

**CULTURAL COMMISSION STAKEHOLDER CONSULTATION: PHASE 2
PAN-SECTORAL QUESTIONS NOVEMBER 2004**

Cultural rights

There is the culture which makes the country what it is, from the rhymes children are taught, to stories, sports and traditional music which gives Scotland its unique character.

Scotland has a responsibility to its indigenous culture which no one else will assume. There is also a responsibility, enshrined in the notion of a 'cultured nation' to make provision for both artists and audiences to engage in that cultural experience which is cosmopolitan, international: classical opera, classical music, popular music. It is a country small in population and large in area; opportunities need to be found for artists to work, and for audiences to enjoy the arts.

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?

That's a major debate, not a quick answer

2. Should cultural rights be enshrined in law?

No. It's too complex but there should be some thinking about laws which could prevent destruction or undermining of culture or cultural rights in the fullest sense.

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?

If everyone has 'cultural rights' then we shouldn't need this artificial linking. The idea detracts from the basic need to support culture and creativity. Using the badge of "education" or "social inclusion" is a means of legitimizing the claim to political support for culture, which shouldn't be needed.

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

As a pre-devolution consultation exercise reported, a dedicated Ministry of Culture would help. This is not a matter to be left to local authorities. They are not dependable and have no national remit which is necessary in a small country like Scotland.

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

Cultural Leadership

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

See answer to question 4 above. It would also help if a Minister could be in post for more than a year at a time. From a Ministry should be devolved an independent grant-giving body, or bodies at arms length from government, either on the current SAC model or a revised plan, or indeed a sectoral basis (to use your own jargon). Arm's length is the key. A commissioning organisation is also unlikely to provide a suitable leadership; too Stalinist, and with a tendency to stifle rather than encourage creativity through its inevitable political agenda.

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?

If Executive staff are to advise Ministers and link to the cultural sector, then there needs to be some change on Civil Service appointment processes to ensure expertise, experience or interest is involved. If the role is to be provision of statistics, feed-back, financial reporting and basic admin, then experience is not so vital. A situation, where people with no working knowledge of the sector and little engagement with it are making fundamental decisions, is not good.

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

Very important and surely easy to enshrine in the constitution of the arms-length body.

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

This links to answer to 6 above.

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 is influenced by its budget and responsibility to its tax payers more than by its responsibility to cultural issues on the whole. Local government should be asked to contribute to local arts provision and perhaps to contribute to national provision where it benefits to a high degree.

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?

They contribute to the life and deserve a 'place at the table' but they don't have a remit to provide cultural leadership for the life of the people of Scotland.

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

A tax levy for the arts? 1% on corporation tax for companies turning over more than £10m?

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?

Artists are concerned with their own work and creativity, not with the rights of citizens to culture. However they are also citizens and should be able to expect that opportunities will be available. I think Scotland is already quite careful to consult artists.

14. How do we give grassroots 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?

No..... Does grassroots mean amateur? Does it mean local? Is this social inclusion versus excellence?

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

I don't understand this

Pan-Sectoral Planning

I don't understand this. Talk of governance delays the key question which is how do we get more money for the arts and more people involved as participants or audience.

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

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

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

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

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

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?

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?

It might be appropriate if a formula were to be devised to prevent a deep cut-back under different regimes; on the other hand we don't want to cut out the possibility of additional funding being made available outside the usual budget policy-making.

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? Re-cutting the cake? Based on need? Popularity? Greatest outreach? Greatest boost to population, or to all those other policy headings? International reputation? Based on activity as opposed to sector (i.e. performance, marketing, events, conferences, core staff, premises etc)? Or consult and debate.

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 intersectoral objectives?

This implies that huge amounts of funding will be taken up by a vast bureaucracy.

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

See END NOTE

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

Is legal coercion implied or intended?

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?

No real sense of what this means, but reduce bureaucracy by any means.

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?

This is far too detailed for this consultation exercise when there's no real plan in place for delivery of cultural provision. The answer must be "It depends..."

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?

The answer to this question and to the next two questions all hinge on the criteria for grant-allocation where specific 'boxes' should be ticked. It is relatively common that projects attempt to link into popular government initiatives in the hope that the application will be more favourably received in consequence.

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?

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.)?

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.)?

This is key to the process.

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

Revise the performance indicators

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?

It isn't appropriate to impose such bureaucracy that the recipient of funds spends a significant percentage of the funding in the process.

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?

This is a civil servant's report remit, not a quick question.

36. How do we achieve appropriate consistency of standards

within and across the cultural sectors?

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

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?

What cultural administration?

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?

As with "Crown Properties"? Do we have architectural or building specialists looking at this question?

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)? Advocacy works best when it is tightly focused and passionately presented. Therefore assigned it to a wide-tasked organization would reduce the effectiveness.

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?

See Edinburgh City of Literature project

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?

Management and administration will cost more if bureaucratic demands increase.

Local Authorities

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

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?
46. What are the merits and practicalities of adopting national standards for the provision of cultural facilities and services?
47. What is the justification and practicality of insisting that local authorities 'ring-fence' resources for cultural provision?

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?

In a small country like Scotland. Local authority planning and National level provision should be sufficient. Regional would add another layer of cost which is not practical in a country of 5 million inhabitants.

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

See above

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

See above

51. How can the cost of any regional bodies be justified?
I don't think they can

National

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

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

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

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?

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?

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

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?

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.)?

All partnerships are best broken down into small activities in which achievement is easily measured. Make it too big a deal and you won't deliver benefit, just rhetoric.

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

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?

This is a very big question and comes after we have a future plan

Promotion is about public relations, press management, marketing - it's a professional issue. Again it has to start from the audience viewpoint.

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?

Big question. Edinburgh City of Literature is trying to do this right now. A future template perhaps.

CULTURAL COMMISSION

GENERAL RESPONSE TO INTERIM REPORT & PAN SECTORAL QUESTIONS

Lorraine Fannin

The Pan-Sectoral questions to Stakeholders seemed intimidating. Perhaps, in consultations, the Commission might avoid use of language which is jargon, divisive and excludes people who don't speak it. The questions in this document take us straight to process and governance and bureaucracy. However I think we still have to find a path to fulfilling some of the objectives laid out in the Cultural Commission's Interim Report, which recognize the need for an infrastructure for the arts, for delivery of agreed objectives, (see section on the Creative Industries) and an examination of the economic, fiscal and philanthropic climate which will provide resources.

Specific ideas can't be put forward outside the context of facts and figures. Without economic context, without financial information, we have no basis to build proposals. Some of the points in the Interim Report which I found significant were:

- The shaky relationship between enterprise and the creative arts
 - Creative enterprises are, in business terms, usually SMEs and seem to be of little interest to Scotland's enterprise agencies.
- There is a lack of delivery for the creative industries
 - Despite the agreement that joint schemes be set up between Scottish Enterprise and other agencies on the one hand and the SAC on the other, the purses are empty and there is no real will to give the practical assistance needed.
- Proven economic benefit exists within the cultural sector
 - Tourism, festivals, local cultural provision all provide employment and opportunities, aside from their obvious role in using suppliers and services.
 - At this point in time it seems as though there is a greater demand from government to draw maps of the benefit to education and health and social inclusion.
- There was also a perceived lack of resources and a need for infrastructure.
- **This adds up to a need not simply to subsidise but to invest.**

So there may be key questions to be answered before a vision for the future can be set out. The discussion on fiscal incentives and philanthropic input will be interesting, but comparisons and intentions are very important too. Some questions have no doubt

been answered for the Commission but it would be useful if the facts could be shared.

For example:

- What percentage of GDP is spent on arts and cultural provision at both national and local level in France, Germany, Spain, Sweden and Canada?
- What is the European average?
- What is the English-speaking world average?
- What percentage of total cultural spend in these countries is raised by sponsorship,
- What percentage of funds are raised in these territories through endowment, bequest or other charitable giving?
- How does it match what is raised in Scotland?

From these figures we should be able to extrapolate what funding should be available in total to the arts and culture in Scotland.

- Is the present provision less or more than this?
- What assumptions might we make for the future (ideal versus likely)?
- Are we realistic about what we can afford?

At that point we need an economist to look at what might be achieved.

Politicians like to have reassurance that what they're spending is popular and correct, will attract no criticism and will deliver lots of perceived benefit. There is a hierarchy in many press reports which ranks nurses and teachers ahead of theatre or museums. It is, of course, a false perception - and very evidently fickle when the Scottish Opera reports are considered - however politicians do take note.

There is also a problem with 'national' companies or 'traditional' arts. This definition gets tangled in the perception that these invoke nationalism in its political sense, and party political issues begin to hover below the surface from time to time. This may lead to a view that a pan-UK, European cultural experience is preferable to one which is indigenous or reflects 'Scottish-ness', as it reinforces non-separatism.

The situation for the arts sector, today, is that the funding cake has already been sliced, historically. By the time funds are given to all the CFOs who need support in order to provide some sort of

infrastructure for the arts, there's very little left for innovation, pure artistic experimentation, creative thinking. Growth or development or new funding has to be at the expense of someone else. Competitiveness for funding replaces competitiveness for excellence and reputation.

There's also a tendency, when looking at audiences and artists throughout Scotland, to assume that equal focus must be given everywhere. Can Scotland afford this? Local "grassroots" activity given the same weight as national professional work, undermines the notion of excellence. Putting quality and content high on the list of criteria shouldn't be at odds with the notion of "inclusiveness" if it is clear that quality is key.

If we're going to have change in 20 years, we have to find a path towards change now. In planning a future strategy, it's important to think about when the change is likely to happen as the paths towards change are as important as the new structure itself. Future planning should be empowering and positive but it can be destructive and demoralising if the path and timeline is unclear - hence the huge amount of advice on 'managing change' which is available. Change management stresses the need for acceptance or 'buy-in' from the participants in the process. It also should be recognised that time spent in long discussion and planning (without a foreseeable result) can seem wasteful and undermining, especially in a sectors which have very limited resources.

If there's a wish for change, then past patterns have to be disrupted. While new plans are at the testing and governance set-up stage (which some of the Pan-sectoral questions address) we need an interim strategy to maintain the existing infrastructure, pro-tem.

Endowment

Could key organisations in each area of the arts to put forward a plan for development? Could they be encouraged to think of investing for the future and creating endowments? Could they be given money to last ten years? Interest rates are low, so straightforward investment is less attractive, but there should be no restrictions. Some may spend all their funds and go out in a blaze of glory; some may try hard and perhaps deserve a helping hand at the end, and some may manage to create a lasting legacy which will do well for the future or at least for a decade or more.

Re-form the funding body in 7 years or so, and spend three years re-thinking the cultural map. By that time old patterns will have died, new ones will emerge. New organizations can grow up and the idea of investment will be more attractive.

Literature

In the sector in which I work, there is great vitality, huge activity and great potential for development at home and recognition abroad. But there are also inherent problems: the library system is not delivering to the public what is wanted so

visits are dropping; the publishers and writers are not supported as they need to be. Corporate roll-over makes it hard to sell Scottish books to the large chains which dominate the retail map. Enterprise doesn't support the indigenous attempts to build small cultural businesses but prefers to give money in large sums to multinationals who employ (sometimes temporarily) large numbers of staff. The major project at present, Edinburgh's designation as UNESCO City of Literature, has to work hard to achieve financial support which, in most other corners of the world, would be given joyfully. Literature is something we're good at in Scotland, and the world admires it, but we need an international vision. Investment will help.