

24 JAN 2005

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

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, entitlements and responsibilities should be clearly defined and stated, indicating the basic principles to be applied in developing cultural policy in Scotland. These basic tenets should be applied to all the cultures of Scotland and all areas of the arts.

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?

They should not reflect or link to other areas of social policy as a matter of course but they are bound to impinge on areas such as inclusion and social justice. This would apply in particular to rights relating to language.

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 be held by a body which has close contact with and good understanding of the culture or area of the arts which it stewards. Its membership should include specialists in the various areas of culture. The present system used by the Scottish Arts Council is a good example of this. Excellent working relationships have been formed and there is much experience and expertise which should be retained. Those working at the grassroots level should be accountable to this body. Performance should be monitored and support adjusted accordingly.

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 body with guardianship should assume these responsibilities in close contact with those at the grass roots. Amendments should be made on the basis of previous track record.

Cultural Leadership

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

'Umbrella' organisations might be a worthwhile way forward. The Literature Forum and Bòrd na Gàidhlig are useful models. Other such organisations might be the proposed Institute for the Languages of Scotland, and bodies concerned with theatre, opera, etc. Such organisations are required particularly in areas such as language which impinge on education, culture and the rights of the individual and require special consideration.

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 play a minimalist role, delegating to the body holding guardianship. This body should report to the Scottish Executive. The Scottish Executive should not have any influence over cultural policies and priorities.

8. Is the arms-length principle still appropriate and, if so, how should it be enforced?
Yes, see 7 above.

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

The leadership of the cultural sector should be appointed by the Scottish Executive in consultation with those in each sector and with the existing Scottish Arts Council. The leadership should be answerable to the Scottish Executive in that it should demonstrate that it is responding to the cultural needs of the population.

10. What role should local government play in cultural leadership, including policy making, and how should it balance its responsibilities to the electorate with the needs of artists and citizens across Scotland?

Local government should play a major role in cultural leadership putting the case for culture in its own area. It has a responsibility to the electorate to do this. This responsibility must be made clear to all local councils. Giving each area a voice in a national context will ensure that areas are not ghettoised or forgotten as so often happens with a central administration.

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?

Centres of artistic and academic excellence should be represented in any umbrella organisations concerned with defining Scotland's cultural strategy. Such centres contain valuable expertise which could contribute much to Scotland's cultural strategy. A good working example of this is Bòrd na Gàidhlig which has representation from a variety of fields. It was created by the Ministerial Advisory Group on Gaelic, which was chaired by a senior academic.

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

It is important that these sectors support the arts and enrich the communities in which they are situated. Sponsorship should be encouraged.

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?

Umbrella organisations should consult with artists. All areas, cultural and geographic, should be represented to ensure everyone has a voice. Synergy meetings which those working in Scots and Gaelic have held in recent years provide a model. Such meetings need only take place at significant times, such as in advance of a funding review. The role of Bòrd na Gàidhlig in eliciting opinion about the Gaelic Bill is another working example.

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?

See 13 above. Effective management of culture at a local level coupled with good communication with national umbrella organisations will ensure that views are taken into account in decision-making processes. Good communications have been established in the field of language with the Scottish Arts Council and this has been mutually beneficial.

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

Good communications must be established and maintained. This would be most effective at the 'guardianship' level informed by the 'umbrella' level which is in turn informed by the 'grassroots' level.

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?

The opportunity exists to take an overview of the current situation and to improve upon it. The needs of the various sectors must be carefully assessed on their own merits. Pan-sectoral planning needs to be done fairly so that opportunities exist at a similar level for all.

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

There seems to be no reason to separate pan-sectoral planning from the guardianship level proposed in 4 above.

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?

As outlined in 4 above this level should include specialists and lay people representing all the cultural sectors. These will be drawn from the various umbrella organisations. Financial expertise will also be represented at this level.

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

See 4 and 18 above. Membership will be drawn from the umbrella organisations and will consist of those with a good understanding of the cultural sectors.

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

This would be most effectively done sector by sector. The needs of individual artists as well as national enterprises need to be considered and this is best done by those with a full understanding of the sector. Individualism is nurtured for the good of the whole. The case of language is different since it lies at the heart of all culture and impinges on many other cultural sectors. Bòrd na Gàidhlig provides a useful model. This body has already contributed significantly to the maintenance of the Gaelic language by astute identification of needs and priorities. It has provided assistance for major priorities such as teacher training in Gaelic-medium education, and vital bridging funding for the new historical dictionary of Scottish Gaelic (Faclair na Gàidhlig) project, as well as support for various community projects. The proposed ILS would work very well for both Gaelic and Scots planning sensibly and giving value for money.

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 cannot be separated from pan-sectoral planning, hence the financial representation mentioned in 18 above.

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?

This question needs full consideration of the alternatives. The final decision about how much public money is allocated to the cultural sector as a whole should probably rest with government but should be made on the basis of communication with the guardianship body as mentioned in 7 above.

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?

The division of funds between the individual cultural sectors should be decided by the guardianship body and should be made on the basis of the needs of the cultural community. General pan-sectoral evaluation criteria should be established in consultation with the various umbrella organisations.

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?

The umbrella organisations should be responsible for allocating funds for their sector. Having formed the pan-sectoral evaluation criteria in consultation with the guardianship body, these organisations will have an awareness of pan-sectoral and inter-sectoral objectives.

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 national companies should also be decided by the appropriate umbrella organisations though such companies probably also need special consideration. This is an area where sponsorship from the private sector might be effectively used. Donors would have something to gain from the publicity of being associated with a national enterprise. Sponsorship in sport is a useful model.

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

It is not clear what is meant by national agencies but local authority spending decisions should be made locally.

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?

It is assumed that national agencies = umbrella organisations. Flexibility is preferable. Non-national organisations should be free to apply to national agencies and national companies should likewise be free to apply to local authorities if appropriate, eg a Scottish Theatre production of Lewis Grassic Gibbon's *Sunset Song* might be partially funded by local authorities in the North east. If national enterprises were to be funded nationally and local enterprises entirely locally this would be too disparate. The tri-level structure of guardianship, umbrella and grassroots would enable expertise in the cultural sectors to be used more effectively.

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?

The umbrella organisations would have a role to play here. Information on resources could be made available centrally for all and much reduplication of effort would be avoided. The whole process of application should be reviewed and perhaps the onus should rest more with the awarding body than the applicant. In the current system, many talented individuals are spending

a great deal of time compiling funding applications. Competition is fierce and only a few are successful. This is an inadequate use of talent. A more hands-on approach by the funding bodies would be more effective.

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?

See the tri-level structure outlined in 27 and 28 above. The opportunity to streamline and co-ordinate should not be missed.

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?

A certain amount of state funding should be set aside to core-fund the traditional and indigenous arts.

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.)?

See 28 above. Specialist members of the organising bodies will have an awareness of other governmental initiatives.

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.)?

See 28 above. Longer funding horizons would be beneficial. Sectors with special needs require to be identified, eg work in specialist areas of language, such as lexicography, is ongoing and does not fit well into a short-term funding strategy.

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

This can be demonstrated as at present with the setting of objectives and assessment of 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?

See 33 above regarding standards of output. See 28 above regarding process and governance. If umbrella organisations follow this hands-on approach they will be in a position to make recommendations on process and governance.

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?

The expertise of specialist members of the umbrella organisations should safeguard artistic integrity and local empowerment.

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

See 23 above. Members of the umbrella organisations will be well-placed to monitor consistency of standards.

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

See 36 above.

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 funding body would have the ultimate sanction of withdrawing funding and demanding the return of unspent monies as soon as it is agreed that the funded organisation is not meeting the required standards. The proper procedures would have to be in place for this. Similarly, funded organisations should have the right to appeal if they feel they have been unfairly judged. These sorts of procedures should be dealt with at guardianship level.

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?

See 28 above. New technology could be used to facilitate information-gathering about available resources. How best to use new technology should be decided after liaison with a computer consultant.

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?

The co-ordinated management of cultural property should be looked at in a pan-sectoral and inter-sectoral context. Use of buildings should be maximised. The principles of community schools with respect to multiple use of buildings would be worth considering as a model.

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)?

It is doubtful whether this would be justifiable. The merits would be largely economic and probably limited. In practice, the single organisation would have to be staffed by individuals sympathetic to and knowledgeable about every cultural sector. There would be a great deal to do with advocacy and IT that could not be devolved to such an organisation. Pan-sectoral responsibilities would have to be clearly identified and the specific needs of each funded organisation respected and left in the hands of that organisation.

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?

The responsibility lies initially with those who are the guardians of Scotland's cultural policy. Greater collaboration in specific sectors should be carried out by those in the umbrella 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?

As outlined in responses 40 and 41 above, pan-sectoral responsibilities should be dealt with centrally. Most organisations currently do not spend vast sums on management and

administration; such costs have to be carefully budgeted for in grant applications. It should be borne in mind that such expenditure should continue to be monitored carefully in any reorganisation of funding for the arts.

Local Authorities

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

This is a matter for government. Probably some sort of Cultural Charter would be necessary.

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?

Local authorities require their cultural responsibilities to be identified and adequate monies provided in their budgets. If this is not done they may avoid taking adequate responsibility for culture. This has been an important issue in the discussion of the Gaelic Bill, which, in its second draft, has had to take account of this crucial area.

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

National standards can be adopted to a limited extent. Scotland has a great deal of cultural variation which will be enhanced by a certain amount of provision at a local and sectoral level.

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

Ring-fencing of resources is good if it ensures that the money is spent on culture. See 45 above.

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?

Yes.

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

Regional bodies are not necessary but there should be regional representation at the umbrella level.

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

N/A. See 49.

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

N/A. See 49.

National

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

National should mean shared and available to the whole nation. Such companies should perform and be accessible throughout Scotland and not only in major cities.

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

Adequate core-funding should be sustained for national enterprises to ensure survival and enable such organisations to maintain standards.

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

National companies should report to the umbrella organisations who should be responsible for measuring performance against agreed standards.

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?

We should expect the highest standards from our national companies. These bodies should be strongly committed to Scottish work and, in particular, encourage new work and young artists. They should be in touch with the grassroots level encouraging and recruiting young talent.

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?

These relationships will vary considerably. For example, in practical terms, local authorities may waive costs for use of facilities to reduce costs for national companies; in sectoral terms, local artists might be given the opportunity to work at some level with a national company.

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

See 23, 24, 33 and 34 above.

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?

All agencies should communicate at the umbrella level as outlined above. Sharing and co-operation should be encouraged wherever they are mutually beneficial. Good communication will identify those areas.

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.)?

This might best be begun at the guardianship level with devolvement to the umbrella level as necessary.

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

Opportunities will emerge depending on the activities of the sectors. Obvious areas are those to do with language as various sports have their own distinctly Scottish vocabulary which should be recorded in our dictionaries. Those with a keen interest in sports such as shinty, golf and football may want to access information in our historical dictionaries about these sports in early times. Writers of books, plays, musicals etc concerned with sport will want to work closely with the Sports Sector.

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?

See 42 above. It would be useful if some funding could be set aside specifically for international liaison. Small organisations cannot afford to send representation abroad and achieve an international profile. This might be an area where new technology could also be used to some advantage.

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? This could be identified at the higher guardianship/umbrella levels in the first instance. The important principle throughout is the maintenance of good communication and sharing of knowledge in the tri-level structure suggested in this response. If the cultural sector is stewarded by well-informed individuals co-operation is facilitated and enhanced.

Contact details

**Lorna Pike
Project Co-ordinator
Faclair na Gàidhlig
27 George Square
Edinburgh
EH8 9LD**

Email: lorna.pike@ed.ac.uk