

South Lanarkshire Council's response as requested.

Local Gov.

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◆ **Rights, Entitlements and Responsibilities**

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

Whilst accepting that it may be difficult, there should be a clear and definitive definition (from Scottish Executive or their nominated body) of what cultural rights, entitlements and responsibilities should be in order that those operating and working within the sector are able to define appropriate local strategies for service delivery. In so doing potential "users" will be aware of what they can reasonably expect access to. In addition, by providing clear guidelines appropriate standards can be drawn up and allow appropriate measurement to be undertaken to identify whether overall strategies and service performance targets are being achieved.

2. Should cultural rights be enshrined in law?

Yes - for the simple reason that it will commit custodial agencies e.g. Local Authorities to acknowledge their responsibility of supporting the diverse cultural strands e.g. museums and artistic development which are enjoyed by our local residents.

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 - Using existing and developing national policies (e.g. anti social behaviour, criminal justice, social inclusion partnerships) a cross reconciliation exercise should be undertaken to identify areas of synergy, potential areas of joint working, gaps in provision and strengths and weaknesses which would collectively reflect how the cultural sector is or could contribute to both the achievement of those policies and also to its own strategy (culture can often be seen as being elitist but should in contrast be viewed as a means of developing organisations / individuals for their own betterment). By endeavouring to be tangible and linking to what may be perceived as being more important agendas to local citizens it is tendered that "culture" would become an integral element to everyday life and embraced by all citizens.

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

Guardianship should ultimately rest with Scottish Executive (via Minister for Culture and appropriate Scottish Parliament Committee) who should set clear policy, direction, guidelines and standards which are expected throughout the sector. This guardianship should have the ability to devolve powers (linked to accountability) to a National Cultural Committee which would then have the

authority to set direction for implementation throughout the cultural sector as a whole. Non-conformance could then in essence be tackled via various routes e.g. funding reduction / withdrawal or auditing of provision.

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 Scottish Executive (via devolvement to a National Cultural Committee) which should consist of all appropriate parties responsible for overseeing or delivering cultural entitlement within their own sectors. This body would then, in essence, set clear strategy, direction, standards and review regularly to ensure that overall results are achieved. If public perception is such that it is seen that this Committee is protecting its own interests / agenda any independent review could be administered or ratified by an external organisation e.g. Audit Commission. Such lines of divided responsibility are considered valuable.

◆ **Cultural Leadership**

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

There needs to be a clear hierarchy of responsibility, direction and message provided by the Scottish Executive through the Minister for Culture.

Such responsibility, falling directly on the shoulders of a single accountable Minister, raises the profile of culture and attracts accountability to continually drive forward the value and importance to be played by cultural services.

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 Scottish Executive should be the lead and at the forefront of setting clear strategy, policy, direction and priorities but thereafter devolve appropriate powers for delivery / implementation to committees, organisations and individuals as appropriate. These committees would thus be directly accountable.

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

No. A more hands on approach is required to ensure that the cultural agenda is developed nationally and to ensure that all organisations operating within the cultural sector are delivering within a clear set of rules and procedures.

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

Minister for Culture via National Cultural Committee. Ultimately, this will ensure that cultural policy is directly answerable to the Scottish electorate.

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 authorities need to be at heart of both cultural policy delivery and implementation. By that, each local authority should have a cultural strategy at the heart of their Community Plan and have clear, coherent and local departmental / service strategies for delivery and implementation. This strategy should clearly reflect provision across all cultural sectors. In addition, by ensuring that local authorities are at the heart of both policy development and delivery to local citizens, the overall national cultural strategy will have a greater opportunity for success.

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

These bodies are predominantly public funded and, as with local authorities, a clear strategy and role should be developed in this sector to ensure similar coherence in cultural development and delivery. A common perception is that these bodies are a key creative long term means of ensuring that sustainability (and ultimately a great source of creative development) within cultural sector is achieved. Representation for this sector should be within the model of a National Cultural Committee.

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

Whilst acknowledging that both the private and commercial sectors have a role to play within the cultural environment further definition is required in terms of their intended role. Clearly private and commercial sectors present valuable experience which would be welcome. However a balanced approach has to be taken to ensure equal service provision, access and opportunity is provided across the whole of Scotland. The concept of sponsorship from the private and commercial sector should also be considered as a means of cultural leadership.

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

There is an acceptance that individual artists / collectives are part of the creative 'hub' of ongoing cultural development and they should be encouraged to develop and implement this in practice. By this encouragement should perhaps be in the form of creating an Artists Development Fund (with clear guidelines and criteria) which would be managed by the National Cultural Committee and be accessed by individual artists to aid them in their creativity. Again, where public money is utilised this would be subject to external audit / verification to ensure that any funds awarded were appropriately spent.

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?

Unclear as to what is meant in true sense by a “grassroots organisation”.

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

By exchanging good practice and developing areas across borders and boundaries whether it be via national seminars, conferences, exhibitions or events to ensure that everyone has the opportunity to see what is going on outwith their own immediate areas.

◆ **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?

This is an ideal opportunity for all appropriate cultural sectors to unite and look to develop a coherent national strategy which they have a voice in developing. They must however be supportive of each other. In essence, each cultural sector should report to and be represented on a National Cultural Committee which should both encourage synergy and joint working between individual functional sectors but also promote individual and local sector development as well.

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

Promoting the formation of a National Cultural Committee whose representation would duly consist of all appropriate cultural sectors. Their scope should cover the development and implementation of all strategies for the implementation of cultural policy both nationally, locally and within their own area of expertise. Ideally this body would come into being / effect following completion of Cultural Review and be given full and devolved authority by Scottish Executive to deliver the agreed outcomes.

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?

Governance could be passed, by Scottish Executive, to National Cultural Committee and this would then be “managed” via the appointment of a Board of Governors (with the appointment a highly respected Chair with a proven track record of results delivery at a senior level). Further appointments to the Board would be via consultation and recommendation by existing cultural sectors and ratified by Chair / Minister of Culture. Though this Board would come into being, day to day management would be delivered via appointment of a Chief Executive / Board of Directors /

Management Team who would be appointed via tried and tested recruitment methods but ultimately accountable to the Board of the National Cultural Committee. Like all other cultural sectors, Local Authority would be duly represented on the Board of the National Cultural Committee.

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

In essence, given the public nature intimated within the National Cultural Committee proposal, all parties who will have access to public funding should be represented.

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

Given the potential mix and involvement of sectors in cultural delivery at present, a full and balanced strategy will always be difficult to achieve but every effort should be made to develop a coherent national cultural strategy which duly reflects the needs, aspirations and desires of all aspects of cultural society. A diverse agenda should be proposed to ensure all parties are duly represented but this should be set within clear parameters to ensure that "end users" receive appropriate value.

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 and execution could be devolved to "cultural sector" representatives on both the Board and Management Teams of the National Cultural Committee. To ensure full accountability an independent audit section could be appointed (e.g. Accounts Commission).

◆ **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?

Where public money is used as a means of developing services, the decision on how much is allocated (and to whom) currently rests with the Scottish Executive to ensure appropriate accountability, reporting and good use of public funds. As before, the overall public fund should be set at Scottish Executive level.

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?

For dividing funds see Q22. Criteria for allocating value could be based on each cultural sector developing and submitting a challenging set of agendas and objectives which should meet the agreed overall national strategy. The National

Cultural Committee (made up of all appropriate cultural sectors) would set the overall national cultural strategy, including the setting of priorities.

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?

See above.

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

Funding to any organisation should be based on robust business plans / proposals reflecting the achievement of overall national strategies and objectives. Values of awards would be dependant on (a) amount of monies made available from Scottish Executive, (b) setting of clear criteria (matched directly to national strategy) to enable organisations to bid against and (c) organisations providing a clear plan on how they will deliver results within concept of (a) + (b).

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

Local Authorities are best placed to assess the use of locally administered public monies. However partnership arrangements should be developed to ensure that opportunities and the use of funds are maximised.

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?

See Q28.

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?

By ensuring appropriate allocation of funding to both organisations and to try to prevent competing priorities / agendas through the introduction of a clear national strategy both parties will work to. Clear guidelines and criteria should be set by the National Cultural Committee to enable organisations seeking funding to know who to go to, what is available and outcome expectation relative to particular awards.

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?

National Cultural Committee funding awards should be split distinctly into 2 separate categories – namely Capital Funding Awards (aimed at introducing, developing and retaining cultural infrastructure) and Revenue Funding (aimed

at promoting day to operational delivery) streams. It may be that other national awarding bodies funds should be represented on the Board of the National Committee to ensure overall coherence in award allocation (i.e. National Lottery).

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?

Whilst acknowledging the need to maintain "historic culture" for future generations, funding awards should be made against clear criteria to enable overall national strategy to be achieved and thus be based on 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.)?

Funding awards should be made against clear criteria to enable overall national cultural strategy to be achieved (assumption is that the national strategy would take account of synergies with other strategies). Moreover creation of attractive based 'initiative' categories would further stimulate creative and imaginative application.

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.)?

To ensure the sustainability and long term development of a cultural strategy, the ideal scenario would be the provision of a long term funding package (3 to 5 years) for organisations but this would need to be based on the principle of national strategy objectives remaining reasonably stable with sufficient funding being made consistently available on a year by year basis.

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

By appointing independent auditors (e.g. Accounts Commission) and promoting concept of due accountability for funding awards i.e. by organisations delivering results which achieve national strategy.

◆ **Standards and Evaluation**

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

With funding awards, as indicated previously, clear criteria to bid against should be set to ensure overall national cultural strategy is achieved by those seeking to be funded. Whilst noting that the criteria may vary from sector to sector, funding bids should clearly reflect key areas such as management accountability, indicate objectives to be achieved and how these will be achieved, measurement

of quality, robust financial management and reporting procedures, measure of audience attendance and / or participation and reflect core performance indicators to enable anyone to see what has been achieved. In essence clear sets of parameters and procedures should be established to allow appropriate accountability.

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?

By ensuring that all funding opportunities being made available have clear criteria and guidelines directly linked to the achievement of overall national cultural strategy.

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

See Q35.

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

Through creation of robust performance assessment criteria. When considering any matter of evaluation a primary target should be one of measuring the 'impact' of the award programme.

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?

In essence, failure to comply consistently would lead to withdrawal of funding. However, to endeavour to avoid this, clear auditing procedures and reporting requirement must be set at the beginning of the programme to enable those bidding for funds to be fully aware of expectations should any funding bid be successful. This could be in form of "staged" auditing, i.e. pre award (to define suitability), sample auditing of "live" programmes to ensure original objectives being achieved and post-audit at the end of project performance. By adopting a 3 stage process, any organisation not meeting these requirements should be notified of non-compliance but be given due opportunity (and if appropriate guidance and support) to fix. Where non-compliance identified, funding should be suspended until issues identified fully resolved to satisfaction of audit. Ongoing and regular non-compliance would result in funding withdrawal and future awards not being denied until issues fixed. With each stage of the audit procedures, where non-compliance is identified, the organisation should know where the failure has occurred and how to rectify it. Where disagreement exists on findings and immediate compromise unable to be reached, the audit procedures should have a set of appeal procedures (basically independent party to disagreement raised who would review facts and make final decision).

◆ **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?

New technology will have a part to play but I feel that this is too wide a question to determine what this potential could or should be.

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?

To a certain extent the need for national input to maintain history and heritage within the cultural sector is accepted and this could be perhaps realised through a more structured financial funding programme. Ultimately ownership should lie with individual organisations and companies. There is an opportunity to increase property utilisation provided clear and agreeable partnership arrangements are in place.

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)?

Don't think this would work given that IT developments are fast moving (thus making it difficult to stay ahead all the time) and the required investment to bring individual organisations up to the same speed would be too high. However, might accept guidelines and recommendations (non enforceable) to *try to encourage* organisations along similar paths to a certain level of standardisation (but ultimately IT decisions should be left local).

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?

Ideally this would be achieved through a strand or sub-committee of a National Cultural Committee whose remit would be to manage Scotland's cultural development as well as having material links, connections and objectives to collaborate with other policy making bodies.

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?

Starting point is to ensure that at Scottish Executive level the cultural agenda remains high on everyone's minds so that it is not being seen as an elitist environment (practical strategic approach required). Key will be to ensure that local citizens understand what "culture" means to them and also to indicate the benefits to them both now and in the future.

Operationally, there needs to be a programme along the lines of a National Cultural Committee to ensure that there is a coherent strategic framework which will allow individual sectors to buy into it.

Attitudinal change will be the most difficult challenge to succeed on and it can only be hoped that with the full Cultural Commission review taking place that there will be an acceptance, willingness and support by all parties within the sector to embrace the change both for their own benefit and for benefit of the sector as a whole.

◆ **Local Authorities**

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

Local Authority cultural provision could be located in local Community Plans, overall Council objectives and within the Service Plans which would reflect how this will be delivered on an operational basis. In doing so, clear provision (and expectations) would be identified and thus be reportable (via performance indicators) through existing local authority forums. Maximising the opportunities within the Local Government Act 2003 i.e. power of well being, should not be over looked.

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?

Prescriptive, or "adequate", provision will always be hard to achieve given the potential public expectations within a local authority environment. However, to ensure clarity, guidelines indicating minimum provision requirements / guidelines should be drawn up to enable potential users to determine whether suitable provision is being delivered.

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

This would improve all benchmarking processes and ability to undertake comprehensive best value reviews. This may be perhaps be achieved by developing a suite of "core cultural performance indicators" which each local authority would be required to report against on an annual basis and thus enable an overall national review to identify how each local authority is performing in cultural sector delivery.

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

Local Authorities should possess the power of discretion and the ability to self direct use of its resources.

◆ **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?

Not in a true or formal sense. The National Cultural Committee representation should reflect a balance of the national cultural sectors and be further complemented with local authority / other public body (e.g. Universities) input from a more regional perspective.

Within a National Cultural Committee context consideration should be given to creation of regional sub-committees (e.g. based on sector specific needs, regional needs) with the purpose of defining and ensuring a balance between achievement of both the national and local strategy.

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

See Q48.

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

See Q48.

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

See Q48.

◆ **National**

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

"National" should be defined as bringing benefit within the country as a whole and, ideally, bringing recognition or benefit to the country on an international context. Benefits should be measured on the principle of achieving the national cultural strategy objectives and be duly linked to organisations providing clear business plans, goals and objectives.

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

As with all organisations, and as indicated previously in Q30, guaranteed support / funding / special consideration should be made against clear criteria to be delivered which enable overall national strategy to be achieved when based on artistic merit and ability.

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

Reporting should be to the National Cultural Committee and measurement should be based on auditing principles identified in Q38.

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?

Artistic expectations should be defined within the whole national cultural strategy and each national organisation should set clear goals and objectives which would enable them to be realised. By that, the national companies would have a challenging remit which would be underpinned by a concept of continuous improvement, building on achievements through development of long term initiatives which would foster cultural creativity and sustainability (as well as consolidating their position).

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?

Part of the role of national companies should be to ensure that all regional areas have the opportunity to access or see their performances, experience their work. As part of any funding award there should be clear guidelines on geographical scope and coverage to ensure that all areas within Scotland have an opportunity to access.

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

By ensuring that they operate, as with all other publicly funded organisations, within the guidelines, strategy and context of the both the national cultural strategy and proposed National Cultural Committee.

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.)?

By creating a forum for partnership working across government sectors. Whilst there are natural areas of synergy for partnership working, I feel that clear and transparent lines for services delivery should be clearly drawn to enable government sectors to identify areas for joint working and also areas for individual working – too often there is direct competition / conflict as government sectors vie with each other for the upper hand in service delivery.

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

Within each sector there will be natural areas of synergy, e.g. health improvement agenda and every effort should be made to ensure both areas work in partnership to achieve these goals without directly conflicting or competing with each other. However, I feel there is a distinct level of demarcation between sports and culture and would not like to see services joined together under a "leisure" banner – both sectors offer unique opportunities and should be kept distinctly apart.

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?

As part of a national cultural strategy, clear guidelines and expectations for marketing, advertising, promotion and audience development should be developed. By that, any organisation seeking public funding would have to identify how they propose to meet these targets, demonstrating (completely) the degree of improvement made.

On a national basis, the National Cultural Committee should ensure that national strategies are fully promoted and made aware to organisations seeking funding to ensure they contribute to achievement of these goals.

On a local basis, the marketing of local strategies and achievement of goals / objectives, should be left to individual companies but this should be undertaken within a framework which will also enable overall national objectives to be achieved.

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?

Through joint working and partnership arrangements. There is scope for national and international marketing via internet and joint publications to highlight the rich and diverse cultural aspects which exist within Scotland and to take the full opportunity to ensure that people realise how much there is to offer should they wish to visit.

Ack by email 8/2/05

visitor

From: Richard
Sent: 08 February 2005 12:14
To: Karen; Ian; info
Subject: FW: Cultural Commission: Phase 2 Consultation[Scanned]



Cultural Commission
Questionna...

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

From: Kelly, Stephen G [mailto:Stephen.Kelly@southlanarkshire.gsx.gov.uk]
Sent: 19 January 2005 13:21
To: Richard
Subject: RE: Cultural Commission: Phase 2 Consultation[Scanned]

As requested. Please find attached South Lanarkshire Council's response to the Cultural Commission's Phase 2 Consultation document.

On behalf of
Stephen G Kelly
Head of Facilities & Cultural Services
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-----Original Message-----

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