

I recognize across the 10 sections and the 62 questions that there is a transparent attempt to create a structure and procedure which will make plain (providing all stakeholders agree) how cultural life is to be governed across Scotland. It does however lack a guarantee of nurturing, encouragement and risk-taking essential in the creative arts and the end product may only be of interest to those living within Scotland's borders. Even so it represents an attempt to bring cultural life to areas previously neglected or excluded for whatever reason and in that respect what the 10 sections and 62 questions embody must be given consideration.

Before focusing on the sections and the questions, there are certain assumptions where I find myself at odds and I think it is best to state these at this stage:-

- 1) Culture (there is an ambiguity here in the definition across the questions) unlike a market product cannot be rooted in the principle of utility. And in that sense cannot be seen in terms of control and efficiency or indeed what can be measured. If it is confined by these criteria then it neglects the much wider horizons of personal action and creative freedom.

I now intend to consider some of the sections:-

1. Rights, entitlements and responsibilities.

Cultural expression cannot be an extension of political policies and these cannot be defined in law. Political priorities in artistic form are propaganda. If there is to be financial support to cultural institutions and individuals it must be at arms-length thus preventing political interference. It is surely the right of the creator of whatever mode of artistic expression to create the linkage to areas of social policy and social justice and it must be left to them to initiate this rather than the other way round.

2. Cultural Leadership

Central and local government have a leadership role in patronage. National collections, orchestras, theatres, opera and ballet and any other form of artistic expression have the right to expect protection and support. Then the central government's role needs to be as patron not a determiner of policy in individual arts organizations. A similar role would be envisaged at a local level but restrictions on spending means that this role is easier for central government. The Arts Council or a similar body needs to be representative of the Arts Community in Scotland. This body should not control the Arts policy/Cultural life but should support and enable artists and companies.

3. Pan Sectoral Planning

Any pan-sectoral co-operation can only be at the level of resource use e.g. companies sharing facilities and not co-operating in implementing some policy determined elsewhere. Central and local governments should be enablers, facilitators of pan-sectoral planning. Arts companies or groups or individuals which have common needs for facilities etc should be invited to co-operate in sharing such and not compelled to do so. Artistic freedom needs to be respected. Funding should not be dependent on pan sectoral

co-operation but obviously where resources are shared it may allow the freeing up of funds for artistic endeavour.

4. Funding Arrangements

Question 32

It is important for some kinds of artistic endeavour to be able to plan well ahead say 3-5 years ahead. Without this there is no stability for a company.

5. Standards and Evaluation

Questions 34-38

From my own experience of applying for Lottery Funding(for an amateur company) and having money successfully granted there are certain gaps that I would like to see filled .An award of Lottery Money seems to be based on certain criteria such as benefit to the community what social inclusion is involved and so on and so forth. It is then left to the recipient to do what they say and there is no obligation on those who succeed office bearers to continue to pursue those stated criteria. The only proviso of the award is that you acknowledge in your publicity what you have achieved through the award of a grant. The only checks made are on the material goods bought with Lottery money. That aside there is no real tangible development because as soon as office bearers change and the twelve month period of the award comes to an end the obligation ceases. Thus any lasting development is never achieved and also creates a lack of responsibility to the arts and the community; a commitment from the grass roots which is desperately needed to change a hobby into a contribution. Similar parallels could be drawn with professional companies Only in this instance would I support the idea expressed in Question 38 , which is already explicit in the conditions of a Lottery Grant but only in regard to material goods.

6. Operation and Administration.

Question 39

The level of websites for all major companies and leading arts organizations is appalling being a mish-mash of out of date information, misinformation and no information. Since the general public now expect Websites to be their major source of information this shows an amazing lack of awareness or simply a lack of personnel to update the information. Before going headlong into hiring IT companies or buying expensive software wouldn't it be worth doing some research here to find out exactly what the problem is? I do not have any answers.

Question 42

It is plain that there should be a lot more cultural interchange between Scotland and the rest of the UK. Currently it appears to be confined to the Edinburgh International Festival. UK national companies e.g. The National Theatre RSC visit Glasgow/Edinburgh and visits by ENO, Covent Garden, Opera North and European companies seem to be confined to the EIF (a thoroughly bad result as this is a drop on a hot stone). Scottish Opera is showcased at the Edinburgh Festival. Alas, still within Scotland! Like Welsh National Opera, Scottish Opera should be able to tour the rest of the UK and have a short residency in London. That would be a start. Secondly I would like to see an independent body of leading Scottish exponents of the Arts with a UK EU and UNESCO representative plus a Non EU representative. There

would then be a body able to see the broader picture with a specific brief for international cultural development. A global dimension is imperative.

6. Local Authorities

47. This would ensure sustained growth and development.

8 Regional Bodies

48. Yes since the regions differ greatly in every respect. E.g. Inverclyde and the Highlands. Some consideration should be given to regional authority areas that disappeared eg Strathclyde, and have not been replaced.

49 Parallel to the national body as outlined in question 23

9. National

52 This implies quality and excellence in every aspect of its work. A benchmark should be something relevant and challenging for Scottish audiences.

55 They should nurture and encourage and cover classics and universal themes. There is a great plethora of Scottish talent in the artistic field making a huge contribution to artistic life both UK-wide and world-wide but it is not in Scotland. The answer to that conundrum should underlie the answer to this question.

56 first contact

57 It is debatable whether consistency is either desirable or necessary

58 By agreement.

10 Cross-cutting

59 Not an area of government

60 These are 2 separate areas and would only be relevant for opening ceremonies eg Commonwealth Games or Olympics.

61 If relevant in Scotland it will have universal appeal.

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