



Country profile

UNITED KINGDOM: England and Wales

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This profile was prepared and updated by **Rod Fisher**, working with Gabriele Neuditschko, a former Masters Degree student at Goldsmiths who works as a freelance arts manager in London. It is based on official and non-official sources addressing current cultural policy issues. The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors. Additional national cultural policy profiles are available on: <http://www.culturalpolicies.net>.

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1. Cultural policy system

1.1. Objectives, main features and background

The United Kingdom comprises four nations – England, Wales, Scotland and Northern Ireland, each with its own distinct culture and history. Three of these – England, Wales and Scotland – together make up Great Britain. The population of England is significantly higher than the three other nations combined. Although the following text and the chapters that follow will refer to the UK, the focus will be on England and Wales.

Although there had been ad-hoc legislation governing, for example, museums and libraries in the 19th and first 40 years of the 20th centuries and a Standing Commission on Museums and Galleries was set up in 1931 to advise government, the present UK funding system has its origins in the 1940s. The first national body to support the arts, the Council for the Encouragement of Music and the Arts (CEMA) evolved in 1946 to become the Arts Council of Great Britain (ACGB), still considered to be the first arts agency in the world to distribute government funds at "arm's length" from politicians. The Council was primarily reactive – allocating government funds for arts organisations and artists and providing help and encouragement, though for some years it was also involved in direct provision, such as touring of exhibitions. Although legally part of ACGB, Scotland and Wales had their own Arts Councils (the Arts Council of Northern Ireland was established as an independent body in 1962). Key aims of ACGB were to develop and improve the knowledge, understanding and practice of the arts, and increase the accessibility of the arts to the public. However, a persistent dilemma over many years was the rival claims on resources of maintaining and enhancing the standards of the arts organisations it supported on the one hand and bringing the arts to as many people as possible on the other. Significantly, the various "Charters" giving the Council its mandate to operate never defined the "arts", and although the number of supported arts organisations grew, the range of artforms was still fairly narrow after 20 years. Film was not part of the Arts Council's remit (although artists' films were to be from the 1970s) and while the British Film Institute was established as a semi-autonomous agency in 1933, it was initially poorly funded and its focus until relatively recently was primarily on film education.

The UK Government's first Minister for the Arts, Jenny Lee, issued a government *White Paper* setting out a *Policy for the Arts*, following which the Arts Council's grant significantly increased by 45% in 1966/67 and a further 26% in 1967/68.

The Standing Commission on Museums and Galleries was given the responsibility for granting aid to national museums in 1963 and became the Museums and Galleries Commission with its own Charter in 1987.

In the 1960s and 1970s, local authorities began to expand their support, building or refurbishing regional theatres, museums and galleries and multi-purpose civic halls, as well as running their own programmes and festivals. ACGB introduced a "Housing the Arts" fund to encourage the development of arts facilities. However, although government legislation in 1948 (updated in 1972) had given local councils legal authority to support arts and entertainment, the powers were, and remain, permissive rather than mandatory. As a consequence, support was patchy. This was also the period when regional arts associations developed in a piecemeal fashion, either as a consortium of local arts organisations, or set up by local authorities as a reaction to the closure of ACGB's regional offices.

The 1980s were a decade when political and economic pressures led to a fundamental reappraisal of the funding and management of the arts and culture in Britain. While remaining committed to the principle of public sector support, the Government required arts and culture organisations to look for new sources of revenue to supplement their income. In the years that followed, the financing of arts/culture developed from one in which the emphasis was primarily on public sector support to become largely a mixed funding model with public funds representing a diminishing proportion of the income of cultural organisations.

In 1990 the government asked the Arts Council of Great Britain to develop a National Arts and Media Strategy in partnership with the British Film Institute, Crafts Council, Scottish and Welsh Arts Councils and the regions. This was the first time that an attempt had been made to devise a co-ordinated policy to broadly guide arts funding developments. This process involved widespread consultation within the sector. However, not long after the strategy was published in late 1992, the report was, in effect, "shelved". In fact, the 1990s and the first decade of the new millennium were characterised by fundamental policy and especially structural change in arts and culture. In 1992, a re-elected Conservative Government established for the first time a co-ordinated Ministry to deal with arts, museums, libraries, heritage, media, sport and tourism called the Department of National Heritage. Then, in 1994, a fundamental decision was taken to devolve the Arts Council of Great Britain's responsibilities and functions to three new separate bodies: Arts Council of England (ACE), the Scottish Arts Council (now Creative Scotland) and the Arts Council of Wales (ACW). Each nation therefore runs its own affairs in relation to arts funding.

A significant development was the introduction of the National Lottery in the mid-1990s which brought a major new income stream for the cultural sector. Since 1994, the Lottery has raised over GB£ 40 billion for good causes supporting the arts, heritage, sport, community and voluntary groups (see chapter 7.3).

The incoming Labour administration elected in 1997 renamed the Department of National Heritage as the Department for Culture, Media and Sport (and, since 2017, known as the Department for Digital, Culture, Media and Sport). The Government sought to reduce the number of arm's-length cultural agencies through a series of mergers on the basis of reducing bureaucracy and minimising administrative spending. The Museums & Galleries Commission and the Library & Information Commission merged to become a new body initially called Re:source and later known as the Museums, Libraries and Archives Council (MLA). The Royal Commission on the Historical Monuments of England was amalgamated with English Heritage.

The Arts Council of Wales went through a rather turbulent period at the end of the 1990s and early part of the new millennium, the result of several factors not least controversy over its drama strategy. Accusations were levelled at the Council suggesting it had lost the confidence of the arts community, politicians and its staff and it was subjected to several reviews. In 2006, the Minister for Culture, Welsh Language and Sports invited an independent review panel, under the chair of Elan Closs Stephens, to investigate the arts funding and management in Wales, including the role of ACW. and many of its recommendations were implemented. The report recommended how best to manage and grow national ambitions for the arts throughout Wales.

Having undergone several reorganisations itself, including its absorption of the previously separate Regional Arts Boards to become the Arts Council's regional offices, ACE restructured yet again in 2009, with nine regional offices grouped into four geographical areas covering London, the North, the Midlands and South West and the East and South East. A key driver in the changes was the need to achieve savings, leading to an overall staff reduction of 21%.

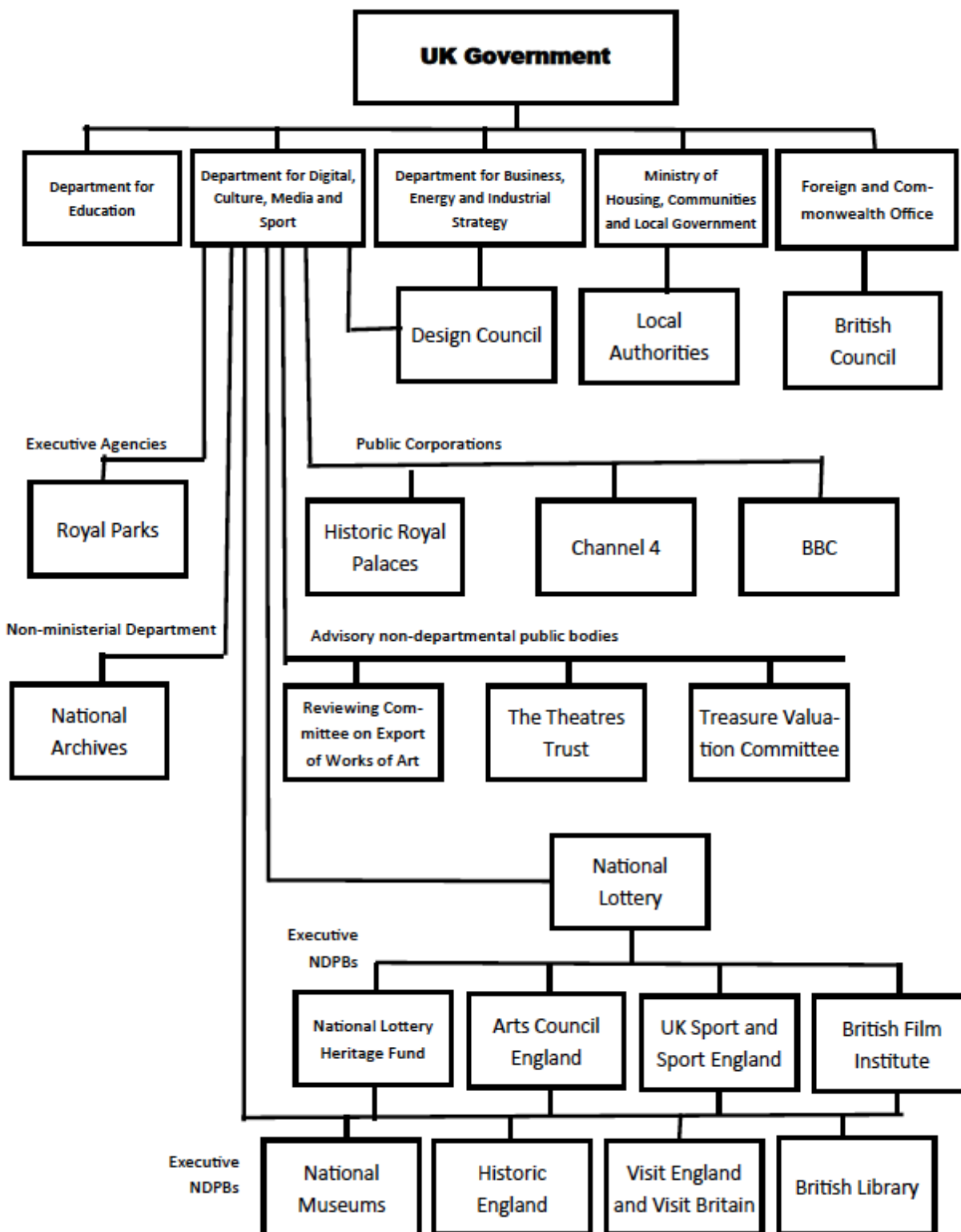
More structural change took place following the election of a new Government in 2010, again on the basis of reducing public expenditure. ACE assumed responsibility in 2011 for museums and libraries following the abolition of the Museums, Libraries and Archives Council and the British Film Institute took over some of the functions of the UK Film Council (itself only established in 2000), following that organisation's abolition. The National Archives Council assumed responsibility for providing strategic leadership to the archives sector and advising government on its development. In addition, the Department for Culture, Media and Sport faced significant staff reductions.

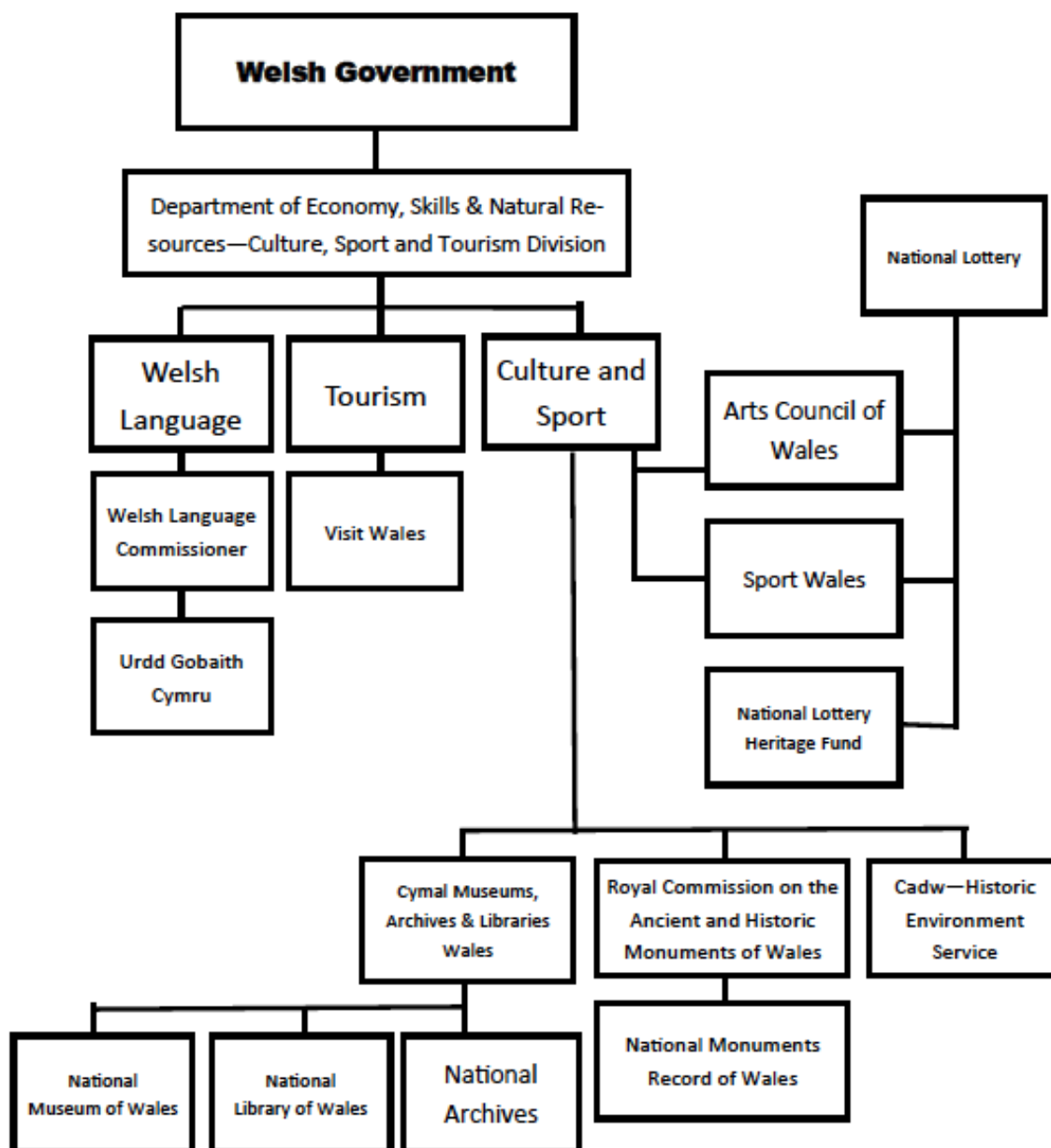
Although the new millennium brought a considerable increase in central government support for the arts in England (especially from 2000-2005) to address previous underfunding, since 2011, the cultural sector has faced considerable challenges as the result of austerity, leading to significant reductions in public funding at national and local levels. Between 2010 and 2014, Arts Council England saw its grant-in-aid from government fall by one-third. Without the Lottery, it is doubtful whether many of the (often pilot) schemes and projects would have come on stream.

In 2016 the UK Government issued a *Culture White Paper*, the first in more than 50 years. Among other things this restated the principle that everyone should enjoy the opportunities culture offers, but also that every publicly funded cultural organisation should increase opportunities for the most disadvantaged citizens to access culture. It also said that culture should enhance the UK's international standing and it recognized the need for cultural investment, resilience and reform. However, with no serious evidence of a major relaxation in austerity policies and with the appointment in 2019 of yet another Secretary of State for the Culture (the eighth in nine years), it appears likely that the outlook will remain challenging for those in the cultural sector, at least in England. Moreover, there are concerns that the UK referendum decision to leave the European Union will have adverse consequences on employment opportunities, talent recruitment, European touring, and lead to further public expenditure reductions (see chapter 2.9).

1.2. Domestic governance system

1.2.1. ORGANISATIONAL ORGANIGRAM





1.2.2. NATIONAL AUTHORITIES

The UK Parliament and Government have policy responsibility for all cultural issues in England and for some issues, such as broadcasting, across the whole of the United Kingdom. However, in Scotland, Wales and Northern Ireland, most cultural issues are now the responsibility of the Scottish Parliament and Executive, the National Assembly for Wales, and the Northern Ireland Assembly and Executive respectively ("the devolved administrations"). It should be noted that while the Scottish Parliament and the Northern Ireland Assembly are able to make primary legislation in respect of those issues which have been devolved, the National Assembly for Wales is only able to make secondary legislation; responsibility for primary legislation for Wales remains with the UK Parliament and Government.

Department for Digital, Culture, Media and Sport

The Department for Digital, Culture, Media and Sport (DCMS) is responsible for government policy on the arts, sport, the National Lottery, tourism, libraries, national museums and galleries in England, broadcasting, creative

industries including film, the music industry, fashion, design, advertising and the arts market, as well as digital issues, press freedom and regulation, licensing, gambling and the historic environment. DCMS also has overall responsibility for the listing of historic buildings and scheduling of ancient monuments, the export licensing of cultural goods, the management of the Government Art Collection and the Royal Parks Agency. The UK Parliament and Government retain both legislative and policy responsibility for the whole of the UK in the following areas: acceptance in lieu of tax (e.g. the acquisition of works of art and heritage for the nation instead of payment of death duties); broadcasting; export controls on cultural objects; government indemnity scheme (i.e. insurance for cultural objects on loan); legislative responsibility for the national lottery (but responsibility for policy directions is shared with the devolved administrations); public lending right (except for Northern Ireland). DCMS also retains legislative and policy responsibility for film and for alcohol and public entertainment licensing in Wales. Responsibility for gambling law and regulation is shared between the UK Parliament and the devolved administrations. All other subject areas are the responsibility of the devolved administrations.

Much of the work for which DCMS is ultimately responsible is undertaken by public bodies (Non-Departmental Public Bodies or NDPBs) which generally operate at arm's length from government.

There is a separate Parliamentary Select Committee for Digital, Culture, Media and Sport, appointed by the House of Commons to examine the expenditure, administration and policy of the DCMS and its associated public bodies. In recent years a number of All-Party Parliamentary Committees have been set up to look at issues in specific cultural areas, e.g. on music and on theatre. The Welsh Government also has a committee with responsibility for Culture, Welsh Language and Communication.

As this reference was being finalized rumours were circulating that DCMS could be re-organised or downsized by the new Government

Department for Education (DfE)

The [DfE](#) has overall responsibility for education and further education policy, apprenticeships and other skills in England. This includes responsibility for the national curriculum for art and design and guidance for music hubs to ensure pupils have access to music education (see chapter 5.2.). It works closely with local authorities who are the providers of state education at local level.

Department for Business, Energy and Industrial Strategy

The Department was established following the merger of the Department for Business, Innovation and Skills and the Department for Energy and Climate Change. It has established sector-based deals including with the creative industries sector (see chapter 3.5.1.).

Department for International Trade (DIT)

The [DIT](#) promotes British trade and investment globally, which is even more important in the context of Brexit. Any trade missions involving culture would be co-ordinated by the DIT. It also part funds the British Film Commission through UK Trade and Investment

Foreign and Commonwealth Office (FCO)

In its role as the chief instrument for foreign affairs, the [FCO](#) sponsors the British Council, an executive NDPB responsible for promoting cultural and educational programmes to build cultural relations with the peoples of other countries (see chapter 1.4.1.). The BBC World Service is a public corporation of the FCO that promotes new reports and analyses in English and 27 other languages. The FCO oversees the *Chevening Scholarship Programme*, which awards scholarships to support overseas students to study at UK universities.

Ministry of Defence (MOD)

The [MOD](#) has relationships with six military museums, some of which are classified as executive Non-Departmental Public Bodies (NDPBs) sponsored by the Ministry.

Ministry of Housing, Communities and Local Government (MHCLG)

The [MHCLG](#) is the ministry responsible for relationships with local authorities. It also has responsibility for architecture including the Architects Registration Board, which regulates the architects' profession.

Arts Council England

[Arts Council England](#) (ACE) is the national agency responsible for supporting the arts, museums and libraries in England with government and National Lottery funds. It was established in 1994 to replace the Arts Council of Great Britain. It operates under a Royal Charter (as amended in 2008 and 2011) with a mission to: develop and improve the knowledge, understanding and practice of the arts; increase accessibility of the arts; advance the education and further the establishment, maintenance and operation of museums and libraries. It is also obliged to advise and co-operate with government, local authorities and others.

Historically, the UK system of support for culture has been regarded as the archetypal "arm's length" model, with successive governments choosing the Arts Council and other NDPBs as the instruments which administer the disbursement of government funds for culture and determine who the beneficiaries will be. Arguably, the arm's length principle is essentially a "convention" between government and the various cultural agencies, and the terms of these relationships are set down in management standards agreed with DCMS. Certainly, the nature of the relationship between central government and ACE has been tested over the years, with Government being seen as more interventionist on issues such as indicating broad policy directions or requiring cost savings and the structural reform of the Council and other NDPBs.

ACE provides financial support in the areas of music, drama, dance, literature, visual arts, photography, crafts, carnival, circus and digital. Despite its name, ACE also supports museums (except national museums funded directly by DCMS) and libraries as a result of the closing by the government of the Museums, Libraries and Archives Council in 2011. In relation to museums, ACE provides standards, funding and advocacy. The period from 1990 until 2013 was a period of frequent structural change in the arts and museums sectors, usually because of the need to reduce administrative costs prompted by government. In the early 2000s, for example, the Arts Council and separate regional arts boards were merged into a single organisation.

In 2012 a *Review of the Governance of Arts Council England* by David Norgrove led to further changes, in this case a 50% reduction in administration costs as a result of the planned cuts to the Council's grant from government of 29.6% over the period 2012-2015 and the acquisition of responsibility for the museums and libraries. This resulted in further staff reductions.

ACE's 10-year strategic framework from 2010 (revised in 2013 as *Great Arts and Culture for Everyone*) identified five goals for arts, museums and libraries to ensure: excellence is thriving and celebrated; everyone has the opportunity to experience and be inspired by them; they are resilient and environmentally sustainable; their leadership and workforce is diverse and skilled; and every child/young person has the opportunity to experience them. In 2018/19 68% of ACE's income came from government grant-in-aid (mostly from DCMS, but also some from DfE in respect of music and cultural education) and 31% came from the National Lottery. The majority of ACE's support for 2018-2022 will go to 829 National Portfolio Organisations (NPOs), who will receive a total of GB£ 338 million annually plus a further GB£ 71.3 million from the National Lottery for touring and work with children and young people. The funding agreements with the NPOs have been extended from three years to four. In addition, Arts Council National Lottery Project Grants support thousands of artists, community and cultural organisations and has a budget for 2019/20 of GB£ 97.2 million.

British Film Institute

The [British Film Institute](#) is the lead organisation for film in the UK. It is responsible for the National Film Archive and Reuben Library (which has the largest collection of material about film, TV and the moving image in the world) and runs the National Film Theatre, BFI IMAX Cinema and London Film Festival. It took over a number of responsibilities of the UK Film Council when the latter was abolished and now awards National Lottery Funding to support film production, distribution, education, audience development, market intelligence and research. *BFI2022* is the Institute's five-year strategic plan that builds on its previous strategy, *Film Forever*, and follows UK-wide consultation. It focusses on the development of future talent, education and skills and audiences (see chapter 3.5.3).

Crafts Council

The Crafts Council was established in 1971 as the Crafts Advisory Committee to advise government on the needs of artist-craftsmen and to promote nationwide interest and improvement in their products. Subsequently, it was renamed the Crafts Council and was granted a Royal Charter in 1982 to advance and encourage the creation and conservation of works of fine craftsmanship and to promote public interest in the work of craftsmen (see 3.4). It is now funded by ACE.

Other agencies

DCMS supports and works with a number of other agencies (some of which are referred to elsewhere, especially in chapter 3). Briefly, these are:

[Royal Parks](#) an executive agency responsible for managing and preserving over 5,000 acres of historic parkland across London.

[BBC \(British Broadcasting Corporation\)](#) is a public corporation whose main responsibility is to provide impartial public service broadcasting.

[Channel 4](#) is also a public service broadcaster and public corporation, that works across television, film and digital media.

[Historic Royal Palaces](#) is a public corporation that manages Britain's unoccupied royal palaces.

Advisory non-departmental public bodies

The [Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest](#) advises the government on the export of cultural property.

The [Theatres Trust](#) is the national advisory body for theatre, promoting the value and maintenance of theatre buildings.

The [Treasure Valuation Committee](#) comprises independent experts to establish the likely market value of each treasure find.

Executive non-departmental public bodies

The [Victoria and Albert Museum \(V&A\)](#) is the world's largest museum of decorative art and design. Based in London it has a new museum in Dundee.

The [Science Museum Group](#) is devoted to the history and contemporary practice of science, medicine, technology, industry and media, and consists of: the Science Museum, Museum of Science and Industry, National Railway Museum (York), National Media Museum and National Railway Museum (Shildon).

The [Tate](#) holds the national collection of British art, and international modern and contemporary art and has a network of four museums: Tate Britain (London), Tate Liverpool, Tate St Ives and Tate Modern (London).

The [Royal Museums Greenwich](#) comprises the National Maritime Museum, the Royal Observatory and the Queen's House.

The [Natural History Museum](#) comprises some seven million items.

The [National Lottery Heritage Fund](#) uses money raised by the National Lottery to help people across the UK to explore, enjoy and protect the heritage.

[Historic England](#) is the government's statutory advisor on the historic environment.

[Visit England](#) and [Visit Britain](#) are respectively the National Tourist Board for England, which plans national tourism strategy, and the national tourism agency responsible for marketing Britain worldwide and developing Britain's visitor economy.

[UK Sport \(UKSP\)](#) and [Sport England \(SE\)](#): UKSP supports Britain's Olympic and Paralympic sports and athletes, co-ordinating bids for and staging of major international sporting events in the UK, while SE encourages people to take up sport and also protects existing sports provision.

The [British Library](#) has one of the world's biggest library collections.

The [British Museum](#) was the first national public museum in the world and its permanent collection is amongst the largest and most comprehensive in existence.

The [Arts and Humanities Research Council](#) (AHRC) is part of UK Research and Innovation, a NDPB funded by government, and funds independent research in a wide range of sectors including the creative and performing arts, design, digital content and heritage.

WALES

The National Assembly for Wales has devolved responsibilities in Wales for culture and related issues. Since 1999 a number of public agencies, e.g. the Arts Council of Wales and Sports Council for Wales have been funded by, and accountable to, the Assembly. Within the Welsh Government cultural policy is a particular focus of the Deputy Minister for Culture, Sport and Tourism and the Minister for International Relations and the Welsh Language. Other ministers will also have an interest, e.g. the Minister for Education. The principal agency for arts support is the [Arts Council of Wales](#) (ACW). While respecting the independence of the ACW when it comes to decisions concerning how the arts are funded, in common with other Welsh Government Sponsored Bodies ACW is expected to reflect the Government's priorities and its aims. Arguably, the relationship between ACW and the Welsh Government is a little closer than that of ACE to the UK Government. Compared to the experience in England, reductions in government funding for culture in Wales have been less severe. ACW was established by Royal Charter in 1994 to support and develop the arts in Wales. This followed almost 50 years as the Welsh Arts Council, which was legally part of the Arts Council of Great Britain though mostly operationally independent from it. Priorities in ACW's [Corporate Plan for 2018-2023](#) are: developing the capability and potential of those working in the arts in Wales; building diversity, equality and inclusion through encouraging a greater number and wider range of people to enjoy and participate in the arts; and supporting a dynamic and resilient arts sector. The Council also has a role in ensuring the arts contribute to priorities of the Welsh Government agenda, including stimulating jobs and skills, assisting with the implementation of the Government's [Culture and Poverty Report](#) and helping to fulfil the seven goals of the Wellbeing of Future Generations (Wales) Act 2015 that seeks to improve the social, environment and cultural wellbeing of Wales in accordance with sustainable development. Indeed, ACW has a statutory duty to embed sustainable development into its organisation (see also chapter 2.7). ACW's grant-in-aid from the Welsh Government is GBE 31.7 million in 2019/20, much of which is allocated to 67 revenue-funded organisations that comprise its Arts Portfolio.

The Welsh Assembly Government's historic environment division (CADW: Welsh Historic Monuments) is responsible for the built heritage. The Design Commission for Wales promotes sustainable development by providing bespoke training to councillors, planners etc., championing best practice and acting as a non-statutory consultee within the urban planning process. CyMAL: Museums, Archives and Libraries Wales was established as a policy division of the Welsh Government from April 2004 to develop strategic direction for local museums, archives and libraries and provide financial support and advice. In 2007, CyMAL took over the sponsorship role for the National Museum Wales and the National Library of Wales.

1.2.3. REGIONAL AUTHORITIES

There are no regional government authorities in England and Wales, but some central government functions have been transferred to a small number of metropolitan areas (e.g. London, Greater Manchester and the West Midlands) In the past there have been regional groupings to advise and deliver policies and/or funds in specific areas, e.g. Regional Arts Associations (Boards) or regional constructs such as the Regional Cultural Consortia that were established in England in the first decade of the millennium and worked with the Regional Development Agencies and Regional Government Offices that were operational at that time.

1.2.4. LOCAL AUTHORITIES

Local authorities are important players in the provision and funding of cultural services. The *Museums Act 1849* enabled local authorities to spend money on museum provision and the *Libraries Act* the following year gave them a statutory responsibility to make provision for libraries. However, support for the arts was primarily a post-World War II development. The *Local Government Act 1948* empowered local authorities in England and Wales to spend up to a 6d (2 1/2p) rate on entertainment and the arts. Although the upper limit was removed by the *Local Government Act 1972* very few local authorities got anywhere near spending the maximum amount permitted under the previous legislation. Nevertheless, some local authorities, especially cities and urban areas, took the permissive powers seriously as they were increasingly encouraged to become partners in arts provision with the Arts Councils and by the Government White Paper, *A Policy for the Arts* (1965).

However, for several years local authorities have been under considerable pressure because of governmental austerity policies – in the period 2010-2016 they experienced a 40% reduction in their grant from central government. This has had a detrimental impact on the cultural budgets and programmes of many local authorities, especially as arts and museum provision is not a statutory obligation. However, even library provision, which is a legal responsibility, has not been immune from the effects with many libraries closed and/or opening hours reduced as some local councils seek to provide a minimal level of service while still complying with legislation (see 3.2). Estimates suggest that local authority spending on culture had fallen by GBE 390 million between 2011 – 2019 according to an analysis by the [County Councils Network](#). Over one-third of 375 local authorities in England and Wales no longer have a dedicated arts officer or service. Some local councils have contracted out arts provision to private companies or voluntary organisations or enlisted voluntary workers because of the loss of trained or specialist staff.

Attempts have been made in recent years to stimulate local authority provision, e.g. in the introduction of competitive accolades such as the UK City of Culture and London's Borough of Culture (see chapter 2.7). The success and legacy of Liverpool, European Capital of Culture 2007 has also been a factor in encouraging some local authorities not to seriously reduce their commitment to cultural activity.

1.2.5. MAIN NON-GOVERNMENTAL ACTORS

NGOs such as advocacy groups, foundations and charitable organisations, research institutions, representative bodies and trade unions have an important role in England and Wales contributing to policy debate, providing resources for research or inquiries to advance the cultural agenda or campaigning on behalf of specific interest groups or arts as a whole. Here are some of the more prominent:

The [National Campaign for the Arts](#) is an advocate for more public funding, investment and recognition of the arts. It also hosts an annual Hearts for the Arts Award in partnership with others to honour local authorities and individual councillors or officers who have overcome financial challenges to ensure the arts remain at the centre of community life. It produced the *Arts Index 2007-2016* with indicators of trends in such things as audience sizes.

The [Creative Industries Federation](#) is an independent membership body that undertakes research, advocacy and policy work to support the UK Creative Industries (see chapter 3.5.1.).

[NESTA](#) was established with National Lottery funds in the late 1990s as the National Endowment for Science, Technology and the Arts, focussing on a range of areas including the arts and creative economy, the Arts Impact

Fund and, by 2021, it is expected to become the world's leading centre of quantitative research on the creative economy (see also chapters 2.6, 2.8 and 3.5.1).

The [Museums Association](#), established in 1889, is the oldest museums association in the world with more than 500 museums and 10,000 individuals in membership. It campaigns on behalf of museum sector interests. In 2008 in conjunction with the Local Government Association it issued guidelines for museums on the sensitive issue of the disposal of items in their collections.

The [Calouste Gulbenkian Foundation](#) (UK Branch) has been notable for its contribution to enriching the arts debate by commissioning ground-breaking research or inquiries especially in the 1970s and 1980s, e.g. on ethnic minority arts (*The Arts Britain Ignores* by Naseem Khan) in 1976 and *Support for the Arts in England and Wales* by Lord Redcliffe Maude the same year. The focus of its 2014-2019 strategy includes arts with a social impact and it has been conducting a national inquiry into *A Civic Role for Arts Organisations* (see also chapter 2.7.).

The [Esmée Fairbairn Foundation](#) is one of the largest independent grant-makers in the UK. It aims to improve the quality of life of people and communities and in 2018 awarded grants of GB£ 40.5 million to a wide range of work within the arts, children and young people, and social change areas.

The [Paul Hamlyn Foundation](#) is an independent grant-making organisation which seeks to help people overcome adversity, and the [Clare Duffield Foundation](#) supports cultural learning.

[a-n \(The Artists Information Company\)](#) works through information and advocacy to stimulate and support contemporary arts practice and affirm the value of artists in society.

Trade Unions such as the [Musicians' Union](#), British Actors [Equity](#) and [BECTU \(Broadcasting, Entertainment, Cinematography and Theatre\)](#) campaign on behalf of their members' interests or for the interests of the arts as a whole. British Actors Equity for example has been lobbying Arts Council England to take a greater stand against projects it funds paying low wages in contravention of the condition of the grants and has a campaign, Safe Spaces, to counteract unacceptable behaviour.

Sector-specific societies who collect and/or distribute copyright royalties to their members (see chapter 4.1.6.) may also lobby government about issues that affect the intellectual rights interests of their members.

1.2.6. TRANSVERSAL CO-OPERATION

The Government of New Labour (1997-2010) was committed to ensuring greater coordination between government departments and between tiers of governance to ensure effective delivery of policy. This related both to cultural matters and to cross-cutting issues such as social exclusion (e.g. areas of poverty and deprivation, disaffected young people, ethnic minority groups). Thus, there was the emergence of a more integrated system (in England at least), which enabled central government policy priorities to be pursued more directly at local and regional level. However, this unravelled following the abolition of the Regional Cultural Consortia that were set up in England to develop integrated cultural strategies and ensure that culture has a strong voice in regional development, and the decision by the New Coalition Government elected in 2010 to abolish the Regional Development Agencies and the Regional Government Offices.

Nevertheless, in recent years there appears to have been greater recognition of the necessity for more

collaboration between Government departments, local authorities, sector-specific bodies, cultural agencies and the need to develop cross-governmental strategies involving health, education, communities, crime prevention, etc. This is being driven by different factors such as greater acknowledgement by the Arts Councils of potential fruitful linkages between culture and other areas and an appreciation that partnerships with arts/cultural 'actors' can extend the impact of cultural projects. The importance of 'joined-up' approaches is also increasingly recognized by politicians, not least because of the considerable pressure on public funds in areas such as health, education and local communities. This has been especially evident in relation to wellbeing, e.g. the All-Parliamentary Group report *Creative Health: The Arts for Health and Wellbeing* of 2017 recommended that the Secretaries of State of DCMS, Health, Education and Communities & Local Government should develop a cross-governmental strategy to support the delivery of health and wellbeing through arts and culture (see chapter 2.7.). The following year a cross-governmental [strategy on loneliness](#) was launched that factors in social prescribing by the medical profession of arts and culture to address the issue and the DCMS brief is to include tackling the problem through its areas of responsibility (see chapter 2.7.)

A programme to establish systematic engagement between creative organisations and academics has been piloted. Building on an initiative developed in London, the [Cultural Capital Exchange](#) has led a pilot programme to establish a national network of partnerships between creative organisations and higher education institutions to share best practice and lessons learnt from projects.

Arts Council Wales has a partnership with the broadcaster BBC Cymru Wales and the Welsh language TV channel S4C, which has enabled new opportunities to develop and promote creative talent. One initiative, Horizons-Gerwelion, jointly funded by ACW and BBC Cymru Wales, sought to grow new musical talent by providing a platform for contemporary music at live broadcast events across Wales in 2014/15.

Collaborative research between the Arts Councils in England and Republic of Ireland, Creative England, the European Centre for Creative Economy in Nordrhein-Westfalen in Germany, the European Cultural Foundation and the European Creative Business Network in the Netherlands examined the 'spill over' effects of culture and the creative industries. The focus of the study was an analysis of surveys, case studies and literature from 17 European countries that revealed the broader impact cultural projects subsequently had on places, society and the economy. By also reviewing the methodologies employed in the impact studies, the analysis, by [Tom Fleming Creative Consultants](#), sought to produce an evidence base with guidance for future research.

The project Living Places involved ACE, the Commission for Architecture and the Built Environment, English Heritage and Sport England. Working with local authorities and developers, it aims to ensure all communities, particularly those facing housing-led growth and regeneration, have access to good quality cultural and sporting opportunities as a fundamental part of community provision (see chapter 2.7.).

1.3. Cultural institutions

1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

Although there is engagement between the public and private sectors in some areas of culture, there has also been a tendency for the two worlds to develop separately. Theatre is one area where the private/commercial theatre has benefitted from interaction with the public sphere.

For many years London's commercial (West End) theatres have often relied for their programming on productions of new plays first presented in public subsidised theatres. The obvious reason for this symbiotic relationship is a financial one: hitherto, public funding has enabled subsidised companies to be more adventurous in their programmes. Indeed, it is usually one of the requirements for grant-in-aid that companies demonstrate their willingness to present new work, be more experimental, take risks etc. In turn, the subsidised theatre companies (or at least some directors and playwrights etc) have benefited from the commercial transfer and exploitation of their work. There is also a tradition of actors and other performers moving between the subsidised sector, commercial theatre and broadcasting. The importance of the public sector to the commercial theatre is explored in a 2015 report on *The Interdependence of Public and Private Finance in British Theatre* (see chapter 3.3)

1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Table 1: Cultural institutions, by sector and domain

Domain	Cultural institutions (subdomains)	Public sector	Private sector	Public and private sector
Cultural heritage	Cultural heritage sites (recognised)	400+ England ^[1] 130+ Wales ^[2]		
	Archaeological sites	190+ UK ^[3]		
Museums	Museum institutions			2,500 UK ^[4]
Archives	Archive institutions	2140 England ^[5] 83 Wales ^[6]	172 England ^[7] 10 Wales ^[8]	
Visual arts	Public art galleries / exhibition halls			Included in museums above ^[9]
Performing arts	Scenic and stable spaces for theatre			1,300 active UK ^[10]
	Concert houses	59 England ^[11] 5 Wales ^[12]		
	Theatre companies			985 England ^[13] 224 Wales ^[14]
	Dance and ballet companies	12 England ^[15] 1 Wales ^[16]		
	Symphonic orchestras			
Libraries	Libraries	4,145 UK ^[17]		
Audiovisual	Cinemas: sites	632 England ^[18] 50 Wales ^[19]		
	Cinemas: screens	3,457 England ^[20] 207 Wales ^[21]		
	Broadcasting organisations	5 multichannel TV + S4C UK ^[22] 40 BBC local radio stations ^[23]	12 main multichannel TV + specialist & single channel UK ^[24] Over 250 independent local radio stations ^[25]	
Interdisciplinary	Socio-cultural centres / cultural houses	n/a	n/a	n/a

^[1] English Heritage 2019

[2] CADW 2019

[3] ARCHIUUK database (www.archiuk.com) undated

[4] Museums Association 2017

[5] Refers to national, specialist, local and university archives (National Archives – undated)

[6] *ibid.*

[7] Refers to private and business archives (National Archives – undated)

[8] *ibid.*

[9] Included in ‘museum institutions’

[10] Estimated figure (Theatres Trust, undated, www.theatrestrust.org.uk)

[11] Primarily public and includes recital halls and studio halls, excludes multi-purpose venues where orchestral concerts and music recitals are only occasional (Wikipedia)

[12] *ibid.*

[13] Refers to companies with more than one employee, ACE, *Analysis of Theatre in England*, 2016

[14] Refers to production companies and includes opera and dance (www.theatre-wales.co.uk)

[15] Dance Online (<https://www.danceonline.co.uk/>)

[16] *ibid.*

[17] Chartered Institute of Public Finance and Accountancy (CIPFA) Annual Survey of British Libraries 2013/14. (NB: This figure has been reduced since due to cutbacks in local authorities’ expenditure.)

[18] BFI Statistical Yearbook 2018

[19] *ibid.*

[20] *ibid.*

[21] *ibid.*

[22] Various sources. 2018-19 (NB There are hundreds of TV channels in the UK. It is difficult to provide an accurate figure because some services are duplicated, or high definition versions, or time-shifted option.) The 5 multichannel Public Service Broadcasters (especially BBC and ITV) operate many channels, including regional ones, S4C or the Welsh Language Channel.

[23] BBC

[24] Various sources 2018-19 (NB There are 12 main private channels, e.g. Sky, A&E Networks, etc) operating multiple channels. In addition, there are specialist and single channels covering music, shopping, sport, etc.)

[25] These are often owned by large commercial groups (www.radioandtelly.co.uk)

1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

A comment on the Arts Portfolio Wales website that “It’s tough out there, particularly for arts organisations” reflects the reality not only in Wales, but also in England. Indeed, cultural organisations in the public sphere as a whole are facing considerable challenges in the context of diminishing public funds at both central and local levels, especially in England, and generally less available sponsorship and support from business.

At the same time, the obligations of cultural organisations to their paymasters for the monies they receive has increased noticeably. In recent years cultural organisations have been required to diversify funding streams, deliver high quality and innovative work and demonstrate its relevance, widen engagement with (and broaden the diversity of) their audiences, engage young people, ensure good governance and effective business planning, provide fair remuneration for creative professionals, ensure their staff and boards are more representative of the population as a whole, build bridges with their local communities, develop international connections if relevant, provide value for money, and more.

These are all absolutely justifiable goals, but it would seem that some organisations are finding the increased number of demands made on them is becoming difficult to deal with. A credible defence of the funding agencies is that in dispensing relatively large sums of government money they have a duty to ensure the organisations they support understand and endeavour to comply with their targets. For cultural organisations even the status of being a National Portfolio organisation, with the promise of multi-year funding that accompanies it, is no guarantee of financial security. A number of NPOs are considered to be at risk of not meeting their financial goals or failing to meet their obligations in other ways. Furthermore, multi-annual funding agreements between Arts Councils and their NPOs are dependent on sufficient funding being provided by governments.

1.4. International cooperation

1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

Responsibility for promoting UK ‘soft power’, both directly and indirectly, is shared between several government departments and arm’s-length agencies. The Foreign and Commonwealth Office (FCO) is the government department that has oversight of cultural relations/diplomacy with other countries, but the main instrument for delivering cultural and educational engagement internationally is the British Council. The FCO provides some financial support to the British Council and gives overall policy guidance to it – while respecting the Council’s independent status. For instance, the FCO might enlist the Council’s assistance to promote cultural relations activities in countries or regions where UK foreign relations are problematic. The BBC World Service is a public corporation of the FCO and until 2014 was financed by it. However, as part of government cuts, financial responsibility was transferred to the BBC itself, but without resources, which led to further reductions in BBC World Service Output.

In the past decade or so, the British Government has entered into formal agreements/memoranda of cultural understanding with several other countries to promote cultural co-operation, including Brazil, China, India, Indonesia, South Korea and Saudi Arabia. These are overseen by the Department for Digital, Culture, Media and Sport (DCMS) and the cultural programmes administered by the British Council. Bilateral seasons of culture are organized by the British Council in consultation with DCMS and the FCO. Examples include the UK-China Year of Cultural Exchange 2015, India, South Korea and the United Arab Emirates in 2017 and Germany in 2018. DCMS and the British Council manage a GB£ 30 million [Cultural Protection Fund](#) from 2016 to 2020 to support social and economic development through capacity building and safeguarding the cultural heritage in areas of risk overseas.

The previous Department of Trade and Industry supported trade missions involving the creative and cultural sector and it is anticipated its successor, the Department for International Trade, will continue this especially in the context of Brexit. Indeed, post-Brexit there is expectation that there could be more engagement with China given the phenomenal expansion of the museums and cultural infrastructure in that country.

The Department for International Development (DFID) manages Britain's aid to developing countries and works to eliminate extreme poverty. It has supported a small number of development projects that involve culture.

As the main instrument promoting the UK's cultural and educational relations, the British Council states that its purpose is to "build engagement and trust for the UK through the exchange of knowledge and ideas between people worldwide". It was established in 1934 and now has offices in more than 100 countries. More than two-thirds of the Council's income is generated from teaching English, administering examinations overseas and from other contracts and partnerships. The remainder is provided by the Foreign and Commonwealth Office.

The Council's [Arts Strategy 2016-21](#) seeks to strengthen international connections, positioning the UK as a global hub for collaboration, capacity building and policy development. Thus it focuses on fostering co-operation and networking, creating new opportunities for artists and organisations to work internationally and introducing UK creativity to global audiences. It also seeks to strengthen the arts sector worldwide by developing the capacity to innovate, reach new audiences and develop new skills, and to create safe spaces for culture, creative exploration and exchange as instruments for social change. Establishing trust is integral to the Council's work and it considers cultural projects can have an important role in peace-building by providing a more neutral ground for developing mutual understanding. This was emphasized in a report, [The Art of Peace](#) that it issued in 2019 on the basis of an evidence review and case studies by the University of West Scotland.

Among British Council initiatives is an awards scheme for International Young and Creative Entrepreneurs. The objective has been to support and sustain the next generation of international leaders in the creative/cultural sector from emerging economies, enabling them to visit and network with UK creative entrepreneurs.

The British Council has been collaborating with the Goethe-Institut in a joint research initiative, the Cultural Value Project, which seeks to build a better understanding of the impact and value of cultural relations, especially with regard to supporting stability and prosperity in societies undergoing substantial change. A literature review ([Cultural Value: Cultural Relations in Societies in Transition](#)) was produced in 2018 in conjunction with the Herte School of Government (Berlin) and the Open University (Milton Keynes).

In 2017-18 the British Council's income was approaching GB£ 1.2 billion (almost 9% higher than the previous

year). Government funding from the FCO represented GB£ 168million (c. 14%). The majority of the Council's income came from exams, teaching and contracts, continuing the upward trend of generating more funds through its work.

From 2015-2018 Arts Council England was investing GB£ 18 million to encourage artists and cultural organisations to develop their work, promote collaboration and grow networks internationally. As part of this, ACE's International Showcasing Fund has invested in projects that introduced English culture to international promoters and is to offer up to GB£ 750,000 to an organisation or consortium to deliver a showcase event focussing on theatre, dance and circus at the Edinburgh Festival Fringe from 2021. Arts Council Wales already has a [showcase](#) at the event. ACE's Strategic Touring Programme 2015-2017 funded a significant number of projects to tour international work in England. ACE has signed a memorandum of understanding with the National Arts Council Singapore and also with Arts Council Korea. A GB£ 1.4 million collaboration between ACE and Arts Council Korea is supporting 21 projects in the two countries. Re:imagine India is a GB£ 1.8 million cultural exchange programme with the South Asian country and represents another collaboration between ACE and the British Council.

At Welsh Government level, international cultural engagement is of interest to the Minister for International Relations and Welsh Language and the Deputy Minister for Culture, Sport and Tourism. The International Strategy 2019-2024 for Arts Council Wales (ACW), [Wales Arts: A Bridge to the World](#), has five key aims: giving Welsh culture a larger international platform; working closely with the Welsh Government on its international objectives; redefining its relationship with Europe; building cultural bridges with international communities in Wales; and providing more information for audiences. The strategy was developed by [Wales Arts International](#) (WAI), an in-house agency of the Arts Council which is also supported by British Council Wales. ACW is obliged to inform the new Welsh Assembly [Government Strategy for International Engagement](#), in particular on ways in which the arts sector can assist the promotion of Wales and exploit economic opportunities overseas.

It has also been required by Government to contribute to the UNESCO Year of Indigenous Languages. The International focus of ACW and WAI reflect the country priorities of the Welsh Government: Canada, India, Ireland and China. A [China-Wales Memorandum of Cultural Understanding](#) has stimulated greater engagement between the two countries, including a government-led export market visit to China and Hong Kong that encouraged the participation of Welsh creative industries and cultural sectors. Japan is also a featured country for WAI and Welsh cultural events were organized there to coincide with the 2019 Rugby World Cup.

In 2018 a [report](#) commissioned by British Council Wales found that the country's cultural offer needed to be clearer and bolder internationally and there was a need for a more integrated and strategic approach in policy, funding, practice and delivery.

[Visiting Arts](#) has sought to strengthen intercultural dialogue through international artistic creative agreements, focusing on information, training and professional development. It has had to seek new resources following the loss of its portfolio grant from ACE and is merging with Farnham Maltings, a cultural organisation offering arts and film programmes and hosting resident theatre and dance companies producing and touring work nationally and internationally. Some VA initiatives such as the Cultural Attache Network are expected to continue.

Several organisations in the UK run international cultural education and training programmes. The British Council offers a number of scholarships to overseas students to study in the UK. It is also involved with youth

exchange, teaching exchange, schools partnerships and training/work experience abroad. The *Clare Leadership Programme* (an initiative that aims to help to train and develop a new generation of leaders for the cultural sector in the UK) can also include opportunities for international training/experience.

The UK offers an insurance guarantee for cultural objects on loan for exhibitions called the *Government Indemnity Scheme* (see chapter 3.1).

In its five-year strategic plan, *BFI 2022*, the British Film Institute is committed to increase its International Fund and strengthen its international strategy in partnership with the British Film Commission and the Department for International Trade. It will continue to champion UK film skills and talent internationally, seek to boost co-production and work with international sales agents to help promote British film at festivals and markets internationally. The UK currently has active *bi-lateral film co-production treaties*: with Australia, Brazil, Canada, China and China TV, France, India, Israel, Jamaica, Morocco, New Zealand, Occupied Palestinian Territories as well as South Africa and South Africa TV.

In 2014 the House of Lords Select Committee on Soft Power and the UK's Influence produced the report *Persuasion and Power in the Modern World*. This recommended government action including the need for a "long-term strategic narrative about the international role of the UK". The scope covered issues such as co-ordination, resources, cultural assets, education and science, exports, smart power and international aid programmes. Although the attention of the Lords was timely, there were some paradoxes in its approach and conclusions implicit in the report's title. For instance, the emphasis on a rather old-fashioned one-sided diplomacy based on what advantages could be gained by the UK rather than the contemporary approach of the British Council based on mutuality. The case for greater action on soft power was also made in a British Academy report the same year, *The Art of Attraction: Soft Power and the UK's Role in the World*. This considered that the government failed to recognise the value of UK soft power assets such as arts and museums, education and the BBC World Service, all of which had been subject to financial cutbacks.

More recently, the British Council issued a report, *Soft Power Superpowers*, that explored major trends in soft power today and the global expansion of cultural institutes from China, South Korea and Russia. It assessed the status of the UK as a major soft power player and said this was being undermined due to financial pressure on the Foreign and Commonwealth Office, which has affected the work of the BBC World Service and the British Council and noted how UK visa regulations could act as a barrier to international engagement (see also chapter 1.4.3).

1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

UK Representation to the European Union is a responsibility of the *Foreign and Commonwealth Office* (FCO). The UK is a founding member of the Council of Europe and the *UK Delegation to the Council* is also part of the FCO. The UK Government, through the Department for Digital, Culture, Media and Sport and in consultation with the devolved administrations, has had the lead responsibility for cultural cooperation in the EU, and on cultural policy issues in the Council of Europe.

The UK Government had been one of the founders of UNESCO and after a 12-year absence due to financial and political differences, the UK re-joined in 1997. It adheres to many UNESCO Conventions, but although it signed the 1934 Hague Convention that requires signatories to protect cultural property during military conflict, a

decision to ratify it was not made until 2015, no doubt prompted by the destruction and looting of the heritage in Iraq and Syria.

The DCMS is the government department responsible for the implementation of the UNESCO *Convention of the Protection and Promotion of the Diversity of Cultural Expressions* and also the implementation of the UNESCO *World Heritage Convention*. A number of UK cities have been designated UNESCO creative cities – Bradford, Dundee, Edinburgh, Glasgow, Norwich and York – and so are among those represented in the Creatives Cities Network as recognising culture and creativity as a strategic driver for sustainable urban development.

The British Council and the British Film Institute lead the [Creative Europe Desk UK](#), which supports organisations to access funds from the EU's Creative Europe programme. According to the Creative Europe Desk UK, grants from the programme are worth an average of €18.4 million a year to the UK cultural and audiovisual sectors. From 2014-2017 the UK benefitted by €74 million through the MEDIA sub-programme and 150 organisations received €18.7 million to participate in the Culture sub-programmes through 142 projects. [The Impact of Creative Europe in the UK](#) by Drew Wylie Projects is an analysis for the Creative Europe Desk UK (for other reports on the impact of EU funds for UK culture, see chapter 2.9). The UK is one of the most partnered of EU countries in the Creative Europe programme and there is concern that Brexit will impact the capacity of the creative and cultural sector to access finance, audiences and markets in Europe and undermine the ability to form partnerships and networks. At the time this text was being prepared, it was expected that UK organisations would be able to participate in EU programme funding and continue to apply to calls for applications during a transition period until December 2020. In the case of a no-deal scenario, the UK Government indicated it will underwrite the payments of awards to UK organisations for the duration of the project.

English and Welsh heritage bodies participate in international groups, e.g. the International Committee on the Conservation of the Industrial Heritage and the International Council on Monuments and Sites; and support European Heritage Days, an initiative of the Council of Europe and the UK and Welsh Governments, Natural England and Countryside Council have been joint organisers of the UK Landscape Award. The winner of the Award represents the UK in the Council of Europe Landscape Award.

Both Arts Council England and the Arts Council of Wales are members of the International Federation of Arts Councils and Cultural Agencies (IFACCA).

1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

Many UK cultural organisations and practitioners engage in international work, such as sector specific networking, artists residencies, cooperation between major museums or opera houses and their counterparts in other countries, or projects involving small scale theatre or dance companies. It is an integral dimension of the work of many cultural organisations and individuals.

In a [survey](#) of 1,000 stakeholders conducted by ICM and SQW for Arts Council England in 2017, more than 50% said cultural exchange was very important to their work and two-thirds had undertaken at least one international activity in the previous two years. According to the Incorporated Society of Musicians, 70% of UK-based professional musicians travel overseas to work, while a-n (Artists Newsletter) [indicated](#) that 40% of usual artists from the UK travelled regularly to Europe in the 12 months to July 2017. The extent of international engagement was further illustrated in an [Arts Council England survey of its National Portfolio Organisations](#)

(NPOs), which revealed that almost two-thirds of them had participated in international activities, most often touring, co-production or taking artists overseas. Moreover, on average international activity represented 14% of participating NPO's income.

The British Council is involved in a number of partnerships, including one with IETM (International Network for Contemporary Performing Arts) and others in a project, Europe Beyond Disability, which seeks to explore and celebrate the innovative artistic practice of artists with disabilities (see also chapter 2.5.6). It also led a project to establish a [European Creative Hubs Network](#) in partnership with six creative hubs co-funded by the Creative Europe programme.

England and Wales host a range of well-established international cultural events, as well as many festivals and activities programmed by national and local authorities, organisations and venues, for example the Notting Hill Carnival (Europe's largest street event) was established in 1964. The Frieze Art Fair has been building a major international reputation among artists, galleries and art dealers and in Wales the Hay Literary Festival and the ARTES MUNDI contemporary art competition are important international events. A UK City of Culture programme has been instituted to take place every four years (see chapter 2.7).

Visa rules

During the past decade there has been greater awareness by the Arts Councils in England and Wales of the relevance of international cultural engagement and the need to encourage this, not least financially. However, finding sufficient resources to undertake the work can still prove challenging.

Moreover, a toughening of regulations concerning the issuing of work visas for visiting nationals from outside the EU/European Economic Area has caused problems for some festivals, galleries and other presenters. Although the government agreed that creative workers coming to the UK for less than three months will not require work visas (though they still require a sponsor), for those seeking a visa to stay longer the requirement for biometric information, including fingerprinting, has meant that the processing in some originating countries takes much longer even if a visa is approved, which has made it almost impossible for presenters to arrange short notice replacements from overseas, e.g. to replace a performer who is taken ill or is indisposed.

Concerns have also been expressed by the arts community about the entry conditions and criteria governing visas for up to 12 months for temporary workers (Tier 5) and visas for longer periods (Tier 2) (see also chapter 2.3). Representations from the National Campaign for the Arts and others in the arts and entertainment sector have resulted in some modifications to the visa process, but concerns remain that the process of inviting overseas artists is time consuming and expensive, as well as inhibiting.

Partly to address the number of occasions when notable creative people have been refused visas, Arts Council England was given the authority, from August 2011, to determine whether an individual qualified for admission to the UK on the basis of whether he/she were internationally recognised as a leader in their field under a new category of "exceptional talent" (Tier 1). Similarly, the Producers Alliance for Cinema & Television was given the role of assessing visa applications from the film, TV, animation, post-production and visual effects sectors. In 2018 the scope of "exceptional talent" visas was extended to include fashion designers and a wider pool of film and TV sector applicants. Moreover, the new Government's intentions to toughen visa rules in the light of the UK's withdrawal from the EU is also very likely to adversely impact on European mobility and interaction with the

UK.

2. Current cultural affairs

2.1. Key developments

Chief among the lexicon of key words employed in cultural policy in England and to a considerable extent in Wales in recent years have been: resilience, sustainability, social impact, placemaking, wellbeing, value, regional disparities in funding and cultural diversity. Austerity has provided a context for the emphasis on some of these, while the latter two reflect continuing pressure for policy initiatives and action to address long-standing concerns.

Following the election of the Coalition Government in 2010, it soon became clear that the cultural sector was not to escape unscathed from serious reductions in public expenditure. By the end of the Government's term in office in 2015, funding for the arts and culture distributed through the then Department of Culture, Media and Sport and Arts Council England had diminished by around 30% since a peak in 2008. Meanwhile reductions in central government grants to local government over the period resulted in local authorities making significant cuts to arts, museums and library budgets.

Resilience and sustainability have become conditions of funding by Arts Council England and the Arts Council of Wales of regularly supported organisations. In the face of the economic difficulties perhaps the resilience of many cultural organisations has been surprising and demonstrates that many have worked hard to develop other funding streams. This has taken place at a time when business support has declined and the agency Arts & Business, which used to encourage sponsorship, no longer exists. In these circumstances (some would argue because of them) it is praiseworthy how much imagination, innovation and enterprise has been shown by many cultural organisations. What has become evident is that the National Lottery, originally conceived as an addition to state funding of culture, has been increasingly used to support not only projects and initiatives that would otherwise not have happened, but also aspects of the work of organisations regularly funded by Arts Councils. This confirms a policy shift evident for some years. Furthermore, it has been suggested that the continuing uncertain financial climate is putting pressure on funding bodies to prioritise support in areas that have greater potential to generate revenue.

Concerns about the decline in public investment in culture were registered by the [Warwick Commission Inquiry into the Future of Culture Value](#). The Commission was set up to identify a way forward to protect and enhance the strengths of cultural and creative assets and ensure their value is understood. Its final report, [Enriching Britain: Culture, Creativity and Growth](#) (2015), warned that further cuts risked undermining the cultural ecosystem, i.e. the interconnectedness of the cultural and creative industries and the flow of ideas, talent and investment from public and private sources that characterises them. The Commission was especially critical of the disconnect in policymaking, strategy and financing of publicly funded arts and culture. The absence of joined-up thinking between government departments was echoed by the UK Parliamentary Committee for Digital, Culture, Media and Sport with its 2019 report on *Changing lives: the social impacts of participation in culture and sport* (see chapter 2.6). The Committee drew attention to the impact of culture in criminal justice, education and wellbeing and called on DCMS to lead a new inter-ministerial group to drive the policy issues across government.

Although there is some way to go before a 'whole government' approach is customarily built in to policy delivery, there has been evidence in recent years of greater collaborative partnerships between government

departments and the Arts Councils and cultural organisations. This has been very evident in the area of culture and health/wellbeing, especially following the All-Party Parliamentary Group report on *Creative Health: The Arts for Health and Wellbeing* and numerous other studies and the cross-governmental strategy on loneliness and the *National Health Service Long-Term Plan* for clinicians to prescribe arts/creative engagement more often than drugs (see chapter 2.7).

Many factors and not only resource constraints have led to a noticeable policy and research interest in how culture can be a significant driver of change at local level, how major events can bring a sense of pride, cooperation and community to cities and how culture-led regeneration can stimulate local economies in areas of decline (see chapters 2.6 and 2.7). A range of pilot programmes and placemaking initiatives have been introduced with support from foundations, the Lottery and funding agencies

It is unfortunate that the *Culture White Paper* and ministerial statements on the importance of culture in education is not matched by the reality on the ground. As an illustration, Creative Partnerships, the largest ever funded initiative to broker effective, sustainable partnerships between schools and arts, creative and cultural organisations and artists, was intended to develop a national strategy for creative learning and became a victim of Government cuts in 2011. More recently, despite evidence to the contrary, ministers and their departments have continued to deny that the introduction of the new English Baccalaureate, coupled with cutbacks in local authority education budgets, has resulted in less arts tuition and less take up for arts/creative studies in schools (see chapter 5.1) This makes it difficult to see how the *Culture White Paper* 2016 priority that culture should be an essential part of every child's education in an out of school can be realised. However, the creation of Music Education Hubs funded by ACE and the Department of Education to provide joined-up music education has been seen as a positive development.

In relation to policy initiatives, it is difficult sometimes to escape the impression that governments especially, but also their agencies have a tendency to suffer from 'cultural amnesia' and to 'reinvent the wheel'. Arguably, arts and education provide an illustration of this with the axing of the Creative Partnerships programme (referred to above), and then proposals in 2019 for its partial re-creation in a considerably more modest form (see chapter 5.2).

Policy interest in the notion of 'cultural value' – understood to mean the societal benefits that culture can bring including economic impacts, stronger communities, improved health/wellbeing and positive educational outcomes – has led to the establishment of a *Centre for Cultural Value*, the first of its kind in the UK. The Centre, based at Leeds University and operational from 2020, is being funded by the Arts and Humanities Research Council, Arts Council England and the Paul Hamlyn Foundation with an investment in the region of GBP 2.5 million over five years and follows the AHRC Cultural Value Project on the measurement of the impacts of engagement with culture (see chapter 2.7). This engagement between the cultural agencies and academia has been one of the interesting policy developments in recent years.

Among the policy goals identified in ACE's first 10-year strategy, *Great Arts and Culture for Everyone* (see chapter 1.2.2), was a diverse leadership and workforce. Despite various initiatives by ACE, including the instigation of regular monitoring (*The Creative Case for Diversity*, see chapter 2.5.1), more work remains to be done. This has been recognised by ACE, as it says to build on and address diversity and inclusivity in cultural organisations' leadership and workforce.

Another persistent and contentious issue is the apportionment of ACE investment between London and the regions. In 2013 an analysis of expenditure by ACE and DCMS, *Rebalancing Our Cultural Capital*, revealed the imbalance between funding allocated to the capital compared with the rest of England. ACE's pattern of expenditure in England was examined by the House of Commons Culture, Media and Sport Committee in its report on the *Work of Arts Council England* in 2014. Further critical reports by the same authors followed subsequently, including *Policy for the Lottery, the Arts and Community in England*, which indicated how Lottery sourced money was being used as a substitute for government funding, and *Hard Facts to Swallow*, which claimed that ACE's investment plans for 2015-2018 would do little to improve the geographical imbalance in funding.

Let's Create, ACE's Strategy 2020-2030 is built around three outcomes and four investment principles. The former focus on individual creativity, the role of culture in shaping the communities where people live and work, and ensuring England's cultural sector is innovative, collaborative and international. The principles are: ambition and quality; inclusivity and relevance by ensuring diversity is reflected in the organisations and individuals supported and in the culture they produce; dynamism so cultural organisations thrive and are better equipped to respond to future challenges; and environmental responsibility.

(<https://www.artscouncil.org.uk/publication/our-strategy-2020-2030>)

In 2017 the Welsh Government published a White Paper, *Striking the Right Balance: Proposals for a Welsh Language Bill*, and supporting and promoting the Welsh Language was one of the consultative inquiries of the Culture, Welsh Language and Communications Committee of the Welsh Assembly (see chapter 2.5.4). The Committee have also been looking into how publicly funded bodies can use culture to tackle poverty and social exclusion in Wales (see chapter 2.6) and examining the music industry in Wales (see chapter 3.5.4) and access to music education (see chapter 5.1).

2.2. Cultural rights and ethics

Arts Councils in both England and Wales have a chartered responsibility to make the arts available to the population at large, though it has to be said that ensuring this happened was not always pursued with vigour in policy actions in the past. However, since the new millennium there has been increasing recognition – prompted to a certain extent by the need to justify government funding at a time of resource constraints – that more consideration and energy needed to be devoted to examining ways the right to experience the arts/culture could begin to be accomplished. Programmes have been developed that seek to engage people in areas of England and Wales where involvement in arts/culture was noticeably below the national average or have been focused on disadvantaged communities. Some of these initiatives are outlined in chapters 2.6, 2.7 and 6.1. Programmes seeking to engage children and young people have also been pursued, though obstacles to such engagement are also evident (see chapters 5.1 and 5.2).

Several incidents in relation to topics being explored in theatre performances or exhibitions have raised fears that freedom of expression was under threat. The exhibition installation *Exhibit B*, being presented at the Barbican, for example, was closed down due to security concerns following protests. Arguably, this was ironical because the exhibition showed black artists and others deliberately posing as objects of scientific curiosity as they were displayed on occasions in the 19th and early 20th centuries. The intention according to artist Brett Bailey was to critique the dehumanisation of people during the colonial period. However, protesters accused the exhibition of racism and exploitation.

In 2015 the National Youth Theatre cancelled *Homegrown*, a play relating to three London schoolgirls who travelled to Syria to join Islamic State militants, when complaints were made by parents and some of the cast. A more recent illustration was the call by a Pro-Brexit campaign for the charitable status of the Photographers' Gallery in London to be revoked and funding withdrawn for its hosting of *Operation Earnest Voice*, a project that explored the methods and strategies employed to influence public opinion – in this case by the Leave and Remain EU campaigns. The Gallery insisted it was operating within Charity Commission rules and did not give in. The outcome was different in the case of the Saatchi Gallery, which responded to criticism from visitors that an exhibition was blasphemous by placing sheets over the artwork at the request of the artist. The exhibit juxtaposed Arabic script of one of the five pillars of Islam with images of nude women. Arguably, it could have been foreseen that exhibiting such a provocative work would lead to problems, but the episode does raise the broader issue of how far the principle of freedom speech can be pursued. The authorities have power to close exhibitions, theatre performances or films adjudged to be obscene or where the police believe it will lead to public disorder and legal guidance for the cultural sector has been published by Index on Censorship and Vivarta (see chapter 4.1.1). However, episodes such as these led to a debate in Parliament in 2015 amid concerns that cultural organisations were self-censoring controversial or subversive work to avoid protests and ensure there were no threats to their public funding.

[A survey on freedom of expression](#) was conducted by Arts Professional and published in February 2020, which revealed that 70% of respondents would not criticize a funding source in case this affected future support and one-in six staff had been offered a financial settlement in return for keeping silent about circumstances within the organisation. This corresponds to some extent with [a survey in 2019 by the Musicians Union](#), which revealed that half of respondents had experienced harassment in the workplace, but four in five had chosen not to report it. Arts Professional has launched a service, "[We Hear You](#)", that provides cultural workers with a confidential space to share their concerns.

Another area where ethical questions have been raised is in relation to business sponsorship and donations and the extent to which cultural organisations should accept funds from commercial entities or individuals that may be associated with controversial activities, such as the oil industry and its impact on the environment. Such was the case with the Tate and BP, which sponsored some of Tate's activities for many years, or the same cultural institution's decision (as well as that of the National Gallery) in 2019 not to accept a large donation from the Sackler family because of the latter's ownership of PurduePharma, which manufactured a drug alleged to have contributed to the opioid crisis in the USA. The British Museum continue to accept BP sponsorship, but the Royal Shakespeare Company has chosen not to do so.

2.3. Role of artists and cultural professionals

There is widespread acknowledgement that those engaged in the arts/cultural sector as employees or freelance workers are underpaid for the amount of work they do. In recent years the perception of unfair levels of remuneration and working conditions often considered as verging on exploitative, as well as the inability to achieve a work-life balance, has prompted more workers in the sector to complain of 'burnout' or leave the sector altogether.

Arts Professional conducted a survey of arts pay which revealed that low pay is prevalent at many levels. Its [Arts Pay 2018 Survey](#) indicated that 40% of those at an early stage of their careers earned less than GB£ 20,000 pa, while 60% of those reported as working at a senior level in the arts said they earned less than GB£ 30,000.

Moreover, the survey confirmed that salaries are not only low in comparison with other industries, but take little account of unpaid duties that staff are often compelled to do in their 'own' time. Inevitably, this is especially evident in smaller organisations. Although remuneration in London tends to be higher than elsewhere, the cost of living in the Capital is making the arts profession a career choice primarily for those from more affluent families. New recruits in particular are poorly paid. According to [research](#) conducted by the Visitor Experience Forum and BOP Consulting on museums, galleries and other visitor attractions, 39% of respondents paid new recruits at entry levels below the Living Wage. Internships in the arts, whether or not linked to academic obligations, are typically unpaid, but undertaken by young people keen to gain experience to establish a career in the cultural sector.

There are also social inequalities related to class, gender, ethnicity etc. according to [Panici](#), a report published in 2018. Nevertheless, the *Arts Pay 2018 Survey* suggested that although individuals from working class backgrounds were significantly underrepresented in the arts workforce, once they start working in the sector, their social class was unlikely to be a real obstacle to progression.

Arts Council Wales has indicated that it will enforce minimum pay rates for artists engaged by organisations it funds. Arts Council England has not yet committed itself to enforcement, but expects the organisations it supports to show that the fees paid to artists and professionals are in line with or above guidelines set by relevant trade unions or employer bodies. Organisations employing freelance workers should at least pay the National Living Wage for anyone over 25. However, the trade union Equity has accused ACE of being too lax by not challenging cases of low pay in theatre. The Charity Commission now requires all charities in England and Wales, including arts/cultural organisations, to disclose staff remuneration.

There is increasing concern about the wellbeing of staff due to long hours, hard work and pressure. Even when compensatory time off is theoretically available, the volume of work often means employees are unable to take advantage of it. Mental health issues are becoming more evident in the sector in areas such as music. This has led to the establishment of the [National Arts Wellbeing Collective](#), a network to exchange experiences and share best practice. A survey by Parents and Carers in the Performing Arts and Birkbeck, University of London, found that four in every ten people who quit careers in the performing arts do so because of difficulties balancing work with being a parent. *The Balancing Act survey*, conducted in 2018, questioned more than 2,000 current or former arts workers (of which 1,000 were parents and carers) who indicated challenges trying to maintain arts careers.

Although the creative and cultural sector has been growing faster than the wider UK economy, this has not been reflected in the income of many artists and creators. For example, Arts Professional [revealed](#) in 2015 that the average commission for a composer had fallen by GB£ 6,000 in real terms since 1997. There was little surprise when a report from ACE on the *Livelihoods of Visual Artists* revealed that only one-third of their income stream came from producing art (see also chapter 3.4). This research found that women represented a larger proportion of visual artists than men, but the latter were more likely to be among the more established group of artists and also to generate more income from the practice. An [a-n/AIR Paying Artists Campaign](#) in 2016 revealed that 63% of artists had refused an exhibition opportunity because of affordability.

ACE has introduced a new fund for artists, curators, producers and other creators worth up to GB£ 10,000 p.a. to give them time to research, develop new ideas, experiment, undertake training, collaborate or network. The [Develop your Creative Practice](#) fund bears some similarity to grants to 'buy time' to think or work on ideas that

were awarded in the past.

2.4. Digital policy and developments

In 2017, the UK Government launched the *UK Digital Strategy* with the aim to develop skills for individuals, organisations and government. In the same year, the then Department of Culture, Media and Sport was renamed the Department of Digital, Culture, Media and Sport. [This change](#) not only reflects the Department's increased responsibilities in the digital sectors, such as data protection and cyber safety, but is also indicative of the importance that digital has assumed in recent years.

Digitisation has had a noticeable impact on the arts and culture sectors in England and Wales and has provided new opportunities for arts organisations. In 2017, DCMS launched the Digital Culture Project with the [#CultureisDigital](#) online consultation with the aim of exploring how partnerships between technology and culture can benefit both the cultural and tech sectors. The consultation attracted contributions from more than 150 organisations from both the cultural and tech sectors and resulted in the 2018 *Culture is Digital Report*, which sheds light on the opportunities as well as the challenges presented by digital technology, but also sets a vision for the use of digital technology and the arts and cultural sectors.

The report further outlines a government policy commitment around three key themes. The first theme, audience engagement, centres on the myriad ways in which technology can be used to engage audiences, not only to increase engagement with existing audiences, but also to reach demographics with traditionally low cultural engagement and give valuable insight about existing audiences through analysis of audience data. Key theme number two is concerned with skills and capability in cultural organisations and shows that digital technology has the most impact in organisations where digital strategy is embedded in the overall strategy. However, it also highlights that many organisations lack the expertise to fully exploit the opportunities offered by digital technology. The third key theme is unleashing the creative potential of technology itself.

In response to the issues highlighted by the report, Arts Council England and the Heritage Lottery Fund commissioned [Digital Audit](#), a digital self-evaluation tool and best practice model, from The Audience Agency. The Audit helps organisations review their existing digital platforms and evaluate their impact. Another initiative, the [Digital Culture Network](#), set up by ACE enables arts organisations it supports to access training sessions, events, one-to-one surgeries and online resources through the help of nine digital specialists with different areas of expertise, the so-called "tech champions". Furthermore, the Network provides opportunities to develop partnerships between arts organisations and the tech sector. [The Space](#) is a digital agency which helps support artists and arts organisations in finding new audiences and producing high-quality art through digital technology. ACE also published *From Live-to-Digital: Understanding the Impact of Digital Developments on Theatre on Audiences, Production and Distribution*. This was commissioned in conjunction with UK Theatre and the Society of London Theatre to better understand how live-to-digital work affects the way theatre is produced, exhibited and distributed.

A major annual digital-related event, [REMIX](#), brings together leading figures from culture, technology and entrepreneurship to explore and visualise the future of the creative industries.

It is evident that digital technology is rapidly changing the way culture and entertainment is consumed, perhaps nowhere more so than in streaming platforms such as Netflix and Amazon Prime, which have c20 million

subscribers in the UK.

2.5. Cultural diversity

2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

"Intercultural" is a term that is often confused with "multicultural". By multicultural we understand that a society encourages people to practice culture(s) particular to their own heritage. Multiculturalism in itself does not necessarily promote engagement between different cultures, whereas intercultural dialogue seeks to do so. Intercultural dialogue in England and Wales generally falls under the larger umbrella of cultural diversity.

The Department for Digital, Culture, Media and Sport seeks to ensure that cultural diversity is considered in all its areas of activity, and looks to foster mutual understanding, nurture mutual respect and celebrate the cultural diversity of the UK.

The British Council has been involved in a number of initiatives to promote intercultural dialogue, especially with young people. It is committed to youth exchange on the basis that the experience can help promote intercultural dialogue and understanding. Cultural engagement is integral to the Council's work in rebuilding trust in societies that have been riven by conflict (see chapter 1.4.1).

Championing cultural diversity, with the intention of promoting cultural dialogue, is integrated into the day to day work of the Arts Councils in England and Wales, with the aim of encouraging an environment where the arts reflect the full range and diversity of contemporary society, ensuring that everyone has the opportunity to contribute to and access quality arts activity.

Currently the Arts Council of England's definition of 'diversity', in line with that of the Department of Digital, Culture, Media and Sport, covers four characteristics: disability, ethnicity, gender and sexual orientation. Disability is dealt with in chapter 2.5.6, gender and sexual orientation in chapter 2.5.5, and this section will focus on non-white/ethnically diverse citizens. Although different terms are applied to describe people of different ethnicities in contemporary society, the ones in more common usage in the cultural sector are black and minority ethnic (BME) and black, Asian and minority ethnic (BAME) (though these acronyms are sometimes contested and confused, e.g. some omit the reference to 'Asian' when using the term BAME, also see: <https://civilservice.blog.gov.uk/2019/07/08/please-don't-call-me-bame-or-bme/>).

According to the most recent census, more than 7.6 million people in the UK come within the category of BME/BAME. The underrepresentation of BME people in the arts workforce has been a contentious issue at least as far back as the ground-breaking Gulbenkian Foundation report *The Arts Britain Ignores* (Naseem Khan) in 1976. Although various policies and programmes were introduced to address this, arguably it has only been in the past decade that the Arts Councils in England and Wales have begun to advance their work on equality and diversity.

Beyond Cultural Diversity, a report commissioned by Arts Council England, examined what may have gone wrong with state sponsored cultural diversity policy in Britain. Published by Routledge in 2011, it argues that state support of cultural diversity can result in a cultural "ghettoisation". It proposed a new concept of creative diversity to promote a culturally integrated society and a programme of institutional, educational and policy

reforms to facilitate this. In 2011 ACE launched the Creative Case for Diversity to address the persistent and widespread lack of diversity (see chapter 2.5.5).

Three years later, ACE's then chairman Sir Peter Balgazette announced a fundamental shift in ACE's approach to diversity in making its National Portfolio Organisations accountable for promoting and developing diversity to ensure their programming, audiences and workforce better reflect the diverse communities they serve. This included the instigation of regular monitoring of progress and, at the end of 2015, Consilium Research and Consulting produced a report for ACE, *Equality and diversity within the arts and cultural sector in England*, which established a baseline of data and research about equality and diversity across the sectors. It provided a snapshot of trends up to 2013 in relation to audiences, participation, the workforce and access to finance. A second data report by Consilium providing an updated picture was published at the end of 2016. The latest report, *Equality, Diversity and the Creative Case: A Data Report 2017-2018*, was published in 2019. This revealed the percentage of BME people in the subsidised arts/cultural workforce had increased from 11% to 14% (c/w 16% of the working age population) and representation on arts boards had risen from 12% to 15%. Although there was evidence that the percentage of organisations demonstrating a commitment to diversity had increased, ACE accepted that aspirations were not always being met.

The issues were not confined to England as Arts Council Wales' *Strategic Equality Action Plan 2017-2021* has sought to address a fall in diverse arts attendees, including those from BME backgrounds, and the low number of BME representation on boards in the country.

Several dedicated funding programmes have been introduced by ACE since 2013, including the Elevate Fund to support organisations not in receipt of multi-annual funds, but who were significant contributors to diversity, and Sustained Theatre Fund to help develop BME theatre makers. Change Makers was a targeted training initiative to increase the diversity of senior leadership in arts and culture from BME or disability backgrounds. Re:Present was a partnership programme between ACE, Birmingham City Council and three universities (Birmingham, Birmingham City and Aston) to support the next generation of cultural leaders in the city, especially those from diverse backgrounds.

In 2015, 19,000 BME workers were employed in music, the performing and visual arts in England according to DCMS, representing 6.6% of those working in the sector. Percentages are even smaller in literature and publishing. Certainly, people from BME backgrounds are poorly represented in the children's literature sector according to research by the Centre for Economic and Social Research at Sheffield University. Its study, *Time for Change – Black and minority ethnic representation in the children's literature sector* was published by ACE in 2019. It reinforced other studies, such as that commissioned by the Book Trust that found only 2% of children's book authors and illustrators published between 2007 and 2017 were from a BME background and that of Equal Approach in 2018, with *The Publishing Industry Workforce Diversity and Inclusion Survey 2018*, that revealed people with BME backgrounds were underrepresented in the sector.

The issue of underrepresentation has been recognised by trade unions in the cultural sectors. BECTU, the media and entertainment union, for example, has launched a *Diversity Action Plan* to improve diversity in the theatre workforce. Pressure to address diversity issues in the cultural sector has been stepped up at a political level with the setting up of an All-Party Parliamentary Group on Creative Diversity in 2019. This seeks to engage with government and the creative industries to identify and tackle obstacles to diversity in the creative sector.

2.5.2. DIVERSITY EDUCATION

The extent to which the cultures of different ethnicities are taught in schools in England and Wales will usually depend on where they are situated and the interest and role of individuals and especially head teachers. There is also the question of how 'different' cultures are defined, e.g. many Black or Asian children and their parents have been born in the UK, so may identify less with the countries of their ancestors. Newer migrant communities on the other hand may be finding it more difficult to assimilate. Children from ethnic minorities are unevenly distributed. Inner London has the largest percentage of children classified as 'minority' in England, though the largest growth has been in the outer parts of the capital and the smallest in North East England.

(Primary Schools Responding to Diversity: Barriers and Possibilities)

Some schools will celebrate the cultures of their pupils with reference to cultural festivals, different food or 'culture days' in which children share their backgrounds and traditions or those of their parents. Education is largely a devolved responsibility to local authorities and so approaches will vary. Central government could do more to encourage schools to respond to diverse cultures, but diversity in education has been primarily considered in terms of attainment. Government policy and research has focussed more on why some ethnic groups perform better than others and how interventions can raise the educational achievements of less well performing pupils. Moreover, once children move from primary or secondary level education, many schools will focus on preparation for examinations.

The British Council produced *Guidelines for Inclusion and Diversity in Schools* in 2010 to provide policymakers and head teachers with a practical framework and illustrations of best practice in responding to the challenges of cultural diversity in education. The guidelines were the outcome of the *Inclusion and Diversity in Education* (INDIE) project, led by the Council in 2007-2010 and including England, Wales, Scotland and eight other Western European countries. One legacy was a European *Youth Charter on Inclusion and Diversity in Education* that, among other things, recommended schools should provide the possibility of having specialist practitioners in intercultural learning share their experience and passion with students, and should provide possibilities to access a wider range of cultures and religions.

The *Migration Museum Project* examines the role that migration has played in shaping who the British are through exhibitions, events and workshops, and includes a nationwide education programme.

Arguably, while it is generally acknowledged that the integration of children from different cultural and ethnic backgrounds in the education systems in England and Wales is essential, perhaps there is still insufficient attention given to ensure all students value diversity. Twenty years on from the major report *All Our Futures: creativity, culture and education*, produced by the National Advisory Committee on Creative and Cultural Education for the Department for Education and Employment and the Department for Culture, Media and Sport, there may still be work to do to further one of the report's recommendations that education should embrace and understand cultural diversity by bringing pupils into contact with the attitudes, values and traditions of other cultures.

2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

The UK Government believes that programming should appeal to a wide range of tastes and interests, and to people of different ages and backgrounds. This is reflected in the current regulatory arrangements. The

Communications Act 2003 established Ofcom as the independent media regulatory body, replacing five prior regulators. The work of Ofcom and the Communications Act are intended to ensure that commercial television and radio, telecommunications networks and wireless and satellite services operate, compete and develop in the greater public interest. Ofcom also has a number of powers in relation to BBC television and radio and advises the Secretary of State on proposed newspaper mergers. The Act requires Ofcom to carry out regular reviews of the fulfilment of the public service broadcasting remit set out in the Act.

The British Broadcasting Corporation (BBC) is a world-renowned public service broadcaster whose main income has been generated by a licence fee that everyone under 75 must pay if they have a TV or radio (see also chapter 3.5.3). The BBC's Royal Charter and its agreement with the government include obligations to provide a properly balanced service consisting of a wide range of subject matter and to serve the tastes and needs of different audiences. There are five main public service broadcasting (PSB) analogue terrestrial channels -BBC1, BBC 2, Channel 3 Services, Channel 4 and Channel 5.

The prominence of PSB traditional linear channels within electronic programme guidelines (EPGs) is protected by rules set out in Ofcom's EPG Code. Under the *Digital Economy Act 2017*, Ofcom has an obligation to review the EPG Code by December 2020 and it has submitted [recommendations for a new framework](#) to keep PSB TV prominent for the main five broadcasters and other PSB and local TV services in the context of viewers increasingly watching TV online.

The British Film Institute launched a GB£ 57 million Young Audiences Content Fund in 2019 to support the creation of high-quality new programming for children and young audiences up to 18 for free to access TV and online platforms regulated by OFCOM. The fund, financed by DCMS, is intended to redress an historic lack of investment in content creation for younger audiences and enable public service broadcasters to compete for children's attention in a saturated market.

The BBC initiated a new diversity and inclusion strategy in 2016 intended to ensure diversity issues are reflected in what it does on and off air. It established new on-air portrayal targets for women, disabled people, ethnic minorities and the lesbian, gay, bisexual and transgender community. Diversity commissioning guidelines were developed in consultation with the independent production sector and the BBC established a GB£ 2.1 million Diversity Creative Talent Fund. It also set targets for achieving a diverse workforce. Ironically, arguments within the BBC were publicly aired when some female broadcasters revealed that they were paid considerably less than male colleagues.

In 2018 a Thematic Review on [Representation on Portrayal on BBC Television](#) by Ofcom found that audiences consider both BBC and TV in general is better at portraying a wider mix of people than in the past, though some communities still felt less visible on screen or were concerned about being presented in one-dimensional or stereotypical ways.

Under the *Communications Act*, government has been able to refer any attempt to extend cross-media ownership to Ofcom to ensure that it is not likely to reduce the plurality of the UK media. Based on Ofcom's conclusions an assessment is made on whether or not the bid should be allowed to proceed. Some concern has been expressed about attempts by News International to extend its media interests in Britain further by acquiring 100% of BSkyB. However, this was overtaken by scandals caused by intrusive journalism (phone tapping) in one of its newspapers, which was closed down subsequently. The public and media furore that

followed led the Government to set up a committee of enquiry chaired by Lord Leveson. This investigation recommended legislation to supervise the press. Subsequent political and media debate focussed on how current press self-regulation should be changed to strengthen press supervision. In the face of accusations that legislation would infringe freedom of expression, the Government decided to allow the press to continue self-regulation; there was widespread scepticism as to whether their response would prove effective and the perception that regulation is weak is widely held. In late 2019 the Competition and Markets Authority warned that a series of takeovers of local radio stations by Bauer Media could reduce competition and damage smaller stations.

2.5.4. LANGUAGE

English is the official language of the UK and is in common usage, though Wales is officially bi-lingual. The UK ratified the Council of Europe's Charter for Regional or Minority Languages in 2001, and has accepted certain obligations in respect of designated languages in Scotland, Wales, Northern Ireland and the Isle of Man.

A Welsh Language Board was established as a statutory body under the *Welsh Language Act 1993*. Its primary aim is to promote and facilitate use of the Welsh language and it does this by awarding grants and regulating the preparation and implementation of Welsh language schemes by public bodies. The *Welsh Language (Wales) Measure 2011* replaced the Board with a Commissioner. The measure gave the Welsh language official status and established standards to ensure that Welsh should be treated no less favourably than English. In 2017 the Welsh Government published a White Paper, *Striking the right balance: proposals for a Welsh Language Bill*. The following year the Welsh Assembly Culture, Welsh Language and Communications Committee launched an inquiry into how the language was supported and its report *Supporting and Promoting the Welsh Language* was published in July 2019. Use of the Welsh language is a deeply cultural issue and Arts Council of Wales funding and the strategy support this. In 2017/18 there were significant increases in Welsh language performances by touring companies and attendances had also grown.

Cornish is an officially recognised minority language and although numbers speaking it in England's South West are not large, they appear to be growing.

British Sign Language (BSL) was recognised as a language in its own right by the UK Government in 2003 for the deaf and hard of hearing community.

2.5.5. GENDER

In 2010, the UK Government passed the *Equality Act 2010*, which legally protects people from discrimination in the workplace and wider society. The Act is an important legal basis to combat gender-based discrimination in England and Wales because the protected characteristics include sex, being pregnant or on maternity leave, as well as gender reassignment. As the Act also informs much of Arts Council England's work around diversity, women in the arts will be affected by it.

When looking at official documents, the most striking feature of gender issues is its absence. Although Arts Council England's strategic framework for 2010-2020, *Great Art and Culture for Everyone*, stressed the importance of diversity and inclusivity, neither women nor gender issues were explicitly mentioned in the document. The same holds true for Arts Council England's *Creative Case for Diversity*, which requires all Arts Council funded organisations to show how they support and increase diversity in the arts through their work. Looking at the

monitoring prompts for supported organisations in [the 2018-2022 portfolio](#), gender is only mentioned in a footnote. A positive exception is a document entitled the [National Portfolio 2018-22: Equality Analysis](#), which states that following a consultation with Hybrid, ACE updated its definition of diverse-led organisations to include 'female-led' and 'LGBT-led' alongside 'disability-led' and 'Black and minority ethnic led', thus recognizing the importance of including gender in diversity measures. This change is important because it opens up funding opportunities for female-led organisations.

There are also various organisations that specifically champion women in the arts and cultural industries, for example the Association of Women in the Arts. However, in order to join the Association women need to have worked in the arts for a minimum of five years, which is why it can be presumed that the organisation will only be of limited help for women in the early stages of their careers.

The [Equality and diversity within the arts and cultural sector in England 2013-2016: Evidence Review](#) brings together the results of a range of studies and reviews on the subject and looks at both production and consumption of arts and culture. Although women and girls are more likely to consume arts and culture than boys and men, the numbers of women are not reflected in the workforce, as the arts and creative industries employ a lower proportion of women than in England as a whole. This discrepancy is still evident the further up the hierarchy ones goes and at board level, with women making up 45% of boards in National Portfolio Organisations and 40% of boards in Major Partner Museums.

The LGBT community has become more visible in the population at large, at least in cities, since the turn of the century. Gay, lesbian and transsexual entertainers, actors and media personalities are more likely to be open about their sexuality today than in the past. Arts Council England and the Arts Council of Wales support a number of projects including theatre productions, live art and exhibitions that provide an opportunity to break down barriers and change perceptions. Since 2005 there has been an LGBT History Month which now has more than 1,000 cultural and other events.

Both the Arts Councils in England and Wales are committed to equality policies and greater representation in their workforce and those of the organisations they support and are obliged under the Equality Act to produce an Annual Equality Report. This includes monitoring the numbers of staff and board members who are from the LGBT community (as well as from other segments of the population). Requesting this information is seen as intrusive by some in the LGBT community and, because respondents are given the opportunity to decline answering the question, it is possible that the figures may not fully reflect the numbers actually involved.

2.5.6. DISABILITY

The issue of disability has been on the agenda of the Arts Councils since the publication of the Attenborough Report on *Arts and Disabled People* by the Carnegie UK Trust in 1985. In 1986, all four Arts Councils in the UK also reached a common agreement to adopt a voluntary *Code of Practice on Arts and Disability* produced by the Arts Council of Great Britain. The latter was intended to encourage subsidised arts organisations to consider the needs of people with disabilities in their employment policies, programmes, outreach work, marketing and in facilitating access. However, despite pioneering work by companies such as [Graeae](#), which featured disabled theatre performers and was founded almost 40 years ago, the long-established [Shape Arts](#), [Candoco](#), and ground-breaking artwork by more recently established companies, it has taken a considerable time to begin mainstreaming disability arts.

The Government has now appointed a Disability Champion for the Arts and Culture, [Andrew Miller](#), who also serves on the councils of both Arts Council England and Arts Council of Wales. Among organisations active in the sector are [Disability Arts Online](#), an organisation led by disabled people that gives artists with disabilities a platform to blog and share images describing their artistic projects and practice. [DadaFest](#) has been promoting disability and deaf arts including a festival for some years and also provides training and a young people's programme.

In 2015 [Creative Future](#), as part of its Fair Access to the Arts project, commissioned research to determine the factors preventing artists with disabilities and other marginalised adults from participating in the arts. The recommendations that followed fed into ACE's [Creative Case for Diversity](#).

People with disabilities are underrepresented within the cultural sector and in 2016 ACE commissioned research from the EW Group with a view to identifying such things as recruitment practices of arts/cultural organisations and opportunities for disabled employees to acquire relevant skills and advance in their careers. A report of the findings, [Making a shift](#), was published by ACE in 2018. In another development the BBC indicated its intention to increase the representation of people with disabilities on air (see chapter 2.5.3).

In 2018 more than 100 arts organisations and others agreed upon a [Cultural Inclusion Manifesto](#) with a commitment to make the arts and education more inclusive for children and young people with disabilities, not least in relation to ACE's vision of arts for everyone (see also chapter 5.2). The following year a campaign, [Design Can](#), was launched calling on the design industry to be more representative of the public it serves, whatever their abilities, background, ages and identities.

The British Council and IETM (International Network for Contemporary Performing Arts) have initiated a four-year pan-European project – [Europe Beyond Access](#) – aimed at supporting disabled artists to internationalise their work and improve their employment opportunities, as well as build audiences in the dance and theatre sectors. An early outcome of this initiative is a dedicated website and digital newsletter.

Targets have been set by the Arts Council of Wales in its [Corporate Plan](#) to double the number of people with disabilities in the subsidised arts workforce and to triple representation on governing boards by 2023. This follows earlier evidence of a decline in the number of disabled people working in the arts and a fall in audience numbers of people with disabilities. ACW has also initiated a national access scheme, [Hynt](#), for theatre and arts centres. Managed by Creu Cymru in conjunction with Diverse Cymru, the scheme provides disabled people with a card that enables any accompanying carer or companion to obtain a ticket free of charge. By early 2019 more than 40 venues had signed up to the scheme and it is hoped other Arts Councils in the UK will be encouraged to follow the example.

2.6. Culture and social inclusion

There are a number of local and national policies and projects that seek to promote social cohesion through social inclusion and, increasingly, culture in general and the arts in particular have demonstrated the potential to be effective vehicles in this regard.

In May 2019 the UK Parliamentary Committee for Digital, Culture, Media and Sport published the report [Changing Lives: the societal impact of participation in culture and sport](#), following the inquiry it had conducted into

this area. It said that cultural and sporting opportunities have intrinsic value, but that many organisations engaged in this 'life-changing work' are in a precarious financial position. It drew attention to evidence demonstrating positive outcomes of this work in the areas of criminal justice, education, health and urban regeneration. Significantly, it called on DCMS to establish and lead a new inter-ministerial group on the social impact of culture and sport, using it as a platform to reset cross-governmental work. In some ways this thinking marked a return to (if not an acknowledgement of) the ambition of encouraging and supporting innovative approaches to tackling social exclusion, as exemplified in the *Social Exclusion Action Plan 2006* introduced by the Government of 1997-2010, which required 'whole government' attention. The nature of the work considered by the Parliamentary Committee and illustrations of the cultural initiatives evident in England and Wales in recent years and various policy pronouncements are reflected in both this chapter and in 2.7.

The Committee's report builds on and develops a key message of the *Culture White Paper 2016*: that of ensuring culture benefits communities across the country, not least those that are disadvantaged. The *White Paper* recognised, for example, that there were 'many good examples of how cultural interventions can benefit prisoners, ex-offenders and people at risk of being involved in crime' in improving esteem, developing skills and establishing wellbeing. A number of organisations have developed projects demonstrating how the arts can aid prisoners and ex-offenders, including [Clean Break](#), [Geese Theatre Company](#) and the [Koestler Trust](#). The latter has supported ex-offenders by matching them with arts mentors. A mentoring scheme is also run by the National Criminal Justice Arts Alliance. Between 2012 and 2017, Arts Council England invested GB£ 13 million in arts organisations whose focus was on tackling and preventing crime. More recently, ACE National Lottery Support enabled a [project](#) encouraging women in prisons to explore Shakespeare ('Let's change the story: Shakespeare in Prison') and empower often vulnerable and socially excluded females. Funds from the charity [Artswork](#), working in partnership with the Policy and Crime Commissioner for Hampshire and Isle of Wight, enabled arts organisations to apply for grants between GB£ 500-5,000 for work with young people at risk of being involved in crime. Young and adult offenders are also one focus of [Create](#), a charity that seeks to engage the most marginalised communities in sustainable arts programmes. In 2018/19, it supported 48 projects in the UK, with 850 creative workshops and involving 62 professional artists. Noting that the DCMS had recognised the role of the arts in reducing re-offending, but that its actions in this area were less developed than in relation to sport, the Parliamentary Committee called on DCMS and the Ministry of Justice to commission a joint review of arts in prisons.

Based on the evidence it received, the Parliamentary Committee is critical of the Government, the Department for Education and DCMS for failures to recognise how arts subjects have been downgraded in schools (see chapters 5.1 and 5.2). It also calls on DCMS to work with the Department of Health and Social Care to test how far the expansion of social prescribing of creative activities by clinicians can be mainstreamed (health and wellbeing are dealt with in chapter 2.7).

A poll of older people conducted for Arts Council England by [ComRes](#), published in 2016, revealed that 69% of those surveyed considered that arts and culture were important in improving their quality of life and 60% said they made them feel healthy. However, 38% said it was more difficult to attend or participate in cultural events and activities compared to when they were younger, blaming travel information, access and companionship. Nevertheless, programmes concerned with creativity and ageing are flourishing according to [Older and Wiser? Creative Ageing in the UK 2010-2019](#), a report by Kings College, London, in 2020. However, the report says more needs to be done and this will require a concerted effort on the part of policymakers, politicians, arts and other funders to sustain and develop the work,

Although arts practice engaging refugees and asylum seekers has been evident in England and Wales since at least the 1970s, its development stems in particular from the early 2000s. In 2008, a research study, *Arts and Refugees: History, Impact and Future* (Kidd, B., Zahir, S. and Khan, S.) was published following a commission from ACE, the Baring Foundation and Paul Hamlyn Foundation. The evidence suggested that cultural activities have proved to be 'an effective means of promoting community cohesion, creating better understanding and mutual acceptance between host communities and refugees and asylum seekers'. Among recent examples of such initiatives is the [Octagon Theatre, Bolton](#), which provides opportunities for refugees/asylum seekers in the town to share their experiences. In 2018 the Theatre was awarded the 'City of Sanctuary' status by the network of the same name, an initiative that begun in Sheffield in 2005 with the aim of welcoming refugees in need of safety. [Phosphorus Theatre Company](#) is the only theatre group in England composed entirely of refugees who arrived in the UK as unaccompanied minors. It helps new arrivals to learn English, which is important in the context of reductions in funding for teaching the language, and has performed at the Edinburgh Fringe Festival and in Malta. [Art Refuge UK](#) works through arts and art therapy with people who have been displaced due to religious or political persecution, armed conflict and trafficking. Three UK-led projects were successful in the EU's one-off Refugee Integration Projects strand in Creative Europe in 2016. One of them, [ArtReach](#), was to use its Journeys Festival International as a vehicle to celebrate exceptional refugee artists. The others were [European Alternatives](#), seeking to encourage refugees to learn from each other, and [acta community theatre](#), supporting refugees to share their stories.

Another marginalized community – Roma or gypsies – are the focus of the [Romani Culture and Arts Company's](#) Gypsy Maker project funded by the Arts Council of Wales. This employs artists from this community to challenge racism, discrimination and preconceptions about Gypsy, Roma and Traveller people.

The Welsh Government commissioned Baroness Andrews to conduct a review to ascertain how engaging in culture can reduce poverty by enabling people to develop new skills. Her report, *Culture and Poverty*, published in 2014, made 35 recommendations on how the Welsh Government, local authorities, cultural organisations, community bodies and schools could work together to ensure accessibility of culture to all. In response the Government initiated a programme, Fusions, in 2015 to test new collaborative approaches in six 'pioneer areas': Cardiff, Gwynedd, Newport, Swansea, Torfaen and Wrexham. Subsequently, in 2018, the Culture, Welsh Language and Communications Committee of the Welsh Assembly initiated an inquiry into how publicly funded bodies can use culture to tackle poverty and social exclusion.

A 2014 report, *The Value of Arts and Culture to People and Society*, which looked into the wider societal impacts of arts and culture, said there was insufficient evidence to underpin claims for the beneficial impact of the arts. Commissioned by ACE and based on a review of more than 500 English language research studies published between 2010 and 2013, the report considered that less than 20% of the studies examining social, economic, educational, environmental and health/wellbeing outcomes of arts and cultural interventions were sufficiently robust for valid conclusions to be drawn. Perhaps contentious and certainly alarming, the review identified a range of weaknesses in the studies and prompted ACE to indicate its intention to pursue new research that would enable a strong case to be made for the impacts of arts and culture. This led later in 2014 to the launch of a research grants programme to develop partnerships with specialist higher education cultural policy research units, think tanks, consultants and foundations. Interestingly, a survey the same year – the Paul Hamlyn Foundation's *ArtWork Evaluation Survey of Artists* – revealed that many socially engaged arts practitioners considered their work to be undervalued and there was insufficient appreciation of its benefits. Moreover, most believed that those engaging them did not always know how to fully utilize the experience.

Shortly after, in 2015, a pilot impact investment fund targeting social outcomes in arts and culture was launched with the support of NESTA, ACE, Bank of America Merrill Lynch, Esmée Fairbairn Foundation and additional assistance from the Calouste Gulbenkian Foundation. Believed to be the first of its kind in the world, the GB£ 7 million [Arts Impact Fund](#) supported 22 arts organisations to test that there is demand for social finance in the arts and culture sector as an alternative to commercial loans and there are credible business models that can generate funds to repay the investments. The Fund was intended to be used by organisations to become more financially resilient to develop their social and artistic impact in three areas: community, health and welfare and youth and educational attainment.

2.7. Societal impact of arts

Arts in the community

In recent years there has been a noticeable focus on the place of culture in towns, cities and civic life, whether through inquiries, research, programmes or accolades such as the UK City of Culture.

The [Cultural Cities Enquiry: Enriching UK Cities](#) report from Core Cities UK outlines ways that cities can make better use of their cultural assets to compete successfully for talent, tourism and investment. It recommends strategic partnerships of city authorities, business, education, cultural and community leaders to co-operate in “City Cultural Compacts” that build on shared interests to promote creative and digital innovation and attract external investment.

The Calouste Gulbenkian Foundation UK has funded a two-year [Inquiry into the Civic Role of Arts Organisations](#) and the relevance such organisations have in their local communities. The intention is to consider, in partnership with arts and civic society practitioners, how the role of such organisations can be strengthened through policy change and support. A Creative Civic Change programme has been launched in response to the inquiry to fund over three years a number of community-led arts projects with a track record of employing arts and creativity to address social need in their local area. It is funded by the National Lottery Community Fund and Esmée Fairbairn Foundation.

A report from the Local Government Association expressed the view that communities must play a central role in cultural regeneration strategies. The report, [Culture-led Regeneration: Achieving Inclusive and Sustainable Growth](#), looks at the economic and social impacts of culture-led regeneration and emphasizes the importance of cultural growth being linked to the history and heritage of an area.

[Living Places](#) is a project that has sought to provide those involved in shaping communities in five English areas with information, advice and support in the use of culture and sport to create better environments and empower communities to make cultural and sporting activities and infrastructure part of their lives.

The [Great Place Scheme](#) is a three-year pilot programme to put the arts, culture and heritage at the heart of planning in 16 communities in England. The Scheme, funded by ACE and the National Lottery Heritage Fund, aims to test new approaches to enabling cultural, community and civic organisations to work more closely together to discover how it might boost local economies and promote community cohesion and wellbeing. It builds on a project between the National Lottery Heritage Fund and the [Royal Society of Arts](#) that sought to identify areas that could better utilise their heritage assets to strengthen local identity, improve community

wellbeing and generate tourism. A scheme to regenerate high streets through culture, arts and heritage assets is being administered by Historic England (see chapter 3.1).

Creative People and Places is a diverse action-research programme that focusses on the parts of England where involvement in arts and culture is considerably below the national average (see chapter 6.1).

A project to better understand how culture is resourced and engaged with in towns in England was launched in 2019 by ACE in conjunction with the research organisation [Centre for Towns](#). It will examine how people participate in cultural activities and how the local infrastructure is distributed.

The UK City of Culture, modelled on the European Capital of Culture, was instigated by DCMS to build on the interest shown by cities in Liverpool's experience in 2008. A key aim is to transform the winning city and build community cohesion rather than simply showcasing what already exists to attract more visitors. Derry-Londonderry was selected for the first UK event in 2013 and Hull followed in 2017. Hull's year of celebration was estimated to have contributed up to GB£ 300 million to the economy and changed negative images of the City. However, a report from the [Culture, Place and Policy Institute of the University of Hull](#), though confirming significant economic and social impacts, suggested the benefits were fragile and that consolidating a core audience for culture and encouraging greater engagement of non-attenders would be a challenge. Coventry has been selected for 2021. Hull's experience encouraged the Mayor of London to institute an annual London Borough of Culture, with 22 local authorities competing for 2019, which was won by [Waltham Forest](#). The intention is to encourage councils in London to place arts and culture at the heart of their communities, especially at a time of austerity and polarised societies. Brent was awarded the accolade for 2020. Greater Manchester has announced plans to set up its own Town of Culture award for 2020.

Following the institution of the UK City of Culture competition, the Cultural Cities Research Network was set up with funds from the Arts and Humanities Research Council to consider the impact of the bidding process for the latter accolade on policymaking, the role of the creative economy in city strategies and the connections between different communities. The [Institute of Cultural Capital](#) (a collaboration between Liverpool John Moores University and Liverpool University), led the network in association with City University, London, and Birmingham University and with three of the shortlisted cities for the UK competition in 2013. One outcome was a report on the network, *It's Not the Winning...Reconsidering the Cultural City* (Wilson. K and O'Brien. D) in 2012.

While much research and initiatives have focussed on urban areas, a study was published by ACE in 2019 that sought to identify issues confronting arts in rural areas and help determine a future strategy. Rural areas have been hit especially hard by reductions in public funding for arts and culture with a 32.7% cut between 2010-2017 and the [Rural Evidence Review](#) notes that only 2.6% of the total funding of ACE's National Portfolio Organisations is being allocated to those NPOs defined as 'rural' in the period 2018-22.

Arts and health

Although arts/culture and health began to emerge in England and Wales as a policy issue in the 1980s, it was not until 2001 when the Secretaries of State for Health and for Culture emphasized the role that the arts could play in delivering health benefits, that the issues gained some traction. In the last decade an increasing emphasis on wellbeing has broadened the territory from one are seeking to deploy the arts to help people suffering from ill health, as well as improve the environment of health care buildings, to one that utilises arts and culture

provision to tackle wider social concerns such as age-related difficulties and the general health of the whole population. During the past decade there has been an acceleration in the amount of research interest in the area.

In 2007 the Department of Health and ACE jointly published a *Prospectus for Arts and Health*, showing through examples of good practice how the arts contribute to health/wellbeing. The same year, ACE also issued a national framework for arts, health and wellbeing seeking to integrate the arts into mainstream health strategy and policymaking.

In 2017 an All-Party Parliamentary Group for Arts, Health and Wellbeing issued a report – *Creative Health: The Arts for Health and Wellbeing* – which recommended that the Secretaries of State for Culture, Health, Education, Communities and Local Government should develop a cross-government strategy to support the delivery of health/wellbeing outcomes, and also ACE should support arts/cultural organisations it funds to make health/wellbeing outcomes integral to their work as a priority in the Council's 2020-2030 strategy. It also recommended that education of clinicians, health and care professionals etc. should include accredited modules on the evidence base and practical use of arts in health/wellbeing outcomes. One recommendation – that National Health Service Trusts, clinical commissioning groups, local authorities etc should incorporate arts on prescription in their plans – is already being developed, including a project fund for doctors to prescribe arts activities (in place of drugs) to patients in 23 areas. The *NHS Long Term Plan 2019-2024* states that all general practitioners in England will be able to refer patients with mental health issues to culture and other community activities by 2024. Moreover, a cross-generational strategy on loneliness launched in 2018 factors in social prescribing of arts/culture and ACE is required to co-operate with public health providers to suggest suitable programmes as well as identify best practice. Interestingly, [a survey of more than a 1,000 General Practitioners in the UK health service](#), conducted by Savanta:ComRes on behalf of AESOP (Arts Enterprise with a Social Purpose) in 2019, revealed that 74% of the GPs considered that engagement with the arts can make a significant contribution to the prevention of health issues. This represented a very noticeable increase in favourable opinions of doctors towards arts-based intervention.

The Arts Council of Wales will be collaborating with the Welsh National Health Service Confederation in a project that is to explore how arts interventions can play a prominent and sustainable role in health and wellbeing. The project is led by Ylab, a partnership between Nesta and Cardiff University, and follows [ACW's mapping study of arts and health in 2018](#). In addition, ACW is to partner the Welsh Government, Public Health Wales, the NHS and arts sector to improve the evidence base for arts in health interventions and “scale up” those interventions proven to be effective. It will also contribute to the Government's cross-cutting priority of better mental health.

2.8. Cultural sustainability

In this approach to cultural sustainability, the focus will be on two aspects: financial and environmental. Another aspect of sustainability, well-being, is dealt with in chapter 2.7.

The term ‘resilience’ has been frequently used in the cultural sector in England and Wales in recent years, not least because of the challenging economic environment and budgetary pressures. In 2010, Arts Council England made supporting resilience one of the central planks of *Great Art and Culture for Everyone: Ten Year Strategic Framework*. The same year ACE published research it had commissioned on resilience (Robinson, M: *Making Adaptive Resilience Real*). Eight years later ACE published further research it had commissioned from Global

Media Venture and The Audience Agency (Woodley, S, Towell, P, Turpin, R, Thelwell, S and Schneider, P: *What is Resilience Anyway? A Review*). This sought to establish how resilience was understood in the arts and culture sectors; to what extent and how organisations are responding to a need to be more resilient; and what opportunities there might be to develop the sector's resilience. Although the study acknowledged the sector was already resilient in many ways, it considered that long-term resilience required adaptability to embrace innovation, a willingness to accept risk and acceptance that failure was a part of the ecosystem.

In recent years ACE has introduced several limited-term measures with Lottery funding to help the sector develop fundraising skills as part of building sustainability. These included Catalyst: Evolve, a GB£ 17.5 million fund in 2016 (built on experience gained from the earlier Catalyst arts programme) with the aim to support organisations with a limited track record in fundraising. Catalyst Small Grants, launched in 2017, supported capacity building for SMEs. Elevate was a funding programme to strengthen resilience in the arts, museums and libraries not in receipt of National Portfolio funding. The Building Resilience programme supported external organisations/consultancies to lead cohorts of organisations exploring and piloting different approaches to long-term sustainability. One of these, Boosting Resilience, supported organisations to make the most of their creative assets and intellectual property and developed an executive learning programme led by Cass Business School (University of London), Manchester Metropolitan University and the Culture Capital Exchange. A publication, *Reflections on Resilience and Creative Leadership* was also an outcome.

In another illustration of building resilience, ACE has funded projects to help cultural bodies meet the challenges of business and organizational development by drawing on appropriate business advice and consultancy. The extent of the use of business guidance was revealed in a 2017 report from Coventry University – *Business Support and the Cultural and Creative Sector in England* (Henry. N, Broughton. K, Hastie.C and Barker. V). This was funded by ACE as part of the Prosper programme to improve resilience, commercial capacity and investment readiness of the arts , museums and libraries, and was managed by [Creative United](#), a company supporting the growth and development of the creative industries

The pilot Arts Impact Fund was launched in 2015 to provide unsecured loans to arts and cultural organisations delivering social outcomes and support them to become more enterprising and resilient (see chapter 2.6).

The Arts Council of Wales introduced an exploratory Resilience Programme for the Arts Portfolio organisations it funds. This enabled organisations that were encountering particular problems to be analysed by specially recruited advisers to determine what action might be needed to address the difficulties. Solutions might involve such things as governance reviews, skills audits, organisational reviews, financial and business assessments or making the organisation more environmentally sustainable.

The New Labour UK Government (1997-2010) set an ambitious target of an 80% reduction in carbon emissions by 2050. In common with other publicly funded sectors, the cultural field is expected to play its part in the realisation of such a target. For example, as a result of a partnership with the electronics company Philips, the National Theatre was able to save approximately GB£ 100,000 on its annual lighting costs. However, after the Conservative and Liberal Democrat Government was elected in 2010 one of the three key priorities of the British Council, climate change, was demoted in importance as it was no longer considered to be a priority of the new Government at a time of financial stringency. Nevertheless, reducing environmental impact is a policy requirement by Arts Council England of its National Portfolio Organisations and ACE is committed to reducing carbon emissions through changes to its buildings and reducing travel to meetings of staff. ACE has co-operated

with [Julie's Bicycle](#), a charity that seeks to embed environmental sustainability in the work of creative industry organisations by advising how they can reduce environmental impacts.

The [Climate Heritage Network](#) brings together arts, culture and heritage stakeholders to tackle climate change issues and achieve the goals outlined in the Paris Agreement.

One of the principles of *Let's Create*, ACE's strategy 2020-2030 [Corporate Plan 2018-20](#) for the arts, museums and libraries to be environmentally responsible. [Draft Strategy for 2020-30](#), ACE will help create conditions in which the organisations it funds "can lead the way in their approach to the climate emergency." This is expected to be done through access to advice and the sharing of best practice.

In stating its commitment to sustainable development, ACW says projects should take account of long-term benefits and costs – environmental, social and economic. It expects the organisations it funds to place sustainability at the heart of their plans including environmental awareness. ACW has supported some arts organisations to install energy efficient LED lighting, solar panels and update heating systems.

2.9. Other main cultural policy issues

Brexit (The UK's departure from the European Union)

The Brexit referendum decision to leave the European Union presents major challenges to the UK economy, including the creative and cultural industries and the broader cultural sector. Impacts are likely to be felt in mobility and work opportunities for UK performers, artists and cultural organisations, in the movement of cultural goods and services, in the recruitment and retention of EU workers, in financial income and expenditure, in cultural co-operation and in the UK's soft power reputation. The extent of these impacts will depend on the nature of any deal which the UK negotiates with the EU and will be magnified if the UK leaves with a 'bad' deal or no deal at all (and as this part of the Compendium was being prepared these last two scenarios appeared to be the most likely outcome).

The [Incorporated Society of Musicians](#) have indicated that 70% of professional UK musicians travel overseas for work, especially to EU Member States, while [a-n](#) (Artists' Newsletter) noted that 40% of visual artists travelled regularly to Europe in the 12 months to July 2017. It could have a serious impact on UK arts organisations that travelled to or toured in the EU, as they could be subject to visa regulations and border checks when bringing in equipment such as sets of musical instruments temporarily. This could deter smaller companies, and even large music ensembles, theatre and dance companies may be forced to reduce their engagements in the EU because of legal costs and administrative procedures.

According to the Creative Industries Federation (CIF), creative organisations may face the 'catastrophic' possibility of higher costs when trading goods and services to EU countries, and losing employees. The EU is a major trading environment for the UK creative industries, representing 56% of cultural exports in 2015. Guidance prepared by the law company Bates Wells Braithwaite for the CIF in 2018 noted that 40% of UK creative industries export goods to EU states, and these could be subject to customs checks and trade tariffs.

EU citizens represent 8% of the classical music workforce in the UK according to the [Association of British Orchestras](#), but an estimated 20% of the dance sector and, on the evidence of the [Museums Association](#), 15% of

staff from larger museums have been recruited from EU countries. The DCMS indicated that 115,000 workers in UK creative industries were from the EU, a figure which the CIF considered to be a huge underestimate. In a 2018 report on *The Potential Impact of Brexit on the Creative Industries, Tourism and the Digital Single Market*, the House of Commons DCMS Committee inferred that the Government was underestimating the extent to which the creative industries depended on EU workers.

Members of the House of Lords in [a debate in May 2019](#) also raised concerns about the future treatment of EU nationals and the Government's failure to seriously consider recommendations by the Lords' European Union Committee in July 2018, noting that should the current UK visa system applicable to foreign nationals also be applied to EU nations it would make it difficult to attract EU talent. Indeed, the new Government has indicated that it will introduce an "Australian style" points-based visa system that could impose stricter rules for touring artists from outside the UK. This has alarmed some in the cultural sector who fear this would not only limit access by EU based practitioners, but could result EU states making it more difficult for UK performers and creators to engage with their countries.

A report from ICM Unlimited and SQW, *Impact of Brexit on the Arts and Culture Sector*, for Arts Council England in 2017 suggested that 17% of the earned income of theatre companies and 16% of that earned by dance companies was generated by international activity, much of it from engagements in the EU. A fall in the value of £ sterling since the referendum result has already impacted on the cost of engaging overseas cultural artists and organisations and importing cultural supplies and materials.

The UK is involved in more than 50 EU funding programmes, at least five of which relate directly or indirectly to culture (Creative Europe, Erasmus, European Regional Development Fund, European Social Fund and Horizon 2020). A 2017 study, *Assessing the EU's Contribution to the Arts, Museums and Creative Industries in England*, produced by EUCLID for ACE, revealed that UK organisations received at least GB£ 345 million between 2007 and 2016 (excluding the audiovisual sector). However, it was not simply the financial return to organisations in England that is revealing, but the fact that the organisations were involved in 1,385 projects, evidence that England and Wales (and the UK as a whole) is a consistently valued cultural partner for co-operation.

There is also concern that Brexit is having an adverse effect on the UK's soft power reputation. A British Council report *Soft Power Superpowers – Global trends in cultural in cultural engagement and influence* (MacDonald, A), in 2018 argued that for the UK to maintain its leading position in soft power it will need an 'open Brexit' that has a continuing commitment to multilateral engagement. Unfortunately, it seems an open Brexit is not on the UK Government's agenda. The Brexit debate has polarised society in the UK and led to an alarming climate of antagonism and even hate. Is there a role for culture to help heal the divisions? It's a 'big ask', especially if the cultural sector is damaged financially should the economy contract and there is even more pressure on public expenditure and people's incomes.

COVID-19

This entry was finalised before the full impact of the Coronavirus was known. However, the closure of theatres, concert halls, museums, galleries, cinemas and other cultural venues and events in response to Government advice to the public to avoid unnecessary contact with other people, in an attempt to limit the spread of the virus, is expected to have a devastating effect on the cultural sector.

3. Cultural and creative sectors

3.1. Heritage

The Government White Paper on *Heritage Protection for the 21st Century* published in 2007 proposed the first widespread overhaul of the heritage protection system in England and Wales for almost 25 years. However, it was to be December 2017 before the next significant heritage policy initiative was to be announced when the then Department of Culture, Media and Sport issued a *Heritage Statement*, which set out government priorities for heritage and sought to link the heritage agenda to wider agendas and strategies for industry, regeneration and placemaking, for skills and for the environment. In December 2018, DCMS published a *Heritage Statement: One Year On*, which charted the progress that had been made and built on the *Government White Paper on Culture* (see chapters 1.1. and 2.1). The focus is primarily on England, noting in particular developments in placemaking, making heritage available to everyone and on the sustainability and resilience of the sector.

Historic England is a government non-departmental public body that helps people care for, enjoy and celebrate England's historic environment. Its official name is the Historic Building and Monuments Commission for England and until 2015 it was commonly known as English Heritage, when its functions were divided and English Heritage became a separate charity (see below). Among the priorities in *Historic England's Corporate Plan 2019-22: Building the future* are protecting historic places, expanding the digital availability of heritage assets and bringing heritage into mainstream life. Historic England's flagship project, Heritage Action Zones, seeks to unlock the untapped potential in areas rich in uncelebrated heritage and re-energising historic places for the benefit of residents, and to attract tourists, businesses, investors and create economic growth. As part of this, the Government has initiated a GB£ 95million scheme to regenerate high streets by encouraging arts, cultural and community organisations to transform underused or disused buildings and sites into creative and cultural spaces and other uses as a contribution to wider urban improvements. Historic England is also undertaking research on the development of economic valuation techniques to better understand the value attributed to the heritage.

English Heritage has responsibility for the care and conservation of more than 400 historic buildings, monuments and sites and seeks to be financially independent by 2022-23. It received a one-off GB£ 80 million from Government when it was split into two, and established as a charity.

The *National Trust* conserves and maintains for public access some 330 historic houses, parks and gardens and their collections, as well as 775 miles of coastline and 248,000 hectares of land. It is funded through public membership with over five million members and more than 60,000 volunteers in 2017-18.

The *Society for the Protection of Ancient Buildings* (SPAB) helps people protect and conserve the built historic environment through training schemes, advice, research and grants. It trains architects and building craftspeople to restore buildings with sensitivity and has a statutory role as adviser to local planning authorities.

The *National Lottery Heritage Fund* provides grants for any type of heritage project from GB£ 3,000 to GB£ five million. Funding decisions for these have been devolved to committees/senior staff in Wales, and three regions in England (as well as Scotland and Northern Ireland). Awards above GB£ five million are decided by its Board of Trustees through competition. There is a new focus on nature, communities and access to the heritage. In

conjunction with Arts Council England it is funding the Great Place Scheme, capitalizing on local physical and cultural assets to help put culture at the heart of communities (see chapter 2.7).

Recent years have proved a difficult period for local museums. Faced by a reduction of more than 40% in their funding allocation from central government, local authorities have adopted various measures to save money on their museum and gallery services, including closing museums or reducing opening hours, reducing staff levels, increasing charges for services or merging with other local government services. In a few instances local councils have even sold museum items at auctions, which provoked heritage bodies and ACE to warn they will no longer be prepared to co-operate with them.

In 2017 DCMS published *The Mendoza Review: an independent review of museums in England*, many of whose recommendations were subsequently published in a *Strategic review of DCMS-sponsored museums*. The latter examined the 15 arms-length museums and the British Library to examine their functions, effectiveness, efficiency and accountability in the context of the wider-ranging Mendoza Review. The Strategic Review confirmed that DCMS would ask these bodies to contribute to a Partnership Framework to ensure their expertise is shared across England and that access to the national collections is increased beyond their premises. There were more than 47 million visits to the national museums in 2016/17, including over 22 million from overseas, and in the same year the 16 made loans to more than 4,000 venues, 1,356 of which were in the UK. Together these national bodies received GB£ 981.6 million in 2016/17 of which GB£ 437 million was grant aid from DCMS. The Strategic review called on them to make year on year savings of 1%.

Arts Council England supports museums through grants and, for the first time, 66 museums were included in its list of National Portfolio Organisations that are receiving multi-year funding between 2018-2022. The Designation Scheme, administered by ACE, exists to recognise pre-eminent cultural collections of national and international importance and ensure they are safeguarded. Since 1997 the scheme has identified the foremost collections held by non-national museums, libraries and archives across England. In 2016 ACE published a review of the scheme, *Pearls and Wisdom*, setting out its future and highlighting case studies. Other schemes relating to museums, galleries and the heritage administered by ACE are the *Acceptance in Lieu Scheme*, whereby donations of cultural objects are accepted for the nation, instead of tax duties payable on the death of the owner (see chapter 4.1.4), and the Reviewing Committee of the Export of Works of Arts and Objects of Cultural Value, which makes judgements on what objects purchased for overseas should be saved for the nation by delaying export for six months to provide an opportunity to raise sufficient funds to acquire them (see chapter 4.2.2). A *Government Indemnity Scheme* provides cost-free indemnity cover to non-national museums and galleries in the UK borrowing art/cultural objects for exhibition to protect items from loss or damage while on short or long-term loan. In offering this alternative to the high cost of commercial insurance, the intention is to enable organisations to display artworks that might not otherwise have been shown. The Scheme does not cover national museums and galleries.

The *Art Fund* is a charity that can provide museums or galleries with funds for acquisitions and support towards the exhibition and touring of art, as well as support for the training and development of curators. It campaigns and administers public appeals when a significant work of art is threatened by export and it promotes museums and galleries through the National Art Pass admission discount scheme.

CyMal: Museums, Archives and Libraries Wales, established in 2004 as a policy division of the Welsh Government, is responsible for furthering the development of local museums, archives and library services in

Wales. In 2010, the Welsh Government launched A Museums Strategy for Wales, its first, which focused on three aims for 2010-2015: museums for everyone, a collection for the nation and working effectively.

3.2. Archives and libraries

It is 20 years since the New Labour Government sought to establish a national policy on archives and records management when, in 1999, it published *Principles of Government Policy on Archives*. This noted the role played by archive repositories in the management of current records and the selection of historical archives and acknowledged the need to develop a cross-sectoral agenda with archives forging closer links to museums and libraries. Although the emphasis was on the effectiveness and economy of a policy for England in particular, there were aspects relevant to the UK as a whole.

The [National Archives](#), a non-ministerial department, is the official archive and publisher for the UK Government and for England and Wales. It collects and preserves the national collection in its care for posterity. It provides additional services for Wales in its capacity as the National Archives of Wales.

The [British Newspaper Archive](#) is a partnership between the British Library and the organisation 'Findmypast', which is digitising up to 40 million newspaper pages held by the BL.

773 public libraries and book lending services have been closed between 2010 and 2019 according to *The Guardian* of 16th January 2020 ('Britain has closed almost 800 libraries since 2010, figures show'). This represents almost one-fifth of the UK's libraries according to the Chartered Institute for Public Finance and Accountancy (CIPFA). In a press release (6th December 2019) CIPFA said that the context for this was a 29.6% decline on expenditure due to government austerity policies. Many public libraries are only kept open because of volunteers, the number of which have more than doubled to more than 51,000 to help make up for the loss of many library posts. Between 2010/11 and 2016/17 book stock for lending in libraries was estimated to have fallen by 17.7%. Moreover, a lot of school libraries are being closed or levels of service reduced in England and Wales due to local authority budgetary constraints.

The [British Library](#) is the national library of the UK with more than 170 million items. Publishers are obliged to make a legal deposit to the Library of a copy of every UK publication (as well as to five major libraries in the UK). One of those libraries, the [National Library of Wales](#) in Aberystwyth, has an extensive collection of books, newspaper, manuscripts, maps, film and photographs.

In its role as the national development agency for libraries, Arts Council England seeks to promote libraries to national and local government and strengthen the quality and respect libraries have as cultural hubs and through National Lottery Project Grants. ACE has assumed responsibility from DCMS for the Libraries Taskforce until March 2020. The Taskforce was established to deliver the recommendations of the *Independent Library Report for England* of 2014. In its *Corporate Priorities 2018-20* ACE has a lead role in one of the key recommendations of the Independent Library Report: the development of a single digital presence in public libraries (which it will undertake in partnership with the British Library and Carnegie UK Trust). It also partners the [Chartered Institute for Library and Information Professionals](#) and the [Society of Chief Librarians](#) in the delivery of the *Public Libraries Skills Strategy 2017-2030*. The Skills Strategy makes recommendations on attracting, retaining and developing talent, targeting diversity, investing in professional skills, promoting leadership, and lowering the barrier for entry to the profession.

3.3. Performing arts

A report on *The Interdependence of Public and Private Finance in British Theatre* (Heatherington, S.) was published by Arts Council England in partnership with Birmingham Hippodrome and the Theatres Trust in 2015. Although the report estimated that public funds represent only around 14% of total income in the theatre sector, it said it was essential to enable theatres to experiment and reduce risk, and support the industry's infrastructure and attract private sector funding. The author warns that if public subsidy continues to decrease, theatre producers/operators may be disinclined to take risks in programming.

ACE's investment in theatre accounted for about GB£ 300 million between 2015-18, which represented about 30% of expenditure on its National Portfolio Organisations. In addition, other grants and funds benefit theatre. Moreover, between 2012-2018 ACE committed c. GB£ 100 million in capital funds for theatre buildings. In 2015 ACE commissioned an analysis of the theatre landscape from the Burns Owen Partnership and Graham Devlin Associates. The resulting report, *Analysis of Theatre in England*, published by the Council in 2016, provided a basis for ACE's priorities for theatre. ACE identified a number of proposals to strengthen the theatre sector. These are investing in up to three new 'producing hubs' outside London that will test a place-based approach to supporting risk-taking, and developing talent and audiences. It will also increase the range of leadership and workforce programmes and explore ways of improving the diversity of senior executive appointments. ACE will seek to strengthen touring and supporting risk by, for example, the possible development of a 'guarantee against loss' scheme, and it intends to work with others on action research projects to explore approaches to building cross-over audiences for both live and live-to-digital theatre.

Ticket sales for public and private theatre in the UK 2018 were assessed at 34 million on the basis of data from UK Theatre and the Society of London Theatre. Ticket revenue was GB£ 1.28 billion from 62,945 performances. In 2018, there were 296,000 jobs in the music, performing arts and visual arts sectors. This constitutes a 4.9% increase from 2017 and a 39% increase from 2011.

An All-Party Parliamentary Group for Theatre has been established to support the resilience and relevance of theatre in the UK for audiences, society and the industry, as well as identify and discuss potential opportunities and issues for theatre. The group also intends to assist Members of Parliament to have a greater understanding of theatre and the performing arts industry.

A major issue for theatre in general and commercial theatre in particular have been the considerable increases in business rates applied by local authorities in England and Wales. Business rates are based on an assessment of a property's rateable value and depend on the size and location of the site. The increase, applicable from April 2017, was the first re-evaluation of such rates since 2010. Most non-profit theatres avoided the full impact of the increase because they are registered charities, which entitles them to rates relief.

[UK Theatre](#), formerly the Theatrical Management Association, is the principal membership body for theatre and performing arts organisations in the UK. It offers advocacy, advice including legal guidance, negotiation and contracts with trade unions, as well as organising training, conferences and events (e.g. the annual UK Theatre Awards). [The Society of London Theatre](#) (SOLT) represents the interests of producers, theatre owners and managers in London's theatre industry. It encourages theatregoing by, for example, discounted theatre ticketing, theatre tokens and a 'Kids Week'. It also provides advice on employment matters, manages collective bargaining with the entertainment unions, collects data and organises events such as the annual Olivier Awards.

The [Theatres Trust](#) is the national advisory public body for theatre set up by government in 1976 to promote better protection of theatre buildings in the UK. It has a statutory right to be consulted on theatre in the planning system.

ACE's goals for dance in its 2018-20 Corporate priorities are to investigate how the sector can maximise available support networks and develop career progression routes in South Asian dance, urban genres and new technologies. It also seeks to ensure there is a more even distribution of the dance infrastructure and undertake research on the current landscape for the independent dance sector.

[One Dance UK](#) supports professionals working in the dance sector to achieve excellence, whether in performance, education or management, and is an advocate for enhancing the profile of dance. It seeks to improve the health and wellbeing of dancers and improve conditions for dance to be learnt. It offers the Level 3 Award in supporting the delivery of Dance Education in School Sport.

3.4. Visual arts and crafts

Research commissioned by Arts Council England into the [Livelihoods of Visual Artists](#) revealed that artists earn an average of GB£16,150 per year but only GB£6,020 of this is derived from their art practice. Indeed, two-thirds earn less than GB£5,000 from their art. The research findings, undertaken in 2016, suggest little has changed to address the historical reality that the majority of artists need to take other employment to supplement their income (see chapter 2.3).

Another issue for artists has been the loss of studios and creative workspaces due to rent increases as a result of rising land and property values. The problem has been particularly acute in London. A 2016 report, [Making Space: Developing and Sustaining Affordable Artists' Studios and Creative Workspaces](#) suggests artists are being forced to relocate to other cities often driven out, ironically, of areas they have helped to regenerate. Another report, [Creative tensions: Optimising the benefits of culture through regeneration](#), released a year later by the London Assembly Regeneration Committee, suggests that as many as 3,500 artists could lose their workspace in the Capital due to the "gentrification" of some districts fuelling property rises that artists can no longer afford. The report was a contribution to the development of the [Strategic Plan for London](#).

ACE's priorities for the visual arts in its *Corporate priorities 2018-20* are to support the sector to maximise the Government's Museums and Galleries Tax relief scheme to promote touring exhibitions nationally and internationally, and to collaborate with heritage and other non-arts agencies to facilitate new commissioning opportunities. It will also be managing change to the Arts Council Collection of important contemporary British art, as well as reviewing support for disabled artists.

Policy priorities of the Arts Council of Wales in 2019 for those of its portfolio organisations in the visual and applied arts include: creating innovative work of the highest quality and relevant to audiences; presenting programmes that reflect best practice; developing strong public engagement programmes and audience development work; forging strategic partnerships, particularly for touring, co-commissioning, developing international work and supporting talent and professional development; being financially sustainable; and operating to a high standard of governance and leadership.

All public sculpture in UK museums, galleries, public squares and parks etc. in towns and cities are being put on

what is believed to be the world's first free online database of such work by [Art UK](#). A lottery grant of GB£2.8 million will enable ART UK to catalogue some 170,000 works by 2020. The organisation has previously digitised over 200,000 oil paintings from the national collections.

A Government Indemnity Scheme provides free insurance cover for galleries and museums borrowing art for exhibition (see chapter 3.1).

[a-n The Artists Information Company](#) is the largest artist membership organisation in the UK and a sector specific support organisation funded by ACE for 2018-22. It seeks to stimulate and support contemporary visual arts practice and the value of artists in society through advocacy and information. [Artquest](#) uses research about the working conditions of visual artists, career obstacles etc. to develop the professional information and advice they need. [The Art Fund](#) is a charity that makes grants to museums and galleries especially for art acquisitions (see chapter 3.1).

Estimates of the size and value of the crafts sector differ considerably between the Department of Digital, Culture, Media and Sport and that produced from research by the [Crafts Council](#). *DCMS Economic Estimates*, June 2019, estimated the number of crafts jobs in the UK creative industries in 2018 to be 10,000. The largest number of crafts jobs are outside the creative industries, a figure that DCMS estimated to be 88,000 in 2014, but no longer publishes. However, research published by the Crafts Council, *Measuring the Craft Economy*, of March 2015, put the total employed in crafts in the UK to be 182,860. According to DCMS the crafts contribution in Gross Value Added to the UK economy in 2017 was GB£298 million, but using different assessment approaches, the Crafts Council estimated that businesses involved in the crafts industry contributed GB£746 million in GVA, with an additional GB£243 million generated by craft occupations in other creative industries and GB£2.41 billion of GVA generated by craft occupations in non-creative enterprises. This suggests very different approaches to defining what a crafts job is and measuring the sector. The *DCMS Economic Estimates* referred to previously indicate that craft goods worth GB£4.84 billion were exported from the UK in 2017.

The Crafts Council was granted a Royal Charter in 1982 'to advance and encourage the creation and conservation of works of fine craftsmanship and to foster, promote and increase the interest of the public [...] and the accessibility of those works to the public in England and Wales'. It is funded via ACE and also generates income from its activities, including its annual COLLECT trade fair. The Crafts Council Collection has more than 1,600 objects of contemporary craft. In 2019, the Council published an *Exploratory study into social enterprise and craft* in conjunction with Wrexham Glyndwr University, which seeks to extend understanding of the power of crafts to transform communities. It has also contracted consultants Morris Hargreaves McIntyre to undertake a study of the UK market for craft, with eight other partners including the Arts Council of Wales.

3.5. Cultural arts and creative industries

3.5.1. GENERAL DEVELOPMENTS

Since 2007, the Department of Digital, Culture, Media and Sport has defined the creative industries in nine categories (reduced from the original 13). These are:

- Advertising & Marketing;
- Architecture;

- Crafts;
- Design (product, graphic & fashion);
- Film, TV, Video, Radio & Photography;
- IT, Software & Computer Services;
- Museums, Galleries & Libraries;
- Music, Performing & Visual Arts;
- Publishing.

These classifications were described as inconsistent in a report published by Nesta in 2013 – *A Dynamic Mapping of the UK's Creative Industries* (Bakhshi, H, Freeman, A and Higgs, P) in which the authors suggested it should be reclassified on the basis of “creative intensity” to reflect the proportion of sector workers in a specifically creative role.

The number of people employed in creative roles grew faster than the workforce as a whole between 1997-2013 and in 2014 creatives accounted for about 6% of the UK workforce. Workers in the creative sector outnumber those in STEM (science, technology, engineering and maths) occupations to which the Government places the emphasis in education.

Research from Nesta, *The Geography of Creativity in the UK*, undertaken in conjunction with Creative England, looked at where creative workers cluster and revealed that they are heavily concentrated in London and South East England. The percentage of creative workers in London is almost three times the national average. Publishing and film in particular are very concentrated in the Capital, whereas crafts and occupations in museums, galleries and libraries are more evenly distributed. One recommendation in Nesta's report on *The Creative Economy and the Future of Employment* - the need for government to establish a strategic fund to develop cultural clusters outside the Capital - was picked up in *An independent review of the creative industries*. The review was commissioned by the Government and led by Sir Peter Bazalgette, Chairman of Independent Television and former Chairman of Arts Council England, and published in 2017. Subsequently, the Government launched a GB£80 million Creative Industries Cluster Programme. Funded by the Arts and Humanities Research Council (AHRC), the initiative includes research and development partnerships between universities and business within existing creative clusters to drive innovation and grow the skills base.

Creative England was established in 2011 to address the financing gap for creative businesses by offering bespoke investments, unsecured loans and mentoring. From 2012 to 2017 it invested more than GB£20 million in over 350 creative businesses. The *Creative Industries Council*, also established in 2011, is a joint forum between the creative industries and government. Council members are drawn from across the creative and digital industries and are a voice for the sector, indicating to government obstacles to growth the industries face. The *Creative Industries Federation* (CIF), established in 2015, is an independent membership body that brings the UK's creative industries, arts and cultural education sectors together to undertake policy work, research and advocacy to support future growth. It has established an International Advisory Council to ascertain and share examples of best practice, policy and innovation in these sectors globally.

In 2018 the Government and the Creative Industries Council agreed a *Sector Deal* as part of the Government's Industrial Strategy to unlock growth for creative businesses. Key elements of this are: access to a finance initiative via a British business bank; creation of an industry and government Trade and Investment Board to stimulate exports; support for an industry-led creative careers programme and skills development; a GB£20

million Cultural Development Fund for creative businesses outside London; GB£58 million to harness immersive technologies (i.e. technology that attempts to emulate a physical world through digital means to create a feeling of immersion in a simulated world); GB£64 million for eight university-led creative cluster research and development programmes supported by a new Policy and Evidence Centre (see below); and new codes of practice on copyright infringement. Establishing the Sector Deal appears to have been influenced by the Bazalgette review and reports from Nesta, the Warwick Commission and input from the CIF, CIC and others. It is also evident that this development is driven by industrial interests rather than cultural ones.

A new Policy and Evidence Centre (PEC) supported by the AHRC and UK Research and innovation is being established. This will include five research streams involving academia and managed by Nesta that will examine: creative clusters/mapping tools; skills, talent and diversity and supply of talent; intellectual property, business models and access to finance and content regulation; arts, culture and public sector broadcasting; and creative industries and international competitiveness.

[Creative & Cultural Skills](#) is the Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Music, Performing, Literary and Visual Arts. It is an industry-led organisation that seeks to influence the supply of education and skills across the UK. Creative & Cultural Skills aims to provide a voice for employers of both large and small businesses to ensure there is access to high quality education and skills, as well as increasing the vocational relevance of qualifications on offer and providing students with informed choice on courses and career pathways. The audiovisual sector (including animation and games) is already served by [Screen Skills](#) (formerly Creative Skillset), which develops initiatives and programmes to strengthen provision, skills and expertise in this field. Online learning to promote commercial best practice is provided by the [Association for Cultural Enterprises](#), which has launched a Cultural Enterprises Academy

The creative industries are one of the fastest growing sectors in the Welsh economy, albeit from a fairly low base. The growth is especially evident in the Cardiff area, where major companies are located and where higher education institutions, e.g. the University of South Wales, are generating the skills needed by creative businesses. The Gross Value Added of film, video and TV programme production in Wales grew from GB£ 62 million in 2007 to GB£ 200 million in 2017. An inquiry in 2019 into *Film and major television production in Wales* by the Culture, Welsh Language and Communications Committee of the Welsh Assembly called on the Welsh Government to develop a strategy to grow the sector, especially the indigenous Welsh film industry, to enable it to be more financially secure, develop small businesses to take advantage of larger scale productions and identify and mitigate skills gaps. Earlier, in 2016, the Welsh Government published *Light springs through the dark: a vision for culture in Wales*, which announced its intention to establish a new organisation, Creative Wales, to support the creative industries including the screen sector. However, despite assurances subsequently that it was to be established, the organisation had not been created by Autumn 2019.

The Gross Added Value of the UK creative industries in 2016 was GB£ 91.8 billion. This represented a growth in GVA of 44.8% between 2010 and 2016, compared with UK average growth of 22.1% during the same period. According to DCMS, in 2016 the creative industries were generating GB£ 10.5 million per hour for the UK economy. Between 2011 and 2018 employment in the creative industries grew by 30.6%, compared with a UK average of 10.1% during the period, and by 2018 there were more than 2 million jobs in the sector. The jobs within the creative industries also attracted more diverse ethnicities than other sectors. In 2016 the CI sectors with the biggest value were: IT, software and computer games (GB£ 34.7 billion), Film and TV (GB£ 15.3 billion), Advertising (GB£ 12.3 billion) and Publishing (GB£ 11.6 billion).

REMIX is a major annual event that explores the future of the creative industries (see chapter 2.4).

The major challenge facing the creative industries is Brexit. The CIF surveyed its members and found that more than 90% voted to remain in the EU. The main concerns are the impact on mobility and recruitment of talent, insufficient relevant skills in the domestic labour force especially in relation to new digital developments, loss of access to markets and raising sufficient funds to grow businesses (see chapter 2.9).

3.5.2. BOOKS AND PRESS

The [Publishers Association](#) is the industry body representing the interests of book and journal printers. According to its data, UK publishing income in 2018 was GB£ 6 billion, assisted by growth in digital sales, which offset a decrease in traditional book sales. There was a significant increase in audiobook sales income, which grew by 43% to GB£ 69 million in 2018. Journal sales were also up to reach GB£ 2 billion. There are more than 3,200 consumer magazine titles in the UK. Overseas markets remain important for UK publishers, accounting for 59% of total sales income in 2018, and the UK remains the largest exporter of published books in the world. It is also the world leader in academic publishing. There are an estimated 199,000 jobs in the publishing and print sector in the UK. The Publishers Association has campaigned with others for the removal of 20% VAT imposed on digital format publishing (publications in print format are zero-rated) and the new Government has indicated it will be removed by December 2020.

There are a number of book fairs and literary festivals in England and Wales, e.g. the London International Book Fair and the Hay Festival.

Authors, illustrators, translators and editors can receive royalties for loans from public libraries of their books through the Public Lending Right Scheme (see chapter 4.1.6). The Arts Councils of England and Wales provide grants for writers. ACE will also implement the recommendations of its response to the Camelo report, *Literature in the 21st Century: Understanding Models of Support for Literary Fiction*, to include growing its support for small/independent publishers of literary fiction and bolstering reader development through establishing a working relationship with the network of independent bookshops.

The [Society of Authors](#) is a trade union for writers, illustrators and literary translators that campaigns and lobbies on issues that affect writers. It also administers grants and prizes for authors and administers some literary estates. The [Book Trust](#) is the largest reading charity in the UK, reaching an estimated 3.9 million children annually with books, resources and support to stimulate a love of reading and literature. It works in schools, libraries and children's societies to reach families in England, Wales and Northern Ireland. The [National Literary Trust](#) is a charity focussing on improving the reading, writing and speaking skills in the poorest communities in the UK. The Poetry Society closed in 2016 after 50 years of operation due to funding cuts.

[Literature Across Frontiers](#) is the European Platform for Literary Exchange, Translation and Policy Debate, based at the Mercator Institute for Media, Languages and Culture at Aberystwyth University, Wales. Its report *Publishing translated literatures in the United Kingdom and Ireland 1990-2012*, published in 2015, provided for the first time reliable data and statistics on the extent of publishing of translations in those countries. It confirms the low amount of published English translations of foreign language books compared with several other European countries, though a steady growth is discernible.

Although newspapers continue to lose readers who receive their news coverage online, they still remain an

important course of information (albeit filtered through the lens of particular political viewpoints), especially for older generations.

3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

In 2018 there were an estimated 245,000 jobs in TV, film, video, radio and photography (the classification grouping used by the Department of Digital, Culture, Media and Sport for statistical purposes) in the UK, which represented a 16.5% increase in this sector between 2011 and 2018 (*DCMS Sectors Economic Estimates, June 2019*). The value of the audiovisual services in this category was GB£ 7.7 billion in 2017 and the export of goods amounted to GB£ 650 million (*DCMS Sectors Economic Estimates – Trade, August 2019*).

The UK film production industry has been growing since the late 1990s assisted by National Lottery Funding and tax incentives. According to the British Film Institute (BFI), production spending on film and TV in the UK was GB£ 3.1 billion in 2018, the second highest figure. Some GB£ 1.9 billion of this related to films backed by major US film studios. A total of 202 films went into production that year (131 of which were domestic UK films).

The BFI supports and invests in UK film and filmmakers and promotes film through festivals and the National Film Theatre and Imax cinema in London. Although, on its own admission, its financial contribution is a relatively modest part of the overall film landscape, it is an important enabler and plays a major role in film education and culture, and in conservation of the film and TV heritage. *BFI 2022* is the Institute's strategic plan for 2018-2022 focussing on developing talent, learning and audiences. Among its strategy targets is the launch of a new model to provide quick funding for low-budget and debut films and piloting a GB£ 10 million Enterprise Fund to provide repayable working capital for innovative projects being developed by smaller companies. It will work with Screen Skills (formerly Creative Skillset) on a 10-year strategy to deliver an adequately funded skills framework. The BFI's focus on building audiences includes growing the engagement of 16-30 year olds with British independent and specialised film.

The remit of the [British Film Commission](#) (BFC) is: to support the production of major international film and high-end TV in the UK; strengthen and promote the UK film and TV infrastructure; and liaise between government and the film and TV industry to secure film-friendly policies. The BFC provides a range of production support and advice services, e.g. sourcing studios, film locations, crew and talent, guidance on tax relief, regulation and permits etc. It is funded by DCMS, via the BFI, and by the Department for International Trade.

In 2019 the Culture, Welsh Language and Communications Committee of the National Assembly of Wales published a report on its *Inquiry into Film and Major Television Production in Wales* which called on the Government to publish a strategy indicating how it proposed to build a sustainable Welsh screen industry. The report recommends how the Government should balance inward investment, indigenous growth and the provision of skills support. Among other things, the report makes recommendations on the need for Welsh Language TV Channel S4C to set out priorities for commissioning Welsh language films and on the need for government support for film festivals. The importance of Welsh Screen industry representation on international trade missions is also stressed.

Unlike the press where regulation appears weak, the operations of the public broadcasting sector in general and the BBC in particular is fairly strictly controlled. For some years, it has been evident that some government ministers and politicians have been keen to reduce the cost and size of the BBC, turning over some of the

services it provides to commercial enterprises. A *Green Paper*, published in 2015 in advance of the renewal of the BBC's Charter, set out options for changing the financing of the BBC and reforming the Licence Fee that provides the resources for the BBC to operate.

The Government had already cut the financing of the BBC World Service by the Foreign and Commonwealth Office and required the BBC to absorb the c. GB£ 200 million cost in 2014 with no transfer of funds. It had also required the Corporation from June 2020 to take over from government the cost of providing free licence fees for people aged 75 years and over that had been introduced in 2001. With the prospect of having to meet this cost of cGB£ 745 million, representing around 20% of its budget, the BBC has announced that it will have to scrap free TV radio licenses by the year 2021-22.

This led to a lot of criticism of the BBC by some right-wing media. Many celebrities and the left-wing media have come to the defence of the BBC, pointing out that government ministers are behaving as though they own the Corporation, whereas it is owned by the public who pay the licence fee. The Government has denied that it is biased against the BBC. Nevertheless, voices within the newly elected Government have indicated that the compulsory licence fee will be axed and replaced by a subscription service when the BBC Charter comes up for renewal in 2027. Inevitably this would have a major impact on BBC operations. According to Government sources this would be in line with changing public viewing and listening habits, with young people in particular preferring Netflix and You Tube rather than traditional TV channels

In the audiovisual sector there are considerable anxieties about the impact of Brexit and the nature of any deal the Government negotiates with the EU. A report on *The Impacts of leaving the EU on the UK's screen sector* by Oxera, prepared for The Screen Sector Task Force in 2017, identified the many risks of the UK's exit. Particular concerns are losing market flexibility and productivity due to restriction on labour movement, and losing the ability to broadcast channels from the UK to the rest of the EU (a number of companies from the USA and elsewhere base themselves in the UK for this purpose and could find a new location). Losing access to finance from the EU is also a concern. The BFI indicated that the MEDIA programme (now a strand of Creative Europe) had invested GB£ 120.3 million up to 2018 and screen-related projects were recipients of GB£ 79.6 million from the European Regional Development Fund, while research and innovation funds such as Horizon 2020 had invested GB£ 71.5 million in the UK (see also chapter 2.9). The 2018 *Government White Paper on the UK's future relationship with the EU* indicated that UK productions will continue to contribute to European audiovisual quotas. However, there are industry concerns that the UK Government may trade away this right in any trade deal with the USA or other countries, as reported by Andy McDonald in *Television Business International*.

3.5.4. MUSIC

Music by Numbers, the annual report of the industry lead body [UK Music](#) reported that the value for Britain's live music sector in 2018 was GB£ 1.1 billion. Exports of British music (sales and tickets for UK arts overseas) were worth GB£ 2.7 billion. If money spent by music tourists on food and accommodation in the UK is included, the overall contribution to the UK economy was GB£ 5.2 billion in 2018. UK Music said that 139,352 people were employed in 2018 as musicians, composers, songwriters, lyricists, producers and engineers. However, income in 2018 from the music profession for many averaged GB£ 23,059 according to the Office for National Statistics, which was considerably below the national average salary.

[The Musicians Union](#) reported that 44% of orchestral musicians in the UK say they no longer earn enough to live

on and the Union warned that talented performers are increasingly being forced to abandon their careers. Music training is expensive with young musicians typically spending around GB£ 80,000 including tuition fees and student loans, but after qualifying those focussing on a classical music career may only earn around GB£ 21,000 p.a. Furthermore, 43% of musicians who have been in the profession for five years or less have taken unpaid work to gain experience. [Research conducted in 2017](#) by universities in Newcastle, Edinburgh and Turku (Finland) into live music generally in the UK, its economic contribution, ticket reselling and audiences also confirmed large numbers of musicians were finding it difficult to earn sufficient income to make their careers financially viable.

A major concern for the live music sector has been the loss of many grassroots music venues in recent years. The number of such venues fell by 34% between 2007-2016. Key factors in this were the revaluation of business rates of venues in 2017 resulting in major increases in some cases, but also because of noise disturbance in the immediate vicinity leading to closures. A Music Venues Taskforce was established by the Mayor of London to look at the impact of these closures on London's culture and economy. This resulted in a rescue plan recommending how to address current problems. In addition, Arts Council England agreed to provide GB£ 1.5 million from its National Lottery Project Grants to help venues survive. It will work with the [Music Venue Trust](#) to assist venues to access the funds. Meanwhile, the Parliamentary Digital, Culture, Media and Sport Committee drew attention to the closure of venues in [a report](#) into live music. The report urges the music industry to invest in young talent calling on ACE, or a new body supported by the industry, to develop a scheme to encourage music talent and fund the improvement of facilities.

An [All-Party Parliamentary Group on Music](#) has been established to inform fellow Members of Parliament about developments in the music industry, as well as engage them in discussion on measures that impact on the music sector.

The focus for music in ACE's Corporate priorities 2018-20 is on music education and talent development. ACE indicated it will work with the classical music and opera sectors, Music Education Hubs, conservatoires and employers to develop a joint action plan to strengthen the diversity of talent pathways. The Council will also work with Music Education Hubs, national music organisations, Youth Music, its National Portfolio Organisations and Bridge Organisations (i.e. intermediaries between the Hubs and schools) to develop a more joined up approach for music education, as well as utilising recent evidence and studies to develop ambitious plans for music education (see also chapter 5.2).

The Culture, Welsh Language and Communication Committee of the Welsh Assembly launched [an inquiry](#) into issues facing the music industry in Wales, including the impact of government policy on the industry, the availability of venues for live music, opportunities for talent development and the impact of digital technologies on the profitability of recorded music. In 2018 the Committee published its findings after conducting another inquiry into funding for and access to music education ([Hitting the Right Note](#)). Among its recommendations is that the Welsh Government should transfer responsibility for the delivery of services to an arm's length national body with a clear regional delivery mechanism and that the Cabinet Secretary for Education should prepare a National Action Plan for Music. It also suggests the Government should establish a permanent advisory group to advise and inform them on all music education matters.

3.5.5. DESIGN AND CREATIVE SERVICES

The [Design Council](#) is the leading authority on how to use design principles to improve processes, products and places and was incorporated as a charity by Royal Charter in 1976. In 2011 it ceased to be a non-departmental public body of government, but although independent continued to receive government grants. The same year the Commission for Architecture and the Built Environment (CABE) became a subsidiary of the Design Council. CABE supports communities, local authorities and developers involved in built environment projects by offering design review, customized expert-advice, training and professional development. Design review is an important way of assessing the quality of major new developments, e.g. by identifying weak and inappropriate schemes at an early stage. The Design Council published *Design Review: Principles and Practice* in 2013.

The Design Council's programmes are broad in scope, covering the built environment, public sector design and social innovation, and business innovation, and are delivered by experienced independent specialists. These seek to demonstrate how design supports creativity and innovation and include challenging programmes that bring designers together from different disciplines to tackle a range of issues (e.g. Design Against Crime). The Design Council trains undergraduates through its Design Academy programme and also helps universities to capitalise on their research base and take projects to market.

The campaign [DesignCAN](#) was launched in 2019 calling for the design industry to be more inclusive. It is critical of an industry that would not reflect the world it serves and it calls on the industry to champion and commission underrepresented talent.

The [Design Commission for Wales](#) was established by the National Assembly to promote good design by working with local planning authorities, developers and clients, and nurturing design talent.

Architecture is a regulated profession and, once qualified, architects have to register with the Architects Registration Board. The main professional body is the [Royal Institute of British Architects](#) (RIBA), while the [Architectural Association](#) administers the oldest training school, which is one of the most prestigious in the world. A review of the UK's architecture and built environment policy in 2014 - *The Farrell Review of Architecture and the Built Environment* - commissioned by the Department for Culture, Media and Sport, called for a new proactive approach to the planning system by anticipating needs and opportunities and looking at places in their entirety rather than simply individual buildings and their design. The review concluded that a formal architecture policy (as in Scotland and Northern Ireland) was not required in England. Instead it argued for better connection between government departments. Subsequently, architecture policy was transferred from DCMS to the Department for Communities and Local Government.

In 2018 many UK architects criticised the government for establishing a [Building Better, Building Beautiful Commission](#) (BBBB) to improve design of homes and places, arguing that it was a retrograde step that would promote deeply conservative tastes. Their ire was provoked especially by the choice of its first chairman, the right-wing writer and philosopher Roger Scruton, an outspoken critic of contemporary architects. Scruton was sacked over controversial comments not long afterwards, then re-instated as co-chair, but has since died.

The fashion industry is the largest UK creative industry employing almost 800,000 people in fashion, textiles and fashion retail according to some reports. The largest percentage of employees work in retail. The [British Fashion Council](#) (BFC) is the industry's lead body and reported that fashion was worth GB£ 32.3 billion to the UK GDP in

2018. It published a detailed report on *The Value of the UK Fashion Industry* in conjunction with Oxford Economics in 2015. The UK is often considered to be the world leader in fashion education and London Fashion Week is one of the major international fashion festivals. In 2018 the Exceptional Talent category of Tier 1 visas to the UK was extended to fashion designers and the BFC is the independent assessor for visa applications for the industry.

The fashion industry is especially concerned about the implications of Brexit on talent recruitment and skill shortages in some areas, on trade and the movement of goods, components and samples, and the consequences for intellectual property once the UK is outside the EU (see chapter 2.9).

3.5.6. CULTURAL AND CREATIVE TOURISM

The Department for Culture, Media and Sport in 2011 issued a report on *Government Tourism Policies*, which emphasised the importance of tourism to the UK representing one of its biggest industries and then accounting for almost GB£ 90 billion each year. In the wide-ranging report the Government indicated its intention to fund a GB£ 100 million marketing campaign (the GREAT Britain Campaign) to attract visitors to the UK, improve the sector's productivity and increase the proportion of UK residents who holiday in the UK. Perhaps surprisingly, especially considering the source of the report, it was rather weak on culture and cultural tourism, even though regular surveys of overseas visitors indicate that for many tourists the UK's culture and heritage is the main reason for their visit.

An Arts Council England report on *The Value of Arts and Culture to the People and Society* indicated that engagement with arts and culture from inbound tourism in 2011 represented 42% of such tourist expenditure. An emphasis on 'bringing the tourism and culture worlds together' is found in *Take a Closer Look: A cultural tourism vision for London 2015-17*, produced by the Greater London Authority that refers to the capital's cultural assets. ACE and Visit England announced a new partnership in 2013 to boost cultural tourism. A priority in the partnership has been to encourage and support destinations that have the potential to grow and inspire cultural and local economies. Arts Council Lottery Funding of GB£ 3 million has been available to encourage and develop arts and cultural experiences and targeted holiday packages for visitors that include a cultural dimension.

In 2016 the UK Government published a *Tourism Action Plan*, which identified five priorities: the tourism landscape; boosting skills; examining the scope for deregulation of the industry; facilitating access to transport for visitors; and driving improvements in the visa service. A follow up – the *Tourism Action Plan – One Year On*, indicating progress on the priorities, was published by DCMS in 2017. The *Tourism Action Plan* envisaged restructuring of the two principal tourism agencies: Visit Britain, which is responsible for raising Britain's tourism profile worldwide, increasing the volume and values of tourism exports, and developing Britain's and England's visitor economy, and Visit England, which is responsible for marketing England to domestic and established overseas markets and improving England's tourism product. Both are non-departmental bodies. Subsequently, the Government agreed a Tourism Sector Deal that sets ambitious targets to make the UK the most accessible tourism destination in Europe by 2025, which presents opportunities for heritage destinations to become more inclusive taking into account factors such as age, disability, ethnicity and socio-economic background.

Visit Wales has tourism responsibilities in relation to Wales. The *Welsh Government Strategy for Tourism 2013-2020: Partnerships for Growth* sought to grow tourism earnings by 10% by 2020 through promoting a distinctive brand for Wales, development of tourism product and people, utilising new technology and place

building.

4. Law and legislation

4.1. General legislation

4.1.1. CONSTITUTION

Given the UK's forthcoming departure from the EU, there is no indication in the short term that the Government intends to amend the legislation referred to in Section 4. However, this cannot be ruled out in the medium to long term.

The UK has no written constitution, depending instead on the body of case law. There is no over-arching legislative legislation governing culture. The *Human Rights Act 1998*, which came into force in the UK in 2000, sets out the fundamental rights and freedoms that everyone is entitled to, including Article 10 on Freedom of Expression. Following the closure of some controversial or challenging exhibitions and productions in the UK, Index on Censorship and Vivarta published [a series of legal guidance](#) on freedom of expression for artists, artistic directors, cultural organisations and venues planning to present or exhibit potentially controversial work. These include legal regulations on public order, obscene publications, child protection and counter terrorism.

4.1.2. ALLOCATION OF PUBLIC FUNDS

The UK Government in regard to England and the Welsh Government (and devolved administrations in Scotland and Northern Ireland) traditionally funds the arts and culture through an arm's-length principle whereby the government sets an overall funding figure and indicates priorities but, in the main, does not interfere with how funds are distributed. Such intermediary bodies have been established through legislation and/or Royal Charter. Ministers have a certain degree of discretion in relation to the distribution of funds, for example in relation to requiring structural or organisational change to / within the arm's length agencies they fund, imposing limits on how much is spent on administration or setting specific objectives and targets for such bodies to meet.

Local authorities in England and Wales are legally obliged to support library provision, but legal powers to support arts, museums and other cultural areas is permissive. As such it will depend on local political will and available resources.

The National Lottery in the UK is centrally administered and controlled through Parliament, via the Department of Digital, Culture, Media and Sport, by an appointed Lottery Commission. Its legislative base was established through the *National Lottery Acts* of 1993, 1998, 2004 and 2006.

4.1.3. SOCIAL SECURITY FRAMEWORKS

There are no specific social security measures governing the cultural sector.

4.1.4. TAX LAWS

There are a number of schemes to encourage public-private partnerships using tax relief. For example, if a business temporarily seconded an employee to a charity or educational establishment, such as an arts organisation, the salary cost and other expenses which the employer would normally continue to pay will still be

tax deductible.

Theatre tax relief was introduced in 2014 enabling theatre producing organisations (who must be registered companies) to claim back up to 25% of their production costs for new theatrical presentations. Theatre tax relief amounted to GB£ 78 million in 2018/19. Similar tax relief schemes have been introduced by government for orchestras (defined as any orchestra with 12 or more instrumentalists) since 2016 and, since 2017/18, for museums and galleries wanting to research and curate new exhibitions and display their collections to broader audiences. Video game development has also been eligible for tax relief since 2014. The tax relief enables eligible organisations to deduct an additional percentage of qualifying expenditure when calculating costs for tax purposes.

A revised tax credit scheme for film was introduced under the *Finance Act 2006*. To qualify for tax relief a film needs to be: made by a UK film production company; intended for theatrical release; pass the revised Schedule 1 to the *Films Act 1985* (the cultural test for British films), or be made under one of the UK's film co-production treaties, and have at least 25% of its budget incurred on UK expenditure. To pass the cultural test, a film maker needs to demonstrate that the project will have "British qualities" across four categories: A) Cultural content (setting, characters); B) Cultural contribution (heritage, diversity); C) Cultural hubs (photography, post-production); and D) Cultural practitioners (director, actors). If all these criteria are met the film is eligible for tax relief. British films costing GB£ 20 million or less are eligible for an additional tax deduction of 100% of qualifying UK expenditure and to surrender losses in exchange for a cash payment of 25%, amounting to a benefit worth at least 20% of qualifying production costs. Other British films will receive an additional deduction of 80% of qualifying UK expenditure and will be able to surrender losses in exchange for a cash payment of 20%, amounting to a benefit worth typically 16% of qualifying production costs. Film Tax Relief is offered on UK expenditure only. The definition of UK expenditure is 'expenditure on goods or services that are used or consumed in the UK'. Once a film is certified, relief is claimed by a company submitting its tax return.

The *British Film Institute Statistical Yearbook 2018* revealed that tax relief had benefitted the audiovisual sector (including film, high-end TV and video games) significantly. It indicated that in 2016 GB£ 632 million in tax relief seeded GB£ 3.16 billion in direct production spending and the generation of 137,000 full-time equivalent jobs. Since it was first introduced in 2007 film tax relief had supported GB£ 11.6 billion investment in 1,680 British films in the period up to and including 2017 and the film sector secured GB£ 1.2 billion in tax relief.

The Acceptance in Lieu scheme, operating since 1947, allows a person who is liable to pay inheritance tax, capital transfer tax or estate duty to settle part or all of the debt by disposing of a work of art or other object to the Board of Inland Revenue for public ownership. To qualify for exemption, an object must be of national, scientific, historic or architectural interest. These are often antiques, works of art etc and also archives. It is managed on behalf of the government by Arts Council England. Individuals offering objects under the Acceptance in Lieu Scheme have a legal right to remain anonymous; few choose to be named.

The printed book sector is specially treated for VAT purposes, being zero rated, as are some artist's supplies. Publications in digital format are subject to 20% VAT, but the new Government has indicated this will be abolished at the end of 2020. Since a European Court of Justice ruling in 2002, bodies administered on an "essentially voluntary" basis have been exempt from paying tax on admission charges – including theatres, museums, heritage and other cultural organisations.

Inland Revenue has ruled that grants and awards to artists are taxable. Creative people, such as writers, composers and playwrights, can arrange with the Inland Revenue authorities to have their tax spread over a period of years if they can demonstrate that their income fluctuates significantly as a result of spending more time some years on the creative process when their income is lower than normal. However, the Inland Revenue does regard "buying time" bursaries as tax free.

Since 2000, and under the provisions of the *Gift Aid Act 1989*, non-profit cultural organisations registered as charities could claim Gift Aid tax relief on donations worth an extra 5 pence for each GB£ 1 donated. Higher rate tax payers can claim the difference between the lower rate tax claimed by the recipient charity through Gift Aid and the higher rate tax they have actually paid.

4.1.5. LABOUR LAWS

Artists fall within the general body of case law in this area.

The *Health and Safety at Work Act 1974* and related legislation places duties on employers, self-employed persons and those in charge of premises. Employers must ensure the health, safety and welfare of employees without exposing others to risks. Employers have a responsibility to work carefully and comply with their legal duties. Self-employed people have duties to ensure they undertake their work safely and their activities do not pose risks to themselves or others, while those in charge of cultural venues have to ensure those engaged on the premises, but not employed by them, can operate in a safe environment. The Health & Safety Executive (HSE) has produced safety guidelines specific to sectors such as theatre, and guidance is also available from the Association of British Theatre Technicians. A viola player who suffered permanent loss of hearing after sitting in front of the brass section in the orchestra pit of the Royal Opera House during Wagner's Ring Cycle in 2012 was successful in his subsequent legal action against the Royal Opera House for this ending his professional career. Judges found that the Opera House was in breach of the *Control of Noise at Work Regulation 2005* and, in 2017, dismissed claims by the Association of British Orchestras and Society of London Theatre that the earlier ruling threatened not only the Royal Opera House repertoire but also music making generally.

Since 2018 all employers have been required to have work-based pension schemes and to contribute a minimum of 2%, which was increased to 3% in April 2019 (employees must contribute at least 5% now). Consequently, the new rules obliged smaller cultural organisations to introduce pension schemes which previously many had not provided.

Under the *Children and Young Persons Act 1963*, a licence must be obtained before a child can take part in certain types of performances and activities in England and Wales. The *Children Performances and Activities (England) Regulations 2014* streamlined and simplified the regulations governing the obligations of those presenting performances with children (e.g. live theatre productions where a charge for admission is made or where a ticket is sold, live broadcasts including internet streaming, recorded performances for film or sound, sport events and modelling etc.) Similar regulations were agreed for Wales in 2015.

The *Equality Act 2010* made it illegal to discriminate, directly or indirectly, in employment on grounds of age, race, sex, disability, sexual orientations, gender reassignment, religion or belief. Every company must have an equal opportunities policy.

As a result of an employment tribunal ruling in 2019, self-employed music teachers working in schools are

expected to be treated like other workers and thus benefit from minimum wage guarantees, holiday pay and other employment benefits (see also chapter 5.2.). In another employment tribunal decision in 2019 arts educators working at the National Gallery in London were adjudged to be workers and not self-employed as the Gallery had contended. This followed a decision by the Gallery to cancel prevailing agreements with the educators and invite them to apply for new contracts that were considered to be less beneficial by the educators. The Gallery is considering the implications of the decision.

According to a survey of Arts Pay 2018 conducted by [Arts Professional](#), the sector is characterised by long unpaid hours. Workers on temporary and freelance contracts appear to be worst affected, but senior staff in small cultural organisations are also adversely affected according to the same research. Inevitably, this has raised questions about the sustainability of careers in the arts, especially for employees with domestic and other commitments. Moreover, with budgets tighter due to austerity, some organisations have been filling vacancies for permanent staff with freelance workers, interns or volunteers. A report from the Sutton Trust in 2018 revealed the 86% of internships were unpaid (see chapter 5.5.)

4.1.6. COPYRIGHT PROVISIONS

Original literary, dramatic, musical or artistic works (including computer programmes and databases), films, sound recordings, cable programmes, broadcasts and the typographical arrangement of published editions are automatically protected by copyright in the UK if they meet the legal requirements for protection. In general terms, copyright protection may also be given to works first published in (or, in the case of a broadcast or cable programmes, made in or sent from) EU member states, or from countries party to international copyright conventions, the World Trade Organisation, or reciprocal agreements.

Historically, copyright legislation in the UK has differed from some of mainland Europe by its greater emphasis on the "property" owner rather than the original creator. However, the adoption of legislation over the years, not least EU Directives, has been changing this. The copyright owner has rights against unauthorised reproduction, public performance, exhibitions, broadcasting, rental and lending to the public and adaptation of his or her work; and against importing, possessing, dealing with or providing means for unauthorised copies. In most cases the author is the first owner of the copyright, and the term of copyright in literary, dramatic, musical and artistic works, photographs, digital images, etc. is generally the life of the author and a period of 70 years from the year in which he or she dies. For films, the term is generally 70 years and sound recordings and broadcasts are protected for 50 years.

The [Digital Britain report](#) of 2009 suggested that the UK should become a 'global centre for the creative industries in the digital age'. According to the report, key issues for the creative sector include support for content, intellectual property and the problem of internet piracy. To combat illegal downloading the intention is to create a clearer legal framework that establishes a payment-based model, and enables rights holders to pursue transgressions in the courts.

The *Digital Economy Act 2017* is wide ranging in scope and includes provision for the electronic communications infrastructure and services, the protection of intellectual property and registered designs, and data sharing. It also confers powers to create an offence for breaking rules on internet and other ticket sales (i.e. secondary ticketing).

Droit de Suite (artist's resale rights) was implemented into UK law in 2006. It was extended to the heirs and estates of deceased artists in 2012 (see chapter 4.2.4).

Since 1982, the Public Lending Right Scheme (PLR) has given registered authors, illustrators, translators, editors and photographers royalties from a central government fund for the loans made of their books from public libraries in the UK. Payment is made according to the number of times that author's books are borrowed based on a sample survey (the rate per loan is 8.52 pence). Currently, over 22,000 individuals receive payments for PLR. The maximum an author can receive per year is GB£ 6,600. The scheme is administered by the British Library and from 2020 e-books and e-audio loans will be included.

The *Copyright (Visually Impaired Persons) Act 2002* benefits visually impaired people who have difficulty accessing copyright material in the form in which it is published. Subject to certain conditions, they are able to make single accessible copies of copyright material, such as books, newspapers and instruction manuals, for their personal use without seeking permission from the copyright owners.

There are two types of design rights: the registered design right introduced by the *Registered Designs Act 1949* and the unregistered design right introduced by the *Copyright, Designs and Patents Act 1988*. The former right provides up to 25 years protection, while the unregistered design right protects the shape of a three-dimensional design and the duration is limited to 10 years after it was first sold or 15 years after it was first created (whichever is the earliest). Some updating to registered design provision was made in the *Digital Economy Act 2017*.

Royalties from copyrighted work are an important generator of income for the UK, e.g. in 2018 it generated GB£ 746 million, an increase of 4.4% on 2017. GB£ 280 million of this figure was collected through reciprocal arrangements with collecting societies worldwide. Licensing bodies and collecting management organisations (CMOs) can agree licenses with users and collect royalties on behalf of users. The *Collective Management of Copyright (EU Directive) Regulations 2016* govern the conduct of CMOs. In England and Wales (and the UK as a whole) there are one or more collecting societies for each of the arts and films sectors. These include:

- [Performing Rights Society for Music \(PRSS\)](#): manages the rights of composers, songwriters and publishers.
- [Phonographic Performance Ltd \(PPL\)](#): manages the rights of record producers and performers.
- [British Equity Collecting Society \(BECS\)](#): is a CMO that collects revenue from the collective administration of its members' (performers') rights.
- [Authors Licensing and Collecting Society \(ALCS\)](#): distributes royalties to its members.
- [Publishers' Licensing Services \(PLS\)](#): distributes royalties to publishers.
- [Design and Artists' Copyright Service \(DACS\)](#): manages the licensing of visual artworks for uses such as print and online publications, broadcasts, etc.
- [Copyright Licensing Agency \(CLA\)](#): licenses on behalf of ACLS, PLS and DACS above (as well as the Picture Collecting Society for Effective Licensing).
- [Artists Collecting Society \(ALS\)](#): deals with the collection of artists' resale rights and copyright on behalf of artists and/or their estates.
- [Picture Industry Collecting Society for Effective Licensing \(PICSEL\)](#): can represent visual works rights holders who license their work with a view to securing secondary rights.
- [Mechanical Copyright Protection Society \(MCPS\)](#): manages mechanical reproduction, distribution, import and synchronisation rights on behalf of music producers and songwriters.

- **CreaCollect**: grants licences for live performances, online streaming, mechanical reproduction, TV and radio broadcasting.
- **Motion Picture Licensing Corporation (MPLC)**: issues licenses worldwide if the intention is to show one of its member's films in a public forum.

The long-term impact of Brexit on the UK's framework for intellectual property protection and registration is uncertain.

4.1.7. DATA PROTECTION LAWS

The *Data Protection Act 1998* was designed to ensure the fair and lawful processing of the personal data of living individuals and updated previous legislation. It obliges organisations to provide a reasonable degree of confidentiality for information about people, and to respect their privacy. The General Data Protection Regulation, which came into force in May 2018, requires cultural organisations to maintain records of customers who have consented to be contacted with marketing information and what they were advised would happen to their data.

Archives and records are essential for freedom of information and data protection and legislation provides opportunities for improving record keeping by public bodies. Data protection legislation is UK-wide, while freedom of information legislation is devolved to Scotland, but not in Wales.

4.1.8. LANGUAGE LAWS

Specific legal provisions for the use of indigenous or foreign languages in the culture industries exist in Wales, where the grant-aided Welsh Fourth Channel Authority was established by the *Broadcasting Act 1980* to provide a Welsh language television service. The *2003 Communications Act* also introduced amendments to the Welsh Authority's public service remit, but retained the provision of Welsh language broadcasting as its core. A White Paper published by the Welsh Government in 2017 put forward proposals for a Welsh Language Bill (see chapter 2.5.4).

4.1.9. OTHER AREAS OF GENERAL LEGISLATION

The *Freedom of Information Act (FOI)* enables anyone to request information from a public authority which has functions in England and Wales. The Act provides a general right of access to information held by the authorities and obliges all public bodies, including government departments, Arts Councils and public culture services to disclose information within 20 working days of a request, providing there is no specific exemption. However, in 2019 the Information Commissioner called on Parliament to take action to close a loophole in transparency in the legislation that is allowing some local authority cultural services that are contracted out to private bodies to be exempt from public information requests. There are no requirements of residence, domicile or citizenship in order for a person (which can include a company) to be entitled to make a request.

The *Charities Act 2006* made the Charity Commission responsible for assessing the public benefit of charities and ensuring they are "charitable". Charities need to prove that all their activities conform to the principle of "providing public benefit" and have to register with evidence of this. If charities (including arts companies) are found to be failing in the delivery of public benefit, the Commission is empowered to enforce change, even as far as directing organisations' assets towards charitable purposes.

The *Equality Act 2010* legislated against discrimination in a range of areas (see chapter 4.1.5).

The *Disability Discrimination Act* (DDA), introduced in 1997, is designed to protect disabled people from discrimination in areas such as gaining physical access to premises, as well as legislation to ensure equal access to employment. Extensive legal guidelines came into force in May 2004 to ensure that new and existing non-domestic buildings are designed to be accessible to, and useable by, people with mobility and sensory impairments.

The *Trade Marks Act 1994* (as amended) covers the registration and protection of registered trademarks in the UK.

Regulations banning smoking in premises that serve food to the public are in force.

There are several laws that cover the sale of cultural goods: the *Sale of Goods Act 1979*, the *Trade Description's Act 1968*, the *Consumer Protection Act 1987* and the *Supply of Goods and Services Act 1982*.

Other legislation that may impact on culture includes the *Criminal Justice Act 1994* that also extended to film and video censorship.

When renting or managing studios where artists are working, there are many other regulations apart from the *Health and Safety at Work Act* (see chapter 4.1.5.) that need to be observed (such as the *Building Regulations Act 1976* and the *Fire Precautions Act 1971*) in addition to insurance, leasing and contracting obligations. Many studio complexes will not insure the personal or creative contents of each individual studio, thus this becomes the responsibility of the renting artist. The *Occupiers Liability Act 1957* specifies that the building or construction where art is displayed must have the correct insurance cover against fire, theft and flood; that any artworks are insured against theft, loss or damage and that the safety of audiences or visitors is safeguarded. Artists often find they have to take out their own exhibition insurance where owners or administrators of premises do not.

4.2. Legislation on culture

4.2.1. GENERAL LEGISLATION ON CULTURE

There is no overall legislative framework governing culture. There is a range of legislation relating to governance and finance, much of it sector specific. Other legislation includes the *Health and Safety at Work Act 1974* (HASWA) that applies to everyone at a place of work, including theatres, concert halls, museums and artists' studios and governs the conditions in which employees work (see chapter 4.1.5).

4.2.2. LEGISLATION ON CULTURE AND NATURAL HERITAGE

Statutory controls exist to protect historic buildings and monuments when this is considered to be in the public interest. The *Museums Act 1845* empowered borough councils of at least 10,000 inhabitants to levy a half penny on the local rates to provide public museums. The *National Heritage Act 1983* clarified the administration of heritage and established English Heritage. Buildings of special architectural or historic significance (including occupied premises) are "listed" according to specific grades of importance by the relevant government departments or their appointed agencies in all four countries of the UK. Government departments are also

responsible for compiling a schedule of ancient monuments, which offers a similar level of protection to that of "listed" buildings. Local planning authorities in England and Wales are legally obliged to designate as "conservation" areas those places (as opposed to buildings) of special historic or architectural interest.

Licenses are required to export national treasure purchased (generally in auction) from the UK and may be temporarily deferred by the Department of Digital, Culture, Media and Sport. An advisory panel, the [Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest](#) (RCEWA) decides whether an object is of exceptional cultural and historic value and a six-month period is allowed for sufficient funds to be raised by museums, galleries and other institutions (often through public appeal) to keep the works in the UK. Arts Council England provides the secretariat for the RCEWA. However, research by the *'l'* newspaper (reported on 2 February 2019) suggests that almost GB£ 500 million of national treasures have been lost to the UK in the past decade, because matching funds could not be raised in time from the public or museum and gallery budgets.

In 2019 Member of the UK Parliament indicated their support for the *Holocaust Return of Cultural Objects (Amendment) Bill*, which seeks to consolidate 2009 legislation allowing museums and libraries to return items lost, stolen or seized during the Holocaust.

The *Dealing in Cultural Objects (Offences) Act 2003* makes it an offence to acquire, dispose of, import or export illicit or "tainted" cultural objects.

4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

The *Theatres Act 1968* abolished the role of the Lord Chamberlain and censorship of theatre scripts. Obscene performances are still prohibited and those concerned may be liable to prosecution by the Civil Authority if the words and action of a play constitute a criminal offence (e.g. obscenity, incitement to racial hatred, or provocation likely to lead to a breach of the peace). They may also be liable to a civil action for defamation. The *Licensing Act 2003*, which came into force in England and Wales in November 2005, brought together six licensing regimes for premises which provide regulated entertainment, and dispense alcohol or late-night refreshment. The 2003 Act also removed outdated anomalies, restrictions and exemptions (it repealed the *Sunday Observance Act*, the *Sunday Entertainment Act*, *Sunday Theatres Act* and a number of sections in the *Theatres Act 1968*). Subsequently, the *Licensing Act 2003* (Descriptors of Entertainment Amendment) Order 2013 removed the need for entertainment licenses between 8:00am and 11:00pm for performances of plays and dance where audiences were limited to 500.

The 2003 Act ended the "two in a bar rule", which allowed licensed premises (such as pubs) to put on up to two entertainers all night without the need for a licence. The Government at the time believed this rule in practice created a disincentive for venues to put on acts involving more than two people, but also failed to protect local residents from noise nuisance. Any performance which mixes live and recorded music requires a licence, regardless of numbers of performers.

4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

Artists in the UK receive "Artists' Resale Rights" by which they benefit from a proportion of the profits made when their works are resold through an auction house or art market professional. In 2001 the EU adopted a Directive that all Member states introduce this right into their domestic laws by 2006. Though generally opposed by UK based auction houses, the UK Parliament eventually legislated to give living artists this right and, by 2012,

the right was extended to the estates of artists who have died within the previous 70 years.

4.2.5. LEGISLATION ON BOOKS AND PRESS

The *Public Libraries Act 1850* empowered local authorities in England and Wales to provide a free library service on a discretionary basis, but support from philanthropists and wealthy entrepreneurs was the key to the development of the public library system up until 1919 when financial restrictions were abolished. The *Public Libraries and Museums Act 1964* enabled local authorities to offer non-book material for loan through public libraries and made library provision mandatory. The *Public Lending Right Act 1979* established the right for authors to be remunerated for loans made of their books through the public library system (see chapter 4.1.6). The *Obscene Publications Act 1959* relaxed censorship laws.

Under the *Legal Deposit Libraries Act*, the person publishing work in print (including books, pamphlets, newspapers, magazines, music, maps etc.) is responsible for delivering copies to the official deposit libraries in the UK.

There are no fixed book pricing policies. A voluntary Net Book Agreement on prices between publishers and retail outlets was abandoned.

4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

Legislation for the cinema industry in the United Kingdom goes back to 1909, when the *Cinematograph Act* was passed providing for the licensing of exhibition premises and safety of audiences. The emphasis on safety has been maintained through the years in other enactments, such as the *Celluloid and Cinematograph Film Act 1922*, *Cinematograph Act 1952* and the *Fire Precautions Act 1971* - the two latter having been consolidated in a key piece of legislation, the *Cinemas Act 1985*, which amended earlier legislation regulating the opening and use of cinema premises on Sundays.

The *British Film Institute Act 1949* allows for grants of money from Parliament to be made to the Institute. All films intended for public viewing are subject to prior consideration by the British Board of Film Classification (BBFC) to check no criminal offence has been committed in the content. Guidance is given on the suitability of films for children. Although local authorities are ultimately responsible for film licensing they rarely ignore the BBFC's recommendations.

The *Video Recordings Act 1984* controls the distribution of video recordings with the aim of restricting the depiction or simulation of human sexual activity and gross violence taking into account the potential for under-age viewing and whether content is suitable for watching at home.

The *Communications Act 2004* established the Office of Communications (Ofcom) as the independent media regulatory body, replacing five existing regulators – the Broadcasting Standards Commission, the Independent Television Commission, Oftel, the Radio Authority and the Radiocommunications Agency. Ofcom answers to the UK Parliament. Its task is to ensure that commercial television and radio, telecommunications networks and wireless and satellite services operate, compete and develop in the greater public interest. Ofcom also has a number of powers in relation to BBC television and radio and advises the Secretary of State for Digital, Culture, Media and Sport on proposed newspaper mergers.

Independent production quotas have been statutorily imposed in relation to the UK's terrestrial and public service broadcasters. The *Broadcasting Act 1990* requires the BBC, the ITV companies, Channel 4 and Channel 5 to devote at least 25% of their qualifying programming time to broadcasting a range and diversity of independent productions. Article 4 of the EU Broadcasting Directive Television Without Frontiers (TVWF), implemented by the UK through the *Broadcasting Acts 1990 and 1996*, requires Member States to ensure that broadcasters within their jurisdiction reserve a majority proportion of their qualifying transmission time for European works. Additionally, under Article 5, at least 10% of their transmission time was to be earmarked for European independent works. The Audiovisual Media Services Directive 2007 (AVMS) updates the former TVWF Directive, in particular by extending its scope to include video on demand (VOD) services. Although such legislation is to be absorbed initially into UK law, it is not known whether it be retained in the longer term after the UK leaves the EU.

The Children (Performances and Activities) England Regulations and its equivalent in Wales govern children appearing in film and TV (see chapter 4.1.5).

4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

In the design field the protection of copyright is of prime concern. The *Registered Designs Act 1949* is the law for registration of designs, incorporating some revisions since the Regulatory Reform (Registered Designs) Order came into force in 2006. Key provisions of the 1949 Act are briefly indicated in chapter 4.1.6.

Original drawings and other graphic works are protected as artistic works under the *Copyright, Designs and Patent Act 1988*. In fashion the garment itself will also be protected if it qualifies as a work of artistic craftsmanship. If it doesn't qualify this way, it will be protected (if an original work) under the Act by the design right, which lasts for 10 years (with up to a further five years to cover previous research and development). Textile designs are protected by copyright as artistic works in relation to the original drawing and as surface decoration on the finished work.

The use of children in fashion modelling is governed by the Children Performances and Activities (England) Regulations 2014 (in Wales regulations came a year later).

5. Arts and cultural education

5.1. Policy and institutional overview

After a decade of extra funding to promote culture and creativity and greater access to learning about the arts, film and heritage both inside and outside the classroom, England entered a period of austerity, which has had adverse consequences for arts provision in schools. Together with the introduction of the English Baccalaureate (EBacc), these circumstances have created what has been called a 'perfect storm' for arts education and led to a significant drop in children being able to engage with arts and culture in the context of their schools.

In England, overall responsibility for primary and secondary, as well as higher education and apprenticeships, at government level lies with the Department for Education (DfE), though much responsibility is devolved to local level. Furthermore, the Department for Digital, Culture, Media and Sport (DCMS) plays a role in championing arts education. The 2016 DCMS *Culture White Paper* states that 'everyone should enjoy the opportunities culture offers, no matter where they start in life' and sets the following priorities to achieve this:

- Culture should be an essential part of every child's education, both in and out of school;
- There should be better access to skills development and clearer pathways for talent, where it emerges;
- Publicly funded culture should reflect the diversity of our country.

Another body that plays a role in arts education is Arts Council England, in particular through its involvement in the [Cultural Education Challenge](#), which was launched in 2015. It seeks to promote collaboration between educational institutions, cultural organisations and local authorities with the aim to provide access to quality cultural education for pupils (explored further in chapter 5.2). ACE also supports Music Education Hubs (see chapter 5.2).

Furthermore, there are a number of smaller, independent initiatives that support particular art forms, such as [OneDanceUK](#) or [Sistema England](#) for music.

Unlike England, arts education has been comparatively well funded in Wales in the last decade. For this reason, the arts are considered to be firmly embedded in the curriculum and generally children have good access to arts provision.

At Welsh Government level it is mainly the Department for Education and the Department of Economy, Skills and Natural Resources - Culture, Sport and Tourism Division that are responsible for arts education. In addition, the Arts Council of Wales plays an important role in arts education. [The Creative Learning through the Arts](#) programme is run by the Welsh Government in partnership with the Arts Council from 2015 until 2020 and receiving GBP 20 million over five years. It aims to: improve attainment through creativity; increase and improve arts experience and opportunities in schools; contribute to improving literacy, numeracy, and reducing the impact of disadvantage; and support teachers and arts practitioners in developing their skills. [A third interim evaluation report](#) on the programme indicated that 63% of state schools in Wales had benefited from arts-based learning since 2015; over 900 teachers had received appropriate training and 22 arts and education collaborations were established.

In addition, ACW runs the [All-Wales Arts and Education Programme](#), which aims to complement arts education in the curriculum by establishing links between schools and cultural institutions. The aim of the programme is to: increase and improve opportunities for teachers and learners in schools to work with artists and arts/cultural/heritage organisations; increase opportunities for young people to experience the work of Wales's artists and arts/cultural organisations; and create more opportunities for communication and partnerships between schools, artists, arts/cultural/heritage organisations and local communities.

In 2018, the Culture, Welsh Language and Communication Committee of the National Assembly of Wales initiated an inquiry into funding for, and access to, music education ([Hitting the Right Note](#)).

The Welsh Government has launched a public consultation process on its new curriculum which introduces six broad areas of learning and experience, [including expressive arts](#) in place of a subject-based approach. This suggests how drama and dance could be used to further the study of core learning objectives.

5.2. Arts in schools

In 2018, the Minister of Education, in line with the *Culture White Paper* indicated that the Government was determined that all children develop artistically because high-quality arts education should not be the preserve of the elite, but [the entitlement of every child](#). Music, art and design, drama and dance are included in the national curriculum and compulsory in all maintained schools from the age of 5 to 14.

From 2002 until 2011, the Department for Digital, Culture, Media and Sport, in co-operation with the Department of Education, supported the Creative Partnerships initiative, administered by Arts Council England. With a budget of GB£ 380 million, 5000 schools, 90,000 teachers and over one million young people involved, it was the largest arts education intervention ever in the UK. The aim was to put creativity at the heart of learning and to foster relationships between schools and cultural organisations to ensure every child had access to high-quality cultural experiences. Evaluation of the initiative showed modest gains in learning outcomes, but a considerable increase in well-being of the young people. In addition, the government launched the Find Your Talent programme in 2008, which gave young people access to five hours of high-quality arts experiences every week. Unfortunately, both this programme and Creative Partnerships were discontinued due to government cutbacks.

A new initiative, the Cultural Educational Challenge, was launched in 2015 and modestly funded by Arts Council England. It encourages collaboration between sector leaders in the arts, education, local authorities, schools and higher education institutions. A key element is Local Cultural Education Partnerships (LCEPs) intended to generate new ways of working. There are around 100 such partnerships which are overseen by "bridge organisations" that seek to connect the cultural and education sectors. However, a report in 2019 suggested that only one-third of LCEPs consider they have developed sufficiently to fulfil their goal of ensuring all children and young people have access to arts/culture (www.bop.co.uk).

The Durham Commission is a two-year research initiative established by ACE in conjunction with the University of Durham to examine the role of creativity and creative thinking should play in the education of young people. It has proposed the establishment of a national network of "Creative Collaboratives" that envisages schools co-operating to establish and sustain the conditions needed for nurturing creativity. The proposal envisages a three-year pilot scheme of nine hubs, before a rollout nationally in 2023. The Commission has suggested

funding could come from the Department for Education, ACE and educational trusts. Some criticisms have been expressed about the similarity with the Creative Partnerships programme referred to above, but the difference is said to be the emphasis on stimulating creativity across the curriculum and not only focussed on arts/culture-related engagements. Nevertheless, it will still be dependent on the financial and political commitment. Moreover, the Department for Education has declined to participate in that part of the Programme for International Students (PISA) dealing with the evaluation of young people's creative engagement and expression, knowledge creation and problem solving (though it will do so for three other areas: mathematics, science and reading). The Welsh Government has also decided not to participate.

A review on music education in England for DCMS and DfE led by Darren Henley (subsequently Chief Executive of Arts Council England) led to the creation of the first ever *National Plan for Music* in 2011. This resulted in the creation of 123 *Music Education Hubs* supported by Arts Council England, with funding from the Department of Education. Music Education Hubs are groups of organisations such as schools, local authorities and community organisations that provide joined-up approaches to provide access to high-quality music education for all children and young people and thus address inconsistent provision. However, there is concern that music remains the preserve of white and middle-class young people and that non-white students, students from economically deprived backgrounds, boys and students with special educational needs remain under-represented.

A further independent review was conducted by Darren Henley for DCMS and the DfE on *Cultural Education in England* shortly after the National Plan for Music. Among its recommendations were that Government should develop a single National Cultural Education Plan setting out its ambitions for children and young people, with a framework that enables the ambitions to be delivered. It also recommended cross-departmental governmental co-operation on cultural education, as well as the creation of a new partnership between the arm's length cultural agencies to ensure their individual strategies cohere to build a single over-arching strategy on the issue.

Schools that show a commitment to the full range of the arts – art and design, music, dance and drama can get recognition through *Artsmark*, a national award by Arts Council England. The award recognises, promotes and spreads good practice on how to provide the arts in education; gives young people more opportunities to access the arts; and encourages schools, arts organisations and artists to work together.

However, in the last decade, a combination of different factors has created an environment in which arts education in schools has been increasingly 'squeezed' in the curriculum. One major factor for this development was the extended period of austerity. Although ringfencing of educational budgets was introduced to ensure the continuing provision of high-quality education, there was a negative impact on arts education. Due to financial constraints, many schools cut back on arts and music lesson hours and reduced the number of specialized arts and music teachers. Unsurprisingly, it is primarily children in areas of social and economic deprivation who have been hit hardest by these changes.

Another adverse impact on arts education was seen as the introduction of the English Baccalaureate (EBacc) in 2010. The EBacc is a school performance indicator linked to the General Certificate of Secondary Education. It measures students' performance in English language and literature, maths, the sciences, geography, history and foreign languages, but excludes arts-related subjects. It has been claimed that the EBacc has a negative effect on the perceived value of arts subjects in schools and is blamed for a major fall in GCSE entries in arts subjects with a 28.1% decline since 2014, which in turn had a knock-on effect on A-level exam entries in arts subjects, which

fell by 16.8% in the same period. The Government has faced mounting criticism that the E-Bacc has penalised the teaching of arts subjects as schools focus on EBacc core subjects, further reducing time for arts tuition. Moreover, performance measures that assess school education standards is also considered to have contributed to the decline in arts education, not least because of controversial inspection criteria employed by OFSTED, the Office for Standards in Education, Children's Services and Skills. The impact for the EBacc is worst for lower-attaining students and those from underprivileged backgrounds and it has been described as detrimental to social mobility. It is feared that the long-term effect will be an insufficient number of specialist arts teachers and a skills shortage in the creative economies.

In contrast to the situation in England, arts are at the heart of the national curriculum for children aged 3 to 16 in Wales. In 2015, the Welsh Government and the Arts Council of Wales launched the *Creative Learning through the Arts* action plan (see chapter 5.1). *A Lead Creative Schools* scheme is a five-year project to embed creativity in the classroom. It started with 150 schools in 2015 and there are plans to roll it out in schools all over Wales. Similar to other programmes, schools will be connected to so-called "creative agents". These developments followed *An Independent Report for the Welsh Government into Arts in Education in the Schools of Wales* in 2013 which, among other things, recommended the use of the arts in helping to deliver improved numeracy and literacy.

In 2018 a [Cultural Inclusion Manifesto](#) was agreed by arts organisations, some teachers, members of parliament and charities to drive support for making arts and education more inclusive for children and young people with disabilities. It outlines, among other things, the need for partnerships between cultural organisations and special education needs schools and organisations.

Concern for the health of arts/cultural education led to the creation of the [Cultural Learning Alliance](#), which brings together organisations in the arts, museums, libraries, film, heritage etc. to work with the education and youth sectors to campaign for cultural education. The second edition of its report *Imagine Nation* in 2017 and its *Key Research Findings* are intended to set the agenda for a national debate on the value of cultural learning.

5.3. Higher arts and cultural education

England and Wales offer a large number of university degrees related to arts, culture and heritage. These courses cover a broad spectrum which ranges from music, fine arts and creative writing to management-based degrees in the administration of culture. The degree levels range from first degree courses up to research-based PhD degrees. Not only do arts and arts-related degrees have a long history in the England and Wales, but some institutions are also world-renowned in their respective fields.

According to the [Higher Education Student Statistics 2016/17](#), in that academic year (the latest for which data are available), 175,700 students were enrolled in arts and creative design courses in the UK, which is 7.5% of the total student population. These numbers constitute a 3% increase from the previous academic year. While this increase might seem to contradict fears that students would be less inclined to study arts subjects at degree level due to the decline of arts education in primary and secondary schools (see chapter 5.2), the full impact of the reduction in taught arts subjects in schools is yet to be felt. A majority of students in these courses are female.

In the past decade, arts courses in England have encountered a series of important obstacles, the most

important of which was certainly the removal of direct government funding for arts and humanities courses from the academic year 2012/13, which forced higher education establishments to charge much higher fees in order to keep courses financially viable. Furthermore, it has been pointed out that there is a lack of incentives for universities to offer arts subjects. Arts degrees often lead to careers with low graduate salaries, which harms universities' performance in the Teaching Excellence and Student Outcomes Framework. However, the so-called Russell Group of Universities (24 research-led universities) has now changed its 'A' level subject advice for prospective students because it was considered that its "informed choices" list had the unintended consequence of devaluing those subjects excluded such as creative and arts' ones.

Similarly, cuts to discretionary funding by local authorities has affected some vocational courses, but some continue to be funded by central government such as the [Dance and Drama Awards](#), which support talented students to study at institutions such as the Royal Ballet School.

The [Arts Award](#), the first scheme to recognise the development of young artists, craftspeople and young arts and heritage leaders aged between 11 and 25, was launched in 2005. It is a qualification offered at Levels 1, 2 and 3 (Bronze, Silver and Gold) in the National Qualifications Framework. The scheme encourages young people to develop in their chosen artform or craft, to review the work of others, to make use of arts resources in their communities, to experience arts events, to share their skills and to run arts projects with others. It also enables them to explore future options in the arts including training courses and jobs. There are no entry requirements. The Award is administered by Trinity College London with the support of Arts Council England.

Although England and Wales have participated in the Bologna Process / European Higher Education Area since 1999, in comparison with other countries the extent of reform has been relatively small, due to the fact that the higher education system already had a three-tier (Bachelor-Master-PhD) system in place. In 2005 a diploma supplement was introduced. This is a document issued to students by their higher education institutions on graduation, describing the qualification they have received in a format that is easy to understand and compare, thus fostering mobility for employment in Europe. However, universities in the UK do not tend to promote themselves as Bologna-compatible, perhaps because leading universities already attract large numbers of international students. At this stage it is not known how Brexit will affect higher education establishments' collaboration, but there are concerns that UK universities' participation in such schemes for students' mobility and exchanges will be seriously curtailed. More than 16,500 UK students participated in such programmes in 2016/17. After leaving the EU, the UK might pay to continue in ERASMUS and similar programmes or might endeavour to establish exchange programmes with individual countries.

5.4. Out-of-school arts and cultural education

In England and Wales, a large number of cultural institutions offer out-of-school arts education programmes. While some of the courses are free of charge, others have to be paid for, which can act as a deterrent to people of limited financial means.

In 2015, Arts Council England launched the Cultural Education Challenge, an initiative that seeks to connect local authorities, schools and cultural institutions with the aim of providing students with access to high-quality arts (see chapter 5.2).

A government supported scheme to provide stage opportunities and theatre skills for young people aged 5-18

from disadvantaged backgrounds was launched in 2019. It is led by Youth Performance Partners (see chapter 2.6).

Apart from the cultural institutions themselves, there are a number of charities and advocacy groups that either champion or provide cultural education in different arts forms. The selection below is intended to show the scope and breadth of the different projects and is by no means meant to be exhaustive. Some of the charities receive funds from Arts Council England or the National Lottery Heritage Fund.

- [Youth Music](#) funds and facilitates music-making for young people up to the age of 25, particularly those living in areas of social and economic need. It is a national charity set up in 1999 and has given 2.9 million young people the opportunity to participate in music projects since then. [In Harmony](#) is a music education project modelled on the Venezuelan El Sistema programme, which provides music lessons and instruments to children and young people.
- [OneDanceUK](#), formerly Youth Dance England, is important in the provision of training and education opportunities. As the national sector support organisation, it provides services, information and opportunities to dance professionals and organisations, as well as children and young people who are interested in or actively engaged in dance.
- [GEM](#) (Group for Education in Museums) aims to champion learning opportunities of people of all ages through museums and heritage. It does so by supporting organisations as well as education practitioners, running its own projects and sharing best practice. Furthermore, [Historic England](#) offers free online resources for teachers and a free image database. [Engage](#) is the lead training and advocacy network for gallery education.
- [Media Trust's](#) Youth Mentoring Programme works closely with media companies, media professionals and youth organisations to help unlock young people's potential. Media Trust sets up and supports one-to-one group mentoring for disadvantaged 14 to 25-year-olds across England.
- [The British Film Institute](#) offers a variety of educational resources ranging from the provision of teaching material to hands-on training courses for young people.

5.5. Vocational and professional training

In England and Wales, vocational training can be taken on different educational levels, starting at secondary level and going up to further education. The two most common forms of vocational training are apprenticeships and internships, although volunteering can also be used as an opportunity to gain further skills. The creative industries offer a wide of vocational training options in different areas, ranging from photography and design to music and creative writing.

Apprenticeships are a devolved policy, meaning that each of the UK nations manages their own apprenticeship programmes and training. In England, apprenticeships are delivered by an employer in collaboration with a training provider or further education college and apprentices must be employed and paid for a minimum of 30 hours a week for at least a year and a day. Apprenticeships are delivered against standards or frameworks developed by employer groups and are a relatively new phenomenon in the arts. In recent years, apprenticeships have increasingly come to be seen as a means to combat the skills shortage in the sector, which was caused by the fall in GCSE and A-level entries in creative subjects (see chapter 5.2). According to Creative and Cultural Skills (see chapter 3.5.1) apprenticeships can also help diversify the workforce as they offer an alternative route to a career in the arts for those from underprivileged backgrounds or under-represented

groups.

To encourage the creation of more apprenticeships, the UK government introduced the apprenticeship levy as part of its industrial strategy in 2017. This is a tax that can be used to fund apprenticeships and companies with an annual bill of GB£ 3 million or more have to pay 0,5% tax on their total bill. A Creative Employment Programme, which was run by Creative and Cultural Skills from 2013 to 2015, contributed to the creation of 4,500 apprenticeships, paid internships and pre-employment opportunities in the arts. With a GB£ 15 million fund by the National Lottery, the programme was aimed at unemployed young people between the ages of 16 and 24 who wanted to pursue a career in the arts.

Similar to apprenticeships, internships are entry level jobs focused on expanding the intern's skill set. What distinguishes them from apprenticeships is that there is not necessarily a training element at an educational institution. Although internships need to be paid, unless they are part of a formal programme of study or consist exclusively of job-shadowing, [a recent study by the Sutton Trust](#) found that nearly 86% of internships in the arts are unpaid, which makes them unaffordable for middle or low-income families and thus inhibits social mobility. Members of Parliament pushed for a complete ban on unpaid internships in 2017 and Her Majesty's Revenue and Customs launched an initiative to crack down on unpaid internships in 2018. Nevertheless, unpaid work is so entrenched in the various sectors such as the arts that it is to be feared that the practice will not be eradicated in the near future.

[A 2019 study by the Partnership for Young London](#), representing more than 400 organisations, suggested that graduates were over-represented in the arts sector, with employers unnecessarily requiring degrees for applicants for entry-level roles. According to the report this closed off opportunities for young people without degrees, including those from Black, Asian and Minority Ethnic backgrounds. The report recommended that young creatives without degrees should have access to a similar system of student loans and maintenance grants for apprenticeships and to start-up businesses.

The aim of the [Clore Leadership Programme](#) is to inspire and equip individuals to have a positive impact on society through great leadership of culture and to cultivate excellence, innovation, inclusivity and learning. In 2019, after 15 years of experience, it announced its intention to generate fresh perspectives on the future of cultural leadership. The Clore Leadership New Horizons programme, focussing on the challenges of early careers, was one of the beneficiaries of Arts Council England's Transforming Leadership Fund that supports leadership development and diversity in the museums, libraries and arts sector. Another beneficiary was Jerwood Arts for a programme on the development of new creative leaders from lower socio-economic backgrounds.

The [Broadcast Journalism Training Council](#) is an industry led partnership of UK broadcasters, the National Union of Journalists and Screen Skills (formerly Creative Skillset), the sector skills council for the media industries which provides accreditation for educational courses for students aspiring for a profession in journalism.

6. Cultural participation and consumption

6.1. Policies and programmes

An underlying concept of programmes to stimulate greater arts access and attendance in the UK is the notion of "cultural entitlement". Although not always clearly defined, in essence the concept is not so much a "cultural right", but more an entitlement to benefit from opportunities to engage in/access culture. A series of programmes have been instituted such as Find Your Talent and, more recently, the Cultural Education Challenge, which fosters relationships between schools and arts organisations/cultural practitioners (see chapter 5.2). Another important initiative was the creation of Music Education Hubs to ensure that children throughout England had the opportunity to learn to sing and play a musical instrument (see chapter 5.2). 'Take it away' is a scheme which aims to make musical instruments more accessible to children and young people by providing interest-free loans of up to GB£ 5,000.

The Welsh programme [FUSION: Creating Opportunities through Culture](#) was established in 2015 in response to the 2014 [Culture and Poverty Report](#). The programme aims to reduce poverty and uses culture and heritage to empower vulnerable people and those affected by economic deprivation. Five thousand people were able to benefit from the programme in the first two years and due to its success, the programme was further developed in the following years.

After it came to power in 1997, the Labour Government provided extra resources to national museums and galleries to enable them to abolish admission charges where they were levied, and ensure free access for all in 2001. This resulted in significant increases in attendance. Visits to national museums by children under 16 increased by 80% and visits from adults increased by 70% on average. However, [it has been argued](#) that while free admission increases visitor numbers, the demographics of visitors have changed very little, which can be seen as an indication that the factors that constitute barriers to museum visits are not exclusively of a monetary nature.

Over the years, Arts Council England as well as the Arts Council of Wales have been the driving force behind a number of audience development programmes. ACE makes it a requirement for its funded organisations to devise ways to reach those parts of the population least likely to engage in the arts. Support of audience development comes in different forms. There are strategic funds that support audience development measures such as the [Creative People and Places Fund](#).

In addition, there are a range of organisations that champion audience development in the arts. The [Arts Marketing Association](#) is a membership organisation that offers training and resources for arts organisations and arts marketers to help them increase and diversify their audiences. The [Audience Agency](#) offers a free tool called Audience Finder. Research consultancy [Morris Hargraves McIntyre](#) has developed an audience segmentation tool.

A recent initiative that might have a long-term effect on arts participation is [Social Prescribing](#). Launched by the UK's National Health Service as part of a 5-year plan to improve personalized patient care, social prescribing enables primary care practitioners such as GPs and nurses to refer patients to a range of non-clinical services to improve patients' health outcomes. These non-clinical services include, but are not limited to, a range of arts

activities. While the primary objectives of the Social Prescribing programme are the improvement of patients' quality of life and a reduction of demand on NHS services, the programme might give arts participation and community arts a boost (see chapter 2.7).

Unsurprisingly, elderly people often find it difficult to attend cultural events or participate in cultural activities, as revealed in a survey by ComRes for Arts Council England (see chapter 2.6). Nevertheless, according to a report from Kings College, programmes that encourage the engagement of older people in creativity are flourishing (see chapter 2.6).

6.2. Trends and figures in cultural participation

ENGLAND

One of the most important sources for data about cultural consumption and participation in England is the *Taking Part Survey*. It was intended to be a year on year comparative survey providing information on engagement with cultural, leisure and sporting activities in the 12 months prior to the interview, as well as socio-demographic information and covering people in every region and from every type of social group. There are separate surveys measuring arts engagement in adults (age 16+) and children (5-15 years). Analysis of the data from the most recent adult survey shows that in 2017/18, 78.9% of adult respondents had engaged in the arts at least once in the past 12 months with 64.7% of people having engaged in the arts three times or more. This constitutes a slight increase since the first survey for 2005/06, when the numbers were 76.3% and 62.5% respectively. However, it is not quite clear if these numbers indicate an actual increase in arts attendance or if the higher number is due to a change in questions of the survey. In addition, 73% visited a heritage site, 50% visited a gallery or museum and 33% used a public library service.

The children's survey shows that in 2017/18, 95.9% of 5-10 year olds and 96.4% of 11-15 year olds had engaged in an arts activity. What is noteworthy is that the vast majority of these activities took place at school or both at school and outside of school. The question whether children engage in certain activities in or outside of school mostly depends on the type of activity. Thus, theatre and drama activities as well as computer-based activities are most commonly done in schools, while perhaps unsurprisingly children are much more likely to experience street arts, festivals and carnivals outside of school.

Education remains the strongest and most constant predictor of arts engagement in the adult as well as the children's survey. Social status, income, ethnic group, gender, age, level of general health and the region a person lives in have a significant impact on an individual's chances of being an active engaged in the arts. These inequalities reflect and perpetuate longstanding social norms and patterns of stratification and exclusion in society.

Another important source of data is the Arts Index by the [National Campaign for the Arts](#). Although most of the Arts Index is dedicated to financing of culture, four of the indicators explored by the Index related to cultural participation, such as the percentage of adults participating in an arts activity.

Table 3a (England): People who participated in or attended a certain cultural activity during a 12 month period (in % of the population) over three available years

Original category	Taking Part Survey	2014/15	2015/16	2016/17
Activities heavily subsidised by the state				
Theatre	Play/drama	21,8%	22,4%	21,4%
	Musical	20,2%	20,6%	19,9%
	Pantomime	13,0%	12,4%	13,3%
Opera Performances	Opera/operetta	3,7%	4,0%	3,7%
Zarzuela	n/a	n/a	n/a	n/a
Dance	Ballet	4,0%	4,2%	4,3%
	Contemporary Dance	3,0%	3,1%	3,3%
	African people's dance or South Asian and Chinese Dance	1,9%	1,7%	1,7%
	Other live dance event	4,8%	4,8%	4,9%
Concerts of classical music	Classical music performance	7,0%	7,6%	7,7%
	Jazz performance	5,2%	5,2%	5,0%
	Other live music event	13,9%	30,7%	31,1%
Libraries	Event connected with books or writing	3,1%	3,9%	4,6%
Museums	Exhibition or collection of art, photography or sculpture	17,5%	18,3%	19,3%
	Public art display or installation	12,1%	12,5%	13,4%
	Craft exhibition	9,9%	10,0%	9,9%
Monuments	n/a	n/a	n/a	n/a
Cultural centres	n/a	n/a	n/a	n/a
<i>Other</i>	Culturally specific festival (e.g. Mela, Baisakhi, Navratri)	4,1%	3,5%	4,0%
	Circus	4,5%	4,5%	4,6%
	Carnival	11,3%	10,6%	9,9%
	A screening of a live arts event	n/a	n/a	9,8%
	Street arts	8,5%	9,3%	9,0%
	Event which included video or electronic art	3,1%	3,6%	4,4%

Sources:

2016/17: *Taking Part Focus on: Arts 2016/17*

2015/16: *Taking Part Focus on: Art Forms 2015/16*

2014/15: *Tables accompanying the DCMS Taking Part "Focus On: Art Forms" statistical release*

Table 3b (England): People who participated in or attended a certain cultural activity during the last 12 months (in % of the population, over three available years)

Original category	Taking Part Survey	2013/14	2014/15	2015/16
Activities without large public subsidies				
Cinema		52,9%	51,9%	53,7%

To read books not related to the profession or studies	Reading for leisure	69%	68,2%	68,1%
<i>In paper format</i>		n/a	n/a	n/a
<i>In digital format</i>		n/a	n/a	n/a
<i>Directly on the internet</i>		n/a	n/a	n/a
To read periodic publications		n/a	n/a	n/a
<i>Directly on the internet</i>		n/a	n/a	n/a
To listen to music		78,9%	78,7%	79,4%
<i>On a computer or directly on the internet</i>		n/a	n/a	n/a
To watch videos		n/a	n/a	n/a
<i>Directly on the internet</i>		n/a	n/a	n/a
To watch television		90,4%	90,0%	89,9%
<i>Directly on the internet</i>		n/a	n/a	n/a
To play videogames	Play computer games	28,7%	29,2%	30,0%
To use computer for entertainment or leisure		n/a	n/a	n/a
Internet for entertainment or leisure	Internet/E-Mailing	69,9%	71,2%	71,5%

Unless otherwise indicated, data for England for the years 2013/14 and 2014/15 is taken from the Tables accompanying the DCMS Taking Part "Focus On: Art Forms" statistical release and data for England for the years 2015/16 is taken and from the Taking Part Statistical Analysis Tool.

Listening to the radio (NB: data refers to all of UK)

		2014	2015	2016
Listening to the radio	Weekly reach of radio (% of the population)	89,4%	89,5%	89,6%
<i>Directly on the internet</i>	Digital radio listening share	38,0%	42,2%	45,7%

Source: Ofcom - Communications Market Report 2017: United Kingdom

Internet use (NB: data refers to all of UK)

		2017	2018	2019
To use internet for entertainment or leisure	Percentage of people who had used the internet in the past 12 months	89%	90%	91%

Source: Office for National Statistics - Internet users, UK: 2019

Table 4: People who have carried out artistic activities in England in the last 12 months by type of activity, in % of total population, period 2014/15-2016/17

Original category	Taking Part Survey	2014/15	2015/16	2016/17
Writing	Written any poetry	2,8%	3,1%	3,8%
	Written any stories or plays	3,0%	3,0%	3,2%
	Written music	2,3%	2,1%	2,9%
	Been a member of a book club	1,8%	2,1%	3,9%
Painting or drawing	Painting, drawing, printmaking or sculpture	12,1%	12,9%	13,8%
Other visual arts	Textile arts such as embroidery, crocheting or knitting	13,8%	13,1%	14,3%
	Wood crafts e.g. wood turning, carving or furniture making	4,5%	4,6%	5,5%
	Other crafts, e.g. calligraphy, pottery or jewellery making	4,3%	4,4%	5,4%
Photography	Photography as an artistic activity	7,7%	8,2%	8,9%
Making videos	Made films or videos as an artistic activity	2,2%	2,1%	3,2%
Designing web pages	Used a computer to create original artwork or animation	4,7%	5,3%	5,8%
Drama	Rehearsed or performed in play/drama	1,5%	1,5%	1,5%
	Rehearsed or performed in opera/operetta or musical theatre	0,6%	0,8%	0,7%
Dance and Ballet	Ballet	0,3%	0,6%	0,5%
	Other dance (not for fitness)	8,0%	7,9%	6,3%
Playing an instrument	Played a musical instrument for own pleasure	10,7%	10,1%	11,7%
	Played a musical instrument to an audience or rehearse for a performance	3,2%	3,1%	3,6%
Singing in a choir	Sang as part of group or taking singing lessons	n/a	n/a	5,3%
	Sang to an audience or rehearse for a performance (not karaoke)	4,1%	3,7%	4,2%
Other	Taken part in a carnival	1,6%	1,4%	2,0%
	Taken part in street arts	0,7%	0,6%	1,2%
	Learned or practiced circus arts	1,2%	1,2%	1,2%

Sources:

2016/17: *Taking Part Focus on: Arts – 2016/17*

2015/16: *Taking Part Focus on: Arts Forms 2015/16*

2014/15: *Tables accompanying the DCMS Taking Part "Focus On: Art Forms" statistical release*

WALES

Data about arts attendance in Wales comes from the Welsh Government and is published in the *National Survey*

for Wales, a large-scale survey of adults in Wales that covers a range of topics. From 2016/17 onwards, the National Survey examined arts and cultural participation, which had previously been contained in the *Arts in Wales Survey*. However, as the two surveys use different questions, the results of the Arts in Wales Survey and the National Survey are not directly comparable, which is why the following data are only applicable to the years 2016/17 and 2017/18 and it is not possible to establish long-term trends.

In 2017/18, 75% of adults in Wales participated in or attended an arts, heritage or cultural activity at least three times in the past 12 months. Arts participation in Wales is influenced by a variety of factors. Age certainly plays an important role as 83% of people aged 16-24 stated they attended at least three arts activities in the past 12 months, whereas only 57% of people aged 75 and over did so. Furthermore, women are a little more likely to engage in the arts than men (77% vs. 73%). Having dependent children in the household significantly increases arts participation as does good health and education. Material deprivation decreases arts engagement.

Table 3: People who participated in or attended a certain cultural activity during the last 12 months in Wales (in % of the population, over two available years)

Original	National Survey for Wales 2017/18	2017/18	National Survey for Wales 2018/19	2018/19
Activities heavily subsidised by the state				
Theatre	Theatre	33%	Play Musical (not opera) Pantomime	17% 20 % 11 %
Opera Performances	n/a	n/a	Opera	3%
Zarzuela	n/a	n/a	n/a	n/a
Dance	Dance performance	9%	Contemporary dance performance Ballet	3% 3%
Concerts of classical music	Live Music	36%	Classical music Jazz Folk, traditional or world music Other live music performance or event	7% 4% 7% 33%
Libraries	Libraries	34%	Libraries	n/a
Museums	Museums	40%	Museums	42%
Monuments	Heritage Sites	63%	Heritage Sites	63%
Cultural centres	n/a	n/a	n/a	n/a
Other	Storytelling or reading event	5%	Storytelling or reading event	6%

Sources:

2017/18: [National Survey for Wales 2017/18](#)

2018/19: [National Survey for Wales 2018/19](#)

Table 3b (Wales): Activities not heavily subsidized by the state (data only available for cinema)

Original category	National Survey for Wales	2017/18	2018/19
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Cinema	Cinema	51%	57%
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Table 4: People who have carried out artistic activities in Wales in the last 12 months by type of activity, in % of total population, period 2017/18-2018/19

Original category	National Survey for Wales	2017/18	2018/19
Writing	Creative writing	4%	4%
Painting or drawing Other visual arts	Visual arts and crafts	9%	8%
Photography Making videos	Film making and photography	5%	5%
Designing web pages	Digital artwork or animation	3%	n/a
Drama	Drama or theatrical activity	2%	2%
Dance and Ballet	Dance	4%	3%
Playing an instrument Singing in a choir	Music	8%	8%
Other	Circus skills, street art or other physical theatre activity	1%	n/a

Sources:

2017/18: [National Survey for Wales 2017/18](#)

2018/19: [National Survey for Wales 2018/19](#)

6.3. Trends and figures in household expenditure

Table 5: Household cultural expenditure by expenditure purpose, 2016/17 and 2017/18

NB: the following numbers are taken from the Office of National Statistics (ONS) and they refer to *all* of the United Kingdom. Refers to weekly expenditure and no percentages are given.

Items (Field/Domain)		Total weekly expenditure (all households) in million GB£ (NO percentages available)		Average weekly expenditure per household in GB£	
Original category	ONS				
Year		2016/17	2017/18	2016/17	2017/18
I. Books and Press					
Books	Books	31	34	1.10	1.30
Press	Newspapers	41	35	1.50	1.30
	Magazines and Periodicals	19	18	0,70	0,70
II. Cultural Services					
Cinema, theatre and others	Cinema	22	25	0.80	0.90
	Live entertainment: theatre, concert, shows	40	44	1.50	1.60

Museums, libraries, parks and similar	Museums, zoological gardens, theme parks, houses and gardens	14	17	0.50	0.60
Photographic services and other		n/a	n/a	n/a	n/a
III. Audiovisual equipment and accessories					
Support for recording image, sound and data	Photographic and cine equipment	10	12	0.30	0.40
Audiovisual equipment and accessories	Audio equipment and accessoires	32	29	1.20	1.10
Musical instruments	Musical instruments (purchase and hire)	8	5	0.30	0.20
IV. Subscriptions of television, information processing					
Rental and subscriptions of radio and television	TV, video, satellite rental, cable subscriptions and TV licences	192	191	7.10	7
<i>Subscriptions of radio and television</i>	TV licences	61	61	2.20	2.30
	Satellite subscription	96	96	3.50	3.50
	Cable subscriptions	30	28	1.10	1
<i>Rental of cultural equipment and accessories</i>	Video, cassette and CD hire	3	4	0.10	0.10
Information Processing and Internet		n/a	n/a	n/a	n/a
<i>Material for information processing</i>		n/a	n/a	n/a	n/a
<i>Mobile devices</i>	Mobile phone purchase	21	29	0.80	1.10
<i>Mobile and Internet services</i>	Mobile phone account	205	214	7.50	7.90
	Mobile phone – other payments	12	10	0.40	0.40
	Internet subscription fees	95	102	3.50	3.80

Sources:

2016/17: [Components of Household Expenditure: Table A1 \(Fiscal Year ending April 2017\)](#)

2017/18: [Components of Household Expenditure: Table A1 \(Fiscal Year ending April 2018\)](#)

6.4. Culture and civil society

England and Wales have a large network of community centres. These serve as public locations that provide members of the community with the space to gather for group activities, social support and information, some of which may be cultural and artistic. There is a revival of interest in arts centres traditionally dedicated to showcasing professional arts or high-quality amateur arts (the arts centre movement had been very active from the 1970s-1990s). Many of these centres increasingly also dedicate space and time for community arts activities, mostly under the stewardship of the arts centre itself. Furthermore, charities and religious organisations such as churches are places that may provide space for community arts activities. Funding comes from different sources. Very often, arts centres rely on a mix of government funding (e.g. in the form of grants from the Arts Council or the local authority), private funding and self-generated revenue.

Libraries also play an important role in the provision of cultural services. Under the *Public Libraries and Museums Act 1964*, all of the 151 English local authorities are required to provide a comprehensive and efficient library

system (though financial cuts are said to be undermining this). A recent report by the Carnegie UK Trust showed that in addition to offering literature services, many UK libraries also function as cultural hubs. This can take on a diversity of forms and includes the provision of rehearsal and performance spaces for performing arts as well as “makerspaces” and exhibition spaces for crafts and fine arts. Furthermore, libraries run workshops that give people the chance to explore their creative potential. However, due to local funding cuts, many libraries are now run by volunteers rather than by qualified librarians or have been closed altogether. This means that the provision of library services across the country has become patchy and varies in quality. Furthermore, there are music hubs, which provide children with the opportunity to learn a musical instrument or sing in a choir (see chapter 5.2).

Community artistic creation has a long tradition in England and Wales and there is a wealth of arts organisations such as amateur choirs, orchestras or theatre companies that provide opportunities for artistic expression by non-professional artists. Although exact numbers are hard to come by, the Third Sector Research Centre puts the number as high as 49,000 amateur arts groups in England alone. What is noteworthy about these groups is their diversity in terms of quality and accessibility. Although officially deemed amateur arts, some non-professional groups require extensive and costly training from participants (e.g. many amateur orchestras require players to be of Grade 8 music or above standard of playing), which may make the groups somewhat exclusive. On the other hand, there is a proliferation of creative arts interventions and grassroots initiatives that aim to involve the highest number of people in arts activities and which get their funding from different sources. There are also certain charities that use the arts to provide services to specific groups such as refugees (e.g. [Art Refuge](#)), or the homeless (e.g. [Streetwise Opera](#)). The renewed interest in the interconnection between arts and wellbeing, as well as the introduction of Social Prescribing (see chapter 2.7) could increase participation in amateur arts and highlight the importance of creativity.

Subcultures such as “steampunk” or “goth” were of some relevance for different parts of the UK arts scene, including music, fashion and literature, in the latter part of the 20th century. While many of these subcultures are still in existence, it is questionable whether they are still as influential nowadays. Boundaries between different groups seem to be much less clearly defined than they were in the past with many people practising a pick-and-mix approach and choosing an eclectic mix of elements from different subcultures.

7. Financing and support

7.1. Public funding

7.1.1. INDICATORS

Statistics portal Statista puts [expenditure on cultural services in 2017/18](#) at GBE 4,119 billion. However, due to the complexity of the UK arts and cultural funding system, exact figures for public cultural expenditure in the UK are not always easy to determine. The UK Government funds arts and culture mainly through the Department of Digital, Culture, Media and Sport and its Arm-Length-Bodies (ALBs), the most well-known of which are the Arts Councils as well as the National Lottery Heritage Fund.

While England has been hit consistently by funding cuts, there has been a relatively steady stream of funding for the arts in Wales. A decade of austerity has led to a shift in cultural business models. Organisations have to rely on private funding and self-generated revenue to a much greater degree than in the past, which is due to the fact that spending through both DCMS as well as the councils has decreased significantly. These days, many local authorities are under immense financial strain, which has hit many small arts organisations and community groups. In particular the councils, which are the largest providers of public funding for the arts outside of London, and which in the past often provided funding for smaller organisations, have had to cut back on cultural provision due to rising demand for other services such as homelessness support, children's services or social care.

7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

Table 6. Public cultural expenditure by level of government, 2017/18

Please note that these numbers refer to the whole for the United Kingdom.

Level of government	Total expenditure in national currency	Total expenditure	% share of total
State (central, federal)	DCMS Spending 2017/18 Arts, Culture and Libraries: Heritage Museums and Galleries Media and Creative Industries	GB£ 1,013m GBE 570m GBE 461m GBE 99m	
Regional (provincial, Länder, etc.)	n/a	n/a	n/a
Local (municipal, incl. counties)	Councils (includes support for museums, libraries, galleries and arts support)	GB£ 1,03bn	n/a
TOTAL		GB£ 3,173m	100%

Sources:

[DCMS - Annual report and accounts for the year ended 31 March 2018](#) [County Councils Network](#)

According to the *Arts Index* published in 2017 by the [National Campaign for the Arts](#), the amount of Government funding from the Treasury to Arts Council England per person fell from GBE111 in 2009/10 to GBE72 in 2015/16.

7.1.3. EXPENDITURE PER SECTOR

Currently, there are no recent data available.

7.2. Support programmes

7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

UK support for artists differs markedly from, for example, the social welfare approach of Nordic countries. Artists have to rely on different sources of funding such as the Arts Council system, trusts and foundations and prizes. There is not currently a central database listing all the sources of funds for culture. Certain sources of funding are difficult to find because they are not widely promoted and smaller trusts and foundations in particular do not have the necessary staff to deal with a wide pool of applications. In order for applications to be successful they often need considerable preparatory work, which can act as a further deterrent.

Support primarily comes through the Arts Council system or agencies such as the Crafts Council in the form of grants, bursaries and commissions. An example of this kind of support is the [Developing Your Creative Practice](#) fund by Arts Council England, which provides support for independent creative practitioners with the aim of creating more pathways for artists of different creative practices. Support for artistic projects is provided through [Arts Council National Lottery Project Grants](#). The grants range from GB£ 1,000 to GB£ 100,000 and are open to individuals as well as organisations.

Foundations are another important source of money for many artists. [The Directory of Grant-Making Trusts](#), published by the Directory of Social Change lists some 2,000 trusts and foundations that fund a wide range of causes, including cultural ones. Again, due to the great number of foundations and their very different focuses, it can be difficult for artists to find a foundation that is right for them. Many foundations, such as the Paul Hamlyn Foundation or the Rothschild Foundation, are not exclusively dedicated to the arts, but aim to foster them as a means to effect social change. Therefore, artistic projects have to have a specific focus in order to stand a chance of getting funding. However, some foundations try to make their grants as accessible as possible by relying on a very simple application process (few application documents, applications accepted on a rolling basis, decisions given within a few weeks). They are also more likely to give out small grants (a few hundred pounds) to fund smaller projects with a limited reach.

A third funding option are sponsored prizes, such as the Man Booker Prize for literature (which was seeking a new sponsor as this text was being prepared) or the Turner Prize for visual art. Prizes can be relatively high (the winner of the Man Booker Prize received GB£ 50,000 while all shortlisted candidates receive GB£ 12,500, and the winner of the Turner Prize receives GB£ 25,000 while each shortlisted candidate receives GB£ 5,000). In addition to the money, winning a Prize also gives artists much-needed exposure and can thus open further doors for them. However, younger artists without a track record of successful applications, exhibitions or performances, are often deterred from entering the competition for fear of not standing a chance against their more experienced colleagues.

What is important to note is that in many cases, support does not necessarily have to come in the form of money. The Loan Fund for Musical Instruments is a charitable organisation that assists young musicians at the beginning of their career to purchase high-quality instruments. Another option is to borrow a professional

instrument, which is made possible by organisations such as the Benslow Instrument Loan Scheme. Furthermore, there are a number of charities that offer affordable studio space to artists, which is especially important in London, where the cost of studio space is often out of reach for many artists in the early stages of their careers.

7.2.2. ARTIST'S FUNDS

There are a fair number of special funds for artists of different disciplines in the UK. Many of the funds have existed for a long period of time, but always try to adapt to the constantly changing demands on artists in the UK. One example is the Royal Literary Fund, a charity which provides grants and pensions to writers in financial difficulty. In a similar vein, Help Musicians UK provides assistance to professional musicians in a crisis such as an unexpected event, illness or accident. While some of the help provided is of a financial nature, the charity also offers support in other form such as the 24/7 helpline MusicMindsMatter, which deal with musician's mental health. Another charity is the Dance Professionals Fund, which supports dancers throughout their careers.

Salaries for artists tend to be irregular and low (see chapter 2.3). This also has long-term consequences, as many creatives do not manage to pay into their pension funds regularly and thus struggle financially in retirement. Over the years, there have been various initiatives to tackle this issue. A-n The Artists Information Company developed a fees framework for visual art so as to enable artists to quantify their work and put them in a better position when negotiating fees. Similarly, the Musicians' Union negotiates minimum pay rates for freelance players with the Association of British Orchestras and also provides advice to music teachers and workshop leaders. Nevertheless, the lack of pay in the arts is a pervasive problem and a comprehensive solution has yet to be found.

In order to compensate authors for the loss incurred through loans of their books (written and audio), the government administers a Public Lending Right scheme (PLR), which remunerates authors (including writers, illustrators, translators and editors) for the number of loans of their books through public libraries (see chapter 4.1.6) .

The *Copyright, Designs and Patents Act 1988* is the main legislation covering intellectual property rights in the United Kingdom (see chapter 4.1.6).

An Exhibition Payment Right previously sought to ensure that artists get paid if their work is exhibited in public galleries. It was initially implemented in 1979 by the then Arts Council of Great Britain, but later devolved to the Regional Arts Associations and in spite of initial enthusiasm, the scheme was gradually abandoned. However, in 2014, a-n The Artists Information Company started the Paying Rights Advocacy Campaign which again brings attention to the subject. While the work of the campaign has not been reflected on the legislative level yet, it has nevertheless provided artists as well as galleries with valuable tools such as an exhibition payment guide and information on contracts, budgets and negotiation.

The European Directive on droit de suite or Resale Directive came into force in the UK in January 2006 and ensures living artists benefit from a percentage of the resale prices of their works of art (see chapter 4.2.4).

7.2.3. GRANTS, AWARDS, SCHOLARSHIPS

A large number of scholarships and bursaries are awarded by the respective Arts Councils. The Arts Council of

Wales administers grants, bursaries, commissions and further training for artists and arts practitioners in the fields of dance, drama, literature, translation, music, opera, visual arts, photography, video, etc. Arts Council England provides much of this funding through a national funding scheme called Arts Council National Lottery Project Grants, which replaced Grants for the Arts. The Crafts Council provides support for crafts people and the British Film Institute supports filmmakers.

In addition, there are a number of foundations that support arts projects and some of those support individual artists, e.g. the PRS Foundation for New Music assists a wide range of music activity including residencies and commissions for music creators. A number of smaller trusts, especially in the music field, provide financial assistance, primarily to young people under 25, e.g. to purchase, music instruments or to support further training (see also chapter 7.2.1). Due to the amount of awards, scholarships and bursaries, many of them only cater to a specific art form or demographic or to artists and creatives at a particular point in their careers. Arts Council England provides some guidance as to different funding options [on its website](#), but this information cannot be regarded as exhaustive.

Artists at the beginning of their careers are especially in need of funding in order to be able to establish themselves in their chosen field. For this reason, there are a number of scholarships and bursaries aimed at young artists and start-ups. NESTA, the National Endowment for Science, Technology and the Arts, is working to transform the UK's capacity for innovation. It invests in early-stage companies, informs and shapes policy, and delivers practical programmes that inspire others to solve the big challenges of the future. This has included support for individual creators and projects.

When it comes to scholarships for further training, two key initiatives have sought to help train and develop a new generation of leaders for the cultural sector in the UK: the [Cultural Leadership Programme](#) and the [Clare Leadership Programme](#). The former was a two-year Treasury funded investment in excellence in leadership across the creative and cultural industries, and the latter, a Clare Duffield Foundation initiative with a fellowship programme and short courses.

The British Council offers different [travel bursaries and residencies](#) for artists and cultural workers all over the globe. Furthermore, there is a range of international and European scholarship programmes which accept applications from UK-based artists. Such opportunities can be found in [Fund-Finder: Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe](#).

7.2.4. SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

Unions in the arts are not directly supported by government or the arts funding agencies. In order to be able to finance their services, unions charge subscription fees from their members and some unions have their own support funds. In spite of the lack of public funding, there are a number of unions and professional organisations that support artists and cultural workers. These include the [Artists' Union England](#) in the field of visual arts, the [Musicians' Union](#) and the [Incorporated Society of Musicians](#) in the field of music, the Media and Entertainment Union [BECTU](#), the [National Union of Journalists](#), and the [Writers' Guild of Great Britain](#). [Equity](#), the union of professional performers and other workers from the entertainment and cultural industries sectors, works in partnership with the Sector Skills Councils and other agencies and charities to provide career, legal, health and welfare benefits for its members as well as advocate for their rights. Sector Skills Councils (SSCs), such as Screen Skills and Creative & Cultural Skills, are licensed by the Secretary of State for Education, in

consultation with the relevant Minister in Wales, to tackle the skills and productivity needs of their sector.

However, Arts Council England supports a number of visual artists associations and services. These include [Axis](#), which provides information about contemporary artists through an online database; [a-n - The Artist's Information Company](#), which provides information for artists to enable them to develop their practice and employment; [InIVA](#) (the Institute of International Visual Arts), which supports the work of artists from other countries whose work is outside the main canon of arts criticism and teaching, and the [Contemporary Art Society](#), which for many years purchased work from contemporary artists and craftspeople to donate to museums. In the field of literature, support has been given to bodies such as the Arvon Foundation for writers and artists' residencies. In the field of music, the [Association of British Orchestras](#), which is the UK's national body to represent the interest of British orchestras and ensembles, receives funding from Arts Council England.

7.3. Private funding

A decade of austerity has had a significant impact on funding models in the UK. Government figures reveal that grants from central government form a much smaller proportion of income of cultural institutions than they did 10 years ago. These changes have led to a shift in cultural business models with organisations having to rely more on mixed revenue generation than before.

Although the Charities Aid Foundation states that the amount of money going to charity as a whole rose from GB£ 9.7 billion in 2016 to GB£ 10.3 billion in 2017, the latest year for which data is available, the arts are the least popular charitable cause, receiving just 1% of the total amount given to charitable causes. At a time of economic difficulties when charities and good causes in many sectors are finding fundraising challenging, there is anecdotal evidence that some existing and prospective individual donors may be turning their attention to other areas of need.

An annual survey that assessed the extent of private sector investment in culture was discontinued after Arts and Business (A&B) lost its Arts Council England grant in 2011 and was forced to make about 80% of its staff redundant. A&B was absorbed into the Prince of Wales's charity, Business in the Community (BITC), but there was insufficient money to continue the survey and the majority of its previous tasks. The final A&B survey for 2011/12 indicated that business support for the arts/culture in the UK was GB£ 113.8 million (broadly the same as the previous year), individuals gave GB£ 372.9 million (an increase of 6.5%) and trusts and foundations GB£ 173.8 million (a 15.8% increase). It also revealed a considerable imbalance between London and the rest of the country, with over 80% going to organisations in the capital. Subsequently, ACE has commissioned from mtm two three-yearly surveys on *Private Sector Investment in Culture* that cover England.

[The first](#), for 2014/15, was published in 2016 and indicated that business support was GB£ 96 million, individual giving was GB£ 245 million and trusts and foundations provided GB£ 139 million. Some 60% of total private support went to the 50 largest organisations. A further report covering [Private Investment in Arts and Culture](#) was published in 2019 and indicated GB£ 545 million came from private sources in 2017/18. Individual giving still represented the largest amount at 43% of the total, while trusts and foundations contributed 38% and business 18%. The visual arts and museums sectors were the biggest beneficiaries representing half the total of private investment, but there were increases to all sectors except literature. Although the same methodology was used, the respondent samples were different and so comparisons need to be treated with caution. Significantly, 91%

of the 889 respondents received some form of private investment.

In 2018/19 cultural organisations supported by DCMS attracted almost GB£ 436 million in fund- raising, including trading income and also the value of donated objects to museums and galleries.

Several initiatives were instituted by DCMS in conjunction with Arts Council England and others to help cultural organisations develop new revenue streams in the context of public expenditure cutbacks. These included the GB£ 100 million Catalyst Fund, which offers organisations assistance to diversify their income, develop philanthropic donations and endowments and help them become resilient and sustainable in the longer term. In addition, ACE has funded a number of pilot business support programmes with the same objective (see chapter 2.8)

Due to reductions in local government funding, arts organisations turned increasingly to trusts and foundations for assistance. Many of these have been generous in their support in recent years and some have also begun to provide core funding to arts organisations, whereas in the past funds would have been restricted to projects.

Proceeds from the National Lottery (after allocations for prizes, government tax, commission for retailers of tickets etc. and profits to the operating company) are provided for good causes, which are shared as follows: Health, education, environment and charitable causes (40%); Arts (20%); Heritage (20%); and Sport (20%) across the four UK nations. Since the first Lottery draw in 1994, more than GB£ 40 billion has been raised for over 565,000 good cause projects. Many of the grants have been under GB£ 10,000. In the financial year 2018-19, GB£ 1.6 billion was raised for good causes.

Initially, when the National Lottery was established, funds for the arts could only be spent on capital projects, not least to avoid any temptation future governments might have to use Lottery money as a substitute for government funds. This focus helped to rebuild and refurbish the cultural infrastructure. However, after a few years the nature of arts funding via the Lottery started changing, with government policy directions to allocate more of it to support smaller arts projects and later arts organisations. Today the arts in England and Wales are increasingly supported via Lottery funds. Not only has there been a significant expansion of funds for participatory and community arts and local heritage initiatives, but funds have been made available to artists, arts and cultural organisations and research in the sector. There is no doubt this is having a transformative effect on arts and culture, but at the same time there is concern that it is increasingly being used in place of government funds. Perhaps this has been fortuitous during a period of austerity policies, but it can be problematic given that lottery funding streams are dependent on income and in 2015-16 and 2016-2017 there were falls in Lottery ticket sales.

Expert Authors

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