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visitor

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Sent: 14 January 2005 17:44
To: visitor
Subject: RE: [Maybe SPAM] [Scanned]



KD cultural
mission comment

Many thanks for the questionnaire. I have attached a brief answer to questions 1-5 and 41 - 47. I hope that it is useful in some way. One could write an essay in reply to each question and I wish I had had time to do that. I am looking forward to seeing the next report
Kirsty

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-----Original Message-----

From: visitor@culturalcommission.org.uk [mailto:visitor@culturalcommission.org.uk]
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Dear All,

Please find attached our Phase 2 pan-sectoral questions, slides and explanatory letter. Should you have any queries or comments, please do not hesitate to contact us:

0131 315 0267

info@culturalcommission.org.uk <mailto:info@culturalcommission.org.uk>

Apologies if you have already received these documents!

Regards,

Roisin Clarke

Cultural Commission

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**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 which acknowledge the human need to be creative and be nourished by cultural activity should inform cultural policy making it ultimately non discriminatory and would actively seek means to break down barriers to cultural participation. It would also actively work to define cultural activity that is truly representative of the cultural needs of the whole population. This also swings the ownership of cultural activity back into the realm of the whole populace valuing a larger and more diverse range of creativity than the archetypal art forms that currently make up a popular definition of culture. This also places all expansive cultural activity within the context of life long learning ethos, with expansion and growth being emphasised. Cultural policy informed thus would not charge public bodies to create a cultural provision which meets the desires of the population, rather to be informed by a full and holistic view of the benefits of a cultural participation and engage with individuals and communities from this perspective. This would raise the status of cultural activity underlining the need for there to be a base line provision that maintains the welfare of individuals and communities,. Standards need to be high and pertain to the process by which people engage with an activity as well as the standard of the cultural activity itself. (I.e. an artist's use to a community would be judged on their communication and ability to engage as well as their artistic ability.

2. Should cultural rights be enshrined in law?
As in Barcelona, cultural rights could be given legal status. The surrounding responsibility would not fall only to local authorities and other public bodies but remain with the individual too. Enshrining cultural rights in law would change the emphasis of cultural participation within the 'diet' of the nation and move it from sweetie status to a staple with which we are nourished.
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?

Cultural rights entitlements and responsibilities should link to other areas of social policy, particularly inclusion, promoting positive mental well

being, social justice. More data is required to support the improvement in the well being of individuals and communities as a result of active participation in cultural activity. When the delivery of a social policy is being evaluated there should be information and criteria available for cultural and creative activity. For example HMI reports should include a section requiring a level of cultural activity which would indicate a rounded and full approach. This would require more personnel available with the necessary skills to provide appropriate training/ access / awareness in each field. As with the Creative links and cultural co-ordinator projects so professionals would work within healthcare, social work, and lifelong learning settings. The recent creation of a Scottish Arts Council officer with remit for mental health could be a model. Workers with the tools to provide an impact in both spheres are required to educate and expand the current links and awareness.

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 for cultural rights, entitlements and responsibilities should lie with a council of experts from the field of the arts, heritage and welfare. Excellence in the arts and heritage is inadequate without the skills and expertise of professionals whose skills lie in the communication and dissemination of the value of arts and heritage. Hence process would be examined and assessed alongside excellence. This does not devalue art for arts sake, it just highlights that we still have work to do in developing a language which acknowledges the peripheral social advantages of the purist approach. A framework should be developed outlining how the cultural sector should engage the population. This framework would define values attached to expansive cultural activity and education. This could be undertaken by a Community Education HMI, enlarged to encompass a cultural perspective. In this way there would be indicators for the cultural health of an area; - the systems already being in place to measure community education and lifelong learning. They would exercise their authority by the way of a reporting mechanism which would inform funding bodies, and the general population as to the efficacy of a public body.

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 responsibility for the review and potential amendment of cultural rights, entitlements and responsibilities should lie with the people. This would involve awareness and involvement of individuals and communities who would have access to information and tools (this could be supplied by the guardian body) in order to make those decisions. A process like that of the cultural commission with consultation being undertaken by every

sector of the cultural community so that grass roots feeling and ownership of any decisions lies with the people.

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

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?
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?
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. What influence, if any, should 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?
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?
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. 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?

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?
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?
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?

A framework for provision needs to be developed so that legislative requirements instituted would have a context in which to function. Local authorities' responsibilities should be enshrined in law so that cultural provision cannot be eroded by asset stripping ridding communities of their facility to engage in cultural activity. Also that any new developments should have a cultural dimension with consultants versed in potential to offer a variety of practical applications for buildings and developments which would enable the expansion of the cultural sector. E.g. a new build hospital, school or civic building would have a planning responsibility to show how it will contribute to the growth of cultural activity.

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?

Adequate provision does need to be defined, although there is a concern that a very low 'adequate provision' may deter some local authorities from investing further and being more ambitious. The guardian body may take

this responsibility defining a minimum percentage of population engaged in cultural activity and inspecting each local authority's ability to meet this. Socio economic factors would be taken into account with an expectation that work is done to in each local authority to support those less likely and less able, to be involved. Within the community planning process a definition would aid community planning groups to seek out the resources needed to meet the provision and will put cultural provision on the agenda in areas where it is marginalised. The issue here is one of ownership and the community planning process is the ideal forum for working out the issues around cultural responsibilities.

46. What are the merits and practicalities of adopting national standards for the provision of cultural facilities and services?
The merits and practicalities of adopting national standards for the provision of culture are that there is a legal requirement to make them happen. Hence they are raised in status and the local authority is obliged to ensure that they are met. The practical issues to be tackled include how a team of inspectors would be organised and funded and how the diverse cultural aspects of the nation could be addressed generically. The guardian body setting a national standard would have to be truly representative of the whole country from the rural isolation of the islands to the very different cultural setting of the central belt. The diversity and difference of culture would have to be constantly celebrated whilst also being challenged to ensure that it is not exclusive.
47. What is the justification and practicality of insisting that local authorities 'ring-fence' resources for cultural provision?
The justification for insisting that local authorities 'ring-fence' resources for cultural provision is that it will develop audiences, engage more people, and ensure continuity from the school experience. This links with development of individuals and citizenship issues within a lifelong learning context and in short, ensure that an agreed and equal amount of money will actually be used for cultural provision, rather than local authorities being able to pay lip service to the ideal without financial commitment.

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?
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?

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) 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?

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?

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?

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?