

**A National Cultural Strategy for
Scotland**

Report of Consultation

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1. Introduction

- 1.1. The Scottish Executive's Partnership for Scotland, published in May 1999, contains a commitment to develop a National Cultural Strategy for Scotland. As a first step, the Deputy Minister for Culture and Sport, Rhona Brankin MSP, launched a consultation document in August 1999. This was followed by a series of public meetings throughout Scotland and a request for responses to the consultation document.
- 1.2. 15 public meetings were held, involving around 750 people and 350 responses were received by email or letter. Bonnar Keenlyside was asked to produce a report on the consultation. This is a summary of the consultation process and of a review of cultural strategies in other countries.

2. Breadth of consultation

- 2.1. The consultation process involved a wide range of cultural organisations, from the small, voluntary sector through to national institutions and funding agencies.
- 2.2. Most respondees or attendees were restricted to those currently involved in the cultural life of Scotland. This reflects the publicity attached to the Strategy and also a range of perceptions as to the nature of a Cultural Strategy. It is not always clear what such a cultural strategy is and not everyone is interested.
- 2.3. The process was overseen by a focus group comprising: John Archer of Scottish Screen, Mark Jones of the National Museums of Scotland, Magnus Linklater of the Scottish Arts Council, Bridget McConnell of Glasgow City Council and Donnie Munro of Sabhal Mor Ostaig.
- 2.4. The focus group members attended and chaired the public meetings. Additional consultation was organised by Glasgow City Council specifically with young people and with ethnic minorities.

3. Summary of Public Meetings

- 3.1. Consultation meetings took place in Aberdeen, Cumbernauld, Dumfries, Dundee, Edinburgh, Fort William, Galashiels, Glasgow, Inverness, Islay, Thurso, Ullapool and a video conference involving Benbecula, Lewis, Orkney and Shetland. There were between 4 and 200 people at each meeting with an average of 50. In general, people who attended were involved in the arts or heritage activities. The average age at most meetings was over 35. Three other meetings were included: one with young people in Glasgow, one with students and teachers for Edinburgh College of Art and one with representatives of cultural and ethnic minorities, convened in Glasgow.
- 3.2. Themes emerged common to all the meetings.

The Cultural Strategy

- 3.3. There was general enthusiasm for the Strategy and the chance for Scotland to lead within the UK by making a commitment to culture at government level.
- 3.4. This could improve the understanding of culture within and outside Scotland and allow culture to play its part in a range of other government agendas including social inclusion, education, health and economic regeneration. It would be important that the Strategy should link with other planned or existing strategies within the government.
- 3.5. People were enthusiastic about the opportunity to raise the profile of culture within Scotland and to change attitudes.

The Meaning of Culture

- 3.6. There were problems encountered with the word ‘ culture’. Not only was there not a common understanding of what it meant, but there was a general perception that it was associated with elitism and therefore created a barrier for many people.
- 3.7. Definitions of culture varied from one synonymous with the arts to a much broader and holistic definition. There were varying views as to whether or not sport should be included. Generally, people wanted the widest definition of culture to be adopted and were against a prescriptive definition. They also wanted it to be inclusive, encompassing all of Scotland’s communities including ethnic minorities, Gaelic and Scots speakers, young people, old people, people in rural communities and in the different communities within cities. Culture should be at the centre of people’s lives.

Access

- 3.8. There were suggestions in several meetings that culture and access to culture should be a basic human right, enshrined in the form of an entitlement.

Funding

- 3.9. The process of achieving public subsidy was viewed as being too complicated and opaque and there was a frequently expressed view that it should be simplified and decisions made more transparent.
- 3.10. People wanted more funding decisions made at a local and community level and some wanted priorities changed. This was particularly the case for local and community groups who felt that there was a bias towards large, national and centralised organisations at their expense.

- 3.11. People and organisations sought stability in funding. They wanted core activities funded properly instead of a series of short-term projects which were perceived not to be sustainable.
- 3.12. They wanted to re-badge 'subsidy' in culture as 'investment' to reflect it more positively.

Local authorities

- 3.13. The role of local authorities in supporting culture was debated, with people complaining that their own local authority did not value cultural activity sufficiently. There was a request to clarify and strengthen the statutory requirements for local authorities to provide cultural activities and facilities.
- 3.14. All sorts of cultural activities were believed to have suffered since local authority reorganisation, and museums and art venues not to have recovered.

Education

- 3.15. Culture in education emerged as the single biggest issue. At all the meetings, people complained about how culture is taught in schools. The lack of understanding and commitment to every aspect of Scottish culture was commented upon, including language, expressive arts, history, identity and heritage. More specifically, there were many criticisms of the restrictions of the curriculum and the lack of resources, in particular instrumental music tuition.
- 3.16. There was also debate as to how culture and education should be delivered - how much should be done in and by schools and how much out of school and by other specialists.

Scotland's Image

- 3.17. There was a desire to refresh the image of Scotland and Scottish culture which is portrayed, particularly to visitors. The current image was thought to stereotype Scotland as a tartan and shortbread culture. People thought that film and television offered real opportunities to improve Scotland's image. The success of films like *Braveheart* in attracting tourists was cited.
- 3.18. People wanted an improvement in how Scotland and Scottish culture is promoted overseas.

Participation

- 3.19. People thought that encouraging individual creativity through active participation rather than passive spectating was important.

Access

- 3.20. People considered that the Strategy should be concerned with ensuring that everyone has access to cultural activities and facilities.

Social inclusion

- 3.21. Most meetings were concerned that there are many people in Scotland who are excluded from participation in cultural activities because of lack of confidence, money, transport, facilities or activities. This was highlighted not only at the meetings in cities but also in rural areas. It was a common aspiration that the Strategy should deal with this exclusion and there were various suggestions as to how this might be done including various development schemes, investment in infrastructure and education.
- 3.22. People expressed a belief that cultural activities could combat social exclusion and various examples from museums, arts and sports were given. The links with other government actions were therefore thought important.

Traditional arts

- 3.23. People wanted the Strategy to recognise the importance of our traditional arts and to preserve and support their development. They expressed the opinion that the traditional arts have been largely neglected for a considerable time. For some, this was more important than supporting other things. Overall, people wanted the Strategy to achieve a balance between the traditional, classical and contemporary.

Artists

- 3.24. The Strategy was seen as an opportunity to improve support for artists. People thought that the status of artists should improve and that there should be mechanisms to keep them in Scotland through financial support, perhaps tax breaks.
- 3.25. Artists and craftspeople expressly wanted support in the business and commercial aspects of their work.

New technologies

- 3.26. Everyone recognised the potential of new technologies. The Internet was mentioned often as a key communication tool, particularly by young people and those in rural communities. But it should not be a substitute for physical access.

Young people and children

- 3.27. Young people were not particularly evident at most meetings and this was often remarked upon with a view that young people should be consulted and that youth culture was important. The sports world was thought to be more successful at encouraging young people than arts and heritage.

Media

- 3.28. The importance of the media was discussed, both as a vehicle for coverage of Scottish cultural activities and as an important communicator. Television and newspapers were mentioned, often in frustration because they were perceived not to contribute positively towards Scottish culture. Local and community radio was referred to positively as a vital tool in local communication.

Language

- 3.29. The importance of both Gaelic and Scots in our culture was emphasised, more so in the Highlands and Islands. There was debate as to the respective priorities of these languages, particularly with regard to where resources are allocated and there was mention of other languages and dialects. Overall, people wanted the Strategy to recognise the validity and richness of the various languages.

National Theatre

- 3.30. At most of the meetings, some support was expressed for a national theatre.

Publishing and literature

- 3.31. Several of the meetings expressed a hope for better support of Scottish publishing and literature, including through its relationship with libraries. There was also an aspiration that the core library service would be better funded.

Tax Breaks

- 3.32. At many of the meetings, the hope was expressed that tax incentives could be introduced to support artists directly and to encourage investment by commercial organisations and private individuals.

Amateurs and volunteers

- 3.33. There was a plea for recognition of this sector without which many cultural activities would not happen. It was an aspiration that the Strategy might reduce the reliance on volunteers in rural communities.

The Feis Movement

- 3.34. The feis movement was cited frequently as successful model involving young people and transferring skills. Equally, the danger of over-dependence on volunteers was emphasised.

Other countries

- 3.35. People talked about other countries which were thought to be good models for Scotland. Ireland was mentioned most frequently as successful in promoting itself and its culture through, amongst other things, music and Guinness. Scandinavian countries were also thought to value culture more than the UK does.

Meetings in rural areas

- 3.36. All of the meetings in rural areas also focussed on the problems faced because of a lack of infrastructure. People complained about the national companies and expressed the view that these companies did not serve those in rural areas and outside the central belt. People in rural areas expressed a belief that grass roots, community and amateur activity is the backbone of cultural activity for them. Some were dissatisfied with the current funding situation which, they believed, largely ignores this activity.

Meetings in cities

- 3.37. In cities, people were enthusiastic about the potential of the Strategy to create a new confidence in culture and to show leadership. The opportunities for the social and economic regeneration of cities were believed to be more attainable under the aegis of a national cultural strategy.

Focus of particular meetings

- 3.38. Some particular issues arose at particular meetings:

Aberdeen

- 3.39. In Aberdeen, people identified gaps in infrastructure. They had suggestions for making culture central to education and emphasised the importance of the amateur sector and the heritage local to the area, including Doric.

Cumbernauld

- 3.40. In Cumbernauld, the particular needs of people with special needs and learning difficulties were highlighted. It was hoped that the Strategy could create a situation where people with special needs were more involved in cultural activities.

Dumfries

- 3.41. This was a well-attended meeting. A major focus was on the importance of an understanding of our history and also the Scots language. There was an emphasis on our built and natural heritage and the applied arts.
- 3.42. The success of arts development work in the area was highlighted, supporting artists and promoting cultural activity according to local need.

3.43. Broadcasting was a particular issue here, sparked by the fact that the area is largely served by Northern Irish and English television.

3.44. People wanted the Strategy to take steps to stop important works of art being sold overseas.

Dundee

3.45. There were two meetings in Dundee. People were keen to talk about the City's success in using the arts in economic and social regeneration and their success in working in partnerships across the education, tourism and social sectors of the City.

3.46. There was also a call to provide better support for the rock and pop industry and also to fund better the library service.

Edinburgh

3.47. All of the key themes were debated and there was an emphasis on the importance of new work.

Fort William

3.48. This took place during the National Mod and began with a debate on the importance of Gaelic with a plea for the consolidation of funding for Gaelic.

3.49. It was hoped that the Strategy could make it possible for the Gaelic and traditional arts firstly to be preserved, then developed and their status and existence secured. Thereafter, there would be an opportunity for these arts to contribute towards the export of Scottish culture.

Galashiels

3.50. In Galashiels, the particular problems of rural populations were highlighted at the same time as the success of arts development work in the area. There was an emphasis on the importance of history and heritage and its role in education. There was a hope expressed that artists could be better assisted through business training and support, and that benefits could be gained from cultural tourism.

Glasgow

3.51. There was support for the Strategy leading change and placing culture at the centre of Scottish life. People were also concerned with the need to improve the export of Scottish culture and with internationalism.

Highlands and Islands Video Conference

3.52. This consultation included participants in Benbecula, Inverness, Lewis, Orkney and Shetland. It was emphasised that each area has its own rich cultural traditions and the importance of these and traditional arts in general was emphasised. In rural and isolated communities, cultural activities have a role to play in social and economic life.

3.53. People on the islands face barriers because of the lack of infrastructure and lack of availability of affordable transport.

3.54. Local ownership of important cultural artefacts was mentioned with a plea for the return of the Lewis Chessmen.

Inverness

- 3.55. In the Highlands problems were cited arising from the lack of infrastructure in an area which differs from the rest of Scotland in its geography and economy. People felt particularly disadvantaged because of their remoteness from the central belt and felt that local initiatives and facilities were not funded as they should be.
- 3.56. There was a strong emphasis on the importance of the indigenous culture including arts and languages and in education.

Islay

- 3.57. The spiritual, religious and moral dimensions of culture were discussed at this meeting. The severe lack of resources for teaching all things cultural including Gaelic was emphasised.

Thurso

- 3.58. People mentioned problems because of the lack of a cinema and performance venue; people felt that they did not have the same access as others.

Ullapool

- 3.59. Ullapool was one of the largest and liveliest meetings and included young people. Particular emphasis was placed on culture in community development and the success of the feis movement was suggested as a model to inform the Cultural Strategy.

Young People

- 3.60. A seminar for young people was held in Glasgow, with several sessions. Particular themes which emerged were:
- 3.61. Young people felt that they are not informed about events and facilities available to them. This is both in terms of factual information and becoming familiar with a new type of activity.
- 3.62. Young people considered that barriers to participation include transport availability and cost, price of tickets and hires, availability of venues and territorialism within communities.
- 3.63. Young people wanted access to resources with which they can engage in cultural activities. Often they do not have this access, with schools and community centres lacking in availability and facilities.
- 3.64. They emphasised the importance of youth and voluntary organisations, youth councils and parliaments for communication.
- 3.65. Young people wanted more access to Internet and new technologies. They would like a cultural strategy to include youth culture which includes computers, music, street culture and community arts – being actively involved in culture.
- 3.66. They considered that Scotland's image is narrowly stereotyped.

Edinburgh College of Art

- 3.67. A meeting with teachers and students highlighted the need to help artists and designers gain commercial skills, enhanced promotion in Scotland, the UK and internationally and establish links with industry.

Cultural Diversity Workshop

- 3.68. A workshop was held in Glasgow with members of a range of culturally diverse communities. The main issues to arise were:
- 3.69. All Scotland's cultures and languages should be included in the Strategy and in education.
- 3.70. The Strategy offers an opportunity to change funding priorities and create a transparent framework for support of facilities and activities.
- 3.71. Some cultural groups are currently effectively excluded from some cultural facilities and activities because their needs are not taken into account, for example, communal changing areas in sport facilities exclude some people on religious grounds.
- 3.72. People from minority cultures believe that the media neither includes nor accurately reflects them.
- 3.73. Religion should be included in the definition of culture and so should sport, festival, faiths and tradition.
- 3.74. There is a need for better communication systems.
- 3.75. There should be integrated and multi-cultural activities and facilities and also separate ones.

4. Summary of written responses

4.1. This section summarises the views, themes and issues to arise from the responses sent in by letter or email from around 350 people. The responses came from a wide range of individuals, independent organisations and associations as well as from major national institutions and non-government organisations, local authorities and trade unions.

4.2. Some were short e-mails or hand-written letters. Others were lengthy and detailed responses enclosing relevant research. Some responses dealt with single issues, some answered the specific questions raised in the consultation document, some responded to the submissions of others and some did not directly address any issues but rather enclosed information as to their own organisation's activities.

4.3. Although there was wide variation in the responses, there were clear primary themes which arose.

4.4. These primary themes were:

- the idea of a cultural strategy was welcomed, as a means for people in Scotland to understand, express and take pride in their culture, and to communicate with others
- the diversity of this culture was emphasised by many
- there was a strong desire for Scottish culture to be taught in schools and to redress a perceived imbalance in the education system, and for pupils to be taught about Scotland's history, heritage, language, artistic traditions, ideas, innovation and its relationship with the rest of the world
- the need to recognise the Scots language, to measure its use, to celebrate and not denigrate it, and to enable it to take its place alongside Gaelic and English

- there were several definitions of culture which can broadly be grouped into three:

- an holistic definition similar to the UNESCO one which consists of all distinctive spiritual and material, intellectual and emotional features which characterise a society or group
- an inclusive, more detailed, definition which specifically lists a wide range of leisure activities in which different sectors of our society engage nowadays
- one which equates culture to the arts

- there was a demand for a review of the current structures for the support of culture, with widespread dissatisfaction with the current structures and agencies, save from some of the agencies themselves; alternative models were suggested

- there was a demand for the reinvention of the image of Scottish culture overseas

- there was a demand for a review of the nature and support of national companies

- there was strong support for increasing access to all aspects of culture to all people in Scotland, with specific emphasis on young people

4.5. Certain areas in the consultation document prompted confusion. These were:

- the national companies: this sparked debate as to what constitutes a national company
- the creative industries: there was no general agreement as to what these are

Attitude to the Idea of a Cultural Strategy

- 4.6. Respondents welcomed the idea of having a National Cultural Strategy and its aspiring nature was applauded. Several commented on the importance of such a strategy and many agencies explicitly stated their desire to be actively involved in the formation of the Strategy as it moves from broad brush ideas to detail.
- 4.7. Respondents expressed the belief that the Strategy has the potential to change attitudes to culture and to promote culture within and outwith government. There was a hope expressed that the Strategy could recognise culture as part of life, as an asset to be celebrated and valued in Scotland and not an optional extra. The need for enthusiastic leadership was expressed.
- 4.8. More specific aims for the Strategy were suggested as:
- providing a coherent framework for all cultural activities
 - providing a framework which serves government by objective and which contributes to 'joined up' delivery
 - creating access to resources including targeted investment in key areas
 - meeting the needs of the people of Scotland from the bottom up

Definitions of Culture

- 4.9. There were many comments and definitions which we have grouped into three:
- an holistic definition, similar to the UNESCO definition
 - an inclusive definition, which lists activities
 - a definition synonymous with the arts

Holistic

- 4.10. This definition, '*all distinctive spiritual and material, intellectual and emotional features which characterise a society or group*', encompasses a wide range of spiritual, behavioural and physical elements. The definition can accommodate the majority of suggestions made by respondents including:
- identity, history, traditions, symbols, language, diversity, shared experience, innovation, creativity, enterprise, arts, emotion, spiritual and aesthetic, faiths and beliefs, perspectives
 - natural and built environment, science and invention
 - preservation, exploration and communication of ideas, emotions, values and experiences, attitudes
 - kilts, the law, Sunday school picnics, whisky, shinty, football and knitting (food, sport, fashion, institutions, customs)
 - things we are proud of
 - the arts and heritage (broadest definition), libraries, archives, museums
- 4.11. It encompasses all aspects of the natural and built heritage. Several respondents commented on a perceived imbalance in the consultation document as far as all aspects of the built and natural heritage are concerned including archaeology, town planning and industrial heritage.
- 4.12. Likewise, science and invention and innovation were specifically mentioned by several as being important parts of our culture which should be included.
- 4.13. The definition of the arts here is also broad including all performing and exhibiting arts, presentation and participation and the full range of design, architecture and applied creative activities like fashion.
- 4.14. It is likely that this type of definition would be supported by the majority of respondents.

Inclusive

- 4.15. This definition is compatible with the holistic, UNESCO definition, but differs in that it is specific both in terms of the activities it includes and the people it aspires to include. It was suggested by The Council of Scottish Local Authorities (COSLA) and other public sector agencies.
- 4.16. It specifically includes sport and a range of activities engaged in by young people, and information technology, advertising and other creative industries, amongst others.
- 4.17. It is also similar to the definition adopted by the Department of Culture Media and Sport (DCMS) in Westminster. This includes arts, heritage, libraries, sport, play, leisure, tourism and the arts.

Synonymous with the arts

- 4.18. Artists and arts organisations, on the whole, thought culture synonymous with the arts.
- 4.19. The Scottish Arts Council, while subscribing to an holistic definition of culture, described its own broad definition of the arts as including, in addition to performing, visual, film and media, amateur and professional arts, the areas of graphic and industrial design, fashion, multimedia, built and other environment, broadcasting and IT.
- 4.20. While the holistic and inclusive definitions are compatible with each other, the definition of culture as art is not. Further, it may perpetuate the idea of culture as exclusive.

Scope of strategy

- 4.21. Several areas which effect the cultural life of Scotland are held under reserved powers in Westminster, including the National Lottery, broadcasting and tax issues. Respondents commented on the importance of including these areas within the Strategy.

Identity and traditions

- 4.22. Many respondents remarked on the importance of identity. Scottish identity now is diverse. Our heritage, history and traditions are important to identity but many respondents commented on our general lack of understanding and knowledge. Many, if not most, people living in Scotland now have not been taught about their history or heritage at school or at home. Many of us do not have a rounded understanding of what it means to be Scottish. This was largely attributed to the lack of teaching of these aspects within the school.
- 4.23. A view expressed often was that we have to understand where we come from before we can move on. The views of individuals were echoed by the Scottish Consultative Committee on the Curriculum which considered that Scottish culture should be integrated into the curriculum.
- 4.24. Specifically, there was a strong plea for music tuition in traditional instruments in school. More support for the traditional arts was requested by several respondents including piping and other traditional music, and brass bands.

Language

Scots

- 4.25. A number of respondents were concerned primarily with the importance of the Scots language. These included lobby groups, associations and some individuals. All of these wanted the status of Scots to be improved so that we are proud of the language and can go on to improve its use in public life, and the removal of the ‘cringe’ factor associated with Scots.
- 4.26. Specific suggestions for change included: the measurement of the extent to which Scots is spoken through a question in the census; the upgrading from Part II to Part III in the European Charter for Regional or Minority languages; to making the Scottish Parliament bilingual.

Gaelic

- 4.27. Several comments were made about the importance of Gaelic and the need for bilingualism. Reference was made to the need for integrated funding systems in the gaeltacht relating to Gaelic culture and development.
- 4.28. There were dissenters as to the importance of Gaelic and Scots but the weight of opinion was that these languages are an important asset and should inform the Strategy. Specific areas where intervention was suggested to promote these languages included broadcasting and publishing.

Education

- 4.29. Almost every respondent mentioned the importance of Scottish culture in education and it was overwhelmingly the most important point for many. There was a strong view that it was important for Scottish culture to be an intrinsic part of the formal education system. The Scottish Consultative Council on the Curriculum sought a curriculum which recognises the value of Scottish culture and promotes knowledge and understanding of all its aspects.
- 4.30. Specifically, respondents emphasised the importance of history, Scottish arts and literature, media and design. There was a view that culture should include not only the traditional but also the very contemporary.
- 4.31. In higher education, the universities and colleges wanted their contribution to cultural life to be in some way integrated into the general strategy, particularly picking up on their international links and history of inventions. They also hold key cultural assets such as university museums which are not currently seen as part of the overall national asset.

Training

- 4.32. Several respondents stated that training in the cultural sector needs to be addressed, particularly in entrepreneurial and business skills and in film. A wide range of potential partners was mentioned including the Scottish Enterprise Network.

Heritage

- 4.33. There were several references to the importance of the built and natural heritage and a plea for heritage to feature more prominently in the Strategy.
- 4.34. Specific areas mentioned as assets include buildings, town planning, industrial heritage, environmental heritage and archaeology, geography and natural science.
- 4.35. Dissatisfaction was expressed with current structures and resource allocation in this field, specifically the role of the Heritage Lottery Fund in Scotland, the role and resources of Historic Scotland, local authorities and others. There was a perceived fragmentation and duplication in some areas and a concern that some aspects of cultural heritage are not preserved locally, in particular historic buildings and archives, artefacts and records.
- 4.36. There was a view that national treasures should not all be held centrally.

Museums

- 4.37. Most of the issues about museums related to the need to review structures. Connected to this are problems with the roles, status and resources of local and regional museums, the wide disparity within the sector, the lack of consensus as to what constitutes a national museum and the relative balance between what is held and controlled nationally and in the regions.
- 4.38. The sector as a whole called for review and specific and detailed issues were suggested including:
- review of all roles and structures within Scotland and the UK
 - national loan schemes
 - control of collections throughout Scotland
 - financial support particularly at the local and regional level, which includes museums with a national remit

Libraries

- 4.39. Libraries' concerns included the need for a national strategy for Scottish materials including archives, records and literature, and resource bases like dictionaries.
- 4.40. Specifically a commitment was sought to support Scottish publishing.
- 4.41. Other respondents sought an improvement in the core funding of libraries as a basic service, recognising their changing role in communities as providers of information and a social resource.
- 4.42. Tax breaks for library donations were suggested.

SCRAN

- 4.43. SCRAN, the Scottish Cultural Resources Access Network, was cited as a successful model by several respondents in the way it provides access through digitised images.

The arts and artists

- 4.44. Most responses from individual artists were concerned to emphasise the intrinsic value of art, its universality and its lack of parochialism. There was a degree of cynicism about the idea of a National Cultural Strategy and a fear that already unacceptable levels of bureaucracy would be increased with even less control for the artist. True art cannot be contained within a strategy and it is the artist's role to subvert and to challenge, it was stated.
- 4.45. Because many arts respondents equated culture with arts, the responses were primarily about the role of art, its intrinsic value, the need for more funding and criticisms of the funding system.

- 4.46. Visual artists amongst others were critical of SAC, its structures, the amount of money spent on its own infrastructure, its processes and systems and above all its perceived power base founded on its own tastes. This taste was explicitly not shared by several respondents.
- 4.47. Specifically, respondents wanted more resources to be allocated on a continuing basis to sustain core activity and less to be granted by SAC on short-term project grants which were believed to be unsustainable and less effective.
- 4.48. Several arts organisations cited residual problems since local authority reorganisation, particularly where the venue has a regional remit.
- 4.49. The SAC scheme Awards for All was cited as an example of a simple and effective scheme which reached members of the community.
- 4.50. Those involved in the arts believed that the arts have a contribution to make in delivering social and economic agendas but also that the arts have an intrinsic value which should be recognised.
- 4.51. There were some suggestions of ways to improve life for artists which would encourage them to remain in Scotland, including introducing tax breaks for writers and artists, a minimum weekly wage or bursaries.
- 4.52. Tax incentives for those investing in art and an artloan scheme were suggested.
- 4.53. Those in the arts sought better and different international promotion.
- 4.54. There was a plea for recognition of community arts.
- 4.55. More support for Scots publishing was sought.
- 4.56. More support for rock and pop was also sought.

National companies

- 4.57. Respondents had various views about constitutes what a national company or institution. Some people gave their views on the commonly-called national companies - the four performing arts companies which are given the status of national company and funded to have a national remit (Scottish Opera, Scottish Ballet, Royal Scottish National Orchestra and the Scottish Chamber Orchestra).
- 4.58. The general comments on these companies reflected fatigue and intolerance of the high profile funding troubles. Suggestions range from a move either to fund them properly or to remove funding from them altogether. If they are to be funded, several respondents suggested that this should not be through SAC but either directly from central government and/or in new funding agreements with the local authorities. This should take into account the costs of travel to remote areas, particularly the islands.
- 4.59. Some of the national companies themselves made a plea for more funding and new funding arrangements, and for their role as international ambassadors to be recognised. It was argued that the BBC Scottish Symphony Orchestra should be subject to the same influences as the other national companies.
- 4.60. Some respondents challenged the notion that these four companies should be so named. It was suggested that these companies neither reflect the Scottish nation, nor have a Scottish repertoire, nor do they perform nationally. Currently, no national company is indigenous - there is no national pipe band, for example.
- 4.61. The need for a Scottish national theatre was expressed from the campaign group and several other individuals and organisations.

- 4.62. It was argued that there are other national companies which might be recognised as having a remit which covers Scotland including the National Gaelic Arts Agency - Proiseact nan Ealan, Scottish Publishers Association, Traditional Music and Song Association and Scottish Dance Theatre.
- 4.63. There were also perceived anomalies in the definition of national in the museum sector. National museums include not only the centrally funded National Museums of Scotland and National Galleries of Scotland but also other museums with a national focus, which do not receive central funding. These include the National Mining Museum, Fisheries Museum and Maritime Museum.

Film and media

- 4.64. Specific issues in the film sector included the need for focussed investment with specific suggestions made for funds, incentives, infrastructure and training. The argument was made that Scotland has the potential to become a major production centre were the right investment to be made.
- 4.65. The Strategy could deliver this through specific economic measures including establishing a public/private investment fund.
- 4.66. Investment was sought in talent and training and commitment to a film school and film studios.
- 4.67. A Scottish Film Charter for the industry to include links with broadcasting was suggested.
- 4.68. There was demand for a review of the support for access to film and media at a community and local level.

Broadcasting

- 4.69. Respondents thought that the Strategy should include broadcasting, although it is not part of the powers devolved from Westminster. Some parts of Scotland do not have access to all the terrestrial channels and this was mentioned as a problem.
- 4.70. It was felt particularly important that broadcasting in Scotland be used to support new and emergent Scottish contemporary (music) talent and to improve the standard of Scots output.
- 4.71. Some people suggested a quota for culture in Scotland as exists in some other countries.
- 4.72. Some cited the opportunities created by digitisation for new language channels.
- 4.73. Others identified the potential of television to promote Scotland abroad.
- 4.74. The role of community radio was deemed important particularly in rural areas. It was suggested that the Strategy should include a review of its status.

New Technologies

- 4.75. There was strong support for the principle of using new technologies, primarily through the Internet to improve distribution, communication and access, building on the success of SCRAN and other ventures.
- 4.76. One idea to which almost everyone subscribed was the creation of a Scottish web site. This could have an internal and external purpose, promoting Scotland's diverse cultures abroad and providing resources at home. It also presents an opportunity to commission artists.
- 4.77. The Internet was seen as an opportunity to encourage enterprise in art companies.
- 4.78. Several respondents stated that access to digitised images should not be a substitute for physical and social access.

The Creative Industries

- 4.79. The Consultation Document sought responses to the commercial creative industries and their links with the arts and cultural industries.
- 4.80. These industries, which were so defined in Westminster and include the arts, the record industry, crafts, film and media, broadcasting, architecture, design and fashion, advertising, software design and publishing, have a major export value to the British economy and represent one of the fastest growing employment sectors.
- 4.81. The Scottish Enterprise Network and in particular the Glasgow Development Agency and others involved in the areas of architecture, design and other creative industries, believed that the Cultural Strategy could have an important role in providing the performance of this sector.
- 4.82. There were perceived gaps in skills and training in enterprise. Potential economic interventions were suggested to create stronger and more competitive centres of distribution outside of London, particularly in the film, television and design industries.
- 4.83. A centre for product design was suggested.
- 4.84. A plea was made for more support for the crafts sector and business support of craft workers.
- 4.85. The importance of the New Deal and National Training Organisation was mentioned by respondents.

Access and Inclusion

- 4.86. Many respondents affirmed their belief that the Strategy should work to achieve access for all. In particular, rural communities should be supported with infrastructure, regional arts development officers and special funding arrangements. (The need for additional infrastructure was mentioned primarily in the Highlands and Islands).
- 4.87. The role of museums, arts, heritage and sports was cited as a means of combating social exclusion and improving health and it was suggested this be built into the Strategy aims and delivery.
- 4.88. Respondents expressed the need to develop cultural capital as well as economic capital, building knowledge, understanding and the capacity to experience (largely through education).
- 4.89. Several mentioned the importance of young people and also of children. Specific mention was made to include the disabled minority cultures and gay and lesbians.

Promotion and Internationalism

- 4.90. Our self-image as a nation and the way in which it is projected concerned many. There was a strong view that Scottish identity should be inclusive and go beyond narrow images of tartan and shortbread, that its plurality and diversity, tradition and contemporary innovation should be communicated, particularly using new technologies. Equally, there is an opportunity to celebrate pipes and tartan.
- 4.91. Several respondents commented on the opportunity for culture to make a more positive contribution to tourism including attracting more young people to Scotland as tourists through marketing its contemporary culture. The Scottish diaspora and existing UK, European and world-wide alliances were also presented as opportunities.

- 4.92. Some arts organisations commented on a rather negative relationship with tourism agencies.
- 4.93. There was widespread support for emphasising Scotland’s links internationally, both in terms of the historic links with Nordic and other cultures, and in terms of Scotland’s contemporary culture.
- 4.94. Several emphasised the need to avoid parochialism and the importance of international links. This included the need to contextualise the presentation of Scottish arts and culture in an international setting.
- 4.95. It was also linked to the role of culture in representing Scotland abroad. Several respondents had ideas for promoting Scotland including developing cultural ambassadors, extending the ‘Taste of Scotland’ idea to the arts and creating a dynamic web page.
- 4.96. There was criticism of the activities of existing agencies and the fragmentation of others. The British Council was thought unable to promote Scotland to the full extent and Scottish Trade International, Trade Initiative, Scotland Europa, Scotland the Brand and SAC were all mentioned as potentially useful.
- 4.97. A suggestion was made for a Caledonian Institute to promote Scottish culture.
- 4.100. Since local government reorganisation, expenditure on cultural and leisure services has reduced by around a quarter. Organisations with regional or national roles have received reduced funding from fewer authorities since this time across the arts and museums. It was suggested that local authority funding for the arts be reviewed bearing in mind local, regional, national and international dimensions – and that sometimes more than one local authority should be involved in funding certain organisations.
- 4.101. There was a lack of clarity from respondents as to the nature of the statutory obligations on local authorities for aspects of culture and COSLA itself suggested this be reviewed.
- 4.102. COSLA made a detailed submission which specifically included:
- consolidating research on cultural matters
 - improving access
 - decentralising decision making and reviewing cultural quangos
 - ensuring culture is involved in social inclusion, education and learning, enterprise
 - valuing diversity
- 4.103. Individual authorities wrote in support of COSLA, emphasised aspects or exempted themselves from particular aspects of the submission.

Local authorities

- 4.98. Local authorities formed a major part of the response and responded jointly, through COSLA, and individually. For local authorities, an approach consistent with DCMS was important (including sport, leisure and play) and with the principles of Best Value.
- 4.99. Issues arose concerning local authorities, in particular in connection with statutory responsibilities and funding.

Structures

- 4.104. There was a general view that structures and mechanisms for culture were in need of review. Many agencies and individuals believed that the current structures and practices are ineffective now. This would be compounded in the context of a cultural strategy which is concerned with a broad definition of culture and ‘joined up’ action.
- 4.105. Structures in the museum and heritage sectors were widely thought to be inadequate.

- 4.106. Arts structures were criticised and the existing quangos generally regarded to be outmoded in terms of delivering government by objectives across a wide range of policies. There were perceived problems with cross-sector initiatives.
- 4.107. There were varying views as to the relative strengths of the current system and the principle of arm's length funding bodies in specialist sectors, as against direct and decentralised structures.
- 4.108. COSLA and most local authorities wanted the national cultural quangos to be largely replaced by a single national cultural agency working in partnership with local authorities, which would have an increased role.
- 4.109. The existing agencies wanted to work more in partnership.
- 4.110. Several anomalies in the funding structure were mentioned, with film, arts and museums structures differing from each other in terms of what they fund, how they are constituted and the role they play.
- 4.111. It was considered necessary to review roles, responsibilities and relationships with UK bodies including the new Museums, Libraries and Archives Council, the National Lottery, DCMS, the new Film Council and National Training Organisation. It was suggested that there are specific missed opportunities in Scotland for funding operated by the Museums and Galleries Commission on behalf of DCMS.
- 4.112. Respondents also thought that Gaelic structures should be reviewed as well as the role of the British Council.
- 4.113. Some regional development structures were posited as successful models including in the Highlands and Islands.
- 4.114. Organisations currently charged with supporting culture responded with detailed submissions.
- SAC
- 4.115. SAC submitted not only a detailed response but also included a significant body of its own research and consultation recently undertaken, particularly *Creative Scotland* (the Case for a National Cultural Strategy published by SAC and other agencies) and *Scottish Arts in the 21st Century*.
- 4.116. SAC supported an holistic definition of culture and a wide definition of the arts. It wanted the Strategy to include the National Lottery, broadcasting and tax issues, which are currently designated reserved powers. It wanted the Scottish Executive to collect cultural statistics, for the Strategy to be clear and regularly reviewed.
- 4.117. SAC expressed support for: holistic partnership working; the arts and culture to deliver social inclusion and other government agendas through additional resources for partnership working; to the arm's length principle.
- 4.118. SAC's submission included suggestions for improved access, support for artists, international activity, legislation, national companies, education, tourism, training, lifelong learning, children, new technology and minority cultures.
- 4.119. Outside of SAC, there were strongly held views that it should be more of an enabler and supporter rather than a large powerful organisation with its own agenda, or that it should be abolished.
- Scottish Screen
- 4.120. Scottish Screen's (SS) submission included a range of suggestions for the development of screen industries in Scotland including investment, training, access and education and enterprise.

4.121. It also sought the clarification of the remit of cultural bodies in the UK and a review of culture, specifically film and media, in local authorities, economic development agencies and within the government.

4.122. It suggested concordats with local authorities, other agencies and DCMS, and the establishment of a cultural forum.

Scottish Museums Council

4.123. Like SAC and SS, SMC supported a broad view of culture, a clear framework, and integrated approach to education, inclusion, lifelong learning and other government agendas. It made specific suggestions about access, education, new technologies and funding.

4.124. SMC's detailed response also referred to its own National Strategy for Museums in which the sector sought change to meet the need for a framework, to align funding and planning, collections, geographic and cultural diversity.

4.125. SMC sought a fundamental review of national roles and responsibilities and this view was largely shared by the sector.

Structures for Museums and Heritage

4.126. Current structures were deemed incoherent by small and large museums and organisations in Scotland and the UK.

4.127. One of the problems was considered to be the lack of a proactive and strong organisation representing the sector. The SMC is a membership organisation and has a limited remit.

4.128. Issues included the separate structures for national museums, local museums, industrial and heritage centres, and sites and monuments and the roles of Scottish Natural Heritage and Historic Scotland.

4.129. Respondents also suggested that roles and policy in art collection need to be clarified.

4.130. Clarification and review was also suggested in the area of sites and monuments, portable antiquities and treasure trove.

Scottish Libraries Association

4.131. The submission from SLA suggested a review of structures, and agreed with others that statistics should be collected.

Partnership working

4.132. Existing agencies stressed the importance of partnerships, with additional funds being made available if required in order to achieve objectives. Some suggested a cultural forum.

Links with other dimensions of government policy

4.133. The point was made several times that culture has a role to play in improving the health and wealth of the nation, through delivering economic impacts like new jobs and attracting tourists, and social impacts like helping people to feel more confident and healthier.

4.134. However, there was a strong view expressed that the role of culture in delivering economic and social policies should not overwhelm the intrinsic values of cultural and creative activity.

5. Summary of Literature Review of other countries

- 5.1. We conducted a desk review of the cultural strategies of Denmark, Sweden, Norway, The Netherlands, Ireland and Catalonia. They all have cultural strategies and may offer some guidance to Scotland.
- 5.2. Strict comparisons between them and Scotland are not possible from the published information. However, several factors appear to contribute towards success and there are several common components in each of these cultural strategies.

Scope of Cultural Policy

- 5.3. The scope of cultural policy varies. Some include sport, some do not. Broadly, there are four main areas included within most cultural policy:
- cultural heritage
 - the arts
 - libraries, broadcasting and other media
 - promotion and international affairs, policy and research

Principles of Policy

- 5.4. Clear statements of principles govern most of the strategies. The principles include, for example:
- for citizens to achieve individual creativity
 - equality of access to cultural life
 - to safeguard freedom of expression
 - to promote cultural pluralism and diversity
 - to promote a flourishing cultural life

- to support cultural renewal and quality
- to make it possible for culture to be a dynamic, independent and challenging force
- to preserve and use the cultural heritage
- to promote international cultural exchange

Position in Government

- 5.5. All the countries reviewed had Ministries for Culture, sometimes as part of a broader portfolio. However there is a growing awareness that cultural policy needs to be owned by, and implemented by, a broad range of government departments.

Structures

- 5.6. The structures for implementation of the strategies vary from country to country. These reflect the political structures of the countries. All have a balance between the central and the local. Local authorities are responsible for delivering certain services; central bodies are responsible for others. For facilities which are based in a region but which have a remit which is national, joint decisions are made.
- 5.7. The strategies indicate that there is a clarity about the various roles and responsibilities of each area. However, in some of the countries the present systems are under review.

Statutory Provision

- 5.8. Local authorities are obliged to provide some cultural provision. At its minimum, this is a library.

Arm's Length Principle

- 5.9. Most of the countries are committed to the arm's length principle for central funding to some extent. However the election of directors onto the arm's length bodies is sometimes political and the extent of intervention and freedoms varies greatly. Some countries, such as Catalonia, do not have arm's length bodies. This largely reflects the high level of political commitment to culture in Catalonia. In the Netherlands, there are arm's length bodies but they are advisory only and all decisions and commitment are made by the government.

Legislation

- 5.10. Cultural policy is enshrined in varying degrees of legislation. Some countries simply have one act covering policy. Some have acts which promote a broad entitlement for the individual's access to culture. Others, such as Catalonia, have a raft of legislation protecting aspects of culture and heritage.

Balances

- 5.11. In all of these countries, there is debate about how best to achieve certain balances, in particular:
- access v quality
 - decentralisation v centralisation
 - traditional v contemporary

Education

- 5.12. In some countries, there is a major commitment to culture in education.

Broadcasting and Publishing

- 5.13. Some countries have legislation which includes an obligation on broadcasters and other media to a quota of cultural transmission. Some are also involved in supporting publishing and obliging libraries to buy a certain amount of indigenous literature.

Support for Artists

- 5.14. Most countries are involved in supporting the artist through bursaries, grants and pension or social security schemes.

International Relations

- 5.15. Strategies include the promotion of each country's culture overseas. Structures to do this vary from the Catalan COPEC which is a government department with major programmes of investment and activity, to the Danish Cultural Institute, to the Foreign Ministries of other countries.

Monitoring

- 5.16. Most appear to evaluate and monitor the success of the policies. In most cases, this consists largely of statistical data about attendance and consumption. There is a growing recognition that impacts - economic and social – ought to be included and Ireland and Denmark are now undertaking this sort of evaluation.
- 5.17. From each country, there are models and ideas which might be useful to Scotland.

Denmark

- 5.18. Denmark pursues a policy of decentralisation and is committed to the arm's length principle with multi-tiered systems of state support.
- 5.19. It supports artists including providing pensions over a long period.
- 5.20. Culture is central to the education system. For example, music is used as a key to emotional and intellectual development of children, to develop their concentration and motor functions and their understanding of themselves as part of a community.
- 5.21. There is a cultural policy programme specifically for children which aims to teach children about culture and use culture to contribute towards their development. This will be overseen by a Children's Culture Council.
- 5.22. Danish Culture is promoted overseas through the Danish Cultural Institute which has offices in several countries.
- 5.23. The success of the cultural policy is evidenced by the fact that 75% of the population participates in cultural activities.

Sweden

- 5.24. In Sweden there is a Cultural Heritage Bill which entitles individuals to participate in and take responsibility for their cultural environment.
- 5.25. Cultural policy is set by government along with the level of funding. Funding is then distributed and the policy implemented by arm's length bodies. The two tiers of local authorities also are major providers and funders of culture. The extent of this is discretionary except for the library service.

- 5.26. The policy aims, revised in 1996, are:
 - to safeguard freedom of expression and create opportunities for all to use that freedom
 - to work to create the opportunity for all to participate in cultural life and to engage in their own creative activities
 - to promote cultural pluralism, artistic renewal and quality, counteracting the negative effects of commercialism
 - to make it possible for culture to be a dynamic, independent and challenging force
 - to preserve and use the cultural heritage
 - to promote international cultural exchange
- 5.27. Reading and literature form the core of Sweden's policy and the Literature Bill subsidises distribution, reading for young people and publishing.
- 5.28. Improving conditions for artists is linked to developing public interest and the consumption of culture. The government supports artists directly, including, under the Artist Terms Bill, through the creation of a theatre company, which employs actors who have no work. The National Employment Agency supports artists in promoting their work and improving business skills.
- 5.29. There is a percent for art scheme in Sweden for all public buildings.
- 5.30. Support for film production is supported by a levy on video and cinema tickets.
- 5.31. Cultural diversity and the promotion of minority cultures and languages runs throughout the policy.

Norway

- 5.32. Norway is committed to decentralisation and culture on a local and regional level is managed by elected cultural committees which co-ordinate the work of national and local institutions.
- 5.33. Cultural participation and experience are regarded as essential for quality of life and as a right for citizens.
- 5.34. The state sets cultural policy, and it is implemented by an arm's length body. Local authorities have freedom of action.
- 5.35. The state funds a Sami theatre and the Sami language and culture are protected.
- 5.36. Policy in visual arts and craft concentrates on improving conditions for artists.
- 5.37. The state operates a purchasing scheme for Norwegian literature.
- 5.38. Cinemas are largely owned by the state in order to create access, as they would not be commercially viable in most parts of Norway.
- 5.39. Duty is charged on video and films and the proceeds invested in Norwegian film production.
- 5.40. Artists must have the same standards of welfare support as other working citizens. The state considers itself employers of artists and negotiates with the professional bodies on matters concerning salary and social rights.
- 5.41. Cultural heritage and activity are key components of the curriculum.
- 5.42. The Ministry works with other ministries, for example with Foreign Affairs in international policy and collaboration, and with Health and Social Affairs on culture and health.

The Netherlands

- 5.43. The Netherlands has a highly developed cultural strategy and a general policy of decentralisation. There is a Council for Culture which is an advisory body comprising several other advisory bodies specialising in various genres.
- 5.44. The government makes decisions on priorities and on specific funding applications on a four-year rolling basis. Although the Council for Culture advises the government, the Minister of Culture still makes the recommendation to the government.
- 5.45. The provinces are responsible for regional cultural facilities, and the municipalities for local venues.
- 5.46. Previous cultural policy was based on concepts of quality and participation. In the recently issued *Principles on cultural policy 2001-2004* the Minister states that this policy has been a barrier to change and created a cultural sphere which benefits only a small minority and does not respond to market demand.
- 5.47. The revised principles aim to achieve change – the Council for Culture will have to argue the case for continuing to fund organisations, funding will be redirected towards new initiatives and the health of each sector and required interventions will be evaluated. Umbrella bodies are likely to have their subsidy reduced.
- 5.48. In order to achieve the new aim of reaching more people, each funded organisation will have to dedicate 3% of their subsidy to attracting a new audience. Venues are seen as the point of confrontation between supply and audience. Venues in areas lacking cultural facilities will be given funding to produce quality programmes.

- 5.49. Entrepreneurism is a major strand of the revised principles. Cultural organisations, the Minister argues, should not be protected from market forces. Organisations will be required to achieve 15% of their income from box office receipts.
- 5.50. The Council for Culture will assess subsidy applications according to new criteria: quality, social outreach, ticket subsidy ratio and position within the system.
- 5.51. Cultural diversity and cultural education are major forces driving the review of principles.
- 5.52. The Media Act protects elements of Dutch culture.
- 5.53. The Cultural Policy Document is a cross government document, taking a thematic approach and includes projects with other government departments.

Ireland

- 5.54. The mission statement of the Department of Arts, Heritage, Gaeltacht and the Islands is:
- to promote inclusiveness and regional balance to ensure wider access to our culture and heritage for all
 - to develop and implement policies through enhanced communication with other departments, institutions, agencies and community groups
 - to contribute to the elaboration and implementation of policies within the EU and other international fora
- 5.55. The Department funds both through the Arts Council and directly. Local government has little resources or power but there are local arts committees.

- 5.56. Current priorities include:
- cultural education
 - requiring local authorities to produce three year cultural development plans
 - tax incentives to encourage cultural development
 - establishing a National Cultural Institutions Council
 - establishing a Screen Commission
 - a campaign to attract performing artists to live in Ireland
 - legal protections for site of artistic, heritage and historical interest
- 5.57. Social and economic impacts are deemed important. Priorities include access, inclusion, and regional balance, knowledge and the opportunity to participate in Irish artistic traditions.
- 5.58. Tax incentives and active promotion have led to Ireland being used as a major film production base.
- 5.59. Tax exemption for earnings from original and creative work with cultural or artistic merit has attracted artists to live in Ireland.
- 5.60. The Aosdana is an affiliation of up to 200 creative artists. Members resident in Ireland are eligible for a five-year grant to enable them to work full time on their art.

Catalonia

- 5.61. Catalonia differs from the other countries reviewed in that it is an autonomous community with self-government within the nation state of Spain. When it achieved this status, one of its overall key priorities was to reverse years of repression of the Catalan language and culture. Since becoming autonomous, there has been a priority given to protecting and emphasising aspects of Catalan cultural identity, in particular, the language and the traditional aspects of culture and heritage.

- 5.62. The government in Catalonia (the Generalitat) has a raft of legislation to preserve and protect heritage; it directly supports the preservation of, and the development of, culture, through its own Ministry of Culture and through supporting independent organisations.
- 5.63. It is overall concerned to increase consumption of Catalan culture, both at home and abroad. In doing so, it is seeking both cultural impacts and economic impacts. Thus, it supports new national (centralised in Barcelona) infrastructure like museums, the new national theatre, opera houses etc; the preservation of traditions, and the explicit use of the Catalan culture in the consumption of culture, like subtitling American films in Catalan, and supporting Catalan media and broadcasting. At the same time it invests in Catalan cultural industries directly and strategically.
- 5.64. It supports the promotion of Catalan art and artists abroad through COPEC, the Catalan Consortium for the External Promotion of Culture. This aims to stimulate actions conducive to the presence of Catalan culture in the majority of international markets.
- 5.65. COPEC has funded activities and programmes throughout the world and has cultural exchange agreements with several countries in place.
- 5.66. Responsibility for culture is enshrined in policy at different levels. The regional and municipal/rural local authorities all have a statutory responsibility for culture, for example, all authorities with a population of over 5000 must provide a library.
- 5.67. The main local provision is funded directly by the regional and other local authorities. Where there is a national institution within a local authority area, this will either be run directly by the Generalitat (like museums) or funded directly, but the local authority will also be involved in the funding decisions.
- 5.68. Cultural policy, legislation and strategies include the professional and amateur, heritage, traditions, museums, libraries, and media.

6. Conclusion

- 6.1. Taking into account the full consultation process and the study of other countries, there are clear implications for the development of the Strategy.

Leadership

- 6.2. Respondents want the Scottish Executive to take the lead in creating and delivering a National Cultural Strategy for Scotland. They want the Executive to take and maintain the overview of cultural life including its impacts on people. Some expressed consultation fatigue and asked for leadership and action.
- 6.3. Specifically, people want the Scottish Executive to be clear in the Strategy as to what culture is and the role it plays throughout Scottish and international life. This may mean establishing an entitlement to culture.
- 6.4. People want change in various aspects of structures. They want change in education. They want a stable core base. But above all they want to be involved in celebrating and sharing Scotland's rich and diverse culture in all its aspects.
- 6.5. The overall opportunity is to create a cohesive framework for preserving, celebrating, developing, promoting, and involving people in, Scotland's culture in all its dimensions. People believe that this should include the past, present and future. They believe that, only when people can understand and value their own culture, can they value and respect the cultures of other.
- 6.6. There is clear demand for clarity and a framework which includes:
- the principles of the Strategy
 - the aims and what it is trying to achieve
 - who is responsible for what
 - how it will be measured and evaluated

Specific Points

- 6.7. There are some key questions which emerge from the consultation process:

Definition of Culture

- 6.8. *What should culture include? If the broad definition is to be adopted, should there also be a list of activities that this particularly includes?*

Access

- 6.9. *How strong should be the commitment to creating an access to culture for the citizens of Scotland? How would opportunities for access be assured?*

Education

- 6.10. *How important is culture to our core education in Scottish schools? What should it include? If it is important, should it be central to education or a core part of the curriculum? Should it be delivered in whole or in part from outside the school?*

Review of Structures

- 6.11. *What are the best structures for delivering the new Strategy? What should the balance be between the central and local? How much of the decision making should be at arm's length from the government and how much should the government itself be involved? If there are to be arm's length bodies, what should they be? What aspects of culture should they cover? Should there be one or several? Should the existing agencies simply work more in partnership with each other and others? Should they decentralise? What should be the links between them and UK bodies? What structures should be put in place to deliver international promotion of Scotland's culture? What about the Gaelic agencies?*

Local authorities

- 6.12. *What should the role of local authorities be in providing culture? What should the statutory duties include? Should local authorities be obliged to fund provision which serves them even where it is not local, as in the case of regional museums and venues?*

Funding

- 6.13. *Do current funding patterns meet the overall priorities of the people and government? Are projects being funded at the expense of core services like museums, libraries and venues? Is this best value and is it sustainable? Is there too much emphasis on historically funded provision as opposed to community and grass roots work? Can funding be simplified? Would tax incentives or levies be appropriate?*

Clarity as to status of languages

- 6.14. *Should Scots be accorded the same status as Gaelic? Should we be bilingual or even trilingual? What about other dialects? Should support for Gaelic be increased?*

Export and international links

- 6.15. *How should the identity of Scotland and Scottish culture be refreshed to present a more vibrant and diverse image? Should there be a new body like the one in Catalonia, or some sort of Scottish Institute to promote our culture overseas? Should the existing agencies do it in partnership? What about the web-site?*

Research

- 6.16. *Should the Scottish Executive take an overview of market intelligence in the cultural sector? Should it establish a framework for measuring the social and economic impacts of cultural activities and provision?*

Training

- 6.17. *How should the perceived gaps in training be addressed, in particular, entrepreneurial and business skills for those involved in or embarking upon careers in the cultural and creative industries and film training?*

Media

- 6.18. *How should the media contribute towards cultural life in Scotland? Should there be an obligation to increase or improve transmission of Scottish culture both at home and abroad?*

Social Inclusion

- 6.19. *How should the Strategy ensure that culture plays a full role in inclusion? How should it ensure that people are included in cultural activity?*

Young People and Children

- 6.20. *How should the Strategy meet the needs of children and young people? Should there be a special measure, as in Sweden? What status should youth culture have?*

National Companies

- 6.21. *What do we mean by 'national' companies – do we mean the four performing companies who are currently funded? Should there be more? Should there be new national companies like a national theatre? Should 'national' determine an obligation to distribute work throughout Scotland?*

Creative Industries

- 6.22. *Where should investment be targeted in order to improve the performance and competitiveness of aspects of the creative industries including film and design? What should be the role of government in intervention into commercial areas?*