

CULTURAL COMMISSION

STAKEHOLDER CONSULTATION: PHASE 2

PAN-SECTORAL QUESTIONS

NOVEMBER 2004

Response from Making Music

Broughton High School
Carrington Road
Edinburgh EH4 1EG
t: 0131 315 0262
w: www.culturalcommission.org.uk

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?

Everyone has the right to have access to culture, whether as an active participant or as an audience member. The culture can be professional or voluntary (amateur) based, and should include traditional, classical or popular culture.

With the right to enjoy and participate in cultural activities, however, comes a responsibility to ensure that cultural provision meets acceptable standards.

2. Should cultural rights be enshrined in law?

No

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

In meeting social inclusion etc., objectives, however, should not, and must not, be a reason to reduce aiming for standards of excellence considered to be necessary. This may require educational/training opportunities to be included.

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

There should be an "Arts Commission" of some kind. The "Commission" should be answerable to the Executive.

Any guardianship should NOT be in the direct hands of political organisations whether national or local.

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

Probably by the Executive and "Commission" in partnership to ensure the right balance of provision and expending of funds.

Cultural Leadership

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

Although the provision of funding levels inevitably is a political decision, the actual Cultural Leadership should be free of political bias and be a culturally led process.

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?

Provision of funding levels on the basis that Culture is a proven benefit to the community at large. The Executive should have no influence over cultural policies and priorities, which should be devolved to the appointed "Cultural Leadership."

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

Yes. Enforcement should be through "Cultural Leadership" showing their accountability to the Executive.

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

It must be the Executive, who ultimately fund it.

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?

Very little. The main role of local authorities is to help to ensure there is balance in provision of funded activity, and communities are being helped to access the cultural provision that is available.

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?

A leading role in the preparation of students for life in the cultural sector, and in encouraging those who wish to work in the "community" sector as opposed to the high flyers who will become household names.

They should have involvement in "Cultural Leadership" to help particularly in the process that working in the community and voluntary sector's does not mean that high artistic standards should not be attained.

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

A big role. There should be encouragement for the Private and Commercial sectors to participate in cultural leadership through funding support for activity in the communities where they operate. Consideration should be given to tax breaks and other incentives to make this provision – much of which can be in kind funding.

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 no problem with artists having a voice towards the general provision of the arts (both in funding and planning terms) and they need to be consulted through some form of representative body.

Care is needed here, however, in determining how the demand of arts provision arises – through the trained artists who will be responsible for the delivery of much of any cultural provision or through the

arts promoting bodies at all levels. Chicken and egg situation? Supply and demand problems if not managed effectively?

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?

What is a grassroots organisation? No doubt any National Level "Commission" should have at its board level representatives from the "grassroot" (and also from artists in 13 above) but this indicates that the grassroots must be organised well enough to ensure this is effective. Individual umbrella groups such as our own can be effective to represent the sectoral interest, but at a board level several groups need to come together otherwise it is too unwieldy. Maybe a loose federation of grassroots organisations could organise suitable and effective representation, providing it did not take up too much of the cultural budget. Whatever way – it must be non political!

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

If UK cultural agencies operating in Scotland (and if they are in receipt of Scottish Cultural funding) they must operate within Scottish Cultural guidelines.

Pan-Sectoral Planning

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

Do we need pan sectoral planning? Surely each individual cultural sector should be doing its own planning?

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

No comment

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?

Scottish Executive and Local Authorities at most should only have an overview, or advisory, role. The process should be managed by those involved in the work of the sector.

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

No Comment

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

By development of an adequate consultative process that creates the awareness of differing needs etc.

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?

If there is a need for a planning regime, there MUST be a link with the funding regime.

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?

Any allocation of public money must, in the first instance, be in the hands of the body that is responsible and accountable for the development of public funding.

The key issue here is that the Executive (or indeed any other body who may become responsible for calculation of overall public funding) are aware of the needs and value of arts provision through the public purse, and this is well represented to them through whatever form of "commission" is developed.

Whether we like it or not, in the Arts Sector we have to compete for funding with health, education, social provision and transport etc. Our role is to make the purse holder understand the role we play, and its interaction with other sectors.

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?

By the "Commission" based upon the relevant demand profile of each cultural sector.

Appropriate evaluation criteria needs to understand the needs and abilities of each cultural sector, rather than a one size fits all.

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?

As in 23 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?

No real view on this one – but there must clearly be adequate knowledge of the total benefits of the support given to National Companies both in terms of national economic benefits and prestige and in arts development, benefits and prestige. Being a National Company does not give carte blanche to ignore budgets and neither should there be political interference.

26. How much autonomy should local authorities have over the amounts of public money allocated to the delivery cultural activities/services in their areas and what influence should the Scottish Executive and the national agencies have over local authority spending decisions?

Only in ensuring that communities are able to access the funding available. The Executive should have no input into such detail, but the "Commission" would be the ideal monitoring point.

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?

This depends entirely upon the make-up of the organisations concerned, and their ability to handle funding. Although reluctant to allow too much involvement by local authorities because of the risk of political coercion there may be a role in certain circumstances on an agency basis.

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?

Probably easier said than done because of the current requirement to satisfy so many different objectives set by funding bodies. What is paramount is that any process must satisfy funding bodies that public money is being well spent and properly accounted for.

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?

No real comment on this issue.

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?

Where necessary, there should be funding for the traditional and indigenous arts to enable the traditions to be maintained and developed. The role of the funder, however, surely must be to develop ways of ensuring that available monies are fairly distributed without guaranteeing fixed amounts for this or that cultural sector. All art is important to the social, cultural and economic life of the nation, and funding must recognise this. Again – easier said than done!

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.)?

Maybe by offering an "initiative" pot of money designed to support government initiatives and a top up to the regular artistic funding.

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.)?

Longer style agreements need more rigorous review, but would give opportunity to enable better long term planning for organisations. Endowment style funding is an interesting concept, and would enable organisation to be more careful in their manner of spending

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

By creating an effective and meaningful financial reporting process that is fit for purpose for both the organisation and the "commission."

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?

This must be entirely consistent with the demands of the funding agreement, but certain basic questions are justified to ensure an organisation is doing what it is being funded to do, is financially stable and correct and is being adequately managed.

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

This can only be agreed with the organisation being funded. You cannot have a one size fits all in these circumstances – except that the basic parameters in 34 above should be a guide.

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

By agreeing the parameters of standards required and then agreeing the levels/outputs with individual organisations

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

By setting the appropriate quality standards – and understanding what quality really means in the context of each organisation.

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?

The sanctions must be consistent with whatever breach has been recorded. As stated previously, standards should be agreed rather than defined, which should go some way to avoiding such circumstances arising.

Insofar as any judgement made on an organisation who may be seen to have failed in their governance etc, it is only just that they have a right of appeal – which should be a panel of informed people totally independent of both sides of the argument. A typical constitution of such a panel may be a representative of funded organisation and of the commission plus an independent chair – or something of that type.

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?

No real comment on this – up to individual organisations. However, help and support should be given where necessary.

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?

No comment – but may be sensible.

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)?

No comment

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?

Quite clearly, any "commission" created would have a high level of responsibility, along with individual organisations.

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?

Good management processes do not constitute unrealistic percentages. This is why it is important to agree on processes early on, and for agreement on management reporting etc. The more reporting has to deal with detail (a feature very pre-dominant in the public sector) there will be increases in costs of management rather than allowing more money to be available for the operations etc.

Local Authorities

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

No comment

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?

Adequate provision depends upon the demand – which in this case may be a perceived demand rather than an actual one.

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

The merit is everyone has the same standard. The reality not everyone requires the same standard. Standards are agreed, not proscribed. Accept that there should be guidelines.

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

Justifiable to prevent money being diverted for the wrong reasons – but LA's should be accountable for cultural monies to the "commission."

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 generally, but maybe in certain areas

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

As an adjunct to the "commission" otherwise regional policies and differences begin to appear. Such differences that may be apparent should be recognised on a national level.

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

They should be part of the National Agency

51. Can the cost of any regional bodies be justified, particularly through the transference of resources from national agencies and local authorities?

Only in exceptional and particular circumstances. Scotland is too small in population terms to commit the sort of money necessary across the board.

National

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

A company representing the whole country.

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

Not certain – but any company holding National status should ensure they manage within their agreed parameters.

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

The "commission" should be strong enough to manage National Companies.

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 expectation must be of the highest possible standard – these companies are representing the country in their particular art form. Whilst commitment to the development of Scottish work and talent

is essential, they should not preclude the importation of work and talent to show Scotland are capable of achieving the best possible standards. We are part of a global artistic world as well as a local one.

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

No specific strands should be necessary to this relationship. .Whilst there may be some form of local/regional authority objective, surely of more importance is giving local people the opportunity to enjoy the National Company. The companies themselves should be aware of such marketing and audience initiatives of to encourage maximum participation of local audiences in their events.

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

By understanding what they are there to achieve, and who their customers are!!

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?

Strategic and operational co-operation by National Agencies should arise to enable maximum amounts of cultural sector money to get to the production line. Again, this is about the agencies understanding what their role is – if it gets too big, the politicians will interfere – something that will be disastrous for Arts in Scotland.

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.)?

Through creating greater awareness of partnership between the various bodies, and the advantages that such partnership can bring.

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

There must be areas of co-operation, and happy to explore them.

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?

Within Scotland by marketing ourselves and producing art that really catches the imagination of the population, and not being too frightened to celebrate success.

In areas outwith Scotland, by involvement in activity with areas outside Scotland.

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?

By marketing ourselves (easier said than done – but that basically is what it needs!)