

*Ack by email
18/01/05 29*

Ian

From: Laura.Mulheron@scotland.gsi.gov.uk
Sent: 12 January 2005 17:01
To: info
Cc: Malcolm.Bangor-Jones@scotland.gsi.gov.uk; Sheenagh.Adams@scotland.gsi.gov.uk
Subject: RESPONSE FROM HISTORIC SCOTLAND TO THE PHASE 2 : PAN - SECTORAL QUESTIONNAIRE[Scanned]

This email and any files transmitted with it are intended solely for the use of the individual or entity to whom they are addressed.

Dear Sir,

Please find attached the response from Historic Scotland to the "phase 2 : pan – sectoral questionnaire".

Do not hesitate to contact me should you have any queries about our response.

Best regards

Laura Mulheron

Historic Scotland

Heritage Policy Branch

Room 2.9

Longmore House

Salisbury Place

Edinburgh

Telephone 0131 668 8836

<<CCPan-sectoral questions Final1.doc>>

The original of this email was scanned for viruses by the Government Secure Intranet (GSI) virus scanning service supplied exclusively by Energis in partnership with MessageLabs.

On leaving the GSI this email was certified virus-free

13/01/2005

Cultural Commission

Final

CULTURAL COMMISSION

STAKEHOLDER CONSULTATION: PHASE 2

PAN-SECTORAL QUESTIONS

NOVEMBER 2004

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?
2. Should cultural rights be enshrined in law?
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?
4. Who should have guardianship over cultural rights, entitlements and responsibilities and how should they exercise their authority, particularly in relation to non-conformance?
5. Who should have responsibility for the review and potential amendment of cultural rights, entitlements and responsibilities and how should this process be conducted?

Cultural Leadership

6. A number of stakeholders have bemoaned the lack of cultural leadership in Scotland but what sort of leadership is actually required?
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?
8. Is the arms-length principle still appropriate and, if so, how should it be enforced?
8. **The main consideration must be to have systems that work. Historic Scotland is an Executive Agency of the Scottish Executive and is directly accountable to Scottish Ministers. These arrangements were reviewed in 2003-04 and Historic Scotland believes that these arrangements are sensible As regards enforcement, strategic direction should be set by Ministers and expected outcomes agreed. There should also be clear lines of accountability.**
9. Who should appoint the leadership of the cultural sector and to whom should the leadership be answerable?
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?

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?

11. Educational institutions must provide training and qualifications at varying levels that will equip the "cultural" community with the skills they need both for the cultural and business aspects of their work. They also need to be prepared to move quickly to help meet skills gaps, for example in terms of traditional skills in the construction industry.

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

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?

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?

14. The Scottish Executive has an excellent record in supporting voluntary sector infrastructure and umbrella body, which in turn support grassroots and local organisations and enable their voices to be heard. For example, Historic Scotland has encouraged and supported the Built Environment Forum for Scotland as well as longer established bodies such as the Scottish Civic Trust and the Architectural History Society of Scotland, which both have grassroots membership.

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

15. There needs to be clear lines of communication and accountability. This is something that needs to be worked at continuously. There also needs to be respect for different approaches and no insistence on uniformity. The Scottish Executive and Whitehall Departments have an enabling role to play in this.

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?

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

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?
19. Who should represent the individual cultural sectors in any new pan-sectoral planning process?
20. How should any new planning regime reflect the differing needs, priorities and traditions of artists and communities across Scotland?
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

22. Is the final decision about how much public money is allocated to the cultural sector appropriately in the hands of the Scottish Executive or is there a valid alternative method/process of calculation?
22. **Yes – Scottish Ministers are accountable to the Scottish Parliament and are also best placed to weigh up competing priorities.**
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?
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?
25. How and by whom should the funding awarded to national companies be decided and what sort of funding arrangements should be in place?
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?
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?
28. How can we simplify and streamline the process for both organisations seeking funding from national agencies and for organisations seeking funding from local authorities?

28. Historic Scotland does not feel that the present arrangements are especially complicated. However, much more use could be made of delivering information and enabling applications to be made on-line.

29. What are the opportunities to move to a more co-ordinated approach to capital planning and corresponding grant allocation (including lottery funding) in Scotland and how should such an approach be organised and managed?

29. Historic Scotland supports longer funding horizons. This enables a more strategic approach to be taken and ensures better value for money. There is also a need to consider long term revenue funding in the context of decisions on capital investment. We would not support a greater use of endowment funding: this ties up large sums of capital in projects and hampers changes in direction and priorities.

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?

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.)?

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.)?

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

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?

35. Historic Scotland believes that the levels of "governance" should be proportionate to the amount of grant. However, there remains the need to ensure accountability for the investment of public money.

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?

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

37. How do we achieve appropriate quality and consistency of evaluation within and across the cultural sectors?
38. What sanctions should a funding body have against a funded organisation that does not meet the required standards and what rights of appeal should funded organisations have if they feel they have been incorrectly or unfairly adjudged to have not met the standards defined by their funders?
- 38. Ultimately, a funding body can simply withdraw its funds. There should also be scope to enable funding to be recovered. Funding bodies should have an appropriate complaints procedure where appeals can be made. There is also the option of going to the Ombudsman or seeking judicial review where the funding body lies in the public sector.**

Operations and administration

39. What is the potential for new technology to improve the efficiency and effectiveness of cultural administration in Scotland and how should that potential be realised?
- 39. Historic Scotland believes that the internet has huge potential if used fully and imaginatively. A good example of such use is PASTMAP, a partnership project between Historic Scotland and the Royal Commission on the Archaeological and Historic Monuments of Scotland. It is a world first in providing free, GIS-based information on buildings and sites protected for their value to the historic environment.**
40. Is there an opportunity to introduce a more co-ordinated management of cultural property, particularly given the problems experienced by many cultural organisations with listed and/or high-maintenance buildings?
- 40. Historic Scotland does not agree that many cultural organisations experience problems with listed and/or high maintenance buildings and would be interested to receive any evidence of this. We believe that people value such buildings not just because of their architectural value but also because of their links to the past. New buildings can be expensive to build and costly to maintain. If listed buildings are properly maintained with the correct materials then it is likely that overall expenditure on them will not be high, indeed evidence shows that it can be considerably less.**
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)?
42. Where does responsibility lie for Scotland's international cultural development and what are the opportunities for greater collaboration between Scotland and the relevant UK, EU and UN (UNESCO) policy making bodies and cultural networks?

42. Historic Scotland believes that this is an area of increasing importance. There are real opportunities to promote cultural tourism and a greater understanding of Scotland's long and important cultural links with other countries. For example, Historic Scotland supports and helps organise Doors Open Days and the Scottish entry to the International Heritage Photographic Competition, which is part of the European Heritage Days initiative of the Council of Europe. Historic Scotland also represents the UK Government on the Value of Europe's Cultural Heritage Committee and attends the World Heritage Committee meetings of UNESCO as part of a larger UK delegation. Historic Scotland is also the lead body for UNESCO designated cultural World Heritage Sites in Scotland.

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?

Local Authorities

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

44. **Scottish Ministers have asked the Historic Environment Advisory Council for Scotland for advice on the role of local authorities in relation to our historic environment.**

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?

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

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

Historic Scotland feels that the above questions about local authorities relate to a wider argument about local democracy. If local authorities have a certain amount of power to do what they want then there will inevitably be local variations. It is a question of local discretion versus national uniformity and whether local authorities are to be regarded as local *government* or simply as local administrative bodies.

Regional Bodies

48. Is there a need for a regional aspect to cultural planning and/or the delivery of cultural services and/or the management of cultural resources?
- 48. Historic Scotland would be concerned about this proposal. Scotland is a small country and a regional aspect would just add a further layer of bureaucracy.**
49. How should any regional bodies be constituted, governed and managed?
50. What remit/responsibilities should any regional bodies have and what responsibilities should be transferred from national agencies and local authorities?
51. Can the cost of any regional bodies be justified, particularly through the transference of resources from national agencies and local authorities?

National

52. What should the designation 'national' mean and what criteria should be applied when awarding a company national status?
53. What privileges/special considerations should be afforded to national companies and what responsibilities should accompany these privileges?
54. To whom should the national companies report and who should be responsible for measuring their performance against agreed standards and objectives?
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) are between the national companies and the local/regional authorities in whose areas they may reside or tour?
57. How can we practically 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?

58. Historic Scotland believes that this is best advanced through the Efficient Government Initiative. The Efficient Government agenda is a critical part of the public sector programme of investment, reform and modernisation.

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.)?

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

61. How can we more effectively represent and promote (artistically and commercially) Scottish culture within Scotland, within the UK, within the EU and across the world?

61. As said at question 42, we consider this to be an extremely important area. Historic Scotland already engages with Europe and the rest of the world through initiatives such as Doors Open Days and attendance at European and international meetings. It is important to continue this commitment to ensure Scotland is represented and promoted as much as possible. However, more could be done to promote cultural tourism (e.g. Charles Rennie Mackintosh themes, Burns themes, 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?