

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

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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?

Great care should be taken to ensure that any definition of cultural rights, entitlements and entitlements should not be seen as a way of limiting the scope of cultural policy. All cultures of Scotland (including Scots) and all areas of the arts should be embraced. As regards standards, if a statement of rights and entitlement is used to set a basic level of provision, it should be clearly stated that such provision is only a minimum and that aspiration, development and innovation should not be discouraged.

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?

There is bound to be an area of overlap since any definition of cultural rights must be informed by notions of inclusion and social justice and would ensure that everyone has access to cultural activities and that would include ethnic minorities and disadvantaged groups. However, it is going to be a hard enough job sorting out cultural rights without making explicit cross-reference to other areas of policy.

4. Who should have guardianship over cultural rights, entitlements and responsibilities and how should

they exercise their authority, particularly in relation to non-conformance?

Not the Scottish Executive. Actually, the Scottish Arts Council has been doing a very good job and, while change is needed, there is no need to throw babies out with bathwater.

They should not be tarred with the same brush as their English counterpart. Their personnel should certainly be involved in the process, otherwise experience and expertise will be lost. This core could then be augmented by additional specialists in various sectors and by at least one lay member. The current system of monitoring and advising within the SAC is very helpful for CFOs. The withdrawal of funding is the ultimate sanction and it is therefore unwise to create a gulf between the funding body and the 'guardians'.

5. Who should have responsibility for the review and potential amendment of cultural rights, entitlements

and responsibilities and how should this process be conducted?

See four.

Cultural Leadership

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

leadership is actually required?

Thanks to the SAC, SLD is engaged in an energetic outreach programme. At least that is a small step in the right direction. The Literature Forum is a possible model and an Institute for the Languages of Scotland would be another similar source of leadership. Given a favorable climate in which to operate, such bodies could be a powerful force for stimulating interest and enthusiasm, facilitating grass-roots activities and working with the 'guardians' on such matters as policy, prioritization, standards and the distribution of funding.

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?

Cultural policy is not a matter for civil servants and bureaucrats. They can work to create a climate in which those actively involved in the cultural sector can be confident that their own leadership will be allowed to produce results. A separate arts body (see 4.), well advised by specialist sectoral bodies, should have an overview of prioritization and policy.

8. Is the arms-length principle still appropriate and, if so, how should it be enforced?  
Yes. See 4. and 7.

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

The leadership would have to be appointed by the Scottish Executive but this should be done only with absolute transparency after extensive consultation with all sectors and with the existing SAC. The resulting leadership should be answerable to the Scottish 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?

Local government is vital in providing local services and they are best placed to make decisions about the needs of their particular communities. On the other hand, there appears to be at present some confusion whereby some local councils think that they have no responsibility to fund national bodies although such bodies benefit their communities. Other councils are supportive of national bodies. Either small bodies of national importance should be fully funded centrally or local councils should be made aware of their responsibilities in assisting such bodies.

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?

We at SLD have a long history of co-operation with universities. We are a centre of academic excellence and we are happy to offer our expertise in matters of language. Universities should be represented among the 'guardians' and in the umbrella sectoral level.

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

They should be encouraged, and given financial incentive, to continue to operate as modern patrons of the arts.

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?

We have found that the SAC has supported us in this way in the past. Umbrella organisations could act as intermediaries, collating and presenting the various voices within their sector.

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?

Umbrella organisations would be useful advocates and enablers for grass root organisations, canvassing grass root opinion and acting as intermediaries with the 'guardians'.

(Community Councils might well be able to make some useful suggestions and may wish to participate.)

15. How can we ensure the appropriate strategic and operational alignment between Scottish cultural

agencies/organisations and UK cultural agencies operating in Scotland?

If Scottish organizations are properly funded, they are less likely to feel under threat from UK organizations and are therefore more likely to communicate openly and productively.

#### 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 very disparate needs of the various sectors should be fully addressed.

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

This should be co-extensive with the remit of the 'guardians'. See 4.

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?

See four.

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

See 4, 6,

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

This is a huge question. There would have to be enough flexibility to deal with everything from permanent national bodies to a one-night one-man show in a village hall. One way to break this up would be to give each sector responsibility for its own planning (Institute for the Languages of Scotland, Literature Forum 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?

Cannot see how planning and funding can be separated.

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?

We would like an opportunity to consider any other suggestions.

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?

See four.

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?

If the model of a Literature Forum and Institute for the Languages of Scotland is accepted then such bodies should be responsible for distribution of funds within their sector. As contributors to the formulation of pan-sectoral and intersectoral objectives, they will be stakeholders in the achievement of these 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?

See 4 and 24. Are all 'national companies' to be considered in the same way? That may not be appropriate.

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

A flexible situation and good co-operation is essential. It should be clear to local authorities that they can and should make a contribution to national organizations.

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?

If by 'national agencies' you mean umbrella organisations, then they should be responsible for the distribution of central funding from the Scottish Executive (via the

'guardians') and they can be expected to deal with each case on its own merits. There should be no diminution of the role played by local authorities in providing cultural services so suit the particular needs of their communities. Umbrella organisations should have good channels of communication with local councils.

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?

Through the agency of such sectoral umbrella organisations as a Literature Forum and an Institute for the Languages of Scotland. They would be well placed to match funders' criteria to projects. This would save the time of individuals and organisations who spend frustratingly long hours filling out endless application forms. It would also benefit the awarding bodies.

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 4 and 28.

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 should be guaranteed to core-fund the traditional arts and to safeguard the production of new and experimental work.

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

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.)?

All possibilities should be considered. Many organizations would benefit greatly from being able to plan further ahead.

33. How can we demonstrate prudent and effective use of public money whilst allowing funded

organisations greater, and arguably more appropriate, financial autonomy?

The accounting system is not going to be any less rigorous and the outcomes will be just as observable.

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?

The current system of accountability seems to work well. Any way of improving it could be considered. The only difference would be that the recipient would in the first instance be accountable to fellow professionals in their own sector.

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?

That is one of the advantages of accountability to ones own peers.

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

The guardians described in the answer to question four would have a locus here in ensuring comparability of standards between sectors and umbrella organisations would work to raise standards within their own sector.

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

See 36

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?

See four. A complaints procedure and panel would need to be set up from other sectors and include one or more lay persons.

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?

This is best answered by an IT person.

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?

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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)?

I am not sure what this question is about. We know our own IT requirements better than other organisation. This sounds like bureaucracy for its own sake.

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?

See four. Also sectoral umbrella bodies would be able to make links in specific areas.

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?

I only know that our own expenditure on management and admin is kept to an absolute minimum. As a small national body, it is in our own interests to be seen to be being productive.

Local Authorities

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

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?

There is the problem that 'adequate provision' might allow local authorities to opt for a bare minimum. However, their responsibilities should be identified and defined and proper funding should be provided in their budgets.

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

Adopt national desiderata of good practice, but there is no way you can set a national standard. Edinburgh Council might just as well be on a different planet from Orkney Council. The services they produce are equally good but totally different.

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

The justification is that they requires these monies to fulfill their cultural responsibilities

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?

Sectoral umbrella organizations should have intimate contact with and representation from the regions who will thereby already be represented in the planning chain.

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

49 should answer this.

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

49 makes this inapplicable.

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

We are national in that we serve the entire population of Scotland and deal with material from everywhere from Shetland to Dumfries. We are internationally recognized as the authorities in our field. We are the only lexicographical body devoted to the languages of Scotland and our dictionaries more than justify our claim to 'national' status. We give Scotland every reason to be proud of us. Some of these criteria may be equally applicable to the performing arts.

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

One essential privilege is to be guaranteed sufficient funding to maintain a standard of excellence. The responsibility is to do so.

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

To their sectoral umbrella body and to the body outlined in the answer to four.

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?

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?

This should be looked at in the light of individual cases but local authorities should be expected to make some contribution in cash/kind.

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

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?

This is something we deal with at a micro-level in our outreach work. It could be dealt with more effectively on a larger scale by umbrella bodies talking to each other.

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.)?

The cultural sector is too diverse to do this 'as a whole'. Sectoral umbrella bodies could explore appropriate areas of partnership.

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

See 59. SDL are already interested in the language of sport.

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?

SLD could do a lot more if we could afford to attend more conferences, highland gatherings, trade events etc. and run summer schools etc.

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?

Again the disparate nature of the cultural sector makes this difficult and sectoral umbrella organizations (such as an Institute for the Languages of Scotland) could identify areas for more targeted co-operation.