



**Glasgow City Council**

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*Ackby letter  
10/2/05*

*Local Gov.*

Your Ref:  
Our Ref: IAD/JC/cis/boyle  
Date: 8 February 2005

Mr James Boyle  
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10 FEB 2005

Dear James

**RESPONSE TO CULTURAL COMMISSION CONSULTATION PHASE 2**

Please see attached paper which was approved at the Policy and Resources Committee, Glasgow City Council today. I have been asked to forward this to you as the City Council's response to the Cultural Commission.

If you need any further clarification please do not hesitate to contact me.

Yours sincerely

**IAN DRUMMOND  
SOLICITOR TO THE COUNCIL.**

**Enc.**



**Glasgow City Council**

**Policy and Resources Committee**

**Joint Report by the Chief Executive and the Director of Cultural and Leisure Services**

**Contact Bridget McConnell ext 75324**

**GLASGOW CITY COUNCIL – RESPONSE TO CULTURAL COMMISSION**

**Purpose of report**

To present Glasgow City Council's response to the issues and questions raised in the Cultural Commission's Phase 2 Consultation and the arguments and evidence to support and reinforce Glasgow's case for metropolitan status.

**Recommendations:**

To note the contents of the report and approve the recommendations.

Ward No(s).

Citywide

Local member(s)

advised

yes

no

consulted

yes

no

# GLASGOW CITY COUNCIL

## RESPONSE TO THE CULTURAL COMMISSION

### JOINT REPORT BY THE CHIEF EXECUTIVE AND THE DIRECTOR OF CULTURAL AND LEISURE SERVICES

#### 1.0 INTRODUCTION

This submission presents Glasgow City Council's response to the issues and questions raised in the Cultural Commission's Phase 2 Consultation. It presents the arguments and evidence to support and reinforce Glasgow's case for metropolitan status. In doing so it considers the important role of culture as a driver of post-devolution Scotland; identifies the important role of local authorities as a key agency in cultural policy and provision; and sets out the development of cultural services in Glasgow and the City's contribution to Scottish Culture. The report concludes by making recommendations to the Cultural Commission.

#### 2.0 SCOTTISH CULTURE IN POST DEVOLUTION SCOTLAND

##### 2.1 Defining Culture in Scotland

"In its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features which characterize a society or group. It includes not only the arts and letters, but also modes of life, the fundamental rights of human beings, value systems and beliefs."

This is the definition of culture adopted by the UNESCO World Conference on Cultural Policies in 1982 and which was taken as the starting point for the National Cultural Strategy document issued by the Scottish Executive in 2000. It is a useful definition in the context of the broad remit of the Cultural Commission. It places those aspects of culture which are formally organised and managed in the broader context of the lifeways and values of Scottish people. Glasgow believes that cultural rights and entitlements are a fundamental aspect of people's human rights. The United Nations resolution on cultural rights (2002) "reaffirms that cultural rights are an integral part of human rights which are universal, indivisible, and interdependent" and reiterates that "everyone has the right to freely participate in the cultural life of the community". This view is reinforced by the Agenda 21 for Culture (2004) which represents a commitment to human rights, cultural diversity and cultural development. It seeks to position culture as a central element in supporting democracy, and the development of public policies, and for the promotion of cultural rights and access to cultural development.

The formal, managed aspects of culture includes those which are delivered by or on behalf of government or by independent organisations as a public service as well as those which are produced commercially. While this submission focuses on the managed public service cultural sector including heritage and sports, and on creative industries, more than on production and consumption in the commercial sector it acknowledges there is often a creative overlap.

##### 2.2 Culture - a driver of Post-Devolution Scotland

On the basis of the Scottish Executive definition of culture, in which it pervades the whole of life, devolution must deliver not only more efficient and effective public services, but it must also release the energy and confidence that comes with taking more responsibility for and control over one's own destiny. The First Minister stated in his St Andrew's Day speech in 2003, that "the opportunity provided by Devolution to work together could result in the most extraordinary release of talent, and a stronger, more vibrant and confident country." This means not only 'placing culture at the heart of government' but also rigorously examining the current arrangements for managing public service cultural provision.

### **3.0 ROLE OF LOCAL AUTHORITIES IN DELIVERING CULTURE**

**3.1.** The cultural future of post devolution Scotland is intrinsically linked to issues of identity, national renewal, cultural definitions, diversity, inclusiveness, economic regeneration, the impact of globalisation - and the role and purpose of Government in relation to cultural policy. The Cultural Commission provides the opportunity to reflect on the nature of Government support – past and present, the issues surrounding this support and to consider how current arrangements can be improved upon.

#### **3.2. The Role and Purpose of Government in relation to Cultural Policy and Strategy**

The role and purpose of Government must be to enable individuals and communities to exercise more control over their own lives. Yet current debates about the role of government in cultural policy and strategy suggests that culture is perhaps one area of public policy that the public are not too interested in, and therefore need less influence over, leaving decision making to an informed elite. Such a step in post devolution in Scotland would indeed be a regressive one. The vote for a Scottish Parliament was a mandate for more accountability, more engagement with citizens and communities, a more participative democracy, and access and more robust enquiry of a specialist knowledge alongside the deference to the experts.

#### **3.3 Cultural Balancing Act – Refining the definition of Culture**

A further development of the Scottish Executive's use of the UNESCO definition of Culture is the need to recognise and consider the tensions and conflicts within Scottish Culture. Many of these tensions result from real or perceived divergences of group interests reflecting structural divides, divides between political and economic infrastructures, and divisions defined by race, ethnicity, religion, gender, sexuality – beliefs which often have deep cultural roots. Glasgow City Council shares the Scottish Executive's commitment to combating those aspects of Scottish culture which are hostile to the treatment of every citizen with respect.

One of the most significant divides in relation to managed culture is that between the City region and the city, and the range of traditional high culture modes and popular culture. A great deal of Glasgow's energy as a driver of Scottish culture and its appeal as a cultural tourist destination is generated by its particular mix of high and popular culture.

There are also tensions between the different art forms, which may be linked to specific geographical and social groups, and the various central, local and quasi-governmental bodies, voluntary organisations and interest groups.

The task of local government is to embrace the complexities and apparent contradictions in order to sustain creative organisations in an often dynamic and rapidly changing environment. Managing these paradoxes means taking a long term view of priorities in the deployment of staff, revenue and capital. It also means accepting that cultural activity impacts on the whole range of human life and therefore needs to serve multiple agendas.

### **3.4. Historical Context**

Over the past 10 to 15 years there have been a number of significant cultural developments in Scotland.

The Charter for the Arts in Scotland (1993) was developed by the National Cultural Agencies and COSLA in recognition of local government's key role not only in delivering services, but in shaping and influencing policy, locally and nationally. This change in national agency attitudes to the Arts in the widest sense was significantly influenced by two things; one was the increasingly effective lobbying by the Arts sector in Scotland which embraced not only those involved in the professional Arts organisations, but also those active in the Voluntary and Community Arts Sector, and the second is Local Authority practice over a long period of time.

Local authorities are the main providers of cultural services in Scotland, collectively spending an estimated £506m on cultural and related services. During 2004/2005 it is estimated around £196m will be spent on arts, museums, libraries, tourism, heritage and other cultural services with a further £310m estimated to be spent on sport and leisure, parks, open spaces and recreation. (*Figures extracted from CIPFA Ratings Review 2004 – 2005*) In addition, over the past decade, a number of Scottish local authorities have been at the forefront of developing cultural policies and services which have sought to reflect community interests and needs. This has increased access, challenged narrow definition of arts and culture, supported the voluntary, independent and private sectors, developed new partnerships and nurtured personal and community confidence and pride in local traditions, achievements and abilities.

### **3.5 Partnership Working**

Through effective partnership working both across Council services and with a wide range of public, private and voluntary sector agencies, local authorities such as Glasgow have managed to secure the place of cultural services and policy within local and national social, education and regeneration strategies.

Local authorities and Glasgow specifically, are direct service providers, advocates and strategic leaders for the communities they were elected to represent. They have the ability to engage with other services within and outwith the Council, ensuring a genuine joined up approach to services and policy development. In addition, local authorities are able to achieve real economies of scale in support of cultural services whilst creating opportunity for added value arising out of synergies between services and development of innovative approaches previously not possible.

In terms of encouraging local authorities to align resources with national priorities precedence exists through the use of specific grants. In funding Scotland's police services, for example, Local Authorities agree to spend up to their GAE allocation which is then supplemented by specific grant which equates to 51% of spend. It is argued, therefore, that the Cultural Commission should advocate that incentives exist to encourage Local Authorities to align their resources to national priorities, through the introduction of a scheme whereby for every £1 a Council spends above GAE on cultural activity this is matched by additional specific grant.

Key to Glasgow City Council's strategic and developmental role as a Cultural Services provider are the partnerships that it has developed at a citywide, regional and national level. One of the main mechanisms for widening access to cultural experiences is through the partnerships between Council services and between the Council, and other agencies and the city's cultural infrastructure. Cultural and Leisure Services in partnership with Education Services is encouraging sport and physical activity through New Opportunities for PE and Sport Programmes and the Active School Co-ordinators Initiative. Social Work Services and Cultural and Leisure Services provide integrated opportunities for holiday activities for children with special needs and in conjunction with the City's Community Safety team, opportunities for intervention and participation for young people are created through Community Sports Clubs in the city's new and refurbished secondary school sports facilities. The development of a SMART card for young people (Glasgow Kidz Card/Young Scot Card) has enabled the City Council to offer free, discounted and targeted services for young people including free swimming, rewards for healthy eating, free cinema tickets and reduced price transport. Through the City's Arts grants, just under £2.1m was awarded to 31 core funded organisations involved in events, dance, music, theatre and visual arts. In addition, £680,000 funded 148 organisations for development or project based activity. There are a range of partnership initiatives with NHS Greater Glasgow including the city wide GP Referral Exercise Programme, and the establishment of Real Learning Centres in the city's libraries represents a key strategic partnership with the City's Further Education Sector and Scottish Enterprise Glasgow. In addition to the financial partnerships with the city's cultural sector, the City Council provides a strategic point of contact for the sector and a co-ordination role for the various council functions where they touch on the cultural sector eg. tourism, economic development and education, as well as nurturing partnerships and networks that support and develop the cultural institutions eg. Glasgow Grows Audiences and the Cultural Enterprise office.

At a regional level the Clyde Valley Community Planning Partnership is well established and has agreed a metropolitan plan which identifies key regeneration projects which are crucial to the economic and social development of the greater Glasgow region, eg. the Clyde Gateway project which will incorporate the new National Indoor Sports Arena and the new Museum of Transport on the Clyde. At a national level Glasgow City Council works in partnership with key agencies such as: the Scottish Arts Council, Scottish Museums Council, Sportscotland and Eventscotland and the national companies to develop programmes, activities, events and infrastructure that support the development of and access to a broad range of cultural activity.

Effective partnership working with the range of local, regional and national stakeholders is at the 'heart' of Glasgow's cultural activity and a crucial factor in the city's success.

### **3.6 Efficient Government**

Glasgow has experienced significant change over the past decade or so. In a similar way, the role of the City Council has also changed in recent years for example, the way that it manages and delivers its services has changed and Glasgow is now at the forefront of responding to the efficient Government Agenda as set out by the Scottish Executive. The City Council's ongoing commitment to Best Value has provided a mechanism for establishing new ways of working and has provided the city with an opportunity to review how it delivers its Cultural and Leisure Services, Parks and Open Spaces, the supports it gives to the Creative Industries and how it plans and delivers festivals and events. In 2003/04 the City Council achieved £18.5 million of efficiency savings which were then redirected to new and existing service areas. Glasgow would recommend that before the case can be made for wider and increased funding, it is important that the governance of the cultural and sporting sector in Scotland is fit for purpose and reflects the principles of the efficient government agenda.

## **4.0 CULTURAL DEVELOPMENT IN GLASGOW**

**4.1** One of Glasgow's great strengths lies in the cultural forms of the 19<sup>th</sup> century city – theatres, concert halls, public libraries, public baths and parks and above all museums and museum collections. These comprise a significant proportion of Scotland's tangible cultural assets.

### **4.2 Glasgow's Victorian Museum Legacy**

Perhaps the greatest Victorian legacy is the city's museum service – and its tradition of museum visitation. A far wider social range of Glaswegians visit their museums regularly than the residents of any other city in the UK, a tradition going back to the great Victorian and Edwardian Industrial exhibitions and also reflecting a sense of public ownership of the museum space. In Glasgow, Scotland has the greatest civic museum service in the whole of the UK starting with the opening of two purpose built museums in the Victorian era, the People's Palace in 1898 and Kelvingrove Museum and Art Gallery in 1901.

### **4.3 Glasgow's Parks and Architectural Heritage**

Glasgow possesses a rich and diverse built environment and its architectural heritage reflects its Victorian peak. Notwithstanding the medieval cathedral and the nearby Provand's Lordship (1470s) and a few 17<sup>th</sup> and 18<sup>th</sup> century survivals, its cityscape is dominated by buildings from c1840 to 1914, so that Glasgow has the best preserved Victorian city centre in the UK. Over the past decade the city has enjoyed a cultural renaissance based in part of its national and international reputation as a city of great architecture and design.

Glasgow also has a rich heritage of public parks, many of which were created in the Victorian era. It was the rapid urbanisation of Britain in the 19<sup>th</sup> century, which created the demand for amenity open space and resulted in the establishment of formal parks such as Kelvingrove Park, Queens Park, Tollcross Park and the Botanic Gardens. Glasgow has also been fortunate to have had many benefactors, with some parks coming into civic ownership, including King's Park and Elder Park. Further development in the 1950's and 1960's also resulted in landscaped parks e.g. Cranhill, Drumchapel and Milton as part of redevelopment of the city.

The quality and richness of Glasgow's parks and architecture play a significant role in contributing to Glasgow's metropolitan role and status.

### **4.5 Glasgow's Cultural Renaissance Post 1980**

The significance of the Burrell Collection in the cultural development not just of Glasgow but of Scotland is difficult to underestimate. Within five years of opening in the early 1980's Myerscough stated "the Burrell Collection has played a vital role in the expansion of cultural tourism in Glasgow...and...symbolized both the physical improvements and the cultural revival in the city".

This was followed in 1986 with the opening of the Scottish Exhibition and Conference Centre and the Kelvin Hall International Sports Arena in 1988, two venues which play a significant role in Glasgow's cultural and tourism offer. The staging of the International Garden Festival in Glasgow in 1988 attracting 4 million visits provided further impetus to the cultural profile of the City. This was followed by Glasgow's designation as European Capital of Culture in 1990 which was arguably the single most important milestone at that time in transforming the image of the City and helped to develop further its cultural renaissance.

The 'Year of Culture' involved performance events, exhibitions, commissioned works, community and international productions, creation of new venues often from redundant spaces and buildings such as the Arches and the Tramway, and the opening of Glasgow's Royal Concert Hall. There was an estimated 7 million attendees at over 8,000 events and the conclusions from the economic impact study were that there had been a major boost to the Glasgow economy, the capacity of the cultural sector had expanded and the potential for new cultural industries in areas such as music, design, film and creative technologies had been unlocked.

Since 1990, the City has maintained this momentum through the development of its cultural tourism strategy, an investment programme in cultural and sporting venues, a programme of international cultural and sporting events and more recently, a transformation of the Council's cultural services following comprehensive Best Value Reviews of these services.

Impetus has also been provided by the opening of major new cultural, leisure and conference venues including Glasgow's first international 50 metre swimming pool at Tollcross in 1995, the Clyde Auditorium Conference Centre in 1997, the National Centre for Architecture (The Lighthouse) in 1999, the Tramway in 2000, the Centre for Contemporary Arts in 2001 and the National Science Centre also in 2001.

A crucial part of the City's Cultural Tourism Strategy has been the expansion of the range and quality of the museums and gallery sector. This has seen the opening of the St Mungo Museum of Religious Life and Art in 1993, a museum of world religion and international quality. This was followed in 1996 with the opening of Glasgow's Gallery of Modern Art (GOMA) which showcases contemporary art of international quality.

Also, since 1990, the cultural industries sector in Glasgow has developed significantly with the support of the City Council and Scottish Enterprise Glasgow.

The significant growth in tourism in Glasgow since 1990 is evidence of the success of its cultural tourism strategy with a 65% growth in the tourism sector since 1997, and Glasgow's share of the Scottish tourism market increasing from 12% in 1997 to 17% in 2002.

#### **4.6 The Last 5 years**

The bringing together of the Arts, Libraries, Museums and Sports Services into one Cultural and Leisure Services Department in 1998 provided Glasgow with an opportunity to deliver its cultural services in an integrated and efficient manner. This period has seen the transformation of the City Council's Cultural and Leisure Services.

The Best Value Review process has allowed the City Council to assess the cost-effectiveness, quality and management of its cultural assets and services in consultation with key stakeholders at both national and local levels. This has resulted in major and measurable improvements in the City Council's Cultural and Leisure Services including the most comprehensive modernisation of any large library and museum services in the UK.

There has also been shifts in policy direction bringing cultural policy more closely in line with the Council's overall priorities for economic and social regeneration, equalities and inclusion, health, community safety, and community learning and development. This has resulted in the redirection of resources towards initiatives and programmes designed to remove barriers to access and stimulate capacity building and community participation in cultural and sporting activities. Examples of this include: the establishment of state of the art Real Learning Centres in all Glasgow's libraries, and a more integrated approach to the delivery of services with new libraries being incorporated into sports centres and Community facilities; the development of the largest outreach and education service of any museums service in the UK; the establishment of a new Health and Equalities Team as part of the city's Sport and Recreation Service; the development of community-base networks of cultural and leisure development officers to respond to community needs; and investment in community based facilities.

In addition, planned investment in new cultural and sporting venues totalling some £170 million are increasingly playing a crucial role in the City's wider regeneration strategies. For example, the £30 million refurbishment of the Kelvingrove Art Gallery and Museum will be crucial to the success of Glasgow's Cultural Tourism strategy as well as contributing to other key City priorities in respect of education and social inclusion. Similarly the planned relocation of the City's Museum of Transport at a cost of £50.5 million to a purpose built iconic building on a prominent site on the River Clyde will form an important part of the City's overall plans for the regeneration of the River. The second phase of the Glasgow Museum Resource Centre will see an additional £13 million investment in the City's museums. Equally the planned investment of £44 million in national and regional sports facilities including the National Indoor Sport Arena will form a pivotal role in the City's ambitious plans for the regeneration of its East End as part of the Clyde Gateway Project. The current refurbishment of the City Halls and Fruitmarket (£13 million), and the planned redevelopment of King Street and the Briggait (£11 million) as a visual arts quarter will form a key part of the city's plans for the regeneration of the Merchant City as an economically vibrant cultural quarter. (See Section 5). Also in recent years major park regeneration initiatives aimed at restoring Glasgow's parks heritage such as Govanhill Park, Tollcross Park, and Glasgow Green have formed an integral part of wider area regeneration strategies.

This period has also witnessed a growing confidence in the City's plans for cultural development from an array of funders including the Lottery bodies, a range of public sector agencies, trust funds and, with developments such as Kelvingrove and the Riverside Transport Museum, the private sector with the Kelvingrove Refurbishment Appeal (KRA) Trust providing a very effective and unique fundraising vehicle for the City.

The Best Value Review Process has also facilitated the exploration of alternative methods of service delivery which has resulted in a number of new and emerging partnerships. The Kings Theatre is now successfully managed by The Ambassador Theatre Group. Subsidised by Glasgow City Council, the venue now presents 78% more productions, attracts 39% more audiences and has reduced the subsidy per seat to less than £1. The City Halls and Old Fruitmarket will be managed by Glasgow Cultural Enterprises, (the Royal Concert Hall management) following a major refurbishment, ensuring an integrated approach to the management of the city's major concert venues.

#### **4.7 The Role of Education in Culture**

The importance of culture and creativity in an educational context is paramount. The development of a creative informed child leads to a life-long process of learning, creativity and development. There is clear evidence of the benefits of creative and cultural activity to raising attainment and aspiration. There is a clear opportunity, particularly in the primary school sector, to better recognise these potential benefits of a greater focus on creativity. There is a need to 'declutter' the curriculum and to provide a more holistic approach by using culture and the arts to engage in creativity, to support personal development and citizenship and to develop different forms of learning.

There should be a refocusing of existing capacity to develop a comprehensive network of creative schools in Scotland. The success of creative schools will be dependant upon the development of a successful cultural infrastructure within local authorities which builds in cultural links in and beyond schools. For example, Glasgow supports the Dance School of Scotland, the School of Sport, and a school dedicated to the Gaelic culture. One way of assisting this process is through the further development of Cultural Co-ordinator and Creative links posts. For these to work effectively there needs to be a broad definition and interpretation of culture; a creativity agenda in schools which is recognised as adding value; and the development of a key bridge between education and the wider cultural activity.

The importance of education in culture is not restricted to schools and young people. The role of culture in community based adult learning and in Further Education and Higher Education needs to be developed. Local Cultural Strategies should link to Community Learning Strategies and other relevant plans that sit within the Community Planning Framework.

#### **4.8 A New Way of Working: Lessons Emerging from Glasgow's Cultural Development**

There are a number of key lessons emerging from Glasgow's cultural development. Glasgow is a good example of the positive impact of cultural investment on cultural tourism, and on the economic and social regeneration of the city. In line with the First Minister's St Andrews Day statement supporting the role of culture in addressing the government priorities: health and well-being, educational attainment, social justice, economic regeneration and community safety, Glasgow City Council is already using culture and sport to meet these priorities. For example, the Live Active (GP Exercise Referral) and Kool Kids initiatives support the development of healthy and active lifestyles; a Contemporary Art and Human Rights Exhibition Programme and the Score Goals project address social justice issues through awareness raising and diversionary activity; the Real Learning Initiative provides both formal and informal learning opportunities for those living, working or studying in Glasgow; and Community Sports Clubs address community safety through provision of sport and physical activities for children and young people.

It also underlines the important role of Local Authorities in supporting cultural development in terms of direct management and investment in cultural provision; support to the voluntary sector; support to the commercial sector and, in particular the creative industries; and backing up the key strategic role of Local Authorities in terms of cultural provision. Also, it underlines the importance of adopting a broader definition of culture and the holistic approach dovetailing with other corporate policy initiatives.

### **5.0 GLASGOW'S CONTRIBUTION TO SCOTTISH CULTURE**

#### **5.1 Glasgow's Metropolitan Status**

Glasgow's case for metropolitan status is primarily based on its cultural and sporting facilities and its role in promoting Scotland internationally through its cultural assets and in particular its museums and galleries, The Mitchell Library and the provision of sporting facilities and venues of national and regional importance. In addition many of Glasgow's arts organisations have a significance beyond the city.

The bringing together of the Arts, Libraries, Museums and Sports Services into one Cultural and Leisure Services Department has provided the city with an opportunity to deliver its cultural services in an integrated and efficient manner.

The diversity and range of cultural provision in Glasgow is of a significant scale. For example, Glasgow City Council's Cultural and Leisure Services has 2000 staff; an operating revenue budget of £95 million of which £13 million supports the Museums service; and is responsible for an extensive and diverse portfolio of some 200 buildings including many of the major civic buildings operated by the Council, leisure centres, theatres, community libraries, public halls and local community centres. This does not include Glasgow's contribution to culture through the Dance School of Scotland, Gaelic School and School of Sport; its arts, drama, music and dance provision in its 29 secondary schools and 197 primary schools or its support for the cultural creative industries in the city.

## 5.2 Glasgow Museums

Through the Best Value Review process Glasgow City Council has undertaken the most comprehensive modernisation of any large museum service in the UK. The City reorganised the service to enable it to deliver conservation and increased access; services to citizens and to tourists; academic excellence and provision for new audiences. The result is that Glasgow's museums are demonstrably amongst the most efficient and effective museums in the UK. Key indicators include:

- Within existing resources, Glasgow modernised its museums service and freed up sufficient funding (nearly £1 million) to recruit additional expert staff to create a balanced and focused service. This involved an increase in the number of curators from 22 to 26, of conservators from 6 to 15, and of education and access staff from 11 to 48, making the latter the largest team devoted to learning in any museum service in the UK. At the same time the first ever Research Department (with five staff) in a local authority museum service in the UK was created to assure academic standards and create a modern knowledge management process.
- The cost per visit to Glasgow Museums is £4.50, compared to £12.00/£14.00 for national museums and galleries in Scotland, and up to £20 per visit for those in London
- The ratio of visit numbers to staff is the highest of any large museum service in the UK.
- The ratio of staff to the number of objects in the collections is the lowest of any large museum service in the UK.
- The Heritage Lottery Fund (HLF) awarded its largest ever grant in Scotland for the refurbishment of Kelvingrove. The grant was considered by HLF a vote of confidence in the City's capacity to devise and implement large scale cultural projects of the highest quality. This has now been exceeded by a first stage HLF award of £15.9 million for the proposed new Riverside Transport Museum.
- Internationally, Glasgow is seen as a leading innovator in developing museums to embrace the 21<sup>st</sup> century through describing their work at national museums association conferences and at specialist conferences around the world.
- Glasgow Museums Resource Centre, which provides access for the general public to museum objects not on display, and is widely seen as the most significant advance for generations.

There is widespread recognition of the unique position of Glasgow Museums. The group for Scottish Local Authority Museums (SLAM) recognised this formally in their submission to the Cultural Commission, stating that "Glasgow Museums are part of SLAM but as the largest local authority funded service in the UK are in a unique position which requires to be reviewed".

The Scottish Executive also recognises the unique position of Glasgow Museums. In the National Cultural Strategy the Scottish Executive agreed that it would "in the shorter term work with the City of Glasgow Council to examine the circumstances of the museums and galleries of the city'. The Executive also commissioned a National Audit of Collections which confirmed that 61% of Glasgow's collections were of national and international importance. In recognition of the importance of its collections and of the regional, national and international reach of its services, the Scottish Executive made a grant of £3 million, of which £1 million contributed to the Kelvingrove Regeneration Appeal and £2 million went to Glasgow Museums to support additional non- core activity.

With this funding Glasgow Museums have been able to mount exhibitions of exceptional quality, and market them nationally to promote Glasgow and Scotland at a UK level. These exhibitions have included shows based on Glasgow's own collections (Whistler in Venice, A Million Days in China) and on tours from other institutions (Turner Seascapes) as well as contemporary art exhibitions involving international artistes and focussing on human rights issues. The Scottish Executive grant has also funded enhanced programmes of education, publication and conservation to capitalise fully on the additional posts created after the Best Value Review.

There is also recognition of Glasgow Museum's unique role in Scottish Culture by the private and voluntary sectors as evidenced by the establishment of the Kelvingrove Refurbishment Appeal (KRA). This is a radical innovation in Scottish cultural life being the first foundation established by a Scottish local authority to develop a partnership with the private and voluntary sectors to support a major cultural project. The very existence of the Trust as well as its success in raising over £4 million for Kelvingrove, reflect the capacity of culture, when effectively managed, to bring people together across political and sectoral boundaries.

### **5.3 The Mitchell Library**

The position of the Mitchell (the largest public reference library in Europe) is unique in Scotland. Its collections are of a quality, breadth and importance unequalled in any public library in the country, attracting visitors, students and researchers from across Scotland and beyond. This is reflected in the current use of The Mitchell, with a third of its customers living outwith Glasgow. Although nationally and internationally important, The Mitchell Library is solely funded by Glasgow City Council.

The Mitchell houses unique and historic collections. This includes: the Scottish Poetry Collection; The Glasgow Collection and City Archives; important social history resources including shipbuilding and heavy industry archives; and unique Photographic Collections including the Annan Collection, The Herald Archive and work from George Washington Wilson.

The Mitchell is the hub of a city-wide information service and a national information resource. It provides remote electronic access to catalogues and digital content. It also provides an important business information resource and is Scotland's only Patent Network Library with a collection of approximately 8 million documents dating back to 1624. It is also a family history and genealogy centre of excellence. Although this resource is extensively used, significant investment and support is required for the development of a specialist genealogical centre and visitor attraction.

A key priority for Glasgow is to develop The Mitchell Library as a major cultural resource based on the library's world-renowned collections that promote the city as a cultural tourist attraction. Future priorities for developing the Mitchell include: an audit of the conservation and preservation needs of the historic and important collections; developing the collections as the basis for content creation to enable electronic delivery; and the continued development of specialist learning centres, particularly business, music, and local and family history.

The Best Value Review of Glasgow Libraries and Archives has seen a cost effective restructuring of staffing and visitor services at the Mitchell, and a reversal in usage trends with an increase of 5% in visitor services over the last 3 years. Also, the City Council is financing phase 1 of an urgently required longer term capital investment strategy for this unique resource. The longer term strategy is required to improve outdated infrastructure to ensure proper standards for the storage and conservation of the collections and archival materials, and to exploit Scotland's cultural tourism potential of these world renowned collections.

#### **5.4. Sport in Glasgow**

Since the late 1980's, Glasgow City Council has been increasingly playing a more important role in the development and management of regional and national sports facilities for both training use by elite athletes including those from the Scottish, and West Area Institutes of Sport, and the staging of a growing programme of regional, national and international sporting events. These facilities include the Kelvin Hall International Sports Arena, Scotlands principal major indoor sports events venue; Tollcross Park Leisure Centre with its international 10 lane 50 metre pool; Scotstoun Leisure Complex with its indoor tennis centre, national badminton centre and international athletics track and The palace of Art, the H.Q for the West Area Institute of Sport, and elite training centre for a number of sports. This metropolitan role will be further expanded with the announcement in 2004 of £17million grant funding from the Scottish Executive and sportscotland for the further development of national and regional sports facilities in Glasgow including the new National Indoor Arena for Sport.

Glasgow's reputation as a sports events city (UK City of Sport 1995; European Capital Sport 2003) has been based on the number, range and quality of national, international and world sporting events staged in the city, particularly over the last 15 years, including the European Indoor Athletics Championships, World Badminton Championships, UEFA Champions League Cup Final, European Junior Swimming Championship, World Cup Gymnastics and outdoor international athletics of the highest quality.

The City Council provides significant financial support for staging these events in partnership with the sports governing bodies. The economic benefits of such events has been evidenced by the research work undertaken for The World Badminton Championships in 1997 which identified an additional £2.2 million of expenditure in the Greater Glasgow Economy.

Glasgow City Council's metropolitan role in sport has been recognised by the Scottish Executive, Events Scotland and sportscotland with their significant record of financial support both directly and via the sports lottery for the development of major facilities, support for the training of elite athletes, and staging of international sports events.

Glasgow's sporting facilities existing and planned, along with the investment already made by the City Council in cultural, exhibition and conference facilities and its track record in staging events will help to form the backbone of Glasgow's submission to stage the 2014 Commonwealth Games. An independent assessment is currently being undertaken to assess the economic, social and sporting benefits of staging the Games in Glasgow and the submissions financial viability, and winnability. If it is agreed to proceed with a formal submission and this proves successful when the decision is made in 2007 by the Commonwealth Games Federation, the City Council will require the support of the Scottish Executive with some of the infrastructure and operating costs. The benefits and legacy of such a major event in terms of the economic and social regeneration of some of Scotland's key priority regeneration areas and the impetus to the development of tourism and sport in Scotland could be very significant.

#### **5.5 Glasgow Arts, Events and Festivals**

The arts in their various forms influence the distinctive identity of Glasgow. The arts sector comprise cultural organisations, creative industries, artists and performers. Also, there are approximately 200 independent arts organisations which originate new productions, events and exhibitions, and develop the talents and skills of Glasgow's creative workforce. These organisations also address social needs through programmes and projects.

Glasgow hosts three of the four national arts companies and is home to a large number of leading organisations across the full range of artforms (for example, the Citizen's Theatre, Glasgow Film Theatre, Glasgow Sculpture Studios, New Moves Dance Festival, Childrens Classic Concerts, Glasgow Media Access Centre) which are supported within the City Council's Arts Grant budget of £3.3 million in recognition of their contribution to the city's cultural objectives. Given the number of major venues and organisations based in the city it is not surprising that audiences are drawn from a wide area and many organisations shape their plans to meet the needs of local, regional, national and international audiences. Financial and structural support from Glasgow City Council reflects the importance of this resource in the wider context. For example, in 2004/05 the City Council's arts grants of £3.3 million generated an additional £31 million of public and private funding investment. Future development will require stronger working relationships between local authorities in the region recognizing the multi-layered nature of arts and cultural provision. In developing a clear funding framework it will be important to identify buildings and arts programmes that have a national significance and those whose activities are primarily directed at a local or regional audience. Local funding would be targeted to prioritise local needs with programmes developed according to local criteria and requirements.

Glasgow City Council also recognises the essential role that the voluntary art sector plays as part of the national and local cultural infrastructure and that the voluntary art sector requires to be supported at a national, regional and local level. For example, Glasgow's Housing the Visual Arts Strategy has been successful in bringing forward proposals for quality accommodation for visual arts organisations and artists. The implementation of this strategy represents a unique opportunity to create a visual arts resource of national and international significance, and one which firmly places the arts at the heart of the city's regeneration.

Glasgow has long been recognised as a major centre for the creative industries, typically accounting for over 15% of all activity in Scotland. Employment in the Creative Industries Cluster (CIC) accounted for almost 8% of all jobs in Glasgow in 2000, and 11% of the stock of businesses. Scottish Enterprise Glasgow (SEG) and Glasgow City Council recognise the importance of the creative and cultural industries (CCI) to the health and vibrancy of the city economy and have been at the forefront in developing and implementing innovative approaches to encourage their growth. The Joint Economic Strategy (JES) for Glasgow highlights Creative and Cultural Industries as areas of importance to the city economy and stresses the significant role played by the city's Arts and Cultural Industries in developing a strong and competitive international image of the city.

The Glasgow City Region has a vision to be one of the most dynamic, economically competitive and socially cohesive metropolitan areas in Europe. For many years major events have played an important role in supporting this vision – some of these were ambitious year long programmes (Glasgow 1990, City of Culture, 1999 Year of Architecture and Design) and others were targeted seasonal events (Summer in the City, Winter Festival). Glasgow City Council has produced an Events Strategy that aims to build an integrated city-wide approach to procuring, organising and delivering events, in order to maximise the return on investment through economic, social, and environmental benefits.

Within Glasgow, there is a network of industry specific organisation and support mechanisms which provides effective industry specific support and development for the creative industries. This includes: the Lighthouse, Scotland's National Centre for Architecture, Design and the City; the Glasgow Film Office (GFO) established to advance high value film and television production in Glasgow; the Research Centre for Television and Interactivity (Research Centre) which provides support for Glasgow based television production companies; and the Cultural Enterprise Office (CEO) which provides specialist support and advice to the creative industries.

In addition Glasgow has an internationally renowned education sector, with wide provision of education and training in areas of relevance to the creative industries cluster. Glasgow's further and higher education institutions: Glasgow University, Strathclyde University, Glasgow School of Art and the Royal Academy of Music and Drama are recognised internationally as Centres of Excellence and are the engines of talent development for the creative sector.

## **5.6 Governance**

### **5.6.1 Local Cultural Strategies and Entitlements**

Glasgow City Council fully supports the vision as articulated by the First Minister in his St Andrew's Day speech that "Arts for all can be a reality, a democratic right, and an achievement of the 21<sup>st</sup> Century", through the establishment of and implementation of cultural rights as a cornerstone of national cultural policy", and recognises that this will require that each citizen of Scotland should have equality of access to cultural activity and that this should be identified as a series of cultural rights and consequent entitlements.

Glasgow City Council also welcomed the view expressed by the Minister for Tourism, Culture and Sport in April 2004, that all areas of the public sector are expected to help in the delivery of the Cultural Agenda. The national cultural strategy guidance for local authorities clearly recognises their role in supporting community planning structures and other forms of planning and partnership working which support and develop cultural provision.

Scottish local government has historically played a strong role in cultural provision and this emphasises the crucial importance of a strong partnership between national and local government in determining Scotland's cultural future and, therefore the crucial role that Glasgow City Council (as Scotland's largest local authority) plays in sustaining cultural activity in the city.

Glasgow City Council believe cultural entitlements are an important means of ensuring that cultural rights are realised. A cultural entitlement is the cultural benefit which the citizen can enjoy on the basis of the cultural rights identified above. Similarly a "cultural pledge" is a commitment by a specific agency which gives effect to a right by creating specific entitlement. Certain entitlements could be established by the Scottish Executive, perhaps underpinned by new or revised legislation. It would largely be the responsibility of public bodies such as local authorities to ensure these entitlements are met. Establishing a set of cultural rights and entitlements at a national level would establish a strong foundation but there needs to be the flexibility to tailor provision to suit local circumstances. We believe that local authorities should undertake to produce Cultural Strategies for their areas as a statutory requirement to show how they will meet people's cultural rights and entitlements. Any future Scottish Executive guidance on the development of cultural strategies at the local level needs to be sufficiently flexible to allow each strategy to respond to local need and circumstance with dynamic and creative policies and solutions.

At local level, we believe local authorities as democratically elected bodies, have the pivotal role to play in the development of Local Cultural Strategies. The policies and priorities within these strategies should be fed into the community planning structures and processes, and also influence priorities and distribution of funding at national level.

This approach to cultural strategies in many respects would mirror Community Learning and Development where Scottish Executive strategic guidance, funding and inspection has led to wide-spread development and implementation of Community Learning Strategies and plans based on a formal partnership approach with local authorities taking the lead facilitating role. This could be an approach that is adopted for culture and sport at local authority level in support of the development, implementation and monitoring of Local Cultural Strategies.

### **5.6.2 Governance of Cultural and Sporting Sector**

The development of a modernised structure for the governance of the cultural and sporting sector should ensure that the principles at the heart of The Agenda 21 for Culture are reinforced ie. supporting democracy and democratic accountability and widening access to cultural rights as part of the development of sustainable communities.

This requires a structure supported by legislation that gives "teeth" and obligations for the planning and delivery of cultural entitlements and appropriate cultural provision to support the citizens of Scotland in exercising their cultural rights. It also needs to reinforce the principles of devolved decision-making and development of the cross-cutting agenda, if widening cultural access at the community level is to become a reality. A modernised structure will also need to address some of the issues of complexity, duplication and lack of clarity in respect of roles and responsibilities which are prevalent in Scotland's institutional landscape for culture and sport. This is particularly pertinent at a time when there will be increasing pressures on public spending, and a requirement to demonstrate how the public sector is meeting the UK policy agenda for efficient government.

At national level, we would support a clearer line of responsibility for strategic policy and funding decisions to the Minister with a new dedicated department. This would further support the senior cabinet status of the Minister who would be responsible for the full development of The National Cultural and Sports Strategies. At the same time we would support strengthening the arms length principle of independent advocacy, expert advice and scrutiny for the cultural sector. One means of achieving this would be through the establishment of some form of new body or network that would be representative of the entire cultural sector to advocate, advise, lobby and offer the sector a powerful new voice. The fact that it would not be responsible for administering government funding would allow it to be more truly independent, arms length and credible as a representative voice, albeit with independent links to the appropriate parliamentary committees, and The Scottish Executive. Such a body or network could also offer a research and development role, as well as offering professional support in areas such as cultural leadership.

In this suggested model there would be a far more direct and stronger relationship between the Scottish Executive and local government and the evolving community planning structures. Where regional community planning structures evolve such as the recently established Clyde Valley Community Planning Partnership, these could become the focus for addressing cultural issues of strategic regional importance. However, Glasgow would not support the artificial creation of separate formal regional structures for culture and sport as this would only add another layer of bureaucracy and proliferate the democratic deficit.

## **6.0 CONCLUSIONS AND RECOMMENDATIONS**

### **6.1 Summary**

In conclusion, this submission presents a strong case for the formal acknowledgement and recognition of Glasgow's Metropolitan Status as evidenced by its contribution to Scottish Culture, and its role as a cultural pivot in the West of Scotland and beyond. Acknowledgement and recognition of Glasgow's metropolitan status is primarily based on the quality, breadth and importance of its cultural and sporting provision and its role in promoting Scotland through its cultural assets. In particular, there is widespread recognition of the unique position of Glasgow Museums Service with its Collections of National and International Importance. The position of the Mitchell Library is also unique in Scotland. Its collections being of a quality, breadth and importance unequalled in any public Library in the country. Also, Glasgow is increasingly playing a more important role in the development and management of regional and national and international sporting facilities and the staging of regional, national and international sporting events. This metropolitan role will be further enhanced with the development of new national and regional sports facilities in Glasgow.

In terms of the governance of the cultural and sporting sector, it is important to create a dynamic, flexible and accountable structure and set of institutional arrangements. The two cornerstones are the establishment of a series of cultural rights and entitlements and streamlining democratic accountability. It is proposed that these are embodied within a new National Culture Bill. At the local level it is proposed that the creation of Local Cultural Strategies become mandatory as a means of both implementing rights and entitlements as well as reflecting the essential local diversity in responding to cultural needs.

Glasgow has long recognised the vital role of arts and culture in the economic and social development of the city. Over the next five years the city's ongoing investment of some £170 million in the cultural and sporting infrastructure will continue its overall strategy aimed at achieving the wider economic and social regeneration of the city. For example, Glasgow's developing interest in staging the Commonwealth Games in 2014 could only be made on the basis of its wider role in contributing to the economic and social priorities of the city. Glasgow will fully explore and embrace the contribution that Cultural activities can play in supporting an event of this nature and scale. Indeed, this centrality of culture to economic and social development was recognised by the First Minister in his St Andrews Day address in 2003 when he stated that "a priority will be put on the arts and culture across the whole of government ....to help deliver the social and economic priorities of Scotland".

## **6.2 RECOMMENDATIONS**

- 6.2.1** The Cultural Commission recognise the extent of Glasgow City Council's contribution to culture and its key role as a strategic leader, direct provider and advocate of cultural activity and services.
- 6.2.2** The Cultural Commission formally acknowledge and recognise the metropolitan status of Glasgow in terms of its cultural and sporting assets and their key role in promoting Scotland internationally.
- 6.2.3** The Cultural Commission ensure that incentives exist to encourage Local Authorities to align their resources to national priorities, through the introduction of a scheme whereby for every £1 a Council spends above GAE on cultural activity this is matched with additional specific grant.
- 6.2.4** The Cultural Commission support Glasgow City Council's case for its Museums Service in developing the following elements:
- An international quality exhibition programme
  - A Centre for Excellence for National and international touring
  - Marketing to contribute to tourism
  - Education/outreach services to support exhibition programmes (including touring) and good practice support to other local authorities
  - Support for Nationally recognised collections and the role of Glasgow in providing support in terms of conservation and advice for collections outwith Glasgow. Some elements of this proposal were endorsed by the Scottish Museums Council in its submission to the Cultural Commission.
- 6.2.5** The Significant Collections Scheme (recommended by the Scottish Museums Council in its submission to the Cultural Commission) be extended to include library and archival collections of National importance e.g. the Collections in the Mitchell Library, Glasgow.
- 6.2.6** The case for a national funding partnership for The Mitchell Library between the Scottish Executive and the City Council, be explored particularly to address the following areas:-

- An audit of the Mitchell's collections to identify the conservation and preservation needs prioritising collections of national importance and items in need of urgent attention, and identifying resources needed for the future preservation of the collections.
  - A Capital Development Strategy to address the following:-
    - Modernisation of building infrastructure and services to meet appropriate standards for the storage and conservation of collections and archival materials
    - Exploitation of the library's world renowned collections as a cultural tourist destination for Scotland.
- 6.2.7** That statutory backing, enshrined in a new Culture Bill, is provided for the development of local authority wide cultural strategies feeding into Community Planning Structures at a local, city and regional level.
- 6.2.8** The model of Community Learning and Development Strategy Partnerships is adopted as the approach for culture and sport at city and city region level in support of the development, implementation and monitoring of Cultural Strategies. Using the Clyde Valley Community Planning Partnership as an example at Regional level, this could involve establishing a Clyde Valley Cultural Partnership as a themed partnership under the umbrella of the Community Planning Partnership.
- 6.2.9** The Scottish Executive establish a set of rights and entitlements which should be underpinned by a new Culture Bill.
- 6.2.10** The culture, sport and tourism portfolio is given a strengthened role within The Scottish Executive with the establishment of a new dedicated department comprising specialist appointments from the cultural sector.
- 6.2.11** The arms length principal for the cultural and sporting sector is strengthened with establishment of a body or network to serve as a truly independent voice for the sector in terms of advocacy, advise, monitoring and lobbying.
- 6.2.12** The clarifying of the Roles, Responsibilities and Funding between national and local level and at national level between Government and arms length agencies.
- 6.2.13** The Scottish Executive undertakes an independent assessment of the core funding requirements of the National Cultural bodies and assumes responsibility for the core funding of the National Performing Arts Companies, and the National Museums, Galleries and Library.