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From: Joan.Riddell@eastdunbarton.gov.uk  
Sent: 02 February 2005 11:48  
To: visitor  
Subject: Phase 2 Consultation Response[Scanned]

Local Government



CTY01105DA -  
APPI Cultural Com..

Dear Commission,

Please find attached East Dunbartonshire's response to Phase 2.

With Thanks

Joan

(See attached file: CTY01105DA - APPI Cultural Commission Repsonse.doc)

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— Strong on regions  
— Funding devolved to  
regions.

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# Cultural Commission

## CULTURAL COMMISSION

### STAKEHOLDER CONSULTATION: PHASE 2

#### PAN-SECTORAL QUESTIONS

NOVEMBER 2004

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## **Rights, Entitlements and Responsibilities**

- 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?**

*These should be the essential starting point for the development of policy and standards. Rights, entitlements and responsibilities require clear definition.*

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

*Yes- Current legislation defines cultural provision to be "adequate," and this is not strong enough to ensure universal consistent access, nor does it reflect the importance of preserving cultural identity. This legislation needs to be developed carefully in order not to create rigid rules or set tight parameters.*

- 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?**

*This is essential. Cultural activity contributes to the achievement of a number of priorities outwith the cultural sphere. For example, Cultural activity is viewed as a driver for social and economic regeneration, and can contribute significantly to a wide range of agendas such as health.*

*COSLA's guidance to local authorities set out how culture should contribute to a range of cross-cutting programmes. A number of local authorities have had substantial success in overlaying cultural activity into regeneration, health, addictions, employability, educational plans to achieve better outcomes.*

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

*This guardianship should exist at ministerial level – France has a very successful Cultural Ministry, which supports a national agenda, but devolves planning and delivery to a regional level. How authority might be exercised is a challenge – it must not act to police cultural content (which must be governed by local need), but it must have an overview on universal access and quality of provision. Perhaps a Cultural Inspectorate – similar in powers to the HMI and how they conduct CLD inspections – would be an appropriate means of exercising authority.*

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

*Responsibility should rest at ministerial level. If rights are enshrined in law, then the standard legal process might prevail in terms of governance. Any review must have within it a wide, inclusive, pan-sectoral consultation process conducted by the cultural sector.*

### **Cultural Leadership**

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

*A Cultural Champion with strong influence in parliament, who believes in what Culture can achieve for the individual, the community and national identity, and can enthuse and sell across a range of agendas.*

- 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?**

*They should support any Champion, and ensure that the needs of the whole sector are included and recognised in any policies or plans. They should also reconsider how funding is distributed to reflect both need and aspiration.*

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

*No- the Exec needs to play a proactive role in the promotion of culture, and seek to ensure that existing national cultural agencies work closely together, if not merge...*

- 9. Who should appoint the leadership of the cultural sector and to whom should the leadership be answerable?**

*The Exec has a role to play in appointing leadership. They must take into account the diversity of the sector, and ensure that the whole sector have a voice in the role and responsibilities of the leadership.*

*There should be one cultural body leading in Scotland to maximise opportunity. This should involve all the current national arts companies, local government, artists, national cultural agencies and community representatives, in equal measure. Policy development and strategic planning should be devolved to a regional level, involving similar representation.*

*The cultural leadership body should not be self-selecting or self-governing, and should be subject to some form of audit of performance to ensure equity.*

**10. What role should local government play in cultural leadership, including policy making, and how should it balance its responsibilities to the electorate with the needs of artists and citizens across Scotland?**

*Local government has a significant role to play in cultural leadership and policy making. Local Authorities are the biggest funders of cultural activity in Scotland; they have strong local and regional knowledge, experience of the working in a cross-cutting environment, working in partnership with a wide range of agencies.*

*Local authorities currently need to balance local need against the national picture created by the National Cultural Strategy, the strategies of all of the national cultural agencies, the requirements of a myriad of funders. The creation of one cultural leadership body would streamline and simplify the existing requirement to fit into the bigger picture.*

*In this way, local authorities are well-positioned to deliver a more comprehensive and locally-attuned regional cultural strategies.*

**11. What role should Universities, Colleges and other centres of artistic/academic excellence play in the defining of Scotland's cultural strategy and how should they be represented in the cultural leadership of Scotland?**

*These institutions are well-placed to provide required research on the Cultural environment, and knowledge to enhance the process of developing strategy at a local level. They also, along with nurseries, schools and other learning establishments, are key to developing the educational infrastructure and opportunities for individual self-development.*

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

*These sectors also have a significant role to play, as delivery mechanisms (Cultural Enterprises), as sponsors (USA) and potentially for supporting the development of business frameworks which might support the activity of any future Cultural leadership body.*

**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?**

*There may be potential for the creation of a national forum for professional artists: in the same way that the national cultural agencies to come under one banner, the same may be possible for professional artists associations.*

- 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?**

*This is a key role for local authorities, who are already working within communities with the grassroots sector. Local Arts associations already exist, so local authorities are primed for consultation.*

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

*Ensuring strategies are aligned should be straightforward if the needs and entitlements of people are at their core.*

*The creation of one cultural leadership body would streamline and simplify the existing requirement to fit operationally into the bigger picture. One Scottish Cultural Agency would pioneer this work.*

#### **Pan-Sectoral Planning**

- 16. What is the opportunity for more effective pan-sectoral planning and what actions are required to establish an appropriate pan-sectoral planning regime?**

*There is an opportunity for pan-sectoral planning at regional level.*

*Actions required would be to merge national cultural agencies on a regional basis, working to a new National Cultural Leadership body, feeding into Ministry.*

- 17. What should be the scope (timeframe, level of detail, etc.) and authority of any new pan-sectoral planning regime?**

*Action-orientated Regional cultural strategies within 4 years; authority should be substantial so that work can have tangible local impact. Regional cultural agencies are the delivery arm of the new Strategic Cultural body.*

- 18. What should be the governance (representation, etc.) of any new pan-sectoral planning regime and what role should the Scottish Executive and local authorities play in the process?**

*There should be one cultural body leading regional strategies, similar to, or overlaying Community Planning Models.*

*This should involve local cultural deliverers, local government, artists, community representatives, Local business community, local enterprise company, Further Education, etc. Representation essentially needs to reflect the local environment. The role of the LA would be to lead on strategic planning which would be devolved to a regional level. The role of the Exec would be to support the National Cultural Body to ensure that National Cultural Companies e.g. Scottish Ballet are accessible to all regions, and to review funding and resource levels (upwards, please).*

**19. Who should represent the individual cultural sectors in any new pan-sectoral planning process?**

*See Above.*

**20. How should any new planning regime reflect the differing needs, priorities and traditions of artists and communities across Scotland?**

*As with any Strategy, Regional Cultural Strategies should commence with a local audit to ensure that needs, priorities, traditions and aspirations are central to planning.*

**21. To what extent should the authority of any new pan-sectoral planning regime extend into decisions on funding and, if so, how should it execute these additional responsibilities?**

*To create a pan-sectoral planning regime without teeth would invalidate its ability to deliver its remit.*

**Funding arrangements**

**22. Is the final decision about how much public money is allocated to the cultural sector appropriately in the hands of the Scottish Executive or is there a valid alternative method/process of calculation?**

*An initial review of total cultural expenditure might be an appropriate starting point. Funding could be gathered nationally and devolved to Cultural regions, as opposed to sectoral funding. Allocation could be based on a bidding process into the new National Cultural Body, based on how well local regional strategies meet national and local priorities. Local factors, including population, could also be taken into account to ensure a fair and equitable distribution of funding, and other factors, such as location of national arts companies/museums/libraries would also play a part in allocation.*

**23. How and by whom should the division of funds between the individual cultural sectors be decided and how should we establish appropriate pan-sectoral evaluation criteria?**

*A National Cultural body responsible for strategy and regional cultural bodies responsible for planning and delivery would ensure equity across regions, and cultural sectors within each region would be funded in line with their contribution towards the achievement of regional strategic goals, with all*

*cultural sectors requiring to participate in meeting needs, priorities, traditions and aspirations within their region.*

- 24. How and by whom should the division of funds within individual cultural sectors be decided and how do we ensure that these funding arrangements support the achievement of pan-sectoral and inter-sectoral objectives?**

*Regional strategic bodies, working in partnership with local authorities, the business community, lottery distributors, the Executive, (via the national Body) would be well positioned to develop mechanisms for delivering funding arrangements in line with these objectives.*

- 25. How and by whom should the funding awarded to national companies be decided and what sort of funding arrangements should be in place?**

*The National Cultural body, through its strategic process, in conjunction with the Executive, should review funding for National Companies i.e. RSNO, Scottish Ballet, Opera, NMOS, NLS etc and dispense core support at a national level. Regional Cultural Bodies should also fund these Nationals within their region, based on their contribution to the achievement of regional priorities.*

- 26. What influence, if any, should national agencies have over local authority spending decisions?**

*National agencies have a great deal to learn from local authorities in terms of development of future artists, cultural champions and grassroots community activity. Local Authorities, as the highest funders of Culture in Scotland, should have more opportunity to influence the spend of National agencies/ One new national Cultural Agency.*

- 27. What role, if any, should the national agencies have in the funding of non-national organisations or should the funding of locally or regionally based cultural organisations be devolved to local or regional level?**

*Regional agencies, comprising joined-up National agencies, local government, artists and communities, should have that role.*

- 28. How can we simplify and streamline the process for both organisations seeking funding from national agencies and for organisations seeking funding from local authorities?**

*The model suggested of creating Regional Cultural Agencies, would simplify this process. Organisations currently seek funding from a wide range of funders, not only national agencies and LAs. A Coherent approach at Regional Level would streamline the process to a certain extent.*

- 29. What are the opportunities to move to a more co-ordinated approach to capital planning and corresponding grant allocation (including lottery funding) in Scotland and how should such an approach be organised and managed?**

*Capital planning would potentially be best remaining at a national level for developments of national significance. Local capital development should be devolved to regions, and should be administered with similar rigour as the national scheme, both incorporating a standard prudential framework to ensure sustainability.*

- 30. Should a certain amount of state money be 'guaranteed' for the traditional and indigenous arts or should all cultural output be judged strictly on its artistic merit?**

Does this mean that Traditional and Indigenous arts have little artistic merit?

*Within any national strategic framework, there should be opportunity to accommodate certain priorities which are identified as important to preserving heritage, or celebrating diversity. Any regional strategy should be reviewed in order that priorities can be weighted or revisited to ensure local access to a range of cultural forms appropriate to an area or region.*

- 31. How can we improve the process for awarding 'initiative-based' funding to cultural organisations, particularly monies linked to other governmental initiatives (social inclusion, health, etc.)?**

*Cultural activity clearly supports the achievement of a wide range of agendas and governmental initiatives. All Other agendas therefore should have a cultural element woven into its framework – Health, Justice, Inclusion, Regeneration, Community Development, Education and Lifelong Learning – and a requirement to deliver.*

*Cultural organisations should then bid through the funding processes attached to these initiatives, as there will be a need to demonstrate that a cultural intervention will achieve desired outcomes.*

- 32. Can we improve the current methods of funding and should we consider alternative methods such as endowment style funding or longer funding horizons (5 year agreements, etc.)?**

*Opportunities for review are certainly present.*

- 33. How can we demonstrate prudent and effective use of public money whilst allowing funded organisations greater, and arguably more appropriate, financial autonomy?**

*Audit Scotland sets out parameters for accountability which are currently adopted by LA funding schemes. These set out monitoring and evaluation mechanisms which allow organisations freedom to deliver their aspirations within a supportive framework.*

### **Standards & Evaluation**

**34. What standards of outcome, output, process and governance is it appropriate for a funding body to impose on a recipient of funding?**

*Lessons could be gleaned from the approaches adopted by Lottery funders; Development of appropriate national and local PIs against which progress could be measured/demonstrated. There is potential for developing performance/partnership contracts and agreements which set out roles, responsibilities and standards.*

**35. How do you establish proper standards of outcome, output, process and governance without compromising artistic integrity and/or local empowerment to meet local needs?**

*Various standards exist, and various levels of follow-up mechanisms are in place at present. There may be potential to adopt good practice from other agencies, e.g. utilising How Good Is.....evaluation processes adopted by HMI.*

**36. How do we achieve appropriate consistency of standards within and across the cultural sectors?**

*See above: 34/35*

**37. How do we achieve appropriate quality and consistency of evaluation within and across the cultural sectors?**

*See above 34/35*

**38. What sanctions should a funding body have against a funded organisation that does not meet the required standards and what rights of appeal should funded organisations have if they feel they have been incorrectly or unfairly adjudged to have not met the standards defined by their funders?**

*Sanctions might include firstly offering additional support, followed by suspension of funding for a stated time period, with withdrawal of funding and repayment as a last resort. The context within which an organisation underperforms must have a bearing on sanctions.*

*There are issues at present about some of the appeals procedures which exist within Lottery arrangements, which perhaps could be more transparent.*

## Operations and administration

- 39. What is the potential for new technology to improve the efficiency and effectiveness of cultural administration in Scotland and how should that potential be realised?**

*Scotland has many remote communities, so there is potential to use technology to bring live performances and events to those communities, and into people's homes (or local libraries). This is a possible area for the expansion of the People's Network.*

*Virtual Arts Participation/Museums/ Galleries /Libraries could operate round the clock – already started through digitisation of collections.*

- 40. Is there an opportunity to introduce a more co-ordinated management of cultural property, particularly given the problems experienced by many cultural organisations with listed and/or high-maintenance buildings?**

*This could be the remit of the National Cultural Leadership Body.*

- 41. What are the merits and practicalities of assigning pan-sectoral responsibilities for matters such as advocacy and IT development to a single organisation(s)?**

*Merits: consistency, potential to meet wider audiences, promoting joined-up thinking, economies of scale, avoiding IT disasters such as system incompatibility.*

- 42. Where does responsibility lie for Scotland's international cultural development and what are the opportunities for greater collaboration between Scotland and the relevant UK, EU and UN (UNESCO) policy making bodies and cultural networks?**

*Again, this could be the role of a new Cultural Leadership Body, led by Ministry of Culture. Opportunities to collaborate at national and international level may be enhanced by having a joined-voice for Scotland – UNESCO definition of Culture would support this approach.*

- 43. What strategic, operational and attitudinal changes are required to ensure that there is a continual increase in the percentage of available monies spent in Scotland on performance and participation as opposed to management and administration?**

*Streamlining all National agencies into one Cultural Leadership body, supported by Regional Cultural Planning Agencies which also reflect a joined-up approach, is likely to have scale economies which will reduce backroom costs and free more funding for frontline activity.*

## Local Authorities

**44. What legislative requirements are necessary to clarify and enshrine the responsibilities of local authorities towards cultural provision?**

*Local Government (Scotland) Act which requires LA s to provide "adequate" Cultural provision – Clearer definition of "adequate"...*

**45. Do we need to define the term 'adequate provision' in regard to local authorities current responsibilities, including the requirement to develop local cultural strategies within the context of community planning, and if so, how?**

*See 45. With the potential to create Regional Cultural Strategic bodies, there is an opportunity to overlay regional strategies within Community Planning.*

**46. What are the merits and practicalities of adopting national standards for the provision of cultural facilities and services?**

*Merits: Creating a clear strategic overview, consistency of quality, promoting equity of access, promoting joined-up thinking, economies of scale, avoiding duplication of provision, opportunities to address gaps/ lack of provision.*

*Practicalities: Organisations merging- managing change, promoting a willingness to change and work in partnership.*

**47. What is the justification and practicality of insisting that local authorities 'ring-fence' resources for cultural provision?**

*Local Authorities require to meet the needs and aspirations of its entire community, and preserving local cultural identity is a key strand in the local decision-making process. As the highest collective funders of Culture in Scotland, Local Authorities are well-positioned to lead the development of Regional Cultural Strategies in partnership with all sectors and agencies within the cultural sphere.*

**Regional Bodies**

**48. Is there a need for a regional aspect to cultural planning and/or the delivery of cultural services and/or the management of cultural resources?**

*Yes – see all above.*

*There should be One joined-up body leading the development of Cultural Strategy, Planning and Delivery in each region, similar to Inter-agency Models such as Community Planning / Community Health Partnerships.*

*Their remit would be devolved from the National Cultural Leadership Body, who reports into a Ministry of Culture.*

**49. How should any regional bodies be constituted, governed and managed?**

*Representation essentially needs to reflect the local environment, and membership should include local cultural deliverers, local government, artists, community representatives, Local business community, local enterprise companies, Learning providers, as well as a devolved version of a joined-up National Cultural Leadership body.*

*The role of the Exec would be to support the creation of One National Cultural Body, Who would develop strategy. This body would then support the development of the regional planning context.*

*A structure is proposed in Q48.*

**50. What remit/responsibilities should any regional bodies have and what responsibilities should be transferred from national agencies and local authorities?**

*Regional bodies should be the Planning, delivery and evaluation arm of the National Body.*

**51. How can the cost of any regional bodies be justified?**

*It may be possible to challenge existing costs of running the current National Cultural Agencies – economies of scale are likely to accrue with the creation of a national agency.*

**National**

**52. What should the designation 'national' mean and what criteria should be applied when awarding a company national status?**

*The organisation must provide a service across the whole country at a professional standard, providing an element of aspiration as an organisation which sets standards comparable to the international cultural sector. They should also promote Scottish Work.*

**53. What privileges/special considerations should be afforded to national companies and what responsibilities should accompany these privileges?**

*Special consideration should be given to organisations which have the aspiration qualities outlined above, making Scotland a world player. Responsibilities should include a requirement to deliver at international level, and implementation of solid business rigour within their practice.*

- 54. To whom should the national companies report and who should be responsible for measuring their performance against agreed standards and objectives?**

*National Cultural Leadership Body/Ministry.*

- 55. What artistic expectation (standards of performance/production) should we have of our national companies and what commitment to Scottish work (both new and revised) and Scottish talent should the national companies have?**

*See 52/53. Nationals should also have Educational opportunities available to nurture new talent.*

- 56. What should be the operational relationship(s) between the national companies and the local/regional authorities in whose areas they may reside or tour?**

*Nationals should contribute to the objectives within Regional Cultural Strategies in order to secure resources within those areas.*

- 57. How can we achieve greater consistency in the constitutions, governance and funding arrangements of national agencies?**

*There is potential for merging these agencies into one National Cultural Leadership Body.*

- 58. What is the scope for further co-operation, both strategically and operationally, between the national agencies (shared development, shared services, shared facilities, shared resources, etc.) and how should such co-operation be advanced?**

*Streamlining all National agencies into one Cultural Leadership body (Strategic), would free resources to create Regional Cultural Planning Agencies (Planning and Operational) which would mirror the national body and have local representation as outlined above (Q48). This is likely to have scale economies which will reduce backroom costs and free more funding for frontline activity. This would require a significant change in mindset and the present cultural infrastructure.*

#### **Cross-cutting**

- 59. How should the cultural sector as a whole seek and arrange suitable mutually beneficial partnership with other areas of government (education, sport, tourism, etc.)?**

*There are a myriad of examples within local authorities of cultural partnership working with a range of agendas which could provide a steer on how effective partnerships can be developed.*

**60. What are the opportunities for the Cultural Sector and the Sports Sector to work in closer strategic and operational partnership?**

*Examples are prevalent at local levels of effective joint working in these areas. Examples can also be provided by Lottery bodies e.g. NOF PE and Sport Initiative.*

**61. How can we more effectively represent and promote (artistically and commercially) Scottish culture within Scotland, within the UK, within the EU and across the world?**

*Apart from creating opportunities through existing cultural channels such as the British council and EU DGX opportunities, progress could be achieved through benchmarking with international development agencies (Tourism, International business agencies, industry and commerce) who have a track record in these areas. Local Authorities have also established working artists links through twinning programmes.*

**62. How can we achieve the maximum practical co-operation between artists, cultural promoters and the tourist agencies (visitscotland.com, etc.) in the fields of marketing, promotion and customer management?**

*There may be scope for Visitscotland to play a significant role in the National Cultural Leadership Body.*