

Ack By letter
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HEACS

HISTORIC ENVIRONMENT
ADVISORY COUNCIL
for SCOTLAND

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13 January 2005

James Boyle
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Broughton High School
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17 JAN 2005

Dear Mr Boyle

**Cultural Commission-Stakeholder Consultation: Phase 2
Pan-Sectoral Questions**

I enclose the response from the Historic Environment Advisory Council for Scotland in relation to the questions which were posed in the November consultation document issued by the Cultural Commission. As requested, HEACS has focused on the pan-sectoral nature of the questions but we have also utilised our knowledge and experience of the heritage sector to inform, and hopefully to illuminate, the wider debate on cultural issues.

If you felt that it would be helpful to discuss any of the issues raised in the HEACS response I should be glad to meet you at some mutually convenient time.

Yours sincerely



Elizabeth Burns CMG OBE
Chair
Historic Environment Advisory Council for Scotland

Historic Environment Advisory Council for Scotland

Response to Cultural Commission Phase 2 Consultation

PAN SECTORAL QUESTIONS

"Rights, Entitlements and Responsibilities" (Questions 1 to 5)

1 Understandably, in the light of the government declaration within the document "A Partnership for a Better Scotland, 2003", to the effect "*Our vision is for a Scotland where our cultural life is inclusive and accessible*", the questions in this section treat as given the notions that culture can and should be defined as a series of rights and that such rights can and should be 'provided' or 'delivered' to a deserving citizenry, while meeting some theoretical definition of "standards".

2 HEACS is concerned about this approach for two main reasons: firstly, any attempt to define cultural rights must become an attempt to define culture in all its aspects, a task posing enormous difficulties, and, secondly, assuming that cultural rights could be defined in meaningful ways, any body charged with responsibility for deciding which cultural activities should attract 'rights' and how such 'rights' should be dispensed would face inevitable public disagreement and conflict with a large range of interest groups.

3 HEACS is also concerned that neither the political structure nor the public infrastructure exists that would allow any body (governmental or otherwise) to exercise responsibility for 'providing' or 'delivering' or for that matter 'guarding' the nation's culture, and has reservations about the capacity of any body to discharge such an extensive and problematic remit in the absence of public engagement and possibly in a climate of public disagreement and opposition.

4 HEACS would suggest that culture is susceptible to such an approach only with a massive change in public outlook and perception. Culture, as the milieu in which people can grow and develop, and as an amalgam of the nation's collective cultural memory, encompassing its history, historic environment, literature as well as all forms of contemporary artistic endeavour, rests upon public attitudes and outlooks. HEACS would doubt that legislation can bring about changes in public opinion and is of the view that legislation can only be effective as a response to public mood and views, not as a driver of public opinion.

5 Currently the choice to partake in the nation's culture (as well as more detailed choice of aspects of culture) is one made by the individual alone or in collaboration with like-minded partners. Accordingly, if there is a need to define 'cultural rights', such rights should be seen as rights to be properly educated in cultural matters, since it is the citizen's knowledge and appreciation of the nation's culture that makes it real and allows it to develop. It is against this background of educational provision that concepts of inclusion and social justice can be rendered tangible. The concept of 'non-conformance' in matters cultural is a clearly irrelevant in the context of culture, except perhaps in judging whether schools and universities are discharging their obligation to educate.

6 The matter of oversight responsibility within the Cultural sector, given the massive range of interests and concerns, should rest with government.

Cultural Leadership (Questions 6-15)

1 HEACS believes that the Culture Sector does need a body which is recognised as its champion and which is central to policy decisions on resource allocation. This body should have members who represent a broad range of interests and activities within the sector but it should also include people who speak with authority within the worlds of politics, finance and communications.

2 The Scottish Executive's principal role is to develop, maintain and help resource its cultural policy on the basis of advice from the cultural leadership of Scotland. It has a role in ensuring the maintenance and protection of Scotland's existing cultural portfolio but equally, it has a duty to create the environment for new forms of cultural expression to emerge and be nurtured. This means making resources available to ensure the sector can function and flourish. The content and direction of cultural activity, however, should be left to the sector to initiate.

3 HEACS believes that the arms- length principle is still appropriate. It can be enforced by creating an organisation which is constitutionally independent – Executive Body or NDPB - and by facilitating wide membership through appointments made via competitive interview. The arms - length philosophy is based on content of policy being shaped and designed by the sector itself, not government. The definition of the sector, therefore, requires to be as wide as possible – to include the historic environment of course – and the representation needs to be as accessible as possible.

4 HEACS would suggest a panel consisting of: the Scottish Executive; representatives of the cultural sector; representatives from academia; representatives of private funders and sponsors of the arts; and an independent but culturally aware 'relationship' consultant. The leadership should be answerable to the sector itself where regular consultation on priorities and resourcing should be undertaken. Progress can be measured on this basis through annual surveys to representative groups within the sector. The resourcing and management of grant allocations should be audited by the Scottish Executive and ultimately, Ministers.

5 Local Government should be required to produce a cultural strategy which reflects the national priorities, interpreted to reflect local needs, and with the clear understanding of receiving the necessary financial support to implement that strategy. It is also responsible for ensuring that issues of inclusion are dealt with at the community level. The Community planning system is the way to balance responsibilities. Artists are more aware than most of the creation of 'well being' in communities who experience cultural activity first hand. Potential conflict of views over resourcing could be reduced if local communities are engaged in the process of resource allocation to cultural activities.

6 HEACS suggests that the Academic sector could exercise several roles:

- To help maintain Scotland's cultural heritage/memory.
- To help to promote new thinking and talent within the sector.
- To create centres of excellence where skills/talents are nurtured across the range of cultural activities.
- To integrate the promotion of the cultural sector with analysis of social change and economic growth/wealth creation.

7 In discharging the foregoing roles, the sector should have representation on the Cultural Leadership Body.

8 HEACS suggests that the private and commercial sectors should be represented on the leadership body to give insight to policy makers in recognising how investors and sponsors view the returns on cultural activity and how better this can be exploited. This is in addition to developing relationships with the 'patrons' of cultural activity who are already the 'converted'. Like the 'inclusion' issue for local communities, the private sector must be included in the discussion around the relationship between Scotland protecting and promoting its cultural identity and the impact this may have on the quality of life for all its citizens, itself a means of competitive advantage over other developed countries.

9 Artists could be given a stronger voice by there being a better communications network established between the national body and local groups and among representatives across all sectors.

- One approach could be the development of a web based interactive consultative mechanism which can be used to gather information and views on specific issues and maintain links where geography prevents face-to-face discussion. While the principal contact should be between representative groups, there does need to be a mechanism whereby individual artists can make their views known. A web site which can offer individuals access to opinion formers would be an egalitarian way to proceed.
- Topic based discussion groups held across the country could also be formed on an ad hoc basis on the development of particular policy issues. This would enable groups and/or individuals to participate on issues of relevance to them without the requirement to establish permanent structures with regular members.

10 Co-ordination of policy initiatives in Scotland to ensure alignment with UK wide organisations would be within the remit of the leadership body and its staff. Perhaps a concordat between Scottish and UK based organisations could be established, committing both to consult and debate policy and resourcing issues in advance of them becoming critical.

Pan-Sectoral Planning (Questions 16-21)

1 The Commission itself is an opportunity to set the scene for pan-sectoral planning, but only insofar as it is seen itself to have worked and consulted across all parts of the sector, and with a clear understanding of what the cultural sector comprises. It is the view of HEACS that by apparently ignoring the great significance of our historic environment as an ever-and omni-present expression of our culture and our sense of our history and our identity, the Commission has failed to create the kind of precedent which would have helped to turn the opportunity into a reality.

2 The case for such a pan-sectoral structure will have to be clearly made and justified, especially as to how it will relate to the existing planning structures. What will it offer that is new and distinctive, and will add to overall efficiency and effectiveness? Questions of cost will be an important consideration, even if only to ensure value for money.

3 A pan-sectoral approach is one which would start by identifying, through a process of consultation, all key elements of the cultural sector, private, public and voluntary. Establishing an effective and efficient pan-sectoral planning regime which encompassed all concerns would then require:

- Identifying lead bodies for each part of the sector, capable of acting credibly and legitimately in a representative role for its area of interest. This may require a

commitment to capacity building in some networks and/or parts of the sector.

- Identifying a clear and meaningful purpose for such a planning regime.
- Identifying (an) appropriate structure(s) at local and national levels.
- Establishing the scope and authority of each part of the structure, and in particular its relationship to other parts of the planning system.
- Identifying very clearly the status, purpose and powers of the organisational structure which would emerge, and considering what legislation may be necessary.

4 It seems clear that such a structure would work best as a means of addressing long-term and strategic issues, developing a broad vision and setting long-term goals and parameters.

5 Much will depend on the level of formal power and authority which is to be given. It is possible to conceive of a system which works by drawing together the long-term aims and visions of the different parts of the sector as a means of articulating a broader vision and sense of shared purpose and direction, which is used in turn to inform policy and planning for an agreed period.

6 An alternative would be a system where considerable authority for long-term policy and planning is vested in the new structure. Such a system would require to be sanctioned by Parliament, so would require the status of an on-going Commission or Council. Substantial funds would be required to ensure effective representation and effective functioning at national and local levels.

7 Different parts of the sector may wish to appoint their representatives in different ways. Where existing lead bodies are given responsibility, they must be required to demonstrate how they will consult with, and inform their 'constituents' in order to meet the expectations placed upon them.

8 HEACS naturally approaches this issue from the perspective of the historic environment sector as a sector within the broader cultural sector. The historic environment sector itself is characterised by enormous variety and diversity of interests, approaches, and organisations. It includes public, private, voluntary and professional bodies and associations, and itself operates within a complex legislative, structural and policy framework. Other parts of the cultural sector are equally complex and diverse. This complexity and diversity should be seen as a function of creativity and of the energy and passion which all aspects of cultural activity can generate.

9 HEACS urges the Commission to take this into account in its thinking about a pan-sectoral planning structure, lest what emerges is seen to stifle rather than support that creativity.

Funding Arrangements (Questions 22-33)

1 HEACS suggests that questions in this section may be postulated inappropriately. Arguably, the substantive issue is the consequence of the relative positioning of 'culture' within the political sphere in the UK, in which the sector (with its various manifestations) has to compete with the sectors of Media and Sport within the same ministerial portfolio. Other European countries (some the equivalent size of Scotland) avoid this artificial distinction, with the consequence that

there is a dedicated portfolio for Cultural Heritage in which the historic environment sits comfortably.

2 Within historic environment circles in England there is at present a mounting sense of outrage, arising from the realisation that the sector has fared extremely poorly against departmental spending on Sport, in which even the Arts Council, and museums, galleries, libraries and archives (equated in the Cultural Commission's own sectoral analysis with heritage), have fared considerably better. The opportunity to circumnavigate these artificial boundaries should be taken here in Scotland, not to reinforce them as the brief to the Commission, or its interpretation of that brief, would appear to suggest.

3 HEACS accepts that a more coordinated approach to capital funding and grant allocation (including Lottery funding) would be desirable (Question 29), while observing that this should be founded upon an auditable benefits analysis related not only to *present* day but to the needs of the *future*. In terms of the distribution of funding, to a degree there is a measure already of coordination, but the conflicting requirements of the various funding agencies can be a major deterrent in itself to getting worthwhile projects off the ground. Too often decision-making is based on historic patterns of funding without regard being paid to the long term implications for the sector; in the case of the Lottery distributors and the local authorities the ability to maintain funding at past levels may be influenced heavily by external factors which, paradoxically, may place the real benefits of mainstream funding at risk.

4 While recognising that projects that meet the threshold for public funding should be capable of demonstrating wider benefits related to other governmental initiatives (Question 31), in the case of the historic environment this can skew the availability of funding away from those projects for which the heritage need is demonstrably greatest and at its most immediate.

5 HEACS would endorse moves to secure endowment funding, or the consideration of longer funding horizons (Question 32), pointing to the limited successes within the sector in recent years through the National Heritage Memorial Fund, and to the longstanding acquisitions policy of the National Trust for Scotland.

Standards & Evaluation (Questions 34-38)

1 HEACS believes that the cultural sector is currently struggling to respond to the requirement for targets and performance indicators to evaluate projects since "soft" targets are the normal experience outwith business and industry. The requirement for consistency of standards across all sectors is an element that has not been considered since the application of cross-sectoral standards is not within the purview of most organisations outwith government.

2 For example, in the historic environment it is possible to count how many people visited Edinburgh Castle or how much money was spent in the tearooms at Stirling Castle. It is much less easy to claim a full understanding of the views of these visitors about the standard of interpretation and to assess the cross section of society that they represent.

3 HEACS is in no doubt that targets should aid accountability and allow Ministers, the sponsor Department, Parliament, stakeholders and the general public to judge how well an agency is performing. The difficulty with targets, which has been recognised before, is in framing meaningful qualitative targets as well as quantitative targets and in measuring long-term impacts.

4 HEACS believed that standardised evaluation is virtually impossible to implement, as no project is the same. HEACS would suggest that what we require is an agreed menu of indicators

that provide a range of measures (both quantitative and qualitative). These would consider the impact of a project on a local, national and international stage. This menu can then be used across the cultural sector with a set number chosen as part of the funding agreement.

5 This work to define evaluation has to be linked into the requirements / demands / desires of the community that we are working to serve. Community Planning came into force with the ambition to make public services responsive to and organised around the needs of communities. People and communities need to be greatly involved in decisions made in public service that affect them.

6 HEACS believes that in addressing the situation from this standpoint many of the Commission's questions can be turned on their heads and that the debate on various issues can and should arise from the particular rather than the general. Promoters basing their work on proven knowledge of the 'community' they are serving should be judged by the extent to which they meet the community interests and aspirations rather than be evaluated against a possibly sterile assessment-array.

7 HEACS believes that it is essential that evaluation is seen as being more than just a numbers game. The key question for the cultural sector to define is what is meant by the concept 'community' and how to respond to that definition in an open and inclusive agenda for change.

Operations and administration (Questions 39-43)

1 HEACS notes that the Commission is using the services of the Scottish Executive's 21st Century Government team in the context of their development of a Scottish Digital Media Strategy and Citizens' Account cards. This is welcomed, as is the Commission's research in looking at those European countries already providing cultural entitlements. Electronic citizenship systems have a potential wider than that of solely providing/monitoring identity cards, health records, etc., and cultural entitlements could be managed this way. An example of such a system is CipherMe, developed by a Scottish-Polish company.

2 If a centralised ticket agency is envisaged, it must not be restricted to providing access to performances and exhibitions nationwide, it should also open the way for all citizens to gain access to properties and facilities within the historic environment.

3 SCRAN is an outstanding example of access to collections through digitalised technology, and similar access to the historic environment – as part of Scotland's cultural heritage - should also be included in any such future developments.

4 Trustees of national and local authority museum buildings and custodians of historic properties (whether in the care of private owners, trusts or the state), have the same concerns for the fabric of their buildings as the managers of, say, a listed theatre. In addition, many have considerable experience of working with funding agencies, including Historic Scotland, to achieve their aims whether in maintaining or developing the buildings in their charge. There is therefore an impressive body of knowledge and experience which exists regarding the care of Scotland's historic building stock, and co-ordinated management is an attractive proposition. At its simplest, a central advice point regarding grants or suitable contractors, etc., whether for repair and maintenance or more substantial works, could be considered.

5 There are obvious benefits in terms of a unitary approach to advocacy and IT development since efficiency and simplicity of operations can be matched with considerable power in the discharge of remit. HEACS suspects, however, that there might be major public concern at the

concentration of too much power in too few hands and essentially a widespread political concern that a single organisation might work in ways that were counter to key democratic principles of inclusiveness and social justice.

6 HEACS welcomes the fact that the Commission has looked to UNESCO and Agenda 21 for Culture in the course of its research. The policies developed by UNESCO, and its actions taken to safeguard (what the agency itself describes as) the 'tangible and intangible heritage' are, in particular, endorsed by HEACS. Scotland's UNESCO World Heritage Sites are, of course, an existing shop front for the country's historic environment at the highest possible level. This question must also embrace those bodies, whether UK-based or with an international remit, that already work together for the good of the historic environment. Many highly-developed networks exist and these too require the support and raised profile implicit in this question.

7 The issue of routing more resources away from infrastructure towards front-line services and pursuits is one addressed by charities on a daily basis. Perhaps contact could be made with organisations which successfully manage to run lean operations, as well as address a sceptical public's concern that money donated goes to the deserving cause and not on excessive administration. HEACS would however caution against the emergence of anti-management or anti-administration attitudes since the belief that these foundations are peripheral is belied by the successes that are founded upon strong management and by the failures resulting from poor management.

8 The idea of a 'Percentage for Art' first emerged in the 1930s and countries which have apparently been able to sustain and develop the idea include Canada, Germany, Finland, France, Italy, Netherlands, Norway, Sweden and the USA. In Britain the provision is very patchy and the concept poorly understood; HEACS would raise the question "Could Scotland take the lead by extending the principle more widely than the conventional idea of installing art in new buildings?, with local authorities required (and fully funded) to implement the scheme?"

Local Authorities (Questions 44-47)

1 HEACS acknowledges that Scottish Local Authorities are in the front line for the provision of cultural activities and, in the area of direct interest to HEACS, for the protection of, and delivery mechanisms for, the historic environment. Local Authorities are fundamental to any solution to the how culture is presented and developed. Understanding and presenting the past, and the protection of past icons, is symptomatic of a civilised society.

2 HEACS would suggest that heritage issues are illuminating for the whole culture debate. Some aspects of the historic environment will continue to require statutory protection through the enhanced use of legislation which is currently both inadequate and confusing. However, The Local Government in Scotland Act 2003 presents a unique opportunity to put the historic and cultural environment centre stage through the power of community well-being and the development of community planning - and to explore that opportunity with all of society. But this cannot be achieved in isolation. There needs to be an understanding between central and local government, the communities they serve and the many volunteer groups that support and nurture community ventures.

3 Defining legislative criteria for local authorities will not necessarily suffice as the development of culture and the protection and enhancement of the historic environment need to come from society at large. The concept of community planning is such that a system needs to be put in place to support communities in their wish to develop their historic resource in their own way - and defined also in their own terms. Educational mechanisms are required to be put in place to

develop understanding. In the historic environment, as in the broader spectrum of culture, legislation and finance should support a localised agenda not prescribe a certain way of doing things. That in essence is what true community planning and involvement is about.

Regional Bodies (Questions 48-51)

1 HEACS would again suggest that Heritage area issues are illuminating for the Culture debate. In the case of the Historic Environment, there are already a number of regional bodies. Local Authority Planning Services exercise a duty of care over substantial parts of our Cultural Landscape. Highland Council, for example, has within its boundaries a plethora of historic sites which are resonant with Cultural Memories. These range from cultural icons like Culloden Battlefield through medieval castles and prehistoric burial cairns to countless evidences of the results of the Highland Clearances. The Borders Council, Argyll and Bute, Dumfries and Galloway and the Western and Northern Island Councils can also be seen as regional bodies in this way.

2 Some local authorities have combined to create archaeological services which are regional in scope. (West of Scotland Archaeological Service; North East of Scotland Archaeological Service). Several national bodies with responsibility for Cultural Memories have regional committees or regional officers- National Trust for Scotland, Scottish Natural Heritage, and to a lesser extent, Historic Scotland. Some of Scotland's Building Preservation Trusts are again regional in scope in the context of the both the larger urban and rural areas and specifically in the establishment of joint working arrangements which are intended to address the problems of size.

3 HEACS would suggest that bodies like these, in whichever part of the culture sector, could be given greater support and resources. The development of community planning processes will allow the regional bodies listed above, and others, to play a significant role in meeting people's deep seated need for "roots".

4 However, to bring this about Central government must recognise the need to make adequate resources available to such regional bodies, with increased allocation of direct funding through the democratic mechanism of the local authorities which have solid support systems in place.

National (Questions 52-58)

1 HEACS suggests that the term national should be restricted to organisations with a pre-determined designated country-wide workload or with a national responsibility. In terms of the Historic Environment, that implies a very wide geographical remit. Much privilege would come with the title, but in return, it would be expected of the organisation that its qualitative standards represented the nation and, as such, were of the very best. It would be damaging to the concept of the national, particularly in the necessary ambassadorial role of the title, for the quality of output or knowledge to be consistently outstripped by others; and not to be as good as that of national organisations in other countries.

2 Equally, where the State expects 'national' performance, it should have to pay for or otherwise fund that aspect of its work. Equally, it should be expected of a national organisation that should show leadership, and be essentially collaborative in sharing and transferring knowledge and skill.

3 HEACS believes that "national" within the context of Culture generates much scope for uncertainty. Taking the Historic Environment as an example there can be confusion there as to what is national or not. Historic Scotland is the official 'national' body, but only represents a part of the

Historic Estate's skill, funding and knowledge. It has funded organisations - e.g. The Lime Centre or the mason's yard in Elgin - that may be national, but do not make this explicit. In fact, insofar as it represents the State, it does not appear to have a defined strategy for building up national centres of excellence, and how to go about it. There are other 'national' bodies - either in terms of estates - the National Trust for Scotland, or the Church of Scotland - or in terms of knowledge - such as the Society of Antiquaries or the Architectural Heritage Society of Scotland. The relationship between them, getting better, is the result of an ad hoc grouping only. It is our assumption that similar confusion may exist in other parts of the Cultural sector

4 Ultimately, in any sphere of culture, the starting point should be a survey of current practice (currently lacking in the Historic Environment, but perhaps to be achieved through an Audit of the Historic Environment), followed by the preparation of an open, collaborative strategy which accepts that even 'national' identified organisations in a small country have to work in harness with others toward mutual goals. Collaboration should naturally involve relevant local authorities and similar institutions. From such a strategy, contingent operational requirements- such as sharing of premises etc. - might emerge.

5 It should be emphasised that the tendency to sharing will lead to the tendency to concentrate, and that usually implies geographical concentration. One obvious strategic issue in the Historic Environment and in the cultural memory is the regional variability in standards -and the inhabitants of remoter areas are entitled to as skilled, knowledgeable and professional output - whether on a building or in a school - as those nearer to the Central belt. It is not at all clear that this currently happens.

Cross-cutting (Questions 59-62)

1 The complex nature of relationships is not easily dealt with in a short answer. It might be helpful to begin by recognising that education, sport and tourism are themselves aspects of cultural activity. HEACS would identify a significant omission from the categories so far defined by the Cultural Commission is the area covered by spiritual, religious or intangible values.

2 It is suggested that with effect from 1 May 2005, within all the organisations identified so far by the Cultural Commission – others could be added, now or later – a specific contact should be identified, whose role it would be to contribute to and receive a regular monthly news bulletin covering all aspects of Scottish culture. The contact would gradually form a list of subsidiary contacts, to whom information could be sent.

3 In addition, there is no substitute for face-to-face meetings. A series of one-day conferences should therefore be held, focusing on the key relationships arrived at as a result of brainstorming, but perhaps under the general heading of *The Scottish cultural landscape*.

4 The opportunities for the Cultural Sector and the Sports Sector to work in closer strategic and operational partnerships raises an interesting question but one that is not susceptible to easy or glib answers. HEACS suggests, however, a series of one-day seminars at which carefully-chosen mixed groups from culture and sport could meet one another, brainstorm and forge a mutually inspiring and encouraging agenda. It could be that a number of organisations identified so far could be tasked to host and organise such seminars. The results should be published, at least on the Cultural Commission's website, or in other suitable places. However, HEACS would caution against the "forced" approach to partnerships and the search for meaningless relationships between sectors simply to satisfy a theoretical value.

5 HEACS would suggest that the effective representation and promotion of Scottish culture in Scotland, the UK, the EU and beyond need different approaches. As an example of bottom-up rather than top-down development HEACS would commend the example of the steading conversion of Harestanes, north of Jedburgh. A visitor from within Scotland or a visitor from any other country will there see displayed some of the best of Scottish contemporary furniture, work by artists and craftsmen in other media, and conservation and repair activities, all against the background of a brilliant conversion of a major group of listed farm buildings. Within the courtyard is a beautiful garden space, used already for concerts and poetry recitals; while the former open-sided cart shed is used for exhibitions, e.g. of sculpture.

6 Another significant building where genuine Scottish art and craftsmanship of high quality can be enjoyed is Broughton Place, a significant house (and wonderful garden) designed by the young Basil Spence in the 1930s. The present owners have developed the ground floor as a gallery, and welcome access to the garden, which is itself a notable blossoming of Scottish garden culture.

7 As for the EU and the wider world, there is really no substitute for taking poets, playwrights, musicians, architects, craftsmen, and so forth to participate in exhibitions and cultural manifestations in other countries. The periodic and wide-ranging displays of contemporary Scottish culture at the Smithsonian Institute in Washington show what can be achieved in this way.

8 Achieving maximum practical co-operation between artists, cultural promoters and the tourist agencies is a difficult question. It is not clear how broad and deep a grasp of Scottish contemporary culture is acknowledged by the tourist agencies, because the impression is still given that what is being promoted is whisky, tartan and shortbread, and reference to a handful of exceptionally well-known literary figures. HEACS would offer the following suggestions:

- The novels of Sir Walter Scott are not at present widely read, for one reason or another, but their subject matter suggests that they might translate brilliantly into successful television series, which could be exported all over the world. Since they are often site-specific, there could be a thriving subsequent pilgrimage to places associated with Sir Walter Scott and those mentioned in his novels.
- Knowledge of Scottish culture and heritage is embodied in the cultural memory of individuals and, to some extent, of organisations. Therefore we need appropriate forums where artists, craftsmen, conservators, other creative people, promoters of culture, and the tourist agencies can meet together on a regular basis. Meetings occur regularly to discuss aspects of marketing, but such meetings do not take place regularly to discuss aspects of culture and how to promote it.
- Authenticity and genuineness are what, increasingly, thoughtful people look for. That is not to say that whisky, tartan and shortbread are not authentic. They have their place in Scottish culture. But when we look at the contemporary work of Scottish architects, artists, composers, poets, novelists and the astonishing varied offer of Scottish museums, galleries, country houses, castles, and gardens then there is no doubt that we have a great deal more to offer. All these interests need to be linked up, not once but continually, through genuine contact between key practitioners.

Conclusion

HEACS would conclude by suggesting that more recognition needs to be given to the importance of Culture as a cross-cutting issue relevant to almost all government departmental portfolios.

Throughout this consultation process HEACS has used its own area of expertise, the Historic Environment, to illustrate its responses. In this instance also the Historic Environment is a prime example of how one dimension of culture is significant for a wide range of portfolios beyond the that of Culture, Media and Sport.

Historic Environment Advisory Council for Scotland
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