

A&B

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Arts & Business *Scotland*

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Dear James and Richard

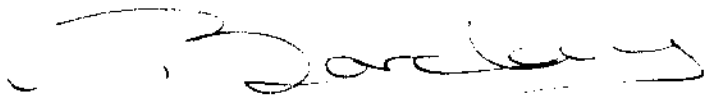
This submission is a personal one from me. I feel that the previous submission on Arts & Business covered the specific points from an A&B perspective.

The structural model I have suggested is very much a draft and if the idea was of interest I would be happy to discuss further.

Not sure if Elaine Bailey sent her submission direct but in case not enclose that too.

Hope all is going well.

Best wishes



Submission by Barclay Price

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?

See 2.

2. Should cultural rights be enshrined in law?

Probably no more than a general UN style declaration is possible. However, what would be valuable would be for the Executive to make a clear commitment (along the lines of First Minister's St Andrews Day speech) to culture for all. This should be backed by a significant increase in the investment for cultural development and appropriate policies in areas such as education, social policy, health, etc.

(The recent tensions around the Birmingham Rep play about the Sikhs indicates the difficulty of providing legal cultural entitlement; re the right of the artists to free expression of ideas versus the context of a specific group's cultural beliefs.)

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?

See 2.

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

See 2.

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 2.

Cultural Leadership

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

Perhaps this is a desire for a different society rather than a realistic ambition? Or really just a plea for more resources. Leadership has to begin at the political level and permeate society.

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 have a lead role, in partnership with others including local authorities, arts sectors, commercial interests, business, education, and others, in creating a national strategic framework for culture, and giving leadership and realistic resources.

See model structure.

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

See Model structure. This distinguishes between the need for arms-length for individual decisions on artists' awards and projects, but less need in funding for buildings/organisations (where the board or other management members are the ones to make cultural decisions). Decisions on annual funding for buildings/organisations does not seem to me to require arms-length.

In addition, there could be a strong statement from the Scottish Executive of the right to artistic freedom (within legal limits) and for there to be a process available to challenge any perceived political interference or censorship – perhaps through the Culture Committee. This would be far stronger and clearer statement of intent than the presumed defence by an arms-length system. In its history this has had its own forms of control and agendas through decisions taken on the subjective judgements of those in control of funding.

Too often the arms-length principle is invoked as an argument that there should automatically be funding for anyone who decides to be an artist or deliver the arts; the 'art for art's sake' argument. This is clearly not sustainable. Yes, anyone who wishes to be an artist or supply the arts should be free to do so but funding should not be thought automatic.

All funders, whether that be Scottish Executive, local authorities, business, trusts, individuals or others, must have the right to state that the funding is for specific purposes and not just for 'art's sake'. Having said that, I do believe that there should be support for artists to create their own work free of anything but legal restraints.

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

See 7.

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?

See 7.

Local authorities must have a partnership role with the Scottish Executive. There is a need to agree clear responsibilities for central government and for local authorities and for other parts of the cultural strategic and funding structure. The current system confuses the roles of each.

Buildings. There is an argument for the responsibility for a basic capital infrastructure to lie with local authorities. One of the confusions within the Scottish Arts Council is that (for example) in theatre, central funding supports theatre buildings, whereas in music almost all support goes to the product, which is then performed within local authority-supported/owned buildings.

Perhaps there could be a definition of what each local authority should provide as a minimum. It might be possible for the Executive to demand of all local authorities a cultural building strategy which would identify what existed and what was missing from a mutually agreed 'minimum' requirement for the delivery of cultural activity, in the same way as is seen with libraries and sport. This could be seen to be a citizen's rights issue. For instance, somewhere for an orchestral concert, for a film, for an exhibition, for a touring play, etc. to take place within a certain distance. What form these might take would not need to be the same. This strategic process would involve the Executive in defining which buildings met the agreed criteria for central funding.

This is not to say that the full costs of supporting all buildings should fall on local authorities. There should be a system whereby central funds would assist with supporting and developing building infrastructure where the proven benefit is wider than that specific local community through the building/organisation having a national or international role. Also there might be national funding given in situations where a building/organisation was required strategically (to allow local people to see certain forms of art) yet the local authority's scale mitigated against its provision.

It would have to be recognised that there could be cultural buildings/organisations which would not be a priority for local/central cultural funding.

Responsibility for all buildings agreed to be supported by local/national government as part of the Scottish cultural infrastructure would be clearly with the local authority in which the building was situated, even if run independently of the LA.

An exception might be those buildings/organisations having a collection deemed 'national'. In such cases these could be owned / funded directly by the Executive, e.g. The National Library. Clearly with museums there also is the 'national' question. That some have 'national' in the title should not be the sole reason for them remaining national or being the only national ones.

The 'national' infrastructure would require to contain strategic service organisations to cover such issues as touring and audience development.

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?

They should have a role within the overall strategic planning.

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

The role of business, both in the corporate and public sector, must be recognised as being a partner in cultural development. Business should be involved in strategic development and any dialogue on cultural development.

While many businesses support cultural activity, it must be recognised that this is done for specific business purposes and should not be seen as mandatory. Support for culture is the responsibility of national and local government. While there cannot be any requirement for business to support the arts, mechanisms which could encourage more money and in-kind support from business for cultural activity should be considered.

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?

From my experience artists tend to group around their art form and the stronger groups have clear representative umbrella structures. Other countries have developed structures where much of the work related to individual artists is devolved to such umbrella bodies and this may offer a potential model.

Thus a potential approach is to support existing artist umbrella bodies, ensuring that they strive to be properly representational across their sector, and develop those for art sectors where they do not exist or are fragmented or weak.

My experience of working for the Crafts Council in England made me believe that the (then) independent Crafts Council was a more effective way of meeting the needs of applied artists than if it had been a department of the Arts Council.

The growing interest in a Literature body for Scotland possibly reflects the frustration that certain sectors dominated by individual artists find from being structured in with art sectors which are very organisation focused.

Those sectors which need to work in a structured way to deliver their product - e.g. theatre, the individual artists such as playwrights can feel disenfranchised from the processes of decision making and strategy.

Given that any representation needs structure, perhaps a model could be to build up through art sector representation bodies to a national structure with each represented, although it would be important to try to avoid too much fragmentation in bodies. A possible basic infrastructure for this could be:

Literature Alliance

Visual Arts

Applied Arts Alliance

Performing Arts Alliance

Film, TV and Digital Alliance

Museums Alliance

Heritage Alliance

Promoters and Venues Alliance

There is an argument for delegating some of the decisions on funding the work of individual artists to independent artist umbrella bodies or 'artist champions'.

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?

By a similar model to 13. Clearly it is impossible to offer any realistic individual involvement in decision-making to the many community and grassroots organisations. Again, encouragement should be given for the development of relevant and truly representational umbrella bodies, which could then be involved in local and national decision-making.

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

Devolution of the arts followed by political devolution has seen a fragmentation in the UK cultural agency approach (which has always tended to be dominated by London). The fact that very different approaches and priorities are emerging in the other parts of the UK makes any strategic and operational alignment hard to achieve. I would suggest that if Scotland can create a strong model, then appropriate alliances and strategies can be explored as required around specific needs.

It may be that strategic co-operation is a thing of the past. It may be that we need to ensure that Scotland has something to offer: creative ideas / cash to import activity from UK and internationally / work of a type that creates demand for it from outwith Scotland / good working conditions to attract artists to live and work here / etc and let the 'market' operate.

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?

Given the size of Scotland some form of pan-sectoral planning has to be attempted. The fractured nature of the cultural sector has tended to lead to weakness of advocacy.

There should be one body (see model) that covers all cultural activity, including areas which traditionally have not been part of the arts funding system, e.g. broadcasting.

Possible actions towards this:

The Executive should set up the Strategic Cultural Agency. This would have representation of local authorities, representatives of umbrella bodies representing the various cultural sectors and other interest groups such as business, education, etc.

The Executive should require all local authorities to carry out a strategic cultural building infrastructure plan based on agreed criteria, and incorporate this into a national strategy. This national strategy should ensure 'national' needs such as touring have a service organisation.

The Strategic Cultural Agency should agree a four-year funding programme for Cultural Buildings and Organisations funding based on this national and local strategy.

The Executive should identify, or encourage the development of representational umbrella bodies for defined cultural sectors, to include artists; and representational umbrella bodies for defined voluntary and other relevant sectors.

The Executive should set up Artist Awards Agency and Cultural Development Funding Council.

The Executive should fund a pan-sectoral Research Unit.

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

See 16

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 model.

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

See 13 and 14.

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

Defined through cultural strategy process.

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?

See model.

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 must be a decision of the Scottish Executive and local authorities (and the many other funding sources). For the case to be made effectively there needs to be stronger advocacy from engage the cultural sector. This needs to engage more than the subsidised arts sector professionals by effectively engaging consumers and participants.

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 model. This model (except with Artists Awards) does away to some extent with current approach of division of funds between cultural sectors and treats all the cultural sector as one.

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 23.

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

I believe the label 'national' companies should end. In Scotland so much operates as a national resource, much of it more effectively than the currently defined 'national' companies. The current use of the term is one of the continuing reasons for the 'high art' perception.

For example, The Edinburgh International Book Festival is a national organisation. As are the Feis and the Fraverse Theatre in its new writing development role. And what of 'T in the Park'? The Citizens may have once been – is it still? The fact is that the map of what is operating on a national scale/significance/impact shifts over time.

The issue of national needs – touring for example – is more important than defining 'national' organisations. It might be better to recognise that there are many cultural organisations that deliver at a national / international level and/or have a national / international role. This additional inter/national responsibility may need additional support. Thus a strategic framework could identify those organisations/projects which operate at a national / international level. The list should not remain fixed in stone. Such identification would not necessarily give them any special status, extra funding or different treatment, especially if they were not delivering as expected or being financially responsible.

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

It should be a partnership approach.

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?

Local activity which is locally based should be funded at a local level. Where it is agreed that an organisation or project has a national or international role, there may be a case for partnership funding between the local authority, Executive, national 'agency', organisation, other interested parties, etc.

See earlier comments re buildings and national roles such as touring.

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?

Firstly by making all application processes as simple as possible. Plain English forms, information only requested that is required for a decision to be made, trust with audit, etc.

However complete reliance on an application approach to funding can be a deterrent to developing strategic partnerships with external agencies, including business. There is a need for strategic flexible funding for times when potential funding partners sit round the table and agree on activity to meet a defined need. It should be open for all the partners to agree their funding share without the need for an application. A budget and plan would be required but on the funds available, not as a bidding document.

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?

This would form part of the strategy and be integrated into the Cultural Buildings and Organisations process.

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?

No to first part of question. See 23. Yes these areas should be adequately supported but through recognition of their value rather than any allocation.

Overall cultural funding has never been, and never should be, based only on some judgement of artistic merit. This myth has confused much of the thinking. Certain areas of funding – bursaries or awards for individual artists for example – attempt a consensus of subjectivity to arrive at a judgement of artistic merit. However the majority of funding has been, and should continue to be, directed to meet specific needs and objectives, which may only in part take account of the artistic aspect. Funding to a building may be to meet an audience need for example. Or support for educational activity be more about supporting participation than artistic product.

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 model.

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.)?

No to endowment – locks large sums of money into one thing – and no flexibility to follow energy.

See model which proposes longer term funding agreements for buildings and organisations be the norm. This ties in with 'trust with audit' approach.

It undermines the effectiveness of Boards and managements to have short-term approaches to funding, and wastes large amounts of time.

That this has been the case is underlined by the fact that the list of SAC-funded organisations in the Annual Report 10/15 years ago is almost the same as those funded today. It is questionable whether the massive amount of time spent by organisations, officers, advisors, etc on applications, observing meetings, reporting, assessment, etc has been any more effective than a light of touch 'trust with audit' approach could be.

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

A 'Trust with Audit' approach to funding should be introduced. There is sometimes a sense that funding agencies are spending time 'second-guessing' the organisations they are funding. This undermines the role of boards. A 'trust with audit' approach to cultural funding would be more appropriate in the future. Such an approach would entail agreeing the key parts of Scotland's cultural infrastructure, providing appropriate funding for a longer period, trusting the organisations to deliver what they had promised, and auditing from time to time to ensure efficiency and delivery. The greater part of the cultural sector is run creatively and efficiently, so a 'trust with audit' approach would be more appropriate. Responsibility for managing the organisation should lie with the board and senior staff, and they should take full responsibility for the consequence of their decisions.

For significant funding, failure to deliver against the objectives for reasons that are unacceptable should result in the loss of funding or significant change to the board or senior management of the organisation. Allowing abuses of funding as has happened in the past, undermines the case for subsidy for cultural development.

Audits (both financial and of objectives) can take place on a random basis to check for abuse of funding but in the majority of cases the funded organisation should be trusted to report prudently and honestly.

Criteria (and therefore objectives of what is being funded) should relate to level of funding.

For individual artists funding criteria would often be simply to work on something - e.g. create visual art works.

Boards should be trusted (and trained where necessary) to operate independently and effectively. Second guessing of Boards (and directors) should not take place. Even observing of Boards should only take place as part of a random audit. It should not be the norm. Observers can lead to Boards relinquishing their responsibilities.

Demands on boards are becoming greater due to an increasing rate of change for arts organisations, both internally and externally, and it is our view that this is likely to become more so. Given this need, it is essential that training and support to board members is provided and we would propose that A&B's successful role in providing this should be expanded. It also is important that whatever training and support is available should be equally accessible to all the cultural sectors, so the Board Development Programme should be funded in such a way to make it equally available to all cultural sectors.

While not-for-profit organisational structures, often charities as well, are appropriate for much cultural development due to tax laws and requirements of trust funders, there are situations where other structures may be more appropriate. However, funding agencies have tended to be ambivalent about supporting profit-distributing structures, even where it is clear the activity for which funding is requested would have public benefit and meet a strategic need. This discourages effective cross-fertilisation between the not-for profit and for-profit cultural industry

sectors. More flexible approaches to the types of structures that can be supported is required to develop sectors which bridge both worlds, such as contemporary music, literature, new media and crafts.

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 above. Criteria (and therefore objectives of what is being funded) should relate to level of funding.

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?

See 33.

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

This idea of consistency is a red herring, except in so far as every organisation should be expected to deliver what it was funded to achieve and should be efficiently and properly managed by its Board and staff.

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

By creating clarity of what is required and ensuring proper reports are received. And not funding again where failure to do so takes place without fair reason.

The idea of a Research Unit being integral to the overall structure is to improve evaluation without the need to make unreasonable demands of all the sector for information which is seldom used effectively.

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?

For significant funding, failure to deliver against the objectives for reasons that are unacceptable should result in the loss of funding or significant change to the board or senior management of the organisation. Allowing abuses of funding as has happened in the past, undermines the case for subsidy for cultural development.

There should be a clear process of appeal against decisions by funders on basis of unfairness of process but not against a strategic decision not to continue to fund at the end of an agreed term.

There should be an understanding that funding can be ended at the agreed end of funding term even where there has been no failure to deliver. It is essential that funding can be shifted to other organisations or activities, even if the organisation which is having its funding ended is functioning effectively. Subsidy should not be seen as a right.

The tendency in the past when funding has been reduced or withdrawn is to have defended the decision on negative arguments such as, the artistic quality not being as strong as it once was. Such negative arguments have often been hard to defend as the judgments quality were usually mainly subjective.

Any funding body should be able to say they have decided to end funding and as long as advance notice of the decision is given there should not be grounds for appeal.

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?

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?

Yes. There should be encouragement, and even conditions of funding, to explore savings through use of shared services (such as accountancy, personnel, catering, technical).

Consideration should be given to ways of operating more seasonal programming. This model which is used widely on the continent could work well for certain buildings/organisations and shared resources could make such an approach more cost-effective.

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 should be for the cultural sector to lead on advocacy, especially through cooperation between organisations and artist umbrella organisations.

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?

With the Strategic Cultural Agency in setting strategy and a strand of Artists Awards Agency and Cultural Development Funding Council funds being identified for international cultural exchange..

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?

See 33.

Local Authorities

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

Possibly something around infrastructure provision to ensure fair 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?

One area could be cultural building provision.

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?

Not sure it is practical, for the definition of cultural spending could be impossible to audit.

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?

Possibly as development organisations in relevant areas where such a model would assist cultural infrastructure development. Otherwise no.

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

National

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

See 25 which argues against any designations of 'national companies'.

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

See 10 and 25.

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

Jointly to local authority where they are situated (and possibly joint funded) and to their national funder.

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?

See 33. No more or less than any other organisation being funded – the expectation should be in relation to the criteria set which is likely to be greater given the larger resource being provided.

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?

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

See 33. No need for this to be different if criteria for reporting is based on level of funding.

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?

As much as between all cultural organisations where co-operation can be beneficial. No case for this being special.

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 being encouraged to be open to such partnerships.

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

Limited.

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?

By a coordinated approach through an existing or new agency, with strategic direction from the Executive and input from Visit Scotland and other relevant agencies.

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?

As 61.

**Barclay Price
10 January 2005**

FUNDING STRUCTURE MODEL – INCORPORATING ALL CULTURAL SECTORS

	Strategic Cultural Agency (Government agency)		
	Cultural Buildings & Organisation Support ¹ (part of Agency with small department within Executive)		
Artist Awards Council (non-departmental government body) ²		Cultural Development Funding Council (non-departmental government body) ³	Research Unit (independent or part of University) ⁴

¹Cultural Buildings and Organisation Support

Funding for buildings and organisations would be agreed on a four-year fixed term basis. This decision-making process would involve all members of Strategic Cultural Agency. Then a small designated management committee of the Agency should oversee the funding process. Decisions would be secure over each four-year period, except in instances of bad management or failure to adhere to funding conditions. Using a 'Trust with Audit' model, as funding would be decided once every four-years, this unit would operate fairly lightly except in the recurring year review every fourth year. The initial list would be agreed through the strategic review of buildings and organisations undertaken by the Strategic Cultural Agency in partnership with local authorities. A rolling programme of in-depth peer group organisation assessments (in partnership with all other funders and in partnership with the organisation's Board and senior management) would take place for both internal and external evaluation.

²Artist Awards Council

An arms-length independent body funded to provide individual awards to artists. The Council would operate three approaches to funding: designation of funding for awards to artist umbrella bodies; funds given to designated 'artist champions' (these changing annually) for them to decide awards to artists; and an openly advertised fund. This fund should include international exchange.

³Cultural Development Funding Council

An arms-length independent body funded to support fixed-term project (say, maximum three years). The Council would both take applications, including a strand equivalent to Awards for All, and have a strategic fund available for direct interventions. Again their support should include international exchange.

⁴Research Council

Funded research unit to inform Executive, Strategic Cultural Agency, local authorities, cultural sectors, etc. and improve evaluation.

STRATEGIC CULTURAL AGENCY (Cultural Buildings and Organisation Support)

It is proposed that this would be a significant body with a large membership (see draft idea for membership) to enable it to be representative across the Executive, local authority, cultural sectors and other relevant sectors such as education and business sectors. The whole group would decide on overall strategy every four years and on how the share of funding should be split between buildings/organisations, Artist Awards Agency and Cultural Development Funding Council. And they would give priority guidance on the list of buildings/organisations to be funded. It is suggested that this procedure could operate more effectively by using an open space process. (The SAC Theatre Open Space a number of years ago showed that it is possible to have a large and diverse group of this number arrive at agreed strategic priorities and that this is a more consensual process than the usual committee format.)

Having agreed the broad strategy and building/organisation priorities, a small steering group of Agency members plus staff would finalise the four-year funding package for the buildings/organisations, and conditions of grant. This group would oversee monitoring work of departmental staff over four-year cycles.

Timetable

Year 0	Open Space 1	define strategy
	Open space 2	examine building/organisation review and give guidance on list of those to be included on four year list.
Year 1	Four year list agreed	
Year 2	monitor progress	
Year 3	monitor progress	
Year 4	Open space	review strategy and four year list.
Year 5	Four-year list agreed	
Etc.		

**STRATEGIC CULTURAL AGENCY
POSSIBLE MEMBERSHIP**

Scottish Executive	8
Local Authorities	6
Education sectors	4
Business	4
Media	2
Literature Alliance	2
Visual Arts Alliance	2
Applied Arts Alliance	2
Performing Arts Alliance	2
Film, TV and Digital Alliance	2
Museums Alliance	2
Heritage Alliance	2
Promoters and Venues Alliance	2
Voluntary sector	6
Audience/Users	2
Other sectors	2
	50