, but are subject now, because of the ease of communication, to wider international influences from across the Atlantic, from the Far East, and not least from amongst the ethnic communities who have chosen Scotland as their homeland, and who have brought with them their own specific cultures, which modified in a new environment add further diversity to the already rich Scottish cultural tapestry. In such circumstances it is difficult to identify a single unifying cultural strand. Cultural or creative activity must be seen as a means of the individual or group finding creative self-expression and spiritual fulfillment through activities which are as diverse as the nation itself. ~~A vigorous cultural life is a reflection of the strength of a nation, and its diversity a manifestation of its confidence and maturity.~~

Clearly government, both central and local is, and will continue to be, involved in providing financial support and backing for a wide variety of cultural activities. The nature of such activity is that it is rarely self-supporting in a free market sense, and requires support from central sources. Particularly with the growth of private and business sponsorship of cultural activity, a set of value judgments appears to be operating which favours one kind of activity over another. Such judgments tend to encourage exclusivity, and the establishment of cultural elitism. Whilst sustaining excellence in any

aspect of cultural life by providing role models for all to emulate, should always be an aim, the supporting of exclusivity in a modern pluralist society is unacceptable, and should be discouraged in favour of the principle of access for all.

~~The aims of a "cultural strategy" therefore should be to foster and enable participation both active and passive without being in any way prescriptive or judgmental.~~ Such a strategy does not require a new organisational structure. What is essential however, is that linkages between organisations are strengthened and that their mandates are reinforced to ensure "working together" within the framework of an "access for all" strategy. Of particular importance are the establishment of links between local authorities, education authorities, and individual groups and organisations to ensure that the maximum of opportunity is created for exposure to creative cultural activity by all the population. The role of the educational sector, particularly the traditional source of contact with the arts for many needs examining and strengthening to allow informal exposure, in addition to the structured education led exposure. There are in addition some well established role models like Scottish Opera Go Round and Scottish Ballet, Architect in the House which bring the general public into contact with professional performers opening up opportunities for individual involvement. Sports development programmes through clubs and schools have demonstrated how individual confidence and self worth can be fostered through personal achievement, either individually or in a team. Involvement in creative activity can provide the same benefits, and hence the number of opportunities should be increased.

There is a sense in the consultation document, that a strong culture can present business opportunities and promote tourism. Whilst this is accepted, and to an extent supported, with architecture being perhaps one of the best examples of cultural exportation, such objectives should not be the raison d'etre of a cultural strategy, which should be based upon encouraging the pursuit of cultural activity for its own sake to the benefit of the individual at one end of the chain, and the nation's well being at the other.

Until Scotland culturally achieves recognition as a nation, in the way national soccer and rugby teams have gained such acceptance, it will be difficult to present Scotland's creative output to the outside world as something distinctively Scottish. In part this is historical and in part political. It is not necessary for Scotland to be an independent nation to have a singular national cultural identity, but what is required, is for the validity of the argument that Scotland has an identifiable individual culture to be recognised within the UK and then for it to be presented beyond these islands as such.

G I DAVIES
26 OCTOBER 1999

Ack by email
2/2/05

visitor

From: visitor
Sent: 01 February 2005 10:55
To: info
Subject: FW: STAKEHOLDER CONSULTATION PHASE 2: PAN-SECTORAL QUESTIONS [Scanned]



James.doc (20 KB) 2nd phase cultural
commission ...



National Cultural
Strategy.doc...



-----Original Message-----

From: Lena Smith [mailto:lsmith@rias.org.uk]
Sent: 01 February 2005 10:25
To: James
Subject: STAKEHOLDER CONSULTATION PHASE 2: PAN-SECTORAL QUESTIONS [Scanned]

<<James.doc>> <<2nd phase cultural commission response master.doc>>
<<National Cultural Strategy.doc>>

Lena Smith
PA to Sebastian Tombs FRIAS RIBA MCI Arb
SECRETARY/CHIEF EXECUTIVE
The Royal Incorporation of Architects in Scotland
15 Rutland Square
EDINBURGH
EH1 2BE

Tel: +44 (0) 131 229 7545
Fax: +44 (0) 131 228 2188
web: www.rias.org.uk <<<http://www.rias.org.uk/>>>

This email and any attachments transmitted with it are confidential and is intended solely for the person or organisation to whom it is addressed. If you have received this in error please notify the sender and delete it from your system. It is the responsibility of the recipient to check this message and any attached files for viral contamination. The RIAS will not be liable for any damages or consequential loss suffered by the recipient as a result of opening the message or attached files.