

Ack byemail
20/1/05

Karen

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From: visitor
Sent: 19 January 2005 15:37
To: info; Karen
Subject: FW: Phase 2 - late response[Scanned]

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

From: Malcolm Fraser [mailto:malcolm.fraser@malcolmfraser.co.uk]
Sent: 19 January 2005 15:18
To: visitor
Subject: Phase 2 - late response[Scanned]

Very partial, I'm afraid - only a few questions answered (those where I felt at least partially competent).
Use - or discard - at your will.

M

Cultural Commission

CULTURAL COMMISSION

STAKEHOLDER CONSULTATION: PHASE 2

PAN-SECTORAL QUESTIONS

NOVEMBER 2004

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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?

...only as far as it defines us as having a basic, unquestionable right.

2. Should cultural rights be enshrined in law?

No.

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?

They have connections but all suffer if coverage is applied. So...by osmosis only.

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

No police please.

5. Who should have responsibility for the review and potential amendment of cultural rights, entitlements and responsibilities and how should this process be conducted?

Not much needs done and by a Minister of Culture who is not regularly shuffled, would be a start.

Cultural Leadership

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

A Minister of Culture (which includes sport), not subservient to Tourism.

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?

Not too much.

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

Yes.

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

Not too different from now.

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?

Artists promoted/elected to be administrators can make no different choices from the enthusiasts or technocrat, who currently shuffle too little money.

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?

Not to differ from current situation.

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?

The output of an exploration of culture is subtle and immeasurable, particularly in the young. The St Andrews Day Speech meant nothing if it did not mean that we are entitled to culture; and that entitlement, itself, is a basic right, that in itself is above questioning and measurement.

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?

Good websites.

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?

The Scottish national theatre model is good.

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?
45. Do we need to define the term 'adequate provision' in regard to local authorities current responsibilities, including the requirement to develop local cultural strategies within the context of community planning, and if so, how?
46. What are the merits and practicalities of adopting national standards for the provision of cultural facilities and services?
47. What is the justification and practicality of insisting that local authorities 'ring-fence' resources for cultural provision?

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?

By doing it for ourselves.

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?