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From: Hume, Karen [Karen.Hume@east-ayrshire.gov.uk]
Sent: 08 February 2005 15:50
To: info
Subject: Second Phase of the Cultural Commission Consultation[Scanned]

Dear Sir/Madam,

Please find attached response to the Pan-Sectoral Questions as requested.

Please do not hesitate to contact me should you require further information.

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CULTURAL COMMISSION

STAKEHOLDER CONSULTATION - PHASE 2

PAN-SECTORAL QUESTIONS

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?

Cultural rights should underpin cultural policy and service standards. In establishing cultural rights the Executive must define service priorities.

2. Should cultural rights be enshrined in law?

Only if the cultural sector service providers are given sufficient resources to enable the accompanying entitlements and responsibilities to be effectively delivered across Scotland.

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?

Yes. The benefits of cultural services and opportunities should be properly emphasised in policy documents.

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

The Executive should have guardianship and should provide sufficient resources to allow appropriate opportunities and services to be available.

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

The Executive, supported by a representative panel drawn from 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?**

Minister for Culture and a new National Cultural Agency.

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

The Executive should have a lead role with a senior Minister responsible for culture across Scotland.

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

Given the drive to set policy around key community planning themes, it is now no longer appropriate.

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

The Executive should appoint the chairperson of the National Cultural Agency. The agency would be answerable to the Executive.

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?**

Councils have a key role to play. The electorate contains artists who are also citizens. Councils have a local leadership role, and if properly resourced, should take responsibility for cultural services and opportunities in their areas.

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

Education is seen as being critical to future cultural policy and should be integrated within each area of operation and should include schools.

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

These sectors may not be comfortable with a cultural leadership role, however, the Executive must ensure that these sectors are aware of cultural priorities as across some disciplines the commercial sector is the main driver i.e. game industry, music industry etc

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?
13. Artists should be represented on whatever consultative or advisory bodies established to advise the Executive in the future.
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?

Effective local consultation would be ensured by giving responsibility and resources to Councils to deliver local cultural strategies.

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

By ensuring that any new organisational/policy making structures acknowledge the role of UK wide agencies and commit to working in partnership.

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?

Establish a Minister for Culture with department. Set up a National Cultural Agency, which has responsibility for funding and policy development across the arts, heritage/museums, libraries, tourism.

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

Advise, fund, monitor and deliver the cultural policy across a predetermined time scale reviewable every five years.

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

The National Cultural Agency would report to the Executive. The Agency would comprise a chair and board with reps from each of the cultural areas defined. These would include: the arts, heritage/museums, libraries + tourism. These departments would provide specialist advice and provide funding. The Local Authorities would sit at the next tier down with increased delivery responsibilities.

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

19. The Directors of each of the areas defined above.

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

20. Driven by consultation a more equitable funding spread for revenue, project and capital can be developed.

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?

21. A new National Cultural Agency could take responsibility for current cultural funding regimes.

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?

22. It is appropriate for the Executive to retain this role to ensure that any additional entitlements and responsibilities are properly funded.

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?

23. The Executive through the board of the national Agency. The Executive should develop monitoring and evaluation strategies based on policy.
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?
24. Local Authorities would be the lead organisations, with the National Agency setting performance targets in return for local authority partnership agreements.
25. How and by whom should the funding awarded to national companies be decided and what sort of funding arrangements should be in place?
25. Funding should be determined by a new national cultural agency.
26. What influence, if any, should national agencies have over local authority spending decisions?
26. None. Councils would respond to Cultural Policy using Executive funds.
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?
27. Funding should be available at the most local level possible. National Organisations would be funded directly by Agency but all other decisions would be taken by the Local Authority.
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?
28. By reducing the number of different funding streams available and agreeing national cultural priorities. Also simplify the application process.
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?

29. A single cultural body would oversee capital planning and grant allocation.
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?
30. Yes, if this is a part of the national cultural policy priorities.
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)?
31. By making priorities clearly known and ensuring that a proportion of funding is retained for new initiatives linked to wider policy objectives.
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)?
32. Sustainability should be a key criteria in assessing any funding application. Longer term funding should be available subject to organisations continuing to meet agreed policy priorities and outcomes. Increased use of investment funding set to short periods to test new markets.
33. How can we demonstrate prudent and effective use of public money whilst allowing funded organisations greater, and arguably more appropriate, financial autonomy?
33. By ensuring that all funded organisations continue to deliver on policy priorities and outcomes.

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?
34. Whatever is necessary to ensure that funding is effectively used and that organisations are working towards agreed priorities. A balance between bureaucracy and financial control must be sought.
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?

35. If standards are agreed at the outset these issues will be less problematic.
36. How do we achieve appropriate consistency of standards within and across the cultural sectors?
36. By better co-ordination and shared priorities and by the establishment of a single cultural umbrella agency for all Scotland.
37. How do we achieve appropriate quality and consistency of evaluation within and across the cultural sectors?
37. Clearly defined evaluation model that is used throughout the sector.
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?
38. Withdrawal of funding is the highest sanction possible. An independent appeal/arbitration body may be required.

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?
39. There is the opportunity for efficiencies in shared back office functions supporting 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?
40. Possibly, however, unless buildings are closed these problems will remain. More co-ordinated management could lead to more effective multi-use of some buildings and sharing of costs.
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)?

41. Significant merit particularly if an effective single representative body for culture in Scotland can be established.
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?
42. This should reside with the national cultural Agency.
43. What strategic, operational and attitudinal changes are required 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?
43. Clear policy priorities, reduced bureaucracy and duplication and a single management/staff structure would assist in meeting this key objective.

Local Authorities

44. What legislative requirements are necessary to clarify and enshrine the responsibilities of local authorities towards cultural provision?
44. Further definition of 'adequate' provision and a legislative link to rights and entitlements.
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?
45. A definition would be useful as would a commitment to provide sufficient resources to allow standards to be met. Local cultural strategies were the subject of a performance indicator in England, however, the requirement to produce this type of document has now been removed.
46. What are the merits and practicalities of adopting national standards for the provision of cultural facilities and services?

46. Merits

- Strong link to rights and entitlements.

Problems

- Councils may opt for minimum possible provision.
- Insufficient level of funding available.

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

47. This would only work if a single definition of cultural provision was available. Again Councils could opt for the minimum 'ring fenced' expenditure level rather than going beyond this to support cultural services.

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?

48. Local Authorities should be the key delivery linchpin for the National Agency.

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

49. Local Authorities should be used to deliver the policy given the infrastructure that currently exists. This would be democratic and efficient use of funds.

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

50. Local Authorities would delivery funding etc to agreed policy objectives and be measured against them.

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

51. The cost of operating the cultural infrastructure and monitoring it is already funded by Local Authorities.

National

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

52. Access and quality that functions across the regions and not just the central belt.
53. What privileges/special considerations should be afforded to national companies and what responsibilities should accompany these privileges?
53. 'National' status should be earned through proper assessment and perhaps through an organisation's ability to deliver national priorities across the regions.
54. To whom should the national companies report and who should be responsible for measuring their performance against agreed standards and objectives?
54. The new National Cultural Agency
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?
55. Excellence should be a priority, irrespective of origin.
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?
56. Funding agreements would need to reflect the demands and requirements of the Local authority.
57. How can we achieve greater consistency in the constitutions, governance and funding arrangements of national agencies?
57. By establishing national policy guidelines and ensuring that all criteria are met before awarding funding.
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?
58. De-centralised operational models which locates in the regions rather than the city. Using Local Authority bases where appropriate to help maximise financial resources.

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)?
59. The Executive through its ministerial portfolio's would ensure that the policy 'joins up' and coherent planning takes place between national cultural Agency and other key partners like education, sport etc.
60. What are the opportunities for the Cultural Sector and the Sports Sector to work in closer strategic and operational partnership?
60. Again depends on a new structure. The sectors face similar problems and shared best practice would be a good starting point.
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?
61. A single cultural umbrella body for culture would take on this role.
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?
62. New body to actively pursue partnership working and sharing best practice.

John Griffiths
Head of Leisure Services

JAG/KH
20th January 2005