

COUNTRY PROFILE

UNITED KINGDOM

Last profile update: April 2011

This profile was prepared and updated by
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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.

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1 The UK entry was compiled by Helena Eagles and Rod Fisher (International Intelligence on Culture) in 2009 with some significant updating to take account of changes following the election of a new Government in May 2010 and other developments, as well as revisions to the Compendium Grid. Additional support was provided by Dr. Carla Figueira.

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1. Historical perspective: cultural policies and instruments

The United Kingdom is made up of 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 there had been ad hoc legislation governing, for example, museums and libraries in the 19th and first 40 years of the 20th centuries, the present UK funding system has its origins in the 1940s; the international political climate at the time initiated a debate on whether there was a role for government in funding the arts as an expression of a free and democratic society. From this recognition sprang, in 1940, the first national body to support the arts, the Council for the Encouragement of Music and the Arts (CEMA). This Council spent both charitable and public funds on the arts, eventually under the chairmanship of the great economist, John Maynard Keynes. His vision of state support for the arts was largely responsible for ensuring that CEMA evolved in 1946 into the Arts Council of Great Britain, still considered to be the first arts agency in the world to distribute government funds at "arm's-length" from politicians. Keynes believed that the Arts Council would only have a temporary existence during the rebuilding of cultural life in the aftermath of the Second World War. Nevertheless, consciously or otherwise, what had taken place was a tacit recognition by government that it had a role to play in supporting the arts.

The Council's grant from government in 1945/46 was GBP 235 000. After 10 years it had grown modestly to GBP 820 000 (1955/56). The Council was primarily reactive – allocating funds for arts organisation and artists and providing help and encouragement. Gradually it cut back on direct provision for certain activities yet continued its support for the touring of art exhibitions and an "Opera for All" touring programme aimed at smaller venues. 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 (poetry, photography and jazz, for example, were not supported for many years). Although legally part of the Arts Council of Great Britain, Scotland and Wales had their own Arts Councils. The Arts Council of Northern Ireland was established as an independent body in 1962.

For much of the first 20 years of post war Britain, the government department responsible for the grant-in-aid to the Arts Council of Great Britain, the national museums and galleries and the British Library etc. was the Treasury. However, in 1965 responsibility was passed to the Department for Education & Science. At that time, 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, raising it to GBP 7.2 million.

Advice to national government on museum policy came from a Standing Commission on Museums and Galleries set up in 1931. It was given the responsibility of granting aid to national museums in 1963 and became the Museums and Galleries Commission with its own Charter in 1987. As we shall see it was to change its name twice more.

The 1970s were characterised by expansion of expenditure and by considerable debate about what forms of arts and culture should be subsidised. The protagonists were advocates of the "traditional" approach to supporting excellence in the classical or contemporary arts on the one hand, and the growing number of practitioners from what might be labelled "alternative culture" movements (built on the growth of community arts and arts centres and rooted in local communities) on the other, who labelled the Arts Council's approach as "elitist".

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. However, although government legislation in 1948 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. The 1960s and 1970s were also the period when regional arts associations developed in a piecemeal fashion, either as consortiums of local arts organisations, or set up by local authorities as a reaction to the closure of the Arts Council of Great Britain's regional offices. Regional arts associations were primarily intermediate organisations, acting as a link between the Arts Council and the regions.

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 of Margaret Thatcher required arts and culture organisations to look for new sources of revenue to supplement their income. As evidence of this change in public policy, witness the establishment in 1984 of the Business Sponsorship Incentive Scheme, which for the first time matched funds from business with a government grant, administered by Arts & Business to encourage new sponsorship from the private sector.

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 in the Arts Council's history that an attempt had been made to devise a co-ordinated policy to broadly guide arts funding developments. This process involved the organisation of some 50 seminars around Britain to take evidence and a series of commissioned papers. However, not long after its publication in late 1992, the report was, in effect, "shelved".

In fact, the 1990s 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: the Arts Council of England, the Scottish Arts Council and the Arts Council of Wales. Each nation therefore runs its own affairs in relation to arts funding, reflecting a broader trend to devolution.

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 National Lottery has raised over GBP 20 billion for good causes supporting the arts, heritage, sport, community and voluntary groups and, more recently, health, education and the environment. After an early focus on capital projects, the government made changes to enable funding to go to smaller community projects and make the Lottery more accessible to communities and responsive to people's priorities. Recently, the Olympic and Paralympic Games 2012 have been included as a good cause, a decision that has caused anxieties in the cultural sector about the perceived future diversion of funds.

The incoming Labour administration elected in 1997 renamed the Department of National Heritage as the Department for 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, since 2004, known as the Museums, Libraries and Archives Council (MLA). The Royal Commission on the Historical Monuments of England was amalgamated with English Heritage.

The UK Film Council (UKFC) was created in 2000 as a new strategic agency to develop the UK's film industry and culture. The agency absorbed the British Film Commission, the production board of the British Film Institute (bfi), the Lottery film department of Arts Council England and the part private / part public body, British Screen Finance. The UKFC set up the Regional Investment Fund for England in 2001 to increase investment for film directly in the English regions. This led to the creation of the Regional Screen Agencies (RSAs), in the same year, which took their place alongside film agencies in Scotland (Scottish Screen), Wales (Sgrin Cymru) and Northern Ireland (Northern Ireland Screen Commission).

In April 2002 the Arts Council of England and the Regional Arts Boards were legally established as a single arts development agency for England. In February 2003 the organisation announced its new identity and slightly changed name: Arts Council England.

More recently, government driven changes have taken place in the Arts Councils in Scotland and Wales. There have also been changes in the system of support for national and regional museums, libraries and archives.

One feature of recent years has been the emergence of a more integrated system (in England at least), which has enabled central government policy priorities to be pursued at local and regional level and not "filtered" by intermediary agencies as has been the case historically. Arguably, this has begun to unravel 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 proposals by the New Coalition Government to abolish the Regional Development Agencies and the Regional Government Offices.

Perhaps what is most striking about the UK cultural environment are the extensive and continuing changes to policies and structures over the past 20 years. Much more change has occurred in this period than in the preceding 45. The newly elected government (2010) has announced significant structural changes to the cultural support system as part of cost-cutting measures.

In England in particular, there had been a considerable increase in central government support in recent years (especially from 2000-2005) to address previous underfunding, while the Lottery provided an influx of new money which has changed the UK cultural landscape. However, the cultural sector will face a period of considerable austerity over the next few years as the result of reductions in financial support at national and local levels announced in 2010. Conceivably this, together with the structural changes underway, could undermine policy coherence and the delivery of government objectives, as well as impact adversely on the cultural infrastructure.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

Historically, the UK system of support for culture has been regarded as the archetypal "arms-length" model, with successive governments choosing Non Departmental Public Bodies (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. Certainly, the nature of the relationship between central government and the arm's length agencies has changed since the early 1980s, with government being seen as more interventionist on issues such as setting broad policy objectives or the reorganisation and restructuring of such bodies. Although the initial direction of policy after 1997 was towards decentralisation, the New Labour Government sought to embed its key political objectives (e.g. social inclusion and employment generation) in lower tiers of English governance and cultural support agencies through the provision of conditional resources and methods to monitor performance. The effect of this was to bind the delivery of cultural policies more closely to central government agendas, which gave some agencies (e.g. Arts Council England) the opportunity to recentralise their own structures.

Government intervention has also been given added impetus by the creation of devolved government administrations in Scotland and Wales, both of which have developed their own cultural strategies. Criticism has grown from the arts community on the criteria NDPBs use to decide who to fund; and the onus placed on supported organisations to deliver government led objectives.

Museums, Libraries & Archives Council

The Museums, Libraries and Archives Council has been the government's lead strategic body for the museums, galleries, libraries and archives sectors in England. In common with the arts, it has undergone a number of policy and structural changes in recent years. Originally set up in 2000 as a body with nine regional agencies, the MLA has recently completed a restructure to become a unified agency operating from a central office in Birmingham with a number of regional field teams. Intended to make the MLA move effective, the restructuring also sought to deliver savings in resources.

The aim of the MLA is to exercise strategic leadership in its sectors, locally, regionally and nationally. It leads and champions the Renaissance in the Regions programme, the government's main investment in England's regional museums, and co-operates with local authorities and their partners to increase public library participation. It has also contributed to raising standards in the management, care and documentation of collections. However, the newly elected government of May 2010 announced that the MLA is to be abolished in 2012 and indicated, in December 2010, that many of its museum and library functions are to be transferred to Arts Council England.

Arts Council England

In 2002, the Arts Council of England merged with the 10 Regional Arts Boards that existed at the time to create a new single arts funding and development organisation, Arts Council England. Integral to the new organisation were nine regional offices to match the nine regional planning areas that form the basis of the government's regional structure. Each of the nine regional offices had its own regional council and the chairs of each served on the national Arts Council. It is fair to note this development was contentious, not least the fact it appeared to conflict with the government's strategic approach to decentralisation. Nevertheless, in the Arts

Council's view, the principal benefits of these changes were: to have a simple, quicker, more arts-friendly service; the ability to speak with one voice on behalf of the arts; a more flexible funding decision process and simplified grants system at regional level; a reduction in administrative costs and bureaucracy; a greater capacity to address arts needs throughout England; and a greater potential to develop partnerships with local authorities and others.

Five years on from the reorganisation Arts Council England's Grants for the Arts programme was reviewed, leading to an overhaul and re-launch in an attempt to improve efficiency and consistency. The main aims were to simplify the application process, speed it up for smaller grants and reduce the administrative burden on officers. The Review provided momentum for significant changes at Arts Council England, restructuring the national office and focussing on strategy.

During 2007, following criticism by the Culture Minister of the failure of NDPBs to make a sufficiently strong case for a public mandate in support of culture, Arts Council England organised a public value enquiry, the Arts Debate, a process that included qualitative research and open consultation events about the public value of the arts, arts funding and the role of Arts Council England in it. A summary report, *What people want from the arts*, can be found at: <http://artscouncil.org.uk/about-us/research/public-value-programme/arts-debate-findings/>. The findings and proposals of this public exercise fed into ACE's plan for 2008 to 2011, though they came before the Arts Council England announcement to cut the funding of some 200 arts organisations (equivalent to approximately 20% of its regularly funded companies) in December 2007. This decision provoked considerable criticism by the arts community and subsequent requests to review the individual decisions and in particular the criteria used. Arguably, the funding cuts were not a direct consequence of lack of government funding at the time.

In March 2006, Arts Council England started a review of the location and staffing of functional areas across its offices. In 2008 a new centralised grant application logging team, together with human resources, information technology, regional and national finance and business support services were relocated to Manchester.

ACE announced another restructuring in July 2009, leading to the rationalisation of the nine regional offices and their grouping into four geographical areas covering London, the North, the Midlands & South West, and the East & South East. A key driver in the changes was the need to achieve administrative savings and, inevitably, there has been a reduction in personnel (see chapter 2.2).

As a consequence of an interim emergency budget imposed by the new Coalition Government shortly after its election in May 2010, ACE had its grant for the 2010/2011 fiscal year reduced by 4% (equivalent to GBP 19 million). This followed a GBP 4 million cut imposed by the previous government earlier in 2010.

UK Film Council

Following its creation in 2000, one of the UK Film Council's first moves was to set up the Regional Investment Fund for England (RIFE) to increase investment for film directly in the English regions. This, in turn, led to the creation of the Regional Screen Agencies (RSAs) in England, which have subsequently engaged in a new set of partnerships with other stakeholders in film. The RIFE is used to invest in production, education, film heritage, exhibition, training and location services. The funding and strategy of the RSAs and National Screen Agencies for Scotland, Wales and Northern Ireland has resulted in increasing opportunities for talented individuals to develop careers in film, and the creation of networks of cinemas, film clubs and societies allowing people and communities the chance to see and enjoy the widest range of films in rural and urban areas.

The UK Film Council has sought to maximise the contribution of major broadcasters, particularly the public service broadcasters, to the extension of audience choice. A 2006 agreement with the BBC potentially doubles the Corporation's commitment to UK film production, not only by increasing in-house activity, but by buying the best of the UK's independent feature production for screening on network television.

A merger of the UK Film Council and the British Film Institute was to have taken place in 2010 to achieve better co-ordinated support for film and spend less on infrastructure, as well as bring together the economic and cultural aspects of the two bodies. However, this has been overtaken as a result of the new government's decision to abolish the Film Council. The following UK Film Council's functions will be transferred to the British Film Institute: the distribution of National Lottery awards for films made in the UK; support for film in the UK nations and regions; certification of the cultural test for film tax credit; and administration of the UK MEDIA programme desk.

Scotland

After much debate, the Scottish Government established in 2010 a new agency, Creative Scotland, which has absorbed the functions of the Scottish Arts Council and Scottish Screen. The new body has functions in relation to the arts, culture and creative industries and other activity, with a focus on the application of creative skills. However, responsibility for funding the national arts companies is being assumed by the government. Creative Scotland will also be expected to work as an effective partner with Scotland's 32 local authorities.

Wales

The Welsh Assembly Government provides an annual grant to the Arts Council of Wales (ACW) to give the public the opportunity both to experience and to take part in arts activities. The ACW decides how much funding an organisation or individual will receive. The Welsh Assembly Government does not seek to intervene in this process. Funding provided supports activities at home and overseas.

Following a ministerial review in 2004, the then Welsh Culture Minister proposed the review of a number of arm's length agencies including the Arts Council of Wales. In the case of ACW, the intention was to examine whether strategic planning and some direct funding functions might be more appropriately handled at government level. The Arts Council expressed concern about the implied separation of grant-giving from strategy formulation and the separate treatment of six national arts companies, which the Minister proposed should be funded directly by the Assembly in future. This led to heated debate and criticism from those who perceived the arm's length principle was under threat. Subsequently, 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. In November 2006 this panel delivered its findings and recommendations to the Minister, many of which have been implemented (<http://new.wales.gov.uk/topics/cultureandsport/arts/artsreview/?lang=en>). The report recommends how best to manage and grow national ambitions for the arts throughout Wales. One of the recommendations was to set up an Arts Strategy Board.

The Arts Strategy Board is advisory and has no decision-making powers or formal voting procedures. It first met in November 2007. Its purpose includes provision of advice to the Minister on the development of arts policy and to play a key role in challenging, informing and shaping future arts policy, including overseeing the development of strategies for the arts and ensuring a coherent approach across the sector, maximising the cultural value of the arts spend by linking initiatives with wider social, economic and cultural objectives, and promoting collaboration and the sharing of intelligence between Welsh Assembly Government Departments,

ACW, the Welsh Local Government Association, local authorities, arts organisations and other partners. <http://new.wales.gov.uk/topics/cultureandsport/arts/strategyboard/?lang=en>

2.2 National definition of culture

There is no official UK definition of culture. British culture, with its national, regional and linguistic distinctiveness and multi-cultural diversity, is not regarded as a single entity. Today, it is more accurate to refer to the cultures of Britain to reflect the broad range of that diversity.

From an institutional perspective, the Department for Culture, Media and Sport (DCMS) has adopted a broad definition of culture, used mainly in cultural strategies for local and regional government. The definition is more a list of artforms, activities and cultural expressions that can occur in local public spaces (e.g. libraries, cinemas, parks, venues, etc). "Culture" has been increasingly used by government over the past decade or so as a more encompassing term, and one which better reflects the extent of arts, museums, heritage, libraries, film, etc.

It is noteworthy that the UK Government uses the term "creative" industries to incorporate sectors such as fashion, advertising and software development as well as the traditional "cultural" sectors such as the arts, museums, heritage, etc. What they have in common from a UK Government perspective is economic potential.

2.3 Cultural policy objectives

The fundamental aim of UK cultural policy is to make "the best things in life available to the largest possible number of people". Its goals are to increase and deepen access to and participation in the cultural (as well as sporting) life of the nation, to ensure the experience on offer is truly excellent and fulfils the potential that cultural activity has to change people's lives.

To achieve its vision to promote and champion excellence and improve access in all its sectors, the Department for Culture, Media and Sport developed four strategic objectives for 2008-2011 around which its work is organised. The four strategic objectives are:

- Opportunity: Encourage more widespread enjoyment of culture, media and sport;
- Excellence: Support talent and excellence in culture, media and sport;
- Economic impact: Realise the economic benefits of the Department's sectors; and
- Olympics: Deliver a successful and inspirational Olympic and Paralympic Games with a sustainable legacy.

The DCMS Public Service Agreement (PSA) targets are linked to its strategic priorities. PSAs set out each government department's aims, objectives and key targets. They are agreed with HM Treasury and form an integral part of the spending plans set out in Spending Reviews.

For objectives specific to Scotland, Wales and Northern Ireland see chapter 4.1.

3. Competence, decision making and administration

3.1 Organisational structure

No up to date organisational diagrams are available incorporating all four countries of the UK. 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 Welsh Assembly Government, and the Northern Ireland Assembly and Executive respectively ("the devolved administrations"). The Northern Ireland Assembly was established as part of the Belfast Agreement and is the prime source of authority for all devolved responsibilities and has full legislative and executive authority. The *Scotland Act 1998*, the *Government of Wales Act 1998* and the Orders in Council made under it, and *The Northern Ireland Act 1998* specify which issues remain the responsibility of the UK Government in each of those parts of the UK. 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.

3.2 Overall description of the system

DCMS

The Department for 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 press freedom and regulation, licensing, gambling and the historic environment.. DCMS is the Department responsible for the 2012 Olympic Games and Paralympic Games.

DCMS is also responsible 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. It works jointly with the Department for Business Innovation and Skills (BIS) on design issues (including sponsorship of the Design Council) and on relations with the computer games and publishing industries.

DCMS is headed by a Secretary of State for Culture, Olympics, Media and Sport, who is assisted by a Minister for Tourism and Heritage, a Minister for Sport and the Olympics and a Minister for Culture, Communications and Creative Industries.

The Secretary of State has overall responsibility for Departmental strategy, expenditure and organisation. The Minister for Culture covers arts, media, museums and galleries, libraries, creative industries and aspects of telecoms, broadband and digital switchover (some of these responsibilities are shared with the Department for Business, Innovation and Skills). The Minister for Sport and the Olympics is responsible for those areas. The Minister for Tourism and Heritage is in addition responsible for the built environment, Royal Parks and Royal Household, National Lottery, gambling and horse racing.

There is a separate Parliamentary Select Committee for 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.

NDPBs

In general, the UK spending on culture operates on an "arm's length" basis, through a number of Non-Departmental Public Bodies (NDPBs). These include organisations responsible for the arts, sport, film and heritage in England and their counterparts in Scotland, Wales and Northern Ireland. Many museums and galleries are also run as NDPBs, including the Victoria and Albert Museum, the Natural History Museum and the Tate Galleries. Some "public bodies", including the four Arts Councils, also act as distributors of National Lottery funds.

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 also 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 in Scotland, Wales and Northern Ireland.

Over 95% of the Department's budget is allocated to the public bodies that help deliver its strategic aims and objectives. These bodies have three year funding agreement with the Department, which explains what they will deliver for the funding allocated to them. The agreement summarises strategic priorities, key activities and outputs to be delivered, and is regularly reviewed.

Cultural policy in the regions is delivered through the four DCMS NDPBs which have had a significant regional presence in recent years – namely, Arts Council England, English Heritage, Museums, Libraries and Archives Council and Sport England – in collaboration with key partners such as the Regional Development Agencies (though these face abolition by government) and local authorities. These arrangements have replaced the role formerly played by the Regional Cultural Consortia (abolished in 2008-09). Strategies for culture in London remain the responsibility of the Greater London Assembly (GLA).

The new Conservative – Liberal Democratic Coalition Government elected in 2010 has indicated that a number of cultural quangos are to be abolished, including the UK Film Council, and the Museums, Libraries & Archives Council, while the future of others may be in doubt.

Arts Council England

Probably, the most changes in the past two decades have occurred in the Arts Council system. One of the most significant of these was the creation, in 2002, of Arts Council England by the merger of former regional arts boards in England with the Arts Council of England to create a single, unified development body for the arts.

In February 2008 Arts Council England commissioned an external review of its investment strategy in Regularly Funded Organisations. This followed considerable criticism of how ACE had approached the future funding of its Regularly Funded Organisations for 2008-2011 and the withdrawal of funds for almost one-fifth of them. Baroness McIntosh led the review and her report published in May 2008, made a range of recommendations on Arts Council England's struc-

ture, governance, relationships with the sector and capacity building. The Arts Council responded positively to the recommendations and further details can be found on its website: http://www.artscouncil.org.uk/publications/publication_detail.php?browse=recent&id=626

In July 2009 Arts Council England announced details of an organisation-wide restructure to save GBP 6.5 million a year in administration costs and re-invest it in the arts. The principal changes include:

- an overall reduction in staff numbers across the organisation of 21%;
- nine streamlined regional offices grouped in four areas --North; Midlands and South West; East and South East; London;
- a smaller head office, to be shared with the London regional office;
- a smaller Executive Board - 9 members instead of 14; and
- a centralised Grants for the Arts process based in Manchester.

Further administrative savings have to be made as the result of a GBP 4 million reduction in its grant imposed on the Council by the Labour Government before the General Election in 2010 and by a further GBP 19 million cut required by the newly elected Conservative-Liberal Democrat Government in the financial year 2010/2011.

Scotland

The administration of cultural matters in Scotland is the responsibility of the Scottish Government. The Minister for Culture, External Affairs and the Constitution and the Scottish Government's Culture, External Affairs and Tourism (CEAT) Directorate have responsibility for policy covering the arts, film, creative industries, cultural heritage, the Gaelic language, tourism and liaison with the UK Government on broadcasting. The CEAT Directorate also has responsibility for grant-aiding a number of cultural NDPBs, including Creative Scotland, the three national institutions (the National Museums of Scotland, the National Galleries of Scotland and the National Library of Scotland), and *Bòrd na Gàidhlig*, the Gaelic development agency. The Group's Culture Division directly funds the Scottish Library and Information Council (SLIC) and the Scottish Museums Council (SMC). These are both membership organisations that take a national developmental role within their sectors and provide advice and briefing to the government.

The Scottish Arts Council and Scottish Screen were abolished in 2010 and their functions absorbed by a new national arts development agency, Creative Scotland, as the single national statutory public body for the arts and film in Scotland. Responsibility for funding national arts organisations is being transferred from the Arts Council to government, which has given an assurance that the "arm's length" principle will be maintained. Creative Scotland, became fully operational in Summer 2010 and will be expected to work as an effective partner with Scotland's local government sector.

Historic Scotland is an Executive Agency of the Scottish Government and is directly responsible to Scottish Ministers for safeguarding and promoting the country's historic environment. As part of these responsibilities, it compiles and maintains lists of historic buildings and scheduled monuments, and an Inventory of Historic Gardens and Designed Landscapes. Historic Scotland's Corporate Plan can be accessed at: <http://www.historic-scotland.gov.uk/corporate-plan-2008-2011.pdf>

The CEAT Directorate also has responsibility for the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) and Architecture and Design Scotland (ADS). RCAHMS is responsible for recording the historic built environment and maintaining the National Monuments Record of Scotland, much of which is now accessible on-line. RCAHMS works closely with the Welsh equivalent body (RCAHMW) in widening electronic public ac-

cess to the information held by their respective archives. Architecture and Design Scotland replaced the Royal Fine Art Commission for Scotland in 2005 and has a much wider remit as the Executive's "champion" for good architecture in Scotland, with a key role to play in implementing the commitments within *A Policy on Architecture for Scotland*.

Wales

The National Assembly for Wales has devolved responsibilities in Wales for culture and related issues. Within the Welsh Assembly Government the portfolio of the Assembly Minister for Culture, Welsh Language and Sport covers the arts, museums, archives and libraries, language, heritage, sport and physical activity and lottery issues. Since 1999 a number of public agencies, e.g. the Arts Council of Wales, the Welsh Language Board, Sports Council for Wales, National Library of Wales and Amgueddfa Cymru - National Museum Wales, have been funded by, and accountable to, the Assembly following the transfer of responsibility from the former Welsh Office. These organisations are referred to under the collective title of Assembly Sponsored Government Bodies.

The Welsh Assembly Government's historic environment division (CADW: Welsh Historic Monuments) is responsible for the country's 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 new policy division of the Welsh Assembly Government from April 2004 to develop strategic direction for local museums, archives and libraries and provide financial support and advice.

Northern Ireland

The Northern Ireland Executive was established as part of the so called *Good Friday Agreement*. The Department of Culture, Arts and Leisure (DCAL), one of 11 Northern Ireland Departments created in 1999, is responsible for setting policy, bringing forward legislation and resourcing the following areas: arts and creativity; museums; libraries; sport and leisure; inland waterways and inland fisheries; the Public Record Office (PRONI) the national archives for Northern Ireland; and language policy. DCAL supports a number of arms length bodies including the Arts Council of Northern Ireland, which became a statutory body in 1995; the National Museums and Galleries of Northern Ireland, established in 1998 by the merger of four major museums and heritage collections; and the Northern Ireland Museums Council, which is the main channel of the Executive's support to local museums. DCAL also supports the Northern Ireland Screen Commission (NISC). The NISC also receives aid from the local economic development agency, Invest Northern Ireland. Local government also has a role in supporting cultural activity, including local museums.

As part of the ongoing Review of Public Administration (RPA) decisions taken in 2006, the public library service in Northern Ireland is delivered by a single, dedicated library authority known as Libraries NI instead of being part of the wider remit of five Education and Library Boards.

Arts Council of Northern Ireland (ACNI) has a history of working and supporting local government in delivering a range of services throughout the region. For example, ACNI worked closely with Belfast City Council in the development of *Integrated Cultural Strategy* (2007-2010), a five year plan for the arts in Belfast. Furthermore, ACNI have been supporting local government in preparation for the restructuring of the current 26 councils to 11 "super-councils" in 2011. The Arts Council will continue to fund major arts bodies, but will no longer be responsible for funding local arts, which will be under the remit of a new tier of district councils at local level.

3.3 Inter-ministerial or intergovernmental co-operation

The UK Government of New Labour (1997-2010) was committed to ensuring greater co-ordination 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). It is presumed the new government (May 2010) will wish to continue this, although budgetary reductions may impact on this.

In 2008 the government published a new strategic approach to the creative industries – *Creative Britain: New Talents for the New Economy*. This document indicates 26 commitments for government and industry, and was produced jointly by three government departments – the Department of Culture, Media & Sport, the Department for Business Enterprise and Regulatory Reform and the Department for Innovation, Universities and Skills.

The UK Government is committed to working with local government to ensure effective delivery of policy. As such, the Department for Culture, Media and Sport introduced a number of initiatives, in joint partnership with local delivery partners, to bring about a better quality of life for local communities.

The Local Government White Paper, *Strong and Prosperous Communities*, published in October 2006, declared the government's ambition to create strong, safe and prosperous communities throughout England by reforming the relationship between central government and local government and its partners through a new more streamlined local performance framework. A key element included new statutory Local Area Agreements (LAA's). Local Area Agreements (LAAs) are 3-year agreements (2008-2011) between Central Government and the local authority and its partners setting out the priorities for the local area. The LAA includes up to 35 priority indicators chosen from the 188 priorities in the National Indicator Set (NIS) and any other additional indicators and targets (either from the 188 or otherwise) as local priorities. DCMS has four indicators within the NIS:

- NI 8: Adult participation in sport and active recreation.
- NI 9: Use of public libraries.
- NI 10: Visits to museums and galleries.
- NI 11: Engagement in the Arts.

As part of the new local performance framework, a new monitoring system was introduced – Comprehensive Area Assessment (CAA) – to replace the Comprehensive Performance Assessment (CPA). The last CPA results were published by the Audit Commission in March 2009. CAA provides an opportunity for local authorities and their partners to demonstrate how culture and sport makes a difference in local communities and how it contributes to the local council's priorities and LAA improvement targets. It is unclear how the monitoring of local performance will operate given the reductions in staff and budgets at national and local levels.

The DCMS and its NDPBs support the work of the Department for Communities and Local Government (CLG). They aim to bring about the renewal of neighbourhoods, building community cohesion in disadvantaged and excluded communities. In 2006, DCMS and CLG launched a joint initiative to bring together government-sponsored agencies to promote the value of culture to the creation of strong sustainable communities. The project, called *Living Places*, has also involved Arts Council England, the Museums, Libraries and Archives Council, 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. The programme has a national scope and is overseen and advised by a Steering Board. Within this na-

tional remit, the programme has a special focus on five Priority Places, used by partners as test-beds for on-the-ground delivery. These are Pennine Lancashire, Corby, the Partnership for Urban South Hampshire, the Thames Gateway, and the South West region.

Living Places is now also the official home of the Culture and Sport Planning Toolkit (CSPT); this is the product of an innovative national project funded by the government's Invest To Save initiative, to provide a set of tools that ensures culture and sport are embedded in the sustainable communities' agenda at a local level. The toolkit builds on and links with existing good practice. Launched in March 2009, it is currently being disseminated through training workshops and seminars, and seeking to prove its value to planners, developers and local authorities in all parts of the country. It will be updated to ensure it remains relevant.

The Sea Change programme is led by the Commission for Architecture and the Built Environment (CABE) on behalf of DCMS with funding being made available to seaside resorts in England during the three year period from 2008 to 2011. Sea Change aims to stimulate wider improvements and economic regeneration in disadvantaged coastal resorts through specific investment in creative and innovative culture and heritage projects. By the end of March 2009, grants totalling over GBP 29 million had been allocated to 28 resorts to create new performance spaces, improve theatres, restore promenades, enable spectacular beach-front redesigns and provide new exhibition spaces.

In Northern Ireland, one of DCAL's Arms Length Bodies, The Arts Council of Northern Ireland, consults regularly with district councils on the exercise of its functions through the Forum for Local Government and the Arts (FLGA). In this regard the Arts Council instituted a GBP 2.4 million Challenge Fund in 2004, over four years, to support local organisations and projects on the basis of priorities agreed with local authorities. The primary purpose of the Challenge Fund, known as "The Art of Regeneration", was to encourage local authorities to work collaboratively by strengthening and deepening existing or new partnerships to help meet some of the social challenges facing Northern Ireland society. The Council is using the Challenge Fund to engage local authorities and to put the arts and artists at the heart of regeneration.

In the area of minority languages, support is shared between Northern Ireland and the Republic of Ireland (the North / South Language Body), and Ireland, Northern Ireland and Scotland (ICC / Colmcille, the Columba Initiative) to ensure that language protection and encouragement is integrated and aligned. The British Irish Council (a forum of co-operation and information sharing between representatives of the British and Irish Governments, Northern Ireland, Scotland and Wales, the Isle of Man and the Channel Islands) has a subgroup on minority and lesser-used languages which meets to discuss issues of mutual interest and agree co-operation on minority language issues.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

A considerable amount of international cultural co-operation is undertaken by individuals and organisations through networks, exchanges and personal contact. This is an integral dimension of the work of many organisations and individuals as well as the cultural and creative industries, which do much business overseas. The British Council (which is part-funded by the Foreign & Commonwealth Office) is the UK's international organisation for cultural relations and educational opportunities with offices in 110 countries. Its focus is increasingly on cultural development opportunities, new partnerships and cultural relations. The level of resources available for international engagement remains an issue of concern to cultural practitioners.

A review of public diplomacy efforts in the UK, led by Lord Carter, resulted in the creation of a new Public Diplomacy Board (2006), which replaced the one established in 2002. It is an advisory committee designed to improve the cohesion, effectiveness and impact of government efforts to promote the UK overseas. The Board is responsible for formulating a national public diplomacy strategy to support the UK's key overseas interests and objectives. Members include the Foreign & Commonwealth Office, the British Council and the BBC World Service. Amongst the previous Public Diplomacy Board's activities was a programme of specific promotional campaigns, such as "Crossroads for Ideas" to welcome the new European Member States, and "Think UK" to promote partnerships with China. In 2007, and with the support of DCMS and ACE, the British Council initiated "*China-UK: Connections through Culture*", a GBP 1 million programme giving advice for cultural networking and grants for project development with the aim to position Britain as a valued cultural partner (<http://ctc.britishcouncil.org.cn/lang/en>).

From 2014 the BBC will be required to take over responsibility for funding the BBC World Service, currently financed from the Foreign & Commonwealth Office. This is likely to lead to further reductions in the BBC World Service output, especially as the BBC is constrained by government from increasing its income from the annual licence fee for listeners and viewers.

From the UK heritage perspective, national and regional 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 which complements government policies such as social inclusion, volunteering, tourism and education.

Scotland

The Scottish Government actively supports and finances the international promotion of Scotland through culture, working directly with partners and through cultural Non Departmental Public Bodies. Recognising the importance of this area and building upon successful joint initiatives, British Council Scotland has worked closely with the Scottish Arts Council and Scottish Screen and will do continue to do so with their successor, Creative Scotland.

Some of Scotland's international cultural initiatives include development opportunities for artists; national representation in the Venice Biennale; and support to the Edinburgh City of Literature programme, after it was awarded the first UNESCO-designated City of Literature (<http://www.cityofliterature.com>).

Wales

Wales Arts International is an agency supported by the Arts Council of Wales and the British Council Wales (<http://www.britishcouncil.org/wales/>) to promote knowledge about contemporary culture from Wales and encourage international exchange and collaboration. Services include project funding through the International Opportunities Fund, residencies, networking events and guidance for artists and cultural organisations (<http://www.wai.org.uk>). Some of Wales's cultural initiatives include the Dylan Thomas Prize, Artes Mundai, national representation at Venice Biennale, as well as development opportunities for individual artists and support for companies performing overseas.

Northern Ireland

The Arts Council of Northern Ireland (ACNI) works with other partners to promote abroad the work of artists from Northern Ireland. For example, the Arts Council's exhibition at the Venice Biennale in 2009 is the third successive time Northern Ireland has been represented. In March 2009, a number of Northern Ireland (NI) Bands showcased at the South by Southwest (SXSW)

event in Austin Texas, while preliminary work is well underway with the NI Centre in Europe (Brussels) for artistic programming.

ACNI is committed to supporting Northern Ireland's cultural participation in the years leading up to the London 2012 Olympic and Paralympic Games. For instance, a Creative Programmer for the Cultural Olympiad in Northern Ireland was appointed and works as part of the UK-wide network of Creative Programmers. In addition, ACNI are funding a number of projects in the run up to London's 2012 Olympic and Paralympic Games and its associated Cultural Olympiad.

The International Strategy of ACNI recognises the reciprocal elements of international work, through "exportation and importation" of arts and artists. As part of that strategy, and under its Support for the Individual Artist Programme (SIAP), the Council's International Schemes offer support to artists, and in some cases to arts organisations, in the exportation of their work and in the enhancement of their opportunities for international experiences.

ACNI looks to create and utilise partnerships and associations with other government and non-government agencies, for example in conjunction with the British Council (<http://www.britishcouncil.org/northernireland.htm>) and Visiting Arts, ACNI joint-funds a post in the British Council.

A partnership with Malta originally led to artists from Northern Ireland performing at the Maltese Cultural Festival. More recently, the Maltese delegation has visited the Arts Council and this has resulted in proposals for future partnership working in the areas of music, visual arts and circus. Also, ACNI has agreed to offer assistance to the newly formed Arts Council of Malta.

ACNI has in place a number of reciprocal exchanges for international residencies, including in New York, Banff, Winnipeg, the St James Writers' Residency in Malta and the British School at Rome Fellowship.

3.4.2 Public actors and cultural diplomacy

In the 2005 review, which led to the establishment of the new Public Diplomacy Board (see chapter 3.4.1), Lord Carter defined "public diplomacy" as: "Work aiming to inform and engage individuals and organisations overseas, in order to improve understanding of and influence for the United Kingdom in a manner consistent with governmental medium and long term goals. "

In consultation with key stakeholders, including the Foreign and Commonwealth Office, the British Council and cultural organisations, the DCMS has developed a Cultural Diplomacy Policy. The overall aims of the policy are to encourage and support the cultural sector to develop international partnerships in areas of specific cultural and / or government priority, and to best realise the full benefit and impact cultural activity can have on diplomacy, development and as part of post conflict restoration.

The UK offers an insurance guarantee for cultural objects on loan for exhibitions called the Government Indemnity Scheme (GIS); it is administered by the Museums, Libraries and Archives Council on behalf of the DCMS. The scheme allows museums to put on major exhibitions of high quality, with the government carrying the risk rather than an insurance company. The demand for GIS has been rising; museums are increasingly taking advantage of it to present items that attract new and diverse audiences. They do this through mounting temporary exhibitions and borrowing material from abroad, from private owners and / or in co-operation with other European and international museums to create touring exhibitions.

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 celebrated its

75th anniversary in 2009 and now has offices in over 100 countries around the globe. Overarching priorities for the Council are: climate change, international dialogue, knowledge and creative skills. In February 2008 the British Council invited consultation on its new *Arts Strategy: Connecting the UK with the world through culture*. At the same time, the Council found itself at odds with some in the arts community over proposals for internal change in its Arts Division and its advisory panels, as well as a perception among artists that the Council's policy approach was in danger of diminishing the role of the arts in its operations. Subsequently, in its *Action Plan for the Arts*", the British Council's Chief Executive candidly admitted that the Council's exploration of ways of reshaping its work in the arts to meet the changing world of cultural relations had led to concerns that it intended to dismantle its support for the sector. He also pledged to restore funding of its arts work to the 2006 level of GBP 30 million. In response to a commissioned report critical of the British Council's approach to the arts, including its emphasis on supporting large scale initiatives as the best way to achieve high impacts, the Council announced, at the beginning of 2009, five priority areas for the arts: showcasing UK excellence; promoting cultural leadership; developing creative economy networking; handling creative capacities; and integrating the arts across its education, science and governance programmes.

The British Council initiated an awards scheme in 2007 for International Young Creative Entrepreneurs. The objective is 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. A parallel scheme exists for young UK creative entrepreneurs to establish contacts through programme visits to other countries.

International collaboration has been encouraged by Visiting Arts, a quasi- independent body funded by the British Council, the Arts Councils and the Foreign & Commonwealth Office, with an emphasis on support for the presentation of international work in the UK. In 2004, it launched the Visiting Arts Scotland Cultural Profile, a tool designed to facilitate international projects and collaborations: <http://www.scotland.culturalprofiles.org.uk>. Many of the country profiles produced by Visiting Arts are now available online as well as in book form (<http://www.culturalprofiles.net/Visiting%5FArts/Directories/Overview/>). Recently, Visiting Arts has been reviewing its aims and strategies. It has also assumed the role of Cultural Contact Point for EU programmes in succession to Euclid.

DCMS is the government department responsible for the implementation of the UNESCO World Heritage Convention and acts as the UK State Party. The UK delegation at meetings of the World Heritage Committee includes representatives from the Scottish Government and its agencies. Under the concordat between DCMS and the Scottish Executive, Scottish Ministers have a devolved responsibility to nominate and manage World Heritage Sites in Scotland. A review of UK World Heritage Policy is currently being undertaken by DCMS and the devolved administrations.

The UK (through Historic Scotland) is a member of the Steering Committee for Cultural Heritage (CD-PAT). Through this, Historic Scotland co-ordinates the UK response to the Heritage Framework Convention negotiations and participates in the HEREIN network, a Council of Europe heritage database initiative supported by the European Union. Scotland's contribution to European Heritage Days is Doors Open Days (<http://www.doorsopendays.org.uk>) and Scottish Archaeology Month (<http://www.scottisharchaeology.co.uk>). Linked to these initiatives is PhotoArch (<http://www.photoarch.org.uk>), which is Scotland's entry to the International Heritage Photographic Experience (IHPE) organised by the Catalan authorities and supported by the Council of Europe.

The UK model of mixed public / private financing is becoming increasingly attractive in the light of the pressures on state funding in other countries. Arts & Business has been involved in

helping to develop this area in over 32 countries and has run training programmes on developing private sector income in countries ranging from Russia to Viet Nam and from Canada to China.

There have been extensive changes to the film co-production environment. A number of new treaties are being agreed (South Africa, Morocco, China, and India), bilateral treaties are being suspended and existing treaties are being reviewed. The review of the tax environment (brought into force in 2006), in which a tax credit has been provided for film, means that co-production is more difficult and costly than hitherto and the numbers of co-productions has fallen substantially.

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, school partnerships and training / work experience abroad. The Clore 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, as do some Visiting Arts' projects.

Arts Council England offered an International Artists Fellowships programme from 2001 to 2008, to enable artists from all artforms, and at any stage in their career, to engage with artists from other cultures and disciplines. Artists Links is a programme initiated in 2002 by ACE and the British Council, with support from Visiting Arts, which aims to develop a network of collaborative work and development opportunities between British and other country specific artists: Artists Links China ran from 2002 to 2006 and then the focus switched to Brazil (<http://www.artistlinks.org.uk/>). An evaluation of the Artists Links programme, conducted by Momentum Associates and New Media Networks in 2010, recommended there be a clear, consistent and reliable selection process and a closer working relationship between ACE and the British Council in the future.

A business-led alliance called the Tourism and Heritage Export Group works to improve the export potential of the UK's heritage skills; one of its key tasks is to advise DCMS and UK Trade & Investment on the export strategy for the sector.

There has been much greater awareness of the relevance of international cultural co-operation in recent years. However, finding funding to undertake the work can still prove a difficult and time consuming process. The Arts Councils in the UK all support international work, but it is only recently that these ideas have been given a more structured form in strategy documents and in the case of Arts Council England, internationalism was one of six priorities in the planning period 2006-2008 and is woven throughout its current plan.

3.4.3 European / international actors and programmes

The UK Government, through the Department for Culture, Media and Sport (DCMS) and in consultation with the devolved administrations, has the lead responsibility for cultural co-operation 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 rejoined UNESCO in 1997. The UK UNESCO National Commission sector committee for culture was set up in 2000. The Commission, along with the culture committee (and other sector committees), was dissolved in 2003. The culture committee was re-established in the summer of 2005, comprising 20 elected members from a range of organisations, supported by a cultural network (operating mainly electronically).

The DCMS is the government department responsible for the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

DCMS, with the UK Film Council, sits on the management committee of the EU's MEDIA programme. The UK Film Council has jointly funded the UK MEDIA Desk in order to provide information about MEDIA Programme initiatives to UK film companies (this will be administered by the British Film Institute when the UK Film Council is abolished at the end of March 2011). The UK Government works closely with the European Commission and other Member states to ensure that the programme contributes to a sustainable European film industry. DCMS also represents the UK on the Executive Council of the European Audiovisual Observatory, a Council of Europe initiated organisation, which collects and disseminates data on the audiovisual sector. The key film objectives of DCMS are to ensure that British industry derives the maximum benefit from UK participation and involvement in these organisations and to ensure that they are run in an efficient and coherent manner to best address the needs and interests of the audiovisual and broadcasting sectors.

3.4.4 Direct professional co-operation

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. The World Collections Programme, for example, is a three year initiative funded by the DCMS that enables seven national museums, the British Library and Royal Botanical Gardens (Kew) to foster sustainable partnerships and the sharing of expertise in Asia, Africa and the Middle East.

Most of the domestic Arts Councils engage with international networks. They also support international co-operation projects through their main funding streams and regular funding for organisations, or through dedicated programmes.

3.4.5 Cross-border intercultural dialogue and co-operation

The Arts Council of Northern Ireland works closely with its counterpart in the Republic of Ireland, An Comhairle Ealaíon/The Arts Council of Ireland, in cross-border co-operation. ACNI co-funds approximately 15 organisations with An Comhairle Ealaíon. These cover a range of artforms including literature, music and visual arts. Further co-operation and collaboration with the Republic involves undertaking joint research projects and sharing best practice. For example, a research project was undertaken in 2009 on the living and working conditions of artists in Ireland. The purpose of this study was to create an up-to-date and robust evidence base that would be used to inform government funding decisions, effect changes in the regulatory environment for artists, and to modify policy and funding strategies within the Councils themselves.

In addition, the Department of Culture, Arts & Leisure and ACNI devised a number of cultural events as part of the European Year of Creativity and Innovation in 2009, with themes centring on European dialogue, co-operation and partnership. Such events provided practical assistance to the arts sector in developing cross-border engagements.

3.4.6 Other relevant issues

The Department for International Development (DFID) is the part of the UK Government that manages Britain's aid to developing countries and works to eliminate extreme poverty. It has two offices in the UK and 64 overseas. It supports a small number of development projects that involve culture, for example: a radio programme in Nigeria (through the State & Local Government Programme); an educational TV drama series - Makutano Junction - in Kenya; use of drama in Peru to promote knowledge of the election process and psychosocial projects,

as part of emergency relief. Independent organisations and cultural practitioners also initiate a wide range of culture in development projects; the British Council produced an *Arts & Culture in Development Directory* featuring 70 examples - available online at:

<http://www.britishcouncil.org/arts-performing-arts-act-directory.htm>

The UK hosts a range of well established international cultural events, as well as many festivals and activities programmed by national and regional authorities, organisations and venues, for example, Scotland has hosted the Edinburgh International Festival since 1947; the London International Festival of Theatre has been running since 1981 and the Notting Hill Carnival (Europe's largest street event) was established in 1964. In 2012, London will be hosting the Olympic Games and Paralympic Games. In November 2007 the government launched a GBP 40 million fund that will use the 2012 Olympic and Paralympic Games to promote the arts and sport to young people. Legacy Trust UK will support cultural, artistic, educational and sporting activities all over the country. A three month event – Festival 2012 – will run from June to September, with a budget of more than GBP 75 million of public and private sector funds.

Changes introduced to immigration rules with a transition to a new Points Based System has caused some problems for visiting artists from outside the European Economic Area or non residents of those countries. Although the government agreed that creative workers coming to the UK for less than three months will not require 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 takes much longer. In summer 2009, the Parliamentary Home Affairs Select Committee called for changes to the Points Based System, which had made it impossible for presenters to arrange short notice replacements from overseas, e.g. in the event of an opera singer or senior ballet dancer being unable to perform at the last moment. 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). United Kingdom Border Agency fees for immigration applications (GBP 128 for Tier 5 applications, GBP 270 for Tier 2 and GBP 68 for short term visas) are likely to increase. 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 new system has made the process of inviting overseas artists time – consuming and expensive, as well as inhibiting. Moreover, the new government's proposals to limit the number of work permits granted annually may also adversely impact on international cultural mobility into the UK.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

At the turn of the Millennium there was an increased recognition of the way in which the Department of Culture, Media and Sport (DCMS) sectors in England can contribute to the achievement of wider government objectives, such as promoting social inclusion and neighbourhood renewal and its increasing commitment to investment in cultural (i.e. human) capital. We have witnessed a closer working relationship between central and local government in recognition of jointly-shared aims and the need for services to be effectively delivered.

In all four UK nations, the period since 1996 has been one of policy review and change with an incoming UK Government in 1997 with its own objectives and the delegation of responsibility for culture to the Scottish Parliament and Welsh Assembly, and the creation of the Northern Ireland Assembly. In this period of much upheaval, certain cultural issues have been given priority such as access, excellence, the creative industries, creativity, cultural diversity, the artist, new technologies and culture and education. Further structural changes, as well as serious funding cutbacks, following the election of a new government in May 2010, will have an impact on the pursuit of these priorities especially in England.

The White Paper, *Public Services for the Future: Modernisation, Reform, Accountability* (December 1998) and its supplement published in March 1999, published for the first time measurable targets for the full range of the government's objectives. They formed an integral part of the spending plans set out in Spending Reviews and were refined subsequently in order that departments continue focussing on the priorities that the government is committed to deliver. In 2007 the Comprehensive Spending Review (CSR) published 30 new Public Service Agreements with key priority outcomes to be delivered from 2008 to 2011. Public Service Agreements (PSAs) between the Treasury and individual government departments set out the targets that the funded body has agreed to work towards in return for its funding. As a framework for the delivery of these PSAs, the government also published a Service Transformation Agreement, which presents its "vision for building services around the citizen and specific actions for each department in taking forward this challenging agenda". In the CSR period from 2008, culture was not included directly as a key priority sector, but rather as an aspect that is found transversally through the priority outcomes.

Recently the question of how to more clearly articulate the value of culture using methods which fit with central government decision-making has become an issue for investigation. The thinking in government is that cultural policy needs to develop valuation tools for mainstream policy appraisal that will raise the quality of decision-making as is claimed for other areas of public policy. Consequently, the DCMS, together with the Economic and Social Research Council and the Arts and Humanities Research Council, initiated a project on Measuring Cultural Value. In December 2010 Dr. Dave O'Brian produced a report for the DCMS which offers a detailed consideration of the economic valuation methods suggested in the Treasury's *Green Book*, as well as the "wellbeing / income compensation" approach proposed by the DCMS Culture and Sport Evidence (CASE programme). The report, *Measuring the value of culture*, recommends DCMS should create clear guidelines on measuring cultural value based on the economic valuation techniques consistent with the *Green Book*. In doing so, the report suggests DCMS should develop closer working links with academics working in cultural economics. The report also recommends DCMS investigate whether existing datasets on culture could be utilised alongside economic values to develop a multi-criteria analysis for culture.

At a regional and local level, DCMS has been committed to encouraging a fully integrated approach to the delivery of cultural services in England. In 2008, *A Passion for Excellence* was

launched, which set out a framework for local level improvement in the culture and sport sectors (which were considered by the Audit Commission to be inadequately delivering government objectives) and includes the mechanisms and tools to support leadership development, performance and capacity building. In 2009, *A Passion For Excellence: One Year On* established what progress has been made and outlined further work to be undertaken by the partners (DCMS, Improvement and Development Agency for local government (IDeA), Museums, Libraries and Archives Council (MLA), Chief Cultural & Leisure Officers Association (CLOA), Sport England (SE), English Heritage (EH), Local Government Association (LGA), Arts Council England (ACE) and Government Offices for the English Regions). More information can be found at http://www.culture.gov.uk/reference_library/publications/5948.aspx. However, with structural changes imminent and reductions in resources at national, regional and local levels, it is unclear to what extent the momentum can be sustained.

A Parliamentary Select committee on Culture, Media and Sport, began taking evidence in 2010 for its enquiry into arts funding. However, this committee will not complete its investigation until well into 2011, by which time the government will have finalised its decisions on structural change and resource allocation.

England

The DCMS commissioned Sir Brian McMaster, former Director of the Edinburgh Festival and the Welsh National Opera to undertake a review looking at: how the system of public support can encourage excellence, innovation and risk-taking; how artistic excellence can stimulate deeper engagement with the arts by audiences; and how to establish non-bureaucratic methods of judging quality. His report *Supporting Excellence in the Arts, From Measurement to Judgement* - was published in January 2008. The report sought to direct attention to increasing excellence rather than focussing on targets and results, which has been the trend in the last decade. Some of the recommendations included:

- innovative, risk-taking work should take precedence in the eyes of funders;
- funding bodies should have and take up the right to be involved in the appointment processes of the organisations they fund;
- funding for failing organisations should be made subject to fixed conditions or be removed entirely;
- every cultural organisation should have at least two artists or practitioners on its board;
- funded organisations should be assessed based on self-evaluation and peer review that focuses on objective judgements; and
- ten organisations with "the most innovative ambition" should receive ten-year funding.

For the full report see: http://www.culture.gov.uk/reference_library/publications/3577.aspx or <http://www.culture.gov.uk/what-we-do/arts/3213.aspx>.

Arts Council England was recruiting a pool of 300 experts (artists, critics, managers etc) in 2009 and 2010 to provide peer assessment of its regularly funded organisations in dance, literature, music, theatre, visual arts and specialist areas etc. Their reports are intended to feed into ACE's existing artistic evaluation processes and complement the work of its staff. The new arrangements are a response to recommendations in the McMaster review, as well as criticisms following the reduction or withdrawal of funding by ACE of almost 20% of its supported organisations in 2008.

In 2006, Arts Council England completed the first ever major review of contemporary visual arts, encompassing a wide field of artforms including artists' film and video, crafts, live art, photography, new media arts and education and critical debate, which has informed *Turning Point*, a national 10 year strategy for the visual arts. This new framework aims to support the development of closer links and collaboration across heritage and contemporary visual arts and

the commercial sectors. It is also intended to enable the Arts Council to adopt a more strategic role, grounded in a clear understanding of the visual arts sector and its broader context. Reports have also been produced for theatre and music.

In September 2008, Arts Council England set out its priorities for the future in the Arts Council Plan 2008-2011, informed by the Arts Debate (the largest programme of consultation and research ever carried out by ACE) and taking account of the McMaster Report, the government's *Creative Britain* strategy and the McIntosh Review (see chapter 3.2). The Arts Council's Plan, "Great Art for Everyone", identified four development priorities:

- use digital technology to connect with audiences in new and exciting ways;
- improve the reach and effectiveness of visual arts provision;
- make sure children and young people grow up with a strong sense of the possibilities the arts give them; and
- realise the opportunity offered by the London 2012 Olympics to enrich the artistic life of the nation.

See http://www.artscouncil.org.uk/publication_archive/great-art-for-everyone-2008-2011/

Subsequently in 2010, Arts Council England launched a consultation exercise on "Achieving Great Art for Everyone", setting out proposals as the first step in achieving a stable arts funding environment in England by 2020. This outlines five long term objectives to ensure that:

- talent and artistic excellence are thriving and celebrated;
- the arts leadership and workforce is highly skilled and diverse;
- more people value and enjoy the arts;
- every child and young person has opportunities to experience the arts; and
- the arts sector is sustainable, resilient and innovative

See also: <http://www.artscouncil.org.uk/consultation>.

Meanwhile, DCMS demanded cost savings from Arts Council England and the Museums, Libraries and Archives Council. ACE was asked to cut its administration costs by 15% by the end of March 2011 (equivalent to GBP 6.4 million). The Museums, Libraries & Archives Council was asked to make a cut of 25% in administration over the same period, hence the MLA's decision to rationalise its national and regional operations. It also had a 3% reduction in its grant in the 2010/11 fiscal year. Further grant reductions were required of ACE in 2010 – first of GBP 4 million in the last months of the New Labour Administration and then an additional cut of GBP 19 million demanded by the incoming Conservative-Liberal Democrat Government.

Inevitably, concern has been expressed about the economic situation and its impact on the cultural sector. Arts Council England initiated research in 2009 on the impact of the economic crisis on the arts and interim results suggested that audience levels are generally being maintained, though there is a squeeze on some sources of income.

In the face of the economic downturn, Arts Council England introduced, in 2009, a temporary GBP 40 million programme (the Sustain fund) to help protect arts organisations from the effects of recession. Applications for Sustain were being assessed on quality, successful management, public engagement and a demonstration that the recession was adversely affecting an organisation's financial viability. Priority has been given to larger regularly funded organisations, especially those considered to be of the highest strategic importance.

The new Coalition Government, elected in May 2010, announced immediate reductions to government spending. With most government departments being required by the new govern-

ment to achieve savings of around 25% or more over the lifetime of this Parliament, the outlook for the cultural sector is likely to be very tough.

Moreover, as part of its objective to cut public-expenditure, the new government has indicated that it will abolish several cultural NDBPs funded by the DCMS. These include the UK Film Council and the Museums, Libraries & Archives Council. There has been much criticism in the cultural sector, not least because the government announcement failed, at the time, to indicate clearly what responsibilities of these bodies will be retained and which institutions will be expected to take them on. This situation has now become a little clearer.

It is also feared that severe pressures on local government budgets will lead to serious problems for local authority funded cultural organisations. In January 2010 the Society of Local Authority Chief Executives forecast reductions in local government budgets of 7-20% over the next three years – a prediction some consider to be an underestimate of even the most optimistic forecast. Furthermore, the Society suggested that the reductions could be considerably higher for non-statutory services such as the arts, and there have already been indications that some local authorities are prepared to cut their arts services completely.

Scotland

In April 2004, Scottish Ministers set up an independent Cultural Commission to review cultural provision and delivery at all levels across the country through extensive consultation. The Commission was asked to consider ways to boost access, exploring the notion of cultural rights for Scotland's citizens and its creative community, and to review the institutional and built infrastructure and governance of the country's cultural sector. In response to the radical findings and recommendations Scottish Ministers produced *Scotland's Culture*, a vision of the future cultural policy, identifying key changes for infrastructure, investment, legislation and programmes, which formed the basis for a draft *Culture Bill* that was presented for consultation in December 2006.

After considerable and sometimes heated debate this has led to the establishment of *Creative Scotland*, the new public body that amalgamates the Scottish Arts Council and Scottish Screen. The new body has the following functions:

- identifying, supporting and developing quality and excellence from those engaged in artistic and other creative endeavours;
- promoting understanding, appreciation and enjoyment of the arts and culture,
- encouraging as many people as possible to access and participate in the arts and culture;
- realising the value and benefits (in particular, the national and international value and benefits) of the arts and culture;
- encouraging and supporting artistic and other creative endeavours which contribute to an understanding of Scotland's national culture; and
- promoting and supporting industries and other commercial activity where the primary focus is the application of creative skills.

Creative Scotland has an overall budget of GBP 60 million, which will be frozen for the 2011/12 financial year when the government's Culture & External Affairs budget faces a 6.7% cut.

At the same time, the Scottish Executive has taken responsibility for directly funding Scotland's national cultural organisations, including arts companies previously supported by the Scottish Arts Council. Key arts organisations, such as the National Theatre of Scotland, have been advised by the Scottish Government to budget for cuts from April 2011 of 10%.

Wales

Creative Future: Cymru Greadigol - a ten-year culture strategy was launched by the Welsh Assembly government in 2002, outlining a number of priorities for culture in Wales. Among these were the:

- inclusion of culture as part of local community plans;
- free entry to national museums and galleries;
- improving access to cultural facilities and activities for audiences and participants;
- sustaining the highest standards in the wide range of professional arts;
- using Wales' distinct culture and its achievements to raise its international profile;
- promotion of the Welsh language;
- the exploitation of European Structural Funds for cultural organisations;
- developing new drama strategies in the Welsh and English languages; and
- reviewing the funding of festivals and exhibitions and support of local authority music services.

Proposals to place the Arts Council of Wales's strategic planning and research functions, as well as direct funding of the six national arts companies, under the control of the Welsh Assembly Government were defeated in a plenary debate in the National Assembly. The future of arts funding was reviewed in 2006 by an independent Wales Arts Review Panel and its recommendations have been taken forward through the Arts Strategy Board, which is chaired by the Minister for Heritage and made up of representatives from the Welsh Assembly Government, ACW and the arts sector in Wales.

In 2009, the Arts Council began a detailed Investment Review, looking at its revenue expenditure for key organisations. The outcome of the Review, *Renewal and transformation: building a stronger future for the arts in Wales*, published in Summer 2010, is a decision to withdraw regular funding from 32 arts organisations and to allocate annual subsidy to four for the first time. The Arts Council said the strategy was intended to deploy existing funds to best effect at a time of economic difficulty. However, the proposals have been criticised by some in the cultural sector as abandoning the Council's policy of ensuring access to the arts across the country, especially rural communities, because funding will be withdrawn from some of the network of venues and community arts organisations.

The Assembly Government is to reduce the arts budget by 4% for three years from 2011/12, which is likely to result in regularly funded organisations losing up to GBP 1.5 million in total over the period.

Northern Ireland

In Northern Ireland, the Department of Culture, Arts and Leisure (DCAL) published its Corporate Strategy 2008-2011 setting out its mission – "To protect, nurture and grow Northern Ireland's cultural capital by providing strategic leadership and resources for the promotion and sustainable development of the culture, arts and leisure sectors." DCAL seeks to achieve this by:

- ensuring the effective and efficient delivery of high quality culture, arts and leisure services;
- ensuring the effective provision of strategic leadership to the culture, arts and leisure sectors; and
- ensuring effective governance, oversight, probity, and relationship management with its delivery partners

The Northern Ireland Executive's Programme for Government 2008-2011 and associated Budget, and the Investment Strategy for Northern Ireland 2008-2018, form the context for

DCAL's Corporate Strategy. In contributing to the wider aspirations set by the Northern Ireland Executive, the challenge for the Department is to make best use of the available resources to promote culture, arts and leisure in Northern Ireland.

DCAL makes a significant contribution to the two cross cutting themes of the programme for government - a shared and better future and sustainability - which underpin the delivery of the Executive's priorities. The delivery of DCAL's key goals within each priority area provide a framework to address the key social, economic and environmental challenges and take advantage of the very real opportunities which devolution has presented.

DCAL's services are delivered largely by a number of arms length bodies and it seeks to ensure that they have the necessary support to provide effective and efficient services to their immediate stakeholders and wider public. However, early in 2010 DCAL learnt that more than GBP 25 million of its budget for 2010 will be cut as part of government savings. As a consequence, the budget of the Arts Council of Northern Ireland will be reduced by GBP 1.1 million.

For its part, Arts Council Northern Ireland independently assessed the impact and achievements of its 2001-2006 strategic plan, including the success of the funding streams, the challenges facing the arts in the region, the internal organisation of the Arts Council and how effectively the Council had linked with central and local government and the arts sector. The findings of the review fed into the broadest public consultation exercise that the Arts Council had ever undertaken. The results of this evaluation led to the development of ACNI's subsequent 5 year strategic plan (2007-2012) entitled "*Creative Connections*". This strategy is based under four broad themes:

- art at the Heart – Promoting the Value of the Arts;
- strengthening the Arts;
- growing Audiences and Increasing Participation; and
- improving Performance.

In 2006, DCAL published a policy framework for public libraries, *Delivering Tomorrow's Libraries*. This will guide the development of the public library service over ten years, through restructuring in 2009 into a single, unified service for all of Northern Ireland, delivered by a non-departmental public body (Libraries NI). The policy framework contains standards for public libraries and sets out a renewed focus on customer service based around access to books and information. DCAL's vision for the public library service is: "A flexible and responsive library service which provides a dynamic focal point in the community and assists people to fulfil their potential."

Also in 2006, DCAL published a high level government policy: *Architecture and the Built Environment for Northern Ireland*. The vision is: "An attractive, healthy, safe and sustainable built environment which functions efficiently and enriches the experience of living for everyone in Northern Ireland." The guiding principles of this policy relate to: (i) Creativity and Innovation, (ii) Heritage, and (iii) Sustainable Development. Whilst ensuring best value from public expenditure, the policy advocates excellence in design quality.

Challenges facing the delivery of policies

In advance of the General Election in 2010 and following cultural sector consultation and public debates, the National Campaign for the Arts launched *A Manifesto for the Arts* (<http://www.artscampaign.org.uk>), which sought to make a case for public funding of the arts and the need to sustain it. In the post-election period, it soon became clear that the culture sector was not to escape unscathed by the decision of the new Conservative-Liberal Democrat Coalition Government to rapidly reduce public expenditure.

At the time of preparing this UK entry, the government has not been entirely clear on what policy changes it expected. Instead it has focused – in England – on cutting back expenditure on the administration of funding, axing some of the support structures and indicating that it will encourage more private sector support. In this context it is questionable whether the cultural priorities of the previous government can be realistically sustained. In response, the National Campaign for the Arts launched an advocacy strategy, "I Value the Arts", to encourage public participation in lobbying government at national and local levels on behalf of the arts (<http://www.ivaluethearts.org.uk>). Umbrella bodies across the arts are involved. The intention is to keep the debate going on the importance of the arts, particularly at local government level, where there are potentially serious funding problems.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

The Conservative-Liberal Democratic Coalition Government that was established following the General Election of May 2010 has focussed, so far, on the following actions that, inevitably, will impact on the cultural sector:

- major reductions in public expenditure at national and local level;
- reductions in the number of cultural "arms-length" agencies and the re-allocation of some of their functions;
- greater emphasis on attracting more private money for culture by making it easier for individuals and businesses to contribute;
- giving a greater say to local communities on what services local government should spend its monies on; and
- the creation of a so-called "Big Society", in which the potential for voluntary action is encouraged.

Reductions in public expenditure

The UK Government's Department for Culture, Media and Sport will lose 25% of its funding over four years, meaning that by 2014/15 it will have GBP 1.1 billion compared with GBP 1.6 billion in 2010/11. During the same period the DCMS grant to Arts Council England will be cut by 29.6% (a real loss of GBP 100 million); so that by 2014/15 its grant will be GBP 350 million, plus "hand-over" funds for assuming responsibilities from the Museums, Libraries & Archives Council, which is to be abolished. Early indications suggest that 100 or more of the organisations the Council supports could lose their grants as a result. Creativity, Culture & Education will lose much if not all of its ACE funding for the major Creative Partnership programme linking artists / arts organisation with schools, while another high profile "client", A & B (Arts & Business) will lose its grant entirely by 2012/13. Although not entirely unexpected, the loss by A & B of its grant seems odd at a time when government is keen to encourage more cultural funding from the private sector. In addition, major financial pressure on local authorities as a result of central government cuts is likely to have a serious impact on local provision – in November 2010, there were indications that some 250 public libraries would be closed.

4.2.2 Heritage issues and policies

Detailed work on legislation commenced following the 2007 Government White Paper *Heritage Protection for the 21st Century* – which proposed the first widespread overhaul of the heritage protection system for nearly 25 years, including measures to strengthen the existing sys-

tem for underwater cultural heritage. However in November 2008, the government announced the postponement of parliamentary legislation for heritage protection, but encouraged the continuation of non-legislative reform work. The first major milestone was the consultation draft in July 2009 of a *Planning Policy Statement on Planning for the Historic Environment* to replace the ageing *Planning Policy Guidance notes on Buildings (No. 15)* and *Archaeology (No. 16)*. Work continues on reforming various aspects of the way designation of heritage is undertaken and the criteria for protecting heritage assets.

English Heritage and CABE (the Commission for Architecture and the Built Environment) are part of a project focussing on sustainable communities, in partnership with Arts Council England and the Museums, Libraries and Archives Council (see chapter 4.2.4).

DCMS has been working with the Department for Children, Schools and Families and representatives of the built and historic environment to support schools in using heritage resources to complement the curriculum. DCMS has also recognised the contribution of the historic environment sector in mitigating the effects of climate change.

In October 2001, a government-appointed Regional Museums Task Force issued a report, *Renaissance in the Regions: a new vision for England's museums*, calling for the establishment of a new framework for regional museums in England to reverse years of under-investment by local authorities. *Renaissance* is the MLA's programme to transform England's regional museums. Central government funding seeks to enable regional museums across the country to raise their standards and deliver real results in support of education, learning, community development and economic regeneration. The programme has received almost GBP 300 million since 2002.

An independent review of *Renaissance* by Sara Selwood (published in July 2009) acknowledged the flagship funding programme as the most important intervention in English non-national museums since the *Museums Act of 1845*. At the same time, the review criticised the *Renaissance* vision as lacking clarity, and for the absence of goals and a strategy for taking the programme forward. The Review paved the way for *Leading Museums*, MLA's National Action Plan for Museums, which was published at the same time. The 10 point plan seeks to encourage museums to make stronger contributions to the creative and tourism economies, and to develop learning and commercial partnerships. Among other things, the action agenda suggests government funding be targeted to reward excellence, partnerships between national and regional museums be enhanced and leadership skills be developed. Museums will be encouraged to develop a more strategic and sustainable approach to their collections, and the role of museums as international ambassadors is to be promoted. Responsibility for the Renaissance in the Regions programme, including the redesign of its content and operation, is to be assumed by Arts Council England in 2011, prior to the abolition of the MLA.

Since 1 December 2001 all museums and galleries sponsored by DCMS have offered free admission to their permanent collections. Seven years after free access was introduced, visits to museums which previously charged had risen from 7.2 million to 16 million in 2008/09 - an increase of 124%. The number of visits to all DCMS-sponsored museums was 40.3 million in 2008/09 compared with 24 million in 1997/98. Trend data collected between 2002/03 and 2004/05 shows that visits by lower socio-economic groups rose by 21%, or 1.2 million additional visits. The new government has indicated its commitment to continuing free access to national museums and galleries.

The MLA funds and encourages campaigns such as "Museums at Night" and "Kids in Museums", and the national cultural website for the public <http://www.culture24>.

In July 2006, Parliament published a report entitled *Protecting and Preserving our Heritage*. The focus of the report was on the built heritage environment and was followed by a second

heritage inquiry (Autumn 2006) into museums, galleries, cultural property and archives. Although the Department for Culture, Media and Sport has issued a number of strategies for heritage (such as *The Historic Environment: A Force for our Future*, 2001, *Protecting our Historic Environment: Making the System Work Better*, 2003), the Parliamentary report identified a number of areas of concern and suggested that the DCMS approach to reform of the heritage protection system had been "less than energetic" (from recommendation 9). Amongst the issues identified in the 57 conclusions and recommendations were: a serious shortfall in funding for English Heritage (subsequently, in the 2007 Comprehensive Spending Review, English Heritage received its first increase in funding for ten years); a need for more resources for local authorities to pursue the greater responsibilities being placed on them; heritage to be represented better across government; a need to acknowledge the important role of the historic environment in regeneration projects and to support this economically; establishing some form of VAT relief scheme on repair work for listed buildings. It also encouraged DCMS to make local authority historic environment records statutory, undertake research to ensure the effective implementation of the Heritage reform programme and to urgently review / update planning policy guidance related to the historic environment and archaeology.

In 2004, the Museums, Libraries and Archives Council introduced the Museum Accreditation Standard scheme, which replaced the Museum Registration Scheme (1988) and set nationally agreed standards for UK museums. To qualify, museums must meet clear basic requirements on how they care for and document their collections, how they are governed and managed, and on the information and services they offer to their users. The Scheme has been used as a model for museums overseas. MLA has administered the scheme in collaboration with the Scottish Museums Council, the Northern Ireland Museum Council and CyMAL in Wales. MLA has also run the Designation scheme, which identifies the pre-eminent collections of national and international importance held in England's non-national museums, libraries and archives, based on their quality and significance. The Scheme recognises that organisations with designated collections care for a significant part of England's cultural heritage. It was launched in 1997 for museums, and extended to libraries and archives in 2005. Both the Museum Accreditation Standard and Designation schemes are to become the responsibility of Arts Council England when the MLA is abolished in 2012.

The DCMS / Wolfson Museums and Galleries Improvement Fund was set up in 2002 to improve the quality of displays, public spaces, environmental controls and access for disabled visitors in museums and galleries across England. The fund will make GBP 8 million available between 2011-2015..

In April 2008 the Museums Association and Local Government Association issued guidelines for museums on the disposal of items in their collections. The *Disposal Toolkit* was produced following several years of contentious decisions taken by some local museums (and others including higher education establishments) to raise revenue by selling works previously donated or bequeathed to them for their collections. Further information from: <http://www.museumsassociation.org/collections>.

In 2008, the MLA announced that resources of the nine Regional MLA Agencies were to be reduced to prepare for their inclusion in a single structure (to some extent following the precedent – if not the model – previously set by Arts Council England and the Regional Arts Boards in 2002). This restructuring was completed in March 2010.

In collaboration with The National Archives, the Museums, Libraries and Archives Council has been leading a government consultation on the future for publicly-funded archive services in England and Wales. It is unclear who will assume responsibility for the MLA's strategic archive functions when it is abolished.

Scotland

A Collective Insight, a national audit of museums and galleries, was published in Scotland in 2002 followed, in July 2003, by the Scottish Government's publication of *An Action Framework for Museums*. This recommended the establishment of a regional framework to develop capacity and sustainability of the cultural heritage sector through active partnerships. A Regional Development Challenge Fund – GBP 3 million over three years - was established in 2004. The same year, the Scottish Museums Council, funded primarily by the Scottish Government, published a *National ICT strategy for Scotland's museums* and the *National Access and Learning Strategy for Museums and Galleries in Scotland*.

The Scottish Historic Environment Policy (SHEP), the latest version of which was published in July 2009, sets out the Scottish Minister's strategic policies for the historic environment and provides greater policy direction for Historic Scotland. The SHEP sets out a vision for the future and a framework for the day to day work of organisations that have a role and interest in protecting the historic environment, including the Scottish Government, local authorities and the range of bodies that are accountable to Scottish Ministers, including Historic Scotland. It sits alongside and complements the Scottish Planning Policy and other relevant Ministerial policy documents. The document is viewable at <http://www.historic-scotland.gov.uk/shep-publications.pdf>.

Wales

In Summer 2009, the Welsh Assembly Government announced its first strategy for museums. Development will focus on four priorities for the period 2010-2013: developing the visitor experience, promoting access, developing their collections and promoting sustainable organisations.

Northern Ireland

The *Local Museum and Heritage Review* (LMHR) report of 2001 sought to chart the best way forward for the heritage and museum sector in Northern Ireland. One of the recommendations of a joint response from the Department of Culture, Arts and Leisure (DCAL) and the Department of the Environment (DOE) in 2003 was the establishment of an inter-agency Heritage Sub Group (HSG) to assist in carrying forward the key ideas of the two Departments, which included: establishing think-tanks to develop aspects of museums and heritage policy; enhancing links to cultural tourism and maximising the potential of heritage; promoting links to local government and other partners; and considering the strategic development of visitor amenities.

4.2.3 Culture / creative industries: policies and programmes

DCMS aims to help the creative industries thrive by raising their profile and supporting their development through a range of policy objectives (this can be found at: http://www.culture.gov.uk/what_we_do/Creative_industries).

In 1997, the then Prime Minister established a Creative Industries Task Force. Its primary roles were to raise awareness of the economic value of the industries, highlight the issues they faced, and to make recommendations for change. The Task Force agreed on a working definition for these industries as those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. The emphasis, therefore, was on the creator and the ability to exploit their originality. In terms of coverage, the creative industries were taken to include advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software (computer / video games), music, performing arts, publishing, software and computer services, television and radio. As such it differs from the more conventional scope of the "cultural industries".

The Task Force first measured the economic importance of the creative industries. The importance of this exercise was to convey to a wider audience the value of the industries in hard economic terms, as well as their contribution to the quality of life and to cultural values. It also demonstrated the relative importance of these industries compared to more traditional industrial sectors. The *Creative Industries Mapping Document*, first published in 1998 and updated in 2001, showed that not only were the industries a key economic contributor, but that they demonstrated faster than average growth potential. Against a backdrop in which manufacturing, the service sector and local government employment were all in decline, this was an area showing strong growth and the source of many of tomorrow's often highly skilled jobs. The *Mapping Document* also identified key issues affecting all the creative industries: skills and training; finance; intellectual property rights; and exporting. A range of measures was taken involving several government departments and players from the creative industries.

The latest *Mapping Document*, issued in 2001, showed that the creative industries in the UK:

- generated GBP 112.5 billion in revenue;
- accounted for GBP 10.3 billion in exports
- accounted for 1.3 million jobs; and
- contributed over 5% to gross domestic product.

DCMS has lead responsibility in government for architecture, the art & antiques markets, crafts, designer fashion, film & video, music, performing arts and television & radio. DCMS shares responsibility with the [Department for Business, Enterprise and Regulatory Reform \(BERR\)](#) for advertising, computer & video games, design and publishing. BERR is responsible for software.

The DCMS Creative Industries Economic Estimates published in January 2009, found that the creative industries, excluding crafts and design, accounted for 6.4% of Gross Value Added (GVA) in 2006; grew by an average of 4% per annum between 1997 and 2006, compared to an average of 3% for the whole of the economy over this period; with exports totalling GBP 16 billion in 2006. This equated to 4.3% of all goods and services exported.

The Department for Culture, Media and Sport's work on the Creative Industries includes:

- the Creative Economy Programme: this is the first step in the DCMS goal to make the UK the world's creative hub;
- exporting goods and services to overseas markets;
- education and skills: there are a number of government initiatives and funding schemes that support skills development and training in the creative industries;
- regional support: regional organisations often deal with issues that have been identified as of most concern to creative companies, including access to finance;
- access to business support and funding: DCMS works with other government departments and other organisations to ensure that the creative industries have the support they need to succeed;
- support across government - DCMS works closely with key players across government to address and monitor policy that affects the creative industries; and
- tax and regulation: DCMS works with HM Revenue and Customs on issues of taxation and regulation that affect the creative industries, including:
 - tax relief for filmmakers of British films (see chapter 5.1.5). For more information go to: http://www.culture.gov.uk/what_we_do/Creative_industries/film/tax_relief.htm
 - implementation of the e-Commerce Directive; and
 - definition of research and development for tax purposes.

- intellectual property rights: Many people in the creative industries face issues of intellectual property rights at one stage or another. The Intellectual Property website (<http://www.intellectual-property.gov.uk/>) is a comprehensive government portal that provides businesses and inventors with essential information on copyrights, trademarks, patents and designs and also guidance on how to profit from them.
- A strong and balanced Intellectual Property (IP) system: Andrew Gowers was commissioned in 2005 by the Chancellor of the Exchequer to undertake a review of the UK's intellectual property ("IP") policies and institutions, based on the recommendations made by the Creative Industries Intellectual Property Forum of 2004. His report was presented to the government in December 2006. Gowers found that the current IP system was performing broadly satisfactorily, but that a number of improvements could be made. Responsibility for IP rests with the UK Intellectual Property Office (<http://www.ipo.gov.uk/>) and DCMS is working closely with it to ensure that the needs of the creative industries are reflected in the implementation of the recommendations and the development of policy.

Launched in 2005, the Creative Economy Programme is the first step in the DCMS' goal to make the UK one of the world's creative hubs by ensuring that the most is made out of the country's creative talents, raising awareness of the industry, creating a shared vision across national, regional and local stakeholders and developing policy and partnerships. The programme focuses on seven issues that are the key drivers of productivity in the creative industries – i.e. education and skills; competition and intellectual property; technology; business support and access to finance; diversity; infrastructure; and evidence and analysis. The DCMS created expert working groups for each of these seven issues, drawing on expertise from across non-departmental public bodies, other government departments and stakeholders, as well as consulting widely with all of the 13 creative industry sectors. There have been a number of publications during the CEP process: the working group reports and the Work Foundation's report, *Staying Ahead: the economic performance of the UK's creative industries*. The result of this work was a Green Paper published in 2008, which included policy ideas aimed at improving the support government gives to the Creative Industries in the UK. *Creative Britain: New Talents for the New Economy* documents 26 commitments outlining how the government will take action to support the creative industries (available for download at: http://www.culture.gov.uk/reference_library/publications/3572.aspx). The Creative Economy Programme website contains the latest information: http://www.culture.gov.uk/what_we_do/creative_industries/3275.aspx.

DCMS and partners support the work of three industry led export groups, helping to develop the strategy for the export of goods and services from the creative industries. These three groups bring together a unique degree of expertise from the public and private sectors and trade bodies. The groups develop policies, programmes and activities specifically focused on the creative industries, to help government assist new and established exporters to develop overseas trade capability and new opportunities abroad.

UK Trade & Investment (UKTI) is the government organisation that helps UK-based companies succeed in the global economy and assists overseas companies to bring their high quality investment to the UK. UKTI offers expertise and contacts through its extensive network of specialists in the UK, and in British embassies and other diplomatic offices around the world. The creative industries are one of the UK's key strengths that UKTI promotes overseas with the help of groups such as Design Partners, which aims to help design exporters develop overseas trade and identify new opportunities and target markets abroad, thereby increasing design export potential. This group seeks to co-ordinate the activities of design industry bodies and government agencies and departments in order to meet its aim.

All the English regional development agencies and the devolved administrations have recognised the importance of the creative industries to regional economies. The creative industries are the second largest industry after the business services sector and the economy's fastest growing sector in London - employing more than half a million people (1 in 5 new jobs in the capital) and generating GBP 21 billion or 16% of London's Gross Value Added (GVA) annually.

Meanwhile, the National Endowment for Science, Technology and the Arts (NESTA) has created the first interactive map of the UK's creative industries as part of its research on *Creative Clusters and Innovation*. This study, published towards the end of 2010 in conjunction with the University of Cardiff and Birmingham, has sought to assess the impact of the creative industries to the economy and to local and regional innovation systems. The research identifies nine "hotspots" or concentrations of creative industries in addition to London. They are in Bath, Brighton, Bristol, Cambridge, Edinburgh, Guildford, Manchester, Oxford and Wycombe / Slough. Further information: <http://www.nesta.org.uk/>.

The contribution of the creative industries is also significant in rural areas - for example, a report entitled *Building Creative Success* shows that the creative industries in Devon generated GBP 900 million a year and employed 22 000+ people. However, there are concerns about whether this will be sustained once the Regional Development Agencies and Government Regional offices are abolished by the new UK Government.

There remains a key issue in terms of obtaining robust data and the government is looking at ways of improving data provision. In 2002, DCMS initiated the Regional Cultural Data Framework project to build a practical tool for gathering data on the sectors broadly covered by DCMS at a regional level for use by a wide range of practitioners. This comprehensive consultation process led to the development of the DCMS Evidence Toolkit (DET) - an online interactive web based toolkit for accessing and using information about the cultural sector. The data enables users to build a coherent evidence base on which to make policy for the cultural sector (including sport and tourism).

Scotland

Creative Industries are one of the key sectors in the Scottish Government's economic strategy and are seen as contributing to the government's overall purpose of increasing sustainable economic growth. The sector in Scotland:

- generated GBP 5.1 billion in revenue (2006) and GBP 2.2 billion in GVA;
- accounted for GBP 1.1 billion in exports (2007), 5% of Scotland's international exports;
- accounted for 62 200 employee jobs (2007), up 3% from 2006.

The Scottish Government has been considering how support to creative industries can best be delivered. Its policy is that support should be delivered in partnership, with organisations responding according to skills, expertise and knowledge *The Creative Industries Framework Agreement* set out at a high level the complementary roles and responsibilities of the key public sector agencies (Scottish Enterprise, Highlands and Islands Enterprise, Creative Scotland and COSLA). Following its publication in February 2009, the Minister for External Affairs, Culture and the Constitution set up a time limited group to develop the operational detail of the Framework, and this is contained in Scotland's Creative Industries Partnership report published in June 2009.

The recommendations in the report seek to ensure that practitioners are at the centre of the process, with an engagement structure envisaged to give them a significant and credible voice and an opportunity to inform and influence policy. It seeks to ensure that the public sector is joined up, improving its knowledge and response to the sector, spotting opportunities and addressing barriers. It looks at how business support services can be improved and highlights the

commitment of the enterprise agencies to nurturing and developing the sector. To ensure it is delivered effectively, monitoring and accountability have been built in.

The Framework Agreement can be found at:

<http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/CulturalPolicy/creative-scotland/CreativeIndustries>.

Scotland's Creative Industries Partnership report can be found at:

<http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/CulturalPolicy/creative-scotland/partnership-report>.

In common with all parts of the economy, the creative industries in Scotland have been affected by the economic downturn. However, given its disparate nature it is difficult to tell what the overall effect will be on the sector. Business facing creative sectors such as advertising, architecture and software may be particularly vulnerable to the slowdown in activity. It is more uncertain how consumer facing industries will be affected. While consumers undoubtedly rein in spending in recessionary times, they may also be more likely to spend available money on more affordable entertainment forms. Output and employment statistics show a positive picture of recent performance. There was a small fall in output at the end of 2008, but year on year output was 10% higher in 2008 than 2007. Employment also increased by 3% between 2006 and 2007, while the number of enterprises registered (8 485 in 2008) has increased at a faster rate than the economy wide average over the last decade. The Scottish Government is driving forward its Economic Recovery Programme. Creative industries have an important part to play in the Programme's focus on innovation and industries of the future.

Wales

A GBP 7 million Wales Creative IP Fund has been established as part of the Welsh Assembly's strategy for the creative industries (defined as film, TV, new media and music). Through the Fund, Finance Wales acts as a "gap financier", offering finance (GBP 50 000-700 000) for productions, alongside money that has been already secured elsewhere. The intention is to stimulate growth in the creative industries and help them compete more effectively in their markets.

Northern Ireland

The Northern Ireland Executive has established a growing and innovative economy as its primary strategic objective in the Programme for Government. Within that, the increasing importance of the creative industries has been recognised, with a specific goal to grow the sector by up to 15% by 2011.

The Northern Ireland Creative Industries Strategic Action Plan establishes the main issues and opportunities for the growth of the creative industries in the region. It is a strategic approach designed to be flexible and robust and sets the policy context for the delivery of the GBP 5 million Creative Industries Innovation Fund. This Fund was launched, in October 2008, by the Arts Council of Northern Ireland (ACNI). This three-year funding programme supports projects that promote innovation in creative businesses across Northern Ireland. Creative businesses can apply for grants that support:

- introduction of new creative content, products, services or experiences;
- creation of new creative businesses;
- development and growth of existing creative businesses;
- networking, collaboration and co-operation between creative businesses;
- development of linkages with national and international best practice networks;
- developing exceptional creative talents;
- taking creative talents out of traditional industries; and
- internationalisation.

4.2.4 Cultural diversity and inclusion policies

The most recent official statistics on ethnic minorities within the UK population are from the 2001 Census (<http://www.statistics.gov.uk/cci/nugget.asp?id=273>). The size of the minority ethnic population was 4.6 million, or 7.9 per cent of the total population of the United Kingdom at that time (54.153.898). Half of the total minority ethnic population were Asians of Indian, Pakistani, Bangladeshi or other Asian origin. A quarter of minority ethnic people described themselves as Black - that is Black Caribbean, Black African or "Other Black". Fifteen per cent of the minority ethnic population described their ethnic group as "Mixed". About one-third of this group were from White and Black Caribbean backgrounds. The remaining minority ethnic groups each accounted for less than 0.5 per cent, but together accounted for a further 1.4 per cent of the UK population.

The *Race Relations Amendment Act 2000* requires public bodies, including the UK's four Arts Councils, to demonstrate that they are promoting racial equality via their policies and practice. The Museums, Libraries and Archives Council (MLA) created a National Cultural Diversity Network for the sector, delivering support, advice and training through regional Cultural Diversity Co-ordinators and other initiatives, such as the [Cultural Diversity Checklist](#), a toolkit for a basic audit; a literature review of evidence of cultural diversity activities in the sector ([New Directions in Social Policy Report](#)), and an email discussion list on the subject. In addition, the MLA Workforce Development Strategy includes a major strand, "Diversify", which funds positive action traineeships and researches the barriers stopping Black Asian and Minority Ethnic young people from entering the sector.

A Museum Association survey revealed that the proportion of Black, Asian and minority ethnic people working in museums almost trebled between 1993 (2.5%) and 2008 (7%). However, the numbers of these minorities in the population as a whole increased from 5.5% to 12% during the same period. See <http://www.museumsassociation.org/home>.

Other positive action employment initiatives include a coalition of television broadcasters and the UK Film Council - the Cultural Diversity Network - with a focus on diversity, inclusion and employment in the sector, and which has led to action plans with targets and measures to integrate ethnic minorities into television at all levels. Membership of the Network also includes PACT (The UK Trade Association that represents and promotes the commercial interests of independent feature film, television, children's and animation media companies) and Skillset (the Sector Skills Council for Creative Media). Similarly, the UK Film Council set up a Leadership on Diversity group for film to improve diversity and inclusion in film in the UK.

Another example is EQ, a national equality and diversity agency working in the creative industries. EQ was established following a GBP 5 million programme called Creative Renewal, funded by the European Social Fund.

England

Arts Council England has a Race Equality Scheme, which seeks to both embed diversity into the organisation itself, and also to encourage and support all regularly funded organisations to develop good practice in relation to race equality. The scheme has also established targets for Arts Council England's Grants for the Arts programme regarding Black and Minority Ethnic artists and arts organisations.

"Decibel" – raising the voice of culturally diverse arts in Britain was a GBP 5 million Arts Council England initiative aimed at raising the profile of, and developing infrastructure for, culturally diverse arts, defined as African, Asian and Caribbean artists. It sought to place diversity in the forefront of the Council's work, reinforcing professional practice and mainstreaming art works from diverse communities. The work was continued by *"decibel legacy"* through to 2008, including *"decibel showcase"* in 2007, a performance platform that helped

assist artists and companies to sell their work, expand their touring potential and develop new projects. Further showcases were planned for 2009 and 2011. An evaluation of *decibel's* initial year found that some gains had been made by the initiative - nearly 60% of all respondents said their knowledge of African, Asian and Caribbean artists had increased and 80% of the 130 organisations that responded said they planned to develop their programming of culturally diverse artists as a result of *decibel*. However, criticisms included: confusion about the overall ethos and delivery, and performance targets not being in place when the initiative commenced.

During 2005-06, the Arts Council worked with an Advisory Group of Black freelance artists and consulted widely into race equality within the theatre sector to produce *Whose Theatre...? Report on the Sustained Theatre Consultation* (http://www.artscouncil.org.uk/publication_archive/whose-theatre-report-on-the-sustained-theatre-consultation/). The report made recommendations to ensure the further development and long-term success of Black and Minority Ethnic artists, including focusing on the need for a network of buildings, cultural leadership, critical debate and archiving, international work and the role of the Arts Council. The Council welcomed its findings and set up a working group to develop action plans for implementation by Black, Asian and Minority Ethnic artists.

Scotland

The Scottish Arts Council (SAC) prioritised three main areas of activity within its work to promote cultural diversity: visibility, capacity-building and mainstreaming. This included a variety of initiatives, e.g. funding of specific festivals such as the Edinburgh Mela and the North Glasgow Festival at Sighthill, home to many asylum-seekers and refugees. Mainstream organisations have also been encouraged to programme diverse work and take on minority ethnic trainees. Creative Scotland will take on SAC's responsibilities in this area.

Northern Ireland

The Arts Council of Northern Ireland (ACNI) has been developing a minority Ethnic Arts strategy in recognition of priorities in its 2006-2011 strategic plan. ACNI seeks to foster a diverse arts programme, strengthen dialogue and promote understanding between local communities with the aim of tackling inequality and social exclusion.

4.2.5 Language issues and policies

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.

Scotland

Bòrd na Gàidhlig (Alba), a Non Departmental Public Body (NDPB), was established in late 2002 as the main advisory and executive body on the Gaelic language, which is predominantly spoken in parts of the Scottish Highlands and Islands. The Bòrd has responsibility for the overall direction and management of a National Plan for Gaelic. The Scottish Government introduced legislation to the Scottish Parliament to help secure the status of Gaelic as one of Scotland's official languages, but more importantly reverse the decline in the numbers of people speaking Gaelic. For more information, visit the Bòrd na Gàidhlig website: <http://www.bord-na-gaidhlig.org.uk/welcome.html>.

The Scottish Government supports Bòrd na Gàidhlig with an annual grant, part of which is to assist public bodies to help implement Gaelic language plans, support activities and community organisations, such as Pròiseact nan Ealan (the Gaelic Arts Project), and the Fèisean movement, which involves young people in learning about their language and their culture. Historic

Scotland has been working on a Gaelic Language Plan, which aims to foster awareness and use of languages spoken in Scotland. The plan will cover the potential provision of interpretation resources and activities at properties in its care, as well as the translation of some key documents and other projects encompassing the full remit of the Agency.

Wales

The 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 first strategic plan for Wales, *A Better Country* (2003), set out its long-term vision of "a truly bilingual Wales", a country where the presence of both Welsh and English languages is a source of pride and strength. With this ideal, in March 2003 the Welsh Assembly Government launched the first National Action Plan for a bilingual Wales, *Iaith Pawb* (Everybody's language), which intends to revitalise the Welsh language. To achieve this aim, the plan presents 60 actions set out in three strands: a National Policy Framework – to sustain and encourage Welsh Language growth; Language and the Community – to promote economically and socially sustainable communities; and the individual and language rights – to motivate individuals to learn Welsh and use it in all aspects of life.

S4C (the Welsh fourth channel) provides Welsh language television broadcasting.

Northern Ireland

The UK has recognised obligations to protect Ulster-Scots and Irish. The Ulster-Scots language has Part 2 status and Irish Part 3. The Department of Culture, Arts and Leisure is in the process of developing a Strategy for Regional or Minority Languages to enhance and protect the development of the Irish language and Ulster-Scots culture, heritage and language and meet government commitments in relation to the European Charter for Regional or Minority Languages and the St Andrew's Agreement.

The North–South Co-operation (Implementation Bodies) (Northern Ireland) Order 1999 set up a North–South Language Body, consisting of Foras na Gaeilge and The Ulster-Scots Agency, which are responsible for the promotion of greater awareness and use of the Irish language and Ulster-Scots language, heritage and culture respectively. DCAL, with the Scottish Government and the Irish Government, also provides support for the Colmcille Initiative, a tri-partite arrangement to foster relations between the Gaelic speakers of Scotland, Ireland and Northern Ireland. This initiative is managed by Foras na Gaeilge in Ireland and Bòrd na Gàidhlig in Scotland.

DCAL is refreshing the Ulster-Scots Academy concept in consultation with key stakeholders, with the aim of developing an approach to the Ulster-Scots Academy project that develops clear objectives within a specified timeframe and which reflects the views of stakeholders and meets the Department's requirements.

In 2002 the Arts Council of Northern Ireland conducted a needs analysis into Irish and Ulster-Scots language arts. The results from this led to the development of two further consultation documents: *The Arts of Irish* and *The Arts of Ulster-Scots* (2005). On the basis of these, ACNI produced its first Language Arts Policy (2007-12), which continues to govern the promotion of arts activity and the forging of strategic partnerships in these sectors.

Other Issues

British Sign Language (BSL) was recognised as a language in its own right by the UK Government in 2003. In 2004 the Secretary of State for Northern Ireland gave similar recognition

to both British Sign Language (BSL) and Irish Sign Language (ISL) in Northern Ireland, where approximately 5 000 people in the deaf community use sign language as their first or preferred language with BSL, being used by around 3 500 and ISL by a further 1 500.

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.

4.2.6 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 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 analogue terrestrial channels - BBC1, BBC 2, ITV 1, Channel 4 and Channel 5. Under the terms of current legislation, ITV and Channel 5 are required to provide a range of high quality and diverse programming. Channel 4 has a statutory duty to provide a broad range of high quality and diverse programming which, among other requirements, demonstrates innovation in programme content, appeals to the interests of a culturally diverse society and includes educational programmes.

Under the 1990 and the 1996 *Broadcasting Acts*, ITV 1, Channel 4, Channel 5, national radio licence holders and digital terrestrial programme licence holders are also required to promote equality of opportunity in employment between men and women and between persons of different racial groups. Within this framework, decisions about programme content and presentation are a matter for the regulators and the broadcasters themselves. They have set out detailed requirements in the programme code of the Office of Communications (Ofcom) and the BBC's Producer Guidelines, and these cover the specific issue of the portrayal of ethnic minorities in programming.

The *Communications Act 2003* established Ofcom as the independent media regulatory body, replacing five prior regulators. The work of Ofcom and the *Communications Act* were 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 had a number of powers in relation to BBC television and radio and advised the Secretary of State on proposed newspaper mergers. The Act requires Ofcom to carry out regular reviews of the fulfilment of the public service television remit set out in the Act and its first such review was completed in 2005. However, the new government has indicated Ofcom will lose its powers to review public service broadcasting.

A new BBC Charter and Agreement took effect on 1 January 2007, following a comprehensive review of the Corporation's role, functions and structure. Major changes have been made to the BBC's governance arrangements, involving the creation of a new, more transparent and accountable BBC Trust to oversee the Corporation, with ultimate responsibility for the licence fee and for ensuring that the BBC fulfils its public purposes. Six new purposes for the BBC have been set out in the new Charter (until the next renewal, due 31 December 2016):

- sustaining citizenship and civil society - increasing understanding through news and current affairs;
- education and learning - stimulating interest in a range of subjects via accessible learning materials;
- creativity and culture - enriching the cultural life of the UK, promoting interest, engagement and participation in cultural activity among new audiences;

- representation of nations, regions and communities - reflecting and strengthening cultural identities and, on occasion, bringing audiences from across the UK together for shared experiences;
- bringing the world to the UK and the UK to the world - making audiences aware of international issues and the different viewpoints and cultures of people living outside the UK; and
- building digital Britain - supporting UK audiences through digital switchover

The new BBC Charter also announced a six-year licence fee settlement, providing for annual nominal increases in the licence fee, but the new UK Government has indicated there will be no increase in the TV licence fee for three years from 2011.

Under the *Communications Act*, the 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, the Competition Commission can assess whether or not the bid should be allowed to proceed. Some concern has been expressed about attempts by the global media giant, News International (which already owns several UK newspapers and just under 40% of BSkyB pay TV) to extend its media interests in Britain further by acquiring 100% of BSkyB. There are anxieties that if the moves are not resisted, News International will control half of the UK's TV and half its newspaper revenues, and in doing so have the potential to adversely influence democratic choice. However, Ofcom is to lose its powers on media ownership rules.

The regulation of broadcasting is a UK Government matter, but there is strong representation of the UK's nations and each has a substantial production base. While individual commissioning decisions are the responsibility of broadcasters, the *Communications Act 2003* requires Ofcom to set quotas for production outside London.

From this perspective, Scottish Ministers recognise the importance of the role of broadcasting in providing access to the diversity of Scotland's cultures and creative achievements. They consider it vital that greater production and commissioning powers are established within Scotland to achieve a more accurate reflection of Scottish culture nationally, within the UK and internationally. The Screen Industries Summit Group for Scotland (SISG) is a high level strategic "think tank" appointed by Ministers to make recommendations about key actions and levers to achieve growth and sustainability for the screen industries in Scotland.

Northern Ireland Screen (the former Northern Ireland Film and Television Commission) believes that the historic exposure of negative images through film, television and print media have been the single largest contributor to the perception of problems that face Northern Ireland. It feels that sustained film and television exposure of Northern Ireland, in all its facets and cultures, offers a major opportunity to alter this negative perception, build confidence and develop the identity of Northern Ireland. In this connection, it is committed to developing Northern Ireland's resident talent so that it can expose Northern Ireland's diverse cultures on an international stage.

4.2.7 Intercultural dialogue: actors, strategies, programmes

"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. Although there is no explicit government policy to promote intercultural dialogue in the UK, it generally falls under the larger umbrella of cultural diversity, which is now a central issue to all key national and local cultural policies. A

major exception to this is Northern Ireland, where there have been a number of initiatives to promote intercultural understanding between the Protestant and Catholic communities.

The Department for 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. It states that "British culture is not a single entity; we should rightly speak of British cultures... Cultural diversity is all about celebrating being different, and differences between people go much deeper than race alone".

Championing cultural diversity, with the intention of promoting cultural dialogue, is one of the core ambitions of all four national Arts Councils and is integrated into their day to day work, with the aim of encouraging an environment where the arts reflect the full range and diversity of contemporary society, ensuring that everyone has access to quality arts activity. For example, the Arts Council of Northern Ireland, in association with the Community Relations Council, delivered a pilot programme for Black, Minority and Ethnic communities that tackled some of the associated characteristics of racial intolerance and marginalisation. This programme was an illustration of successfully encouraging and promoting integration and social inclusion. The promotion of cultural diversity is one of the four priorities within the newly launched Small Grants Programme. ACNI has also had representation on the Ethnic Arts Forum over the past three years, an informal consortium of arts organisations that have a common role in supporting and delivering culturally diverse arts activities in Northern Ireland.

The Equality and Human Rights Commission (which combines the roles of three former bodies – the Commission for Racial Equality, Equal Opportunities Commission and Disability Rights Commission) receives a grant from the Home Office, but works independently of government and is involved with a number of cultural projects to promote intercultural dialogue and cultural diversity. The former Commission for Racial Equality launched Young Brits at Art in 2006 - a new art competition inviting British secondary school students to draw and paint pictures which express their thoughts and feelings about their place in Britain today. Schools in areas where race hate crimes and prejudice are prevalent have been offered special art workshops exploring identity led by professional artists.

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, through its Connect Youth International programme (<http://www.connectyouthinternational.com/>), which provides advice, information and funding.

In Northern Ireland the "Re-imaging Communities Programme", introduced in 2006 with a GBP 3.3 million investment, aimed to provide grant-aid for the development of local community based projects with particular emphasis on the replacement of existing paramilitary murals, symbols and other offensive items with more positive imagery. This programme has sought to help all communities focus on broader expressions of civic and cultural identity and to create a more inclusive and welcoming society for everyone. There is also the EU Special Support Programme for Peace and Reconciliation in Northern Ireland, which aims to address the legacy of conflict and build upon the opportunities arising from peace (<http://www.seupb.eu/>).

In the UK, there are several organisations working in this field. One example is Visiting Arts, an independent charity whose purpose is to strengthen intercultural understanding through the arts by supporting artists and arts organisations promote the flow of overseas work into the UK. More information can be found at: <http://www.visitingarts.org.uk/>

4.2.8 Social cohesion and cultural policies

Social exclusion, whether on the grounds of race, age, religion, gender, sexual orientation etc., has been identified as a key issue that creates division. Events over the past decade, for example the violent disturbances in Birmingham (2005), Bradford, Burnley and Oldham (2001), suggest a continuing mistrust and fear of people with different cultural, racial and religious backgrounds. There are a number of local and national policies that seek to promote social cohesion through social inclusion and, since the mid 1980s, culture in general and the arts in particular, have proved to be effective vehicles in this regard.

Within the UK Government's Home Office, the Community Cohesion Unit (<http://old.homeoffice.gov.uk/comrace/cohesion/index.html>) has set out a common vision for all communities in which:

- the diversity of people's different backgrounds and circumstances are appreciated and positively valued;
- those from different backgrounds have similar life opportunities; and
- strong and positive relationships are developed between people from different backgrounds in the workplace, in schools and within neighbourhoods.

The government undertook a consultation in 2004 called *Strength in Diversity* to develop a Community Cohesion and Race Equality strategy (launched in January 2005) entitled *Improving Opportunity, Strengthening Society*, forming the basis of a renewed programme of action across government and, more widely, to build community cohesion and reduce race inequalities. In support of the programme, the government passed the *Equality Act 2006* in pursuit of its commitment to human rights, equality and anti-discrimination on the grounds of sexual orientation, religion or belief and age, alongside gender, race and disability. This resulted in the creation of the Equality and Human Rights Commission (EHRC), a non-departmental public body. The EHRC combines the responsibilities and powers of the three previous equality commissions: the Commission for Racial Equality (CRE), the Disability Rights Commission (DRC) and the Equal Opportunities Commission (EOC), which had responsibility for promoting racial, disability and sex equality in Britain. More information can be found at: <http://www.equalityhumanrights.com>.

The Social Exclusion Task Force Unit of the UK Government published a Social Exclusion Action Plan in 2006; the ambition was to encourage innovative approaches to tackling social exclusion across government. The Unit set up a series of Policy Action Teams to recommend how policies in different areas of government responsibility could address deprivation and disadvantage caused by social exclusion. One of these, Policy Action Team 10, was asked to consider how to maximise the impact on poor neighbourhoods of government spending and policies on culture and leisure, and also to identify best practice in using arts, sport and leisure to engage people living in deprived areas. Another government initiative was the Commission on Integration and Cohesion (<http://www.integrationandcohesion.org.uk/>), a fixed term advisory body set up to evaluate and develop practical approaches to building communities' own capacity to prevent and manage tensions. Following an extensive consultation process, the Commission published a final report, *Our Shared Future*, in June 2007. Its findings and recommendations informed the Sustainable Communities agenda, an ambitious initiative from the Department of Communities and Local Government (DCLG) with the aim to improve quality of life and social cohesion.

A joint Agreement on Culture and Sustainable Communities was reached between the Museums, Libraries and Archives Council (MLA), Arts Council England, English Heritage, CABE (Commission for Architecture and the Built Environment) and Sport England. The joint agreement placed culture at the heart of the Sustainable Communities agenda working in partnership

with all stakeholders and DCLG to achieve this. These bodies initiated Living Places, a national programme about culture and sport-led community regeneration. In April 2009, a Culture and Sport Planning Toolkit (CSPT) was developed by the Living Places Partnership, working closely with the Town and Country Planning Association. The toolkit is available at <http://www.living-places.org.uk> and sets out a simple five stage process to build culture and sport

Scotland

To support social cohesion and to widen participation in culture and creativity, the Scottish Government works closely with local government organisations to promote inclusive and high quality culture provision across Scotland. One particular initiative was the Cultural Pathfinder Programme: 13 projects supported by Scottish Government and run by local authorities, over 2006-08, to explore effective and practical ways to get people involved in cultural activity. The projects reached out to groups who had previously faced barriers to participation. The Pathfinder Programme also explored links between cultural provision and community planning processes. The Programme aimed to produce learning that could be shared across the local authority, Community Planning Partnership (CPP) and culture sectors to inform future planning and delivery. The evaluation report of the Programme was published on 2 July 2009 and can be accessed through this link: <http://www.scotland.gov.uk/Topics/Research/by-topic/arts-and-culture/publications>.

The Scottish Executive produced a *Literature Review of the Evidence Base for Culture, the Arts and Sport Policy*, published in August 2004, which examines the social and economic impact of culture, arts and sport initiatives and provides a coherent social research evidence base to inform cultural policy development. One of the recommendations was to create a central resource where the Scottish Government, NDPBs and the general community could have access to national statistics and data. One outcome is the Evidence in Culture and Sport and related Tourism Network (ECSnet), which builds evidence and works as a forum to share information on research, evaluation and other issues.

Another initiative undertaken by Scottish Government in collaboration with local government bodies and culture organisations is the development of a quality improvement framework for local authorities to use in evaluating the quality and inclusiveness of their culture and sport provision. A draft of the framework was being tested by local authorities in the later part of 2009, and a final version is being published in 2010.

Northern Ireland

In Northern Ireland, the Community Relations Council (CRC) was formed in January 1990 to promote better community relations between Protestants and Catholics in Northern Ireland and, equally, to promote recognition of cultural diversity. Its strategic aim is to assist the people of Northern Ireland to recognise and counter the effects of communal division. The CRC presented a Strategic Plan for 2007-10, in the light of the government's "A Shared Future" strategy. After a consultation period, it was adopted as an interim strategy pending the outcome of the devolved Executive's Programme for Government. Among the Strategic Plan's objectives were to:

- challenge and support all sections of society to work together with each other to promote sustained trust and interdependence;
- communicate a vision of a shared society;
- extend the work of the Community Relations Council to reflect the developing cultural diversity of the community; and
- ensure that the legacy of violence and conflict is actively addressed, underpinning movement towards a peaceful future for all.

More information can be found at: <http://www.community-relations.org.uk/>.

In August 2006 the Arts Council of Northern Ireland implemented *Re-Imaging Communities*, a programme that helps communities to replace aggressive, sectarian images with art. This programme aims to provide grant-aid for the development of local community based projects with particular emphasis on the replacement of existing paramilitary murals, symbolism and other offensive items with more positive imagery, in order to make communities more welcoming to all. The priority areas are housing estates, peace lines, interface areas and offensive public spaces. The objective is to engage local people and communities through, for example, residents associations, to find ways of developing imagery that the whole community can relate to.

The selection of Derry / Londonderry as the UK's first City of Culture in 2013 (see chapter 4.3) is expected to strengthen the social and cultural interaction of the local Protestant and Catholic communities.

4.2.9 Employment policies for the cultural sector

Work is being carried out by the Creative Industries Higher and Further Education Forum to map and connect the various developments within academia relevant to skills and knowledge transfer agendas. The Entrepreneurship and Skills Task Group of the Forum has recommended changes to the higher education infrastructure and the development of a National Enterprise Programme to prepare graduates to work in the creative industries, citing the fact that 43% of employees in this sector are educated to degree level and higher, compared to 16% of the workforce as a whole.

Formed in May 2004, 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 that employers and individuals have 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 is already served by Skillset, which develops initiatives and programmes to strengthen provision, skills and expertise in this field. Regional Development Agencies have also played a role in terms of regional links between industry and the creative sector, though they are to be abolished by the new UK Government.

The Clore Leadership Programme, funded by the Clore Duffield Foundation, is an initiative that aims to help to train and develop a new generation of leaders for the cultural sector in the UK. Each year it assists a number of Clore Fellows to undertake an individual programme of learning, work, research, training and secondment, designed to develop their leadership skills and experience. Non Departmental Public Bodies and other organisations fund some fellowships, including Arts Council England. (See <http://www.cloreleadership.org>).

The Cultural Leadership Programme (CLP) is a government funded investment to sustain innovation and creative renewal through good leadership practice in the cultural and creative industries. By supporting an ambitious range of activities and opportunities, the CLP aims to nurture and develop world class, dynamic and diverse cultural leaders for the 21st century. The CLP is being delivered through a strategic partnership between Arts Council England, the Museums, Libraries & Archives Council and Creative and Cultural Skills. The CLP was launched with a budget of GBP 12 million in June 2006. Further funding of GBP 10 million was promised for the CLP for three years from 2008-2011 (though there is some uncertainty about future funding). The CLP has two overarching aims:

Creating a culture of strong leadership - the programme aims to embed a culture of support and development for leaders in the sector, building on existing practice, addressing current gaps in provision, learning lessons from other sectors and countries, and ensuring that this initial investment delivers a sound basis for long-term change in business leadership skills development.

Diversity in Leadership - The programme seeks to make significant progress in enhancing the diversity of current and future leaders, with a particular focus on leaders from black and minority ethnic backgrounds.

Since it was established, CLP has:

- reached one in eight leaders in the sector;
- established more than 900 coaching and mentoring relationships;
- run 45 000 training days; and
- arranged 50 leadership placements for emerging and mid-career culture professionals.

Further details about the programme can be found at:

<http://www.culturalleadership.org.uk/default.aspx>

Concern that Black, Afro-Caribbean and Asian curators lack visibility in the visual arts field in Europe led Arts Council England (ACE) to set up a pilot International Curators Forum (ICF) to promote opportunities for emerging curators with these cultural / ethnic backgrounds to visit several major international art events (such as the Venice Biennale and Documenta XII) in 2007. ACE was the principal funder of the initiative, but funding was secured from a range of partners, including the Cultural Leadership Programme and Department of Culture, Media and Sport. The intention was that the curators would benefit from the networking opportunities provided and gain experience for their career development.

The New Deal for Musicians (NDfM), was established in August 1999, to help unemployed musicians or young adults seeking a career in the music industry. It aimed to help all types of artists (including instrumentalists, vocalists, composers, songwriters and performing DJs) to move into careers in the music industry, either as artists under contract, or as self-employed. The NDfM programme came to an end in October 2009 and has been replaced by a non-culturally specific programme, the Future Jobs Fund. This is a new initiative of the Department for Work and Pensions to create 120 000 jobs for young unemployed people aged 18-24. The Department of Culture, Media and Sport aims 5 000 of these jobs to be in the culture sector and another 5 000 in sport. However, there is speculation about the continuation of this fund, given the economies being sought by the UK Government elected in 2010.

Employers were able to pay lower rates of national insurance (NI) contributions for freelancers until 1998, when a change to government regulations on "entertainers" forced employers to pay higher NI to enable actors to claim job seekers allowance whilst "resting". It was revealed in 2005 that this, unintentionally, has had a detrimental impact on a significant number of British orchestras - as musicians are also classed as freelancers - who were left facing a GBP 33 million tax bill. After significant media coverage and meetings with different stakeholders, the matter was resolved satisfactorily with Revenue & Customs in 2007.

Historic Scotland continues its "Interns and Fellows" programmes, providing places for newly qualified conservation practitioners, and industry participants with the aim of expanding the fund of conservation skills and abilities in Scotland.

Within the TV industry, the Cultural Diversity Network is a coalition of broadcasters who have come together to work on ethnic minority employment issues in the sector (see chapter 4.2.4).

4.2.10 Gender equality and cultural policies

A report in 2010 by Skillset indicated that women remain under-represented and underpaid in the creative and cultural industries. It suggests there is a 20% pay differential between men and women employed in film, TV and radio, publishing, exhibitions, animation and computer games. The gap persists despite higher levels of academic attainment amongst female employees in those industries – 93% hold a degree compared with 78% of the male workforce. While there was an increase in overall representation of women in the sector, from 38% in 2006 to 42% in 2009, percentages actually decreased in a number of disciplines. The Skillset data confirms findings in the 2008 Cultural Leadership Programme report on *Women in leadership in the creative and cultural sector*.

The Department for Culture, Media and Sport is concerned to ensure that all groups in society are represented on the boards of its Non Departmental Public Bodies; the Department wants to draw on the richest possible pool of talent, and considers boards function best if their members bring a variety of different perspectives, and are in touch with wider society. The DCMS tries, therefore, to attract people with different backgrounds and experience, i.e. women, members of ethnic minorities, people with disabilities, younger people, people from outside London, and people with experience of different types of organisations and industries.

In 2008-09, of the total 125 regulated Ministerial appointments made by DCMS, 39% were women, 10% were people from minority ethnic backgrounds and 4% had a declared disability. DCMS is working towards new cross-government targets to increase the diversity of board appointments.

In its *Equality Strategy*, the Scottish Government sets out its commitment to promoting greater equality of opportunity for all. A key principle underpinning the development of the strategy is ensuring that equality issues are at the heart of policy making.

4.2.11 New technologies and digitalisation in the arts and culture

A government *White Paper on Competitiveness* (1998) committed the Department of Trade & Industry to work with the digital content sector. The subsequent Action Plan addressed a range of issues including: skills and the content industries' interaction with educational institutions; finding appropriate investment sources for the industries' entrepreneurs; and the need for promotion, marketing and export initiatives.

Chief among its recommendations were the creation of a Digital Content Forum for representative bodies with interests in the digital media (content industries) to facilitate information exchange, raise awareness and make recommendations to government departments. Secondly, it recommended the development of a web portal to link relevant players, guide new companies (including small cultural industries) with start-up operations, and be a source of innovative ideas giving rise to new content. Many of the proposals were intended to dovetail with existing or recommended initiatives across government departments, including the Department for Culture, Media and Sport, to ensure they reflect the needs of the cultural sector.

The recognition that digital technology provides opportunities to widen access to the arts and cultural sector was also behind a government initiative, *Culture Online*, established in 2002. Until its closure in May 2007, the key objective of *Culture Online* was to mobilise the resources of the cultural sector to enrich school education, particularly in history, English and drama, music, art and design, by forging new connections between digital technology and cultural resources. Opinions are divided on whether or not *Culture Online* fulfilled the ambitions set for it (though the DEMOS report [Logging On: Culture, Participation and the Web](#) provides a positive overview of lessons learned from the programme and looks at how web technology can increase public participation in culture). A budget of GBP 13 million, plus an additional

GBP 3 million for 2005/06, was given to fund projects that would increase digital access to the nation's culture and heritage for new audiences (particularly children and "hard-to-reach" groups) using a range of new technologies, including the internet, digital TV and mobile devices.

Britain's first national virtual museum (the 24 Hour Museum) provides an online gateway to over 3 000 UK museums, galleries and heritage attractions and seeks to develop new audiences for culture. It receives approximately 1 million visitor sessions and 550 000 unique users a month and 85% of users said it was more likely to make them go to a museum or gallery: <http://www.24hourmuseum.org.uk>. The site is now one of the top five most visited UK hosted cultural websites.

The Museums, Libraries and Archives Council has been working with The Collections Trust, UKOLN and Culture24 to advise cultural institutions on issues related to digital content and services. The MLA has also been involved with *The People's Network* project, completed in 2002, which used GBP 120 million lottery funding to connect all 4 200 UK public libraries to the internet and train all library staff in ICT skills. This was complemented by a GBP 50 million digital content creation programme. The MLA is also a member of the Creative Archive Licence Group that includes the BBC, Channel 4 and the British Film Institute. All members aim to make their content available for download under the terms of the Creative Archive License, a single shared user license scheme for the downloading of moving images, audio and stills.

Digital management of copyright material is becoming increasingly relevant to museums, libraries and archives and current *Copyright Law* can mean costs for research and clearance activity prove huge and occasionally prohibitive. Therefore, in August 2005 the Museums, Libraries and Archives Council (MLA) funded the Museums Copyright Group to explore, with the Design and Artists Copyright Society, the possibility of a blanket licence scheme that would allow the digitisation of artistic works in collections and digital copies to be made available to staff, students and the public.

In November 2010, the Parliamentary Select Committee on Culture, Media and Sport announced that it would be conducting an inquiry in 2011 into the protection of intellectual property rights online and to assess the new framework established by the *Digital Economy Act 2010*. It is expected to examine such things as the challenges faced by the creative industries in digital markets.

Arts Council England has made the digital opportunity one of its priorities for the planning period 2008-11. In doing so, it recognises that digital media technologies enable arts organisations to connect with audiences in new ways, and that responding to this change will lead to the development of new business models, new networks and new forms of creativity. Building on a body of work in broadcasting and new media, the intention is to help arts organisations make the most of the digital opportunity including research, strategic innovation and capacity and skills building.

The UK Film Council established the world's first digital screen network of 240 screens UK-wide, broadening the range of films available to UK audiences including arthouse, documentary, classic or foreign language films. This has enabled film distributors to expand the releases of films with digital prints which are less expensive than 35mm prints, thus reaching more audiences. The British Film Institute has also launched a digital initiative – *screenonline* – to broaden public access to its collection of films and related material.

Government initiatives in Scotland include *Open Scotland*, *21st Century Government* and *Digital Inclusion*. The Scottish Government is exploring the feasibility of a National Digital Media Strategy in partnership with representative bodies in the tourism, culture and sport sectors.

The aim is to develop a shared vision of innovative ways to widen access, increase participation and improve services to the end user by 2010, through the use of digital media.

In 2004, Historic Scotland and the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) launched *PASTMAP* (<http://www.pastmap.org.uk>). *PASTMAP* is a web based information resource in map and text format on Scotland's historic environment, which includes the boundaries of scheduled ancient monuments, the location and description of listed buildings, and the location and description of all sites, buildings and other historic features in the National Monuments Record for Scotland. This is considered a first within Europe.

The Northern Ireland Screen Commission's Digital Film Archive (DFA) (<http://www.digitalfilmarchive.net/>) launched, in November 2000, with funding from the Heritage Lottery Fund and the British Film Institute, provides public access to Northern Ireland's film heritage since 1897, in the absence of a dedicated film archive for Northern Ireland. The DFA is currently available in educational and museum-related sites across Northern Ireland, and is continuing to be developed educationally with a Heritage Lottery Funded outreach programme. In addition the National Endowment for Science, Technology and the Arts with the Department of Culture, Arts and Leisure funded an education pilot project, *Creative Learning in the Digital Age*.

4.3 Other relevant issues and debates

The National Lottery

The introduction of the National Lottery in the mid 1990s has had a major impact on the cultural landscape of the UK, especially on the infrastructure. The Lottery has invested more than GBP 3 billion in the arts good cause and more than GBP 4 billion in the heritage good cause. After an early focus on capital projects, the government made changes to enable more funding to go to smaller community projects and make the Lottery more accessible to communities. This policy shift may also have acknowledged to some extent that some of the new capital projects had been too optimistic in their forecasts of attendance numbers, and had experienced financial difficulties when their income was less than originally anticipated. Policy directions issued by the government to Lottery distributing bodies require them to take into account such matters as involving the public and local communities in making policies, setting priorities and distributing money, improving access and participation for those who do not currently benefit, inspiring children and young people, fostering community initiatives, volunteering, talent, innovation and excellence, reducing economic and social deprivation, and ensuring that all areas have access to the money distributed.

In October 2007, the Big Lottery Fund's Community Libraries programme awarded local library authorities between GBP 250 000 and GBP 2 million to renovate, extend or build new facilities that offer a broader range of activities to their communities. In total 58 libraries were to receive a share of GBP 80 million as a result of a joint partnership between the Fund and the MLA.

London 2012 Olympics

A revised public sector funding provision of GBP 9.325 billion for the London 2012 Olympic and Paralympic Games was announced in March 2007. This is made up of contributions from the government (GBP 5.975 billion), the National Lottery (GBP 2.175 billion) and the Greater London Authority and London Development Agency, who are contributing GBP 1.175 billion between them). However, these figures may change as the remit of the public expenditure reductions sought by the new government elected in May 2010. Current plans envisage the Na-

tional Lottery meeting 23% of the package compared to 44% under the earlier proposals, which had previously led to much concern and criticism in the cultural sector.

Of the National Lottery contribution of GBP 2.175 billion:

- GBP 750 million is being raised from dedicated Olympic Lottery games;
- GBP 340 million is being spent by the sports lottery distributors to maximise the benefits of the 2012 Games to elite and community sport in the UK; and
- GBP 1 085 million is being transferred from funds held in the National Lottery Distribution Fund.

The DCMS is determined that the London 2012 Games will leave a long-term legacy. Three-quarters (75p) of every pound spent by the Olympic Delivery Authority (ODA) - which is building the venues and infrastructure for the 2012 Games - is going on physical regeneration, transforming the areas in and around the Olympic Park into a well-planned and well-managed safe and sustainable environment.

The arts and heritage good causes can still expect to receive, on current projections, nearly GBP 2 billion of new Lottery funding over the five year period of the Olympic transfers (2008/09 to 2012/13). After 2012, all of the Lottery good causes income will revert to non-Olympic causes, including the arts, and they will benefit from development value realised from the Olympic site. The government has made clear there will be no further diversion from Lottery good causes to fund the Olympics.

Legacy Trust UK has been established to help communities across the country build a lasting legacy from the London 2012 Olympic and Paralympic Games. Legacy Trust UK has allocated GBP 40 million funding through twelve regional and four national programmes. The funding of Legacy Trust UK will act as a catalyst to link grassroots activities across the UK into the Olympic programme, so that people from all walks of life – not just athletes and sports fans – can be a part of this major event. Its projects are very wide-ranging, but all share three key aims:

- to unite culture, sport and education, in line with the values and vision of the Olympics;
- to make a lasting difference to all those involved; and
- to be grassroots projects, often small in scale, and unite communities of interest at local and regional level.

In its bid to host the Olympic Games and Paralympic Games in London in 2012, the government set out its aspiration to develop a cultural programme alongside the sporting elements of the Games that will offer a unique opportunity for the British people to engage with and participate in a major cultural celebration. Launched in September 2008, the Cultural Olympiad is a developing four-year programme of cultural activity designed to celebrate the Olympic and Paralympic spirit throughout the UK. The Cultural Olympiad seeks to be a showcase of British talent and innovation, and to reflect the key themes of the London Games – celebrating London and the UK welcoming the world; inspiring and involving young people; and generating a positive legacy. There are three main elements of the Cultural Olympiad. They are the mandatory ceremonies, including the Opening and Closing Ceremonies and Torch Relay; major projects including commissioned art works and a UK-wide three month Cultural Festival.

UK City of Culture Programme 2013

Early in 2009, the then Secretary of State for Culture announced the creation of a working group to consider the feasibility of a UK City of Culture programme every four years, building on the success of Liverpool as European Capital of Culture in 2008 and the momentum of the 2012 Olympics in London. The working group's report, issued in September 2009, endorsed the concept and almost 30 cities and local areas expressed interest as potential candidates to

become the first UK City of Culture in 2013. The winning city announced in 2010, is Derry-Londonderry in Northern Ireland.

Responding to Climate Change

The previous UK Government 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. There is increasing recognition in the UK that responding to climate change not only has benefits for reductions in carbon emissions, but can also help the sustainability of cultural organisations by assisting them achieve cost savings. For example, as a result of a partnership with the electronics company Philips, the National Theatre was able to save approximately GBP 100 000 on its annual lighting costs.

Moreover, with escalating energy prices, it is not just building costs, but also issues such as large scale touring that have to be seen in a new perspective if cultural organisations are to begin to reduce their carbon footprint. Thus, responding to environmental challenges has become one of the policy priorities of cultural agencies such as Arts Council England and the British Council.

Addressing Copyright Infringement

In recognition of the growing threat posed by film theft to the UK film industry, the UK Film Council undertook a study which considered both the scale and extent of copyright theft and the means by which it could be countered. In terms of measures to combat piracy, the study explored the legal framework; enforcement; security measures; education and consumer awareness; and the development of new business models. The findings of this study were presented in the report *Film theft in the UK*, which set out recommendations for government, the industry and other stakeholders, which have been co-ordinated by the UK Film Council-led Film Theft Task Force.

The UK Film Council has continued to support the all-industry intellectual property education body, the Industry Trust for IP Awareness, especially the "respect creativity" elements which has been run to promote the UK audio-video industry's value to the UK and to explain the importance of IP. The UK Film Council's relationship with the UK film production sector has been utilised to provide spokespeople and ambassadors for this campaign.

The launch by the Film Council of Find Any Film is another example of promoting copyright, as the site guides the consumer to authorised digital services; the first time such a facility had existed to group all the legitimate offerings in one online location.

The Film Council-led "London Fake Free Zone" project was pilot tested in November 2009 in three London boroughs. The results were positive and are the foundation to progress the concept with other industries, the most obvious one being the sports goods sector. The initiative may help the International Committee (IOC) to protect the 2012 Olympics from the counterfeiting of its merchandise and deter unauthorised retailers.

The Film Council also made recommendations in response to the *Digital Britain* report in March 2009 on tackling copyright infringement. At the time of the preparation of the UK entry, it was unclear whether or not addressing copyright infringement will become a responsibility of the British Film Institute once the UK Film Council is abolished in April 2011.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The UK has no written constitution, depending instead on the body of case law. There is no over-arching legislative Act specifically governing culture, though legislation has been introduced over many years concerning specific cultural sectors (e.g. museums and library laws date from the mid 19th century).

5.1.2 Division of jurisdiction

In addition to the UK Government (for England), the Scottish Parliament and Northern Ireland Assembly can enact their own primary legislation and raise taxes for their own countries. This can include culture.

The National Assembly of Wales can only introduce secondary legislation, covering areas including culture, environment, housing, tourism and agriculture. It has no powers to alter income tax, but it does allocate the funds made available to Wales from the Treasury of the UK. Wales remains within the framework of the United Kingdom, and laws passed in Parliament in Westminster still apply to Wales.

The Channel Islands and the Isle of Man are direct dependencies of the Crown with their own legislative and taxation systems.

Local authorities are empowered in all four countries in the UK to support culture. Such powers are discretionary rather than mandatory except in the case of library provision, which is statutory. The *Local Government Act 1948* enabled local authorities to spend, at their discretion, up to the product of a 6d (equivalent to 2.5p) local rate on entertainment and the arts. The *Local Government Act 1972* (1973 for Scotland) removed the upper limit of spending. Synergies between central government cultural priorities and local government actions are encouraged through ministerial guidelines. All local authorities are encouraged to develop culture and leisure strategies.

5.1.3 Allocation of public funds

The UK Government traditionally funds the arts through an arm's-length principle whereby the government sets an overall arts funding figure but, in the main, does not interfere with how it is distributed and leaves this to the various culture-form councils (although some critics argue that this principle has been eroded in recent years). Such intermediary bodies have been established through legislation and / or Royal Charter.

Historically, there has been a tradition of non-intervention in decision making about whom and what to support with government funds for culture. 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. Recent reviews in Wales and Scotland have put these powers to the test (see chapter 2.1 and chapter 4.1).

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

5.1.4 Social security frameworks

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

See chapter 4.2.9 and chapter 5.1.6.

5.1.5 Tax laws

Arts & Business (A&B) advocates the mutual benefits of partnership between the private sector and the arts. It runs a number of programmes helping to bring the two together and business investment incentive schemes in Scotland, Wales and Northern Ireland. A&B (<http://www.ArtsandBusiness.org.uk>) offers arts specific advice on the tax treatment of private sector support.

In relation to private sector finance, the British model has traditionally focused on *the role of business in supporting the cultural sector*, but several developments have encouraged a new view of the possibilities of increasing individual support for the arts. New models of donor involvement, known as venture philanthropy, have encouraged the Treasury to consider implementing more advantageous tax regimes, since tax planning has an obvious attraction for the individual donor. This new way of giving to charities took effect from April 2000 as part of the government plans "to get Britain giving". Following a review of *Charity Tax Law*, the Chancellor of the Exchequer proposed major simplifications and improvements to the treatment of gifts to charities including an introduction of a tax efficient way to donate gifts of shares. The changes were made in part to encourage private support, to complement the public money given to the arts, museums and heritage, and to increase the amount of money going to charities. Many cultural organisations in the UK have charitable status and are thus able to take advantage of these changes.

There are a number of schemes to encourage *public-private partnerships using tax relief*. For example, if a business temporarily second 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 continue to be tax deductible. An Enterprise Investment Scheme was introduced by the government to help small companies raise money. It offers income and capital gains tax breaks to investors of at least GBP 1 000, though it is potentially high risk.

The entire landscape has changed in regard to tax support for film. A new version of the tax credit scheme came into law with the passing of the *2006 Finance Act*. To qualify for tax relief a film needs to: be made by a UK film production company; be intended for theatrical release; pass the revised Schedule 1 to the *Films Act 1985* (the cultural test for British films), be administered by the UK Film Council, 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. In order 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 GBP 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 – however many of those films would still be at an early stage and might not be claiming tax relief for another year or more. During the financial year 2007-08, HM Revenue & Customs estimate that they received approximately GBP 100 million of claims for the film tax credit.

Fiscal measures are essential to countering the market failures associated with film industries across the world, and the UK Film Council considered it was essential that the UK's suite of incentives preserved levels of inward investment and worked to promote domestic production. The previous government completed its review of film tax incentives in March 2006, and the industry has welcomed the new measures which will make the UK an attractive place to make films. The industry has reported that the new tax credit is working much more efficiently and effectively for inward investment and domestic UK film production.

Through the European Convention on Cinematographic co-production, films which are funded by the Northern Ireland Screen Commission, and that carry out either principle photography or post production in both Northern Ireland and the Republic of Ireland, can take advantage of both the Republic's Section 481 tax relief for film and the UK's film tax credit scheme (as long as they spend no more than 80% of their budget in one territory and no less than 25% of their budget in the UK and no less than 20% in the Republic of Ireland). However, due to both "use and consume" rules, producers can only receive the maximum benefit of one of the tax schemes; they can no longer enjoy the full benefits of both schemes.

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. In 2006-7, the UK gained art works and heritage items to the value of GBP 25.3 million under the AIL scheme. It is managed on behalf of the government by the Museums, Libraries and Archives Council (MLA). Individuals offering objects under the Acceptance in Lieu Scheme have a legal right to remain anonymous; few choose to be named.

The book sector is specially treated for *VAT* purposes, being zero rated, as are some artist's supplies. In addition, 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. The clarification meant a number of organisations benefited from a significant tax rebate at that time.

Inland Revenue has ruled that *grants and awards to artists are taxable*. Creative people, such as writers, composers, playwrights etc, 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 1989 *Gift Aid Act*, non-profit organisations whose income was used wholly for heritage upkeep could claim Gift Aid tax relief on donations - worth an extra 28 pence for each GBP 1 donated. After a national consultation to improve the Gift Aid initiative in 2007, the government recently announced that charities could claim Gift Aid at the new basic rate of 20%, but they will also be entitled to a transitional relief worth 3p for every GBP 1 donation received under the scheme. This transitional relief, applicable from 6 April 2008 to 5 April 2011, aims to give time to charities to adapt to the new basic rate, so they can continue to receive 28 p per GBP 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. Other changes introduced to the Gift Aid scheme are to improve the HM Revenue & Customs audit processes to help reduce administrative burdens, as well as to encourage greater use of the scheme through new guides and training opportunities directed to the charity sector.

In December 2010 the new Coalition Government indicated that there will be a Treasury led review of tax incentives in 2011.

5.1.6 Labour laws

Artists fall within the general body of case law in this area. The UK Government has sought exemption from EU Directives concerning the maximum number of hours employees can work.

Arts Council England commissioned the Institute for Employment Research and the Centre for Educational Development, Appraisal and Research, at the University of Warwick, to undertake research on artists' labour markets and the effect of tax and benefits systems. The report, entitled *A balancing act – artists, labour markets and the tax and benefits system*, was published in December 2002 and presents findings from a series of focus groups with practising artists, which explored their experiences of employment, the impact of UK tax and social security systems on their career and business choices, and their ability to sustain viable professional lives. Analysis of artists' labour markets was also undertaken, examining employment status, working patterns, earnings and take-up of social security benefits - the report is available at: <http://www.artscouncil.org.uk/documents/publications/phpLI8ihP.pdf>.

Section 6 of the Child (Performances) *Regulations Act 1968* was revoked in 2000 - this removed restrictions that prevented Local Education Authorities (LEAs) from granting a licence allowing a child to take part in a public performance if the child would, in the twelve months before that performance, have taken part in other performances on more than a certain number of days. Concern has been expressed that it leaves children more open to exploitation by the performing arts industry, particularly since there are few guidelines on rehearsal time and LEAs often do not have the capacity to police the laws. The difference in interpretation from one LEA to another also causes producers problems when negotiating with them to avoid contravention of insurance policies.

A government commissioned report on licensing laws relating to performances by children was published in March 2010. The report, by Sarah Thane CBE, concluded that existing regulations were outdated and inconsistently applied across the country. It is expected that the government will consult in 2011 on changing the legislation in England, including reducing the administration involved, especially for amateur groups.

In 2006 legislation was approved governing those working with children (and vulnerable adults) on a "frequent" (i.e. once a week) or "intensive" (four or more days in a 30 day period) basis. This required the vetting of such individuals (including checks with the Criminal Records Bureau) before they came into contact with young people. Although concerns were expressed by artists whose work brought them into contact with children, the provisions have yet to be fully implemented. It is understood that the new government may review the current regulations to make them less complex and less onerous, while ensuring suitable safeguards.

5.1.7 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 programme, 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, is changing this. The copyright owner has rights against unauthorised reproduction, public performance, broadcasting, rental and lending, issue 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 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.

In recognition of the growing threat posed by piracy to the UK film industry, the UK Film Council undertook a study which considered both the scale and extent of copyright theft and the means by which it could be countered. In terms of measures to combat piracy, the study explored the legal framework; enforcement; security measures; education and consumer awareness; and the development of new business models. The findings of this study were presented in the report *Film theft in the UK*, published in 2004. It sets out 30 recommendations for government, the industry and government-backed and other stakeholders, action on which is being co-ordinated by the UK Film Council-led Anti-Film Theft Task Force (see chapter 4.3 for more details)

The *Digital Britain* report of 2009 outlining government ambitions for digital development, suggests that the UK should become a "global centre for the creative industries in the digital age". According to the report, the three key issues for the creative sector are support for content, intellectual property and the problem of internet piracy, and the development of skills. 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. Subsequently, the *Digital Economy Act* was passed in 2010. An information campaign to educate the public in what is lawful is also envisaged

The EU Directive which harmonises Droit de Suite (artist's resale rights) was implemented into UK law in 2006. It will be extended to the heirs and estates of deceased artists in 2012.

Blank tape levies are not applicable in the UK.

Since 1982, the Public Lending Right Scheme (PLR) has given registered authors royalties from a central government fund (totalling GBP 7.6 million in 2006-07) for the loans made of their books from public libraries in the UK. Payment is made according to the number of times an author's books are borrowed (the rate per loan increased from 5.26 pence to 5.57 pence in 2005-06). Currently, over 34 000 authors are registered for PLR. The maximum yearly payment an author can receive is GBP 6 600 from 2006-07.

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.

5.1.8 Data protection laws

The *Data Protection Act 1998* is designed to ensure the fair and lawful processing of the personal data of living individuals and updates previous legislation. It obliges organisations to

provide a reasonable degree of confidentiality for information about people, and to respect their privacy. The Act has come into force by degrees and initially related only to personal data held on computer systems, but now also applies to personal data held in paper based files.

Archives and records are essential for freedom of information and data protection and the 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.

In the early to mid 1990s there was considerable concern amongst UK cultural organisations and charities about the potential impact of data protection requirements, which were seen, for example, as preventing the common practice of exchanges of mailing lists between arts / cultural organisations. The obligation for prospective recipients to "opt-out" rather than "opt-in" to mailing lists for promotion has generally allayed such concerns.

5.1.9 Language laws

Specific legal provisions for the use of indigenous or foreign languages in the culture industries exist in Scotland, where the Gaelic Television Fund was set up to grant-aid Gaelic television production under the *Broadcasting Act 1990*, and 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 Communications Act 2003 established a new Gaelic broadcasting body, *Seirbhis nam Meadhanan Gàidhlig* (Gaelic Media Service), with wider powers to secure the provision in Scotland of a range of high quality and diverse Gaelic television and radio programmes. However, progress towards securing a Gaelic digital channel has been slow and marked by delays concerning jurisdiction between the UK Government and the Scottish Government. The 2003 Act also introduced amendments to the Welsh Authority's public service remit, but retained the provision of Welsh language broadcasting as its core (see also chapter 4.2.5).

5.1.10 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, Wales and Northern Ireland (Scottish public authorities are subject instead to the Freedom of Information (Scotland) Act 2002). The Acts provide a general right of access to information held by the authorities and obliges all public bodies, including government departments, Arts Councils, public culture services (British Museum, British Library, British Council, National Lottery Commission, etc) to disclose information within 20 working days of a request, providing there is no specific exemption. 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. All types of recorded information, e.g. electronic or paper-based, are included in the disclosure requirements.

Following on from the 2002 publication *Private Action, Public Benefit*, the government's wide-ranging review of charities and the voluntary sector, 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 *Disability Discrimination Act* (DDA), introduced in 1997, continues to be revised and updated in order to protect disabled people from discrimination in a wide range of areas such as accessing education services, public transport and 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 *Equality Act 2006* is the latest amendment to the DDA and transferred the role of the Disability Rights Commission to the Equality and Human Rights Commission (EHRC), which has powers to issue guidance on and enforce all the equality enactments (race, sex, disability, religion and belief, sexual orientation and age). See: <http://www.equalityhumanrights.com/en/Pages/default.aspx>.

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

5.2 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) applies to everyone at a place of work, including theatres, concert halls, museums and artists' studios and governs the conditions in which employees work.

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*.

There was debate around the potential impact on freedom of speech and the arts before the *Racial and Religious Hatred Act* (intended to prevent people being harmed because of their religious beliefs) and the *Terrorism Act* became law. Fears were expressed by artists in various sectors, as well as civil rights professionals, that such laws may be applied to "attacks" on ideas, leading to potential censorship of art works deemed "offensive" or dangerous by certain groups.

5.3 Sector specific legislation

5.3.1 Visual and applied arts

Artists in the UK now receive "Artists' Resale Rights" by which they will benefit from a proportion of the profits made when their works are resold. In 1996 the EU Commission proposed and then adopted (in 2001) 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 will be given to the estates of artists who have died within the previous 70 years.

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 5.2) that need to be observed (such as the *Building Regulations Act* of 1976 and the *Fire Precautions Act* of 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. Public Liability insurance is essential when undertaking any workshops or art activities involving members of the public, be it in a community centre, an outdoor park or

school. Without insurance cover, if a person becomes injured or equipment is broken, the artist can be held personally accountable.

The *Occupiers Liability Act 1957* specifies that the building or construction where art is displayed has 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.

European Union moves to increase VAT on art sales to 5% from 2.5%, have been resisted for years by dealers and collectors in the UK who fear the dominant position in the UK market will be lost.

5.3.2 Performing arts and music

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. Under the new system, the concept of a separate public entertainment licence disappears, meaning that only a single authorisation will be needed to supply alcohol, provide regulated entertainment (such as a performance of live music, theatre, dance or the showing of a film), provide late night refreshment or any combination of these activities. 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*).

The *2003 Act* has wide-ranging implications for the licensing of premises for music and performance. The 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 British Government 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. Nevertheless, some musicians have expressed concern that the reforms will lead to venues putting on no live music. Research has been commissioned to find out whether venues have secured live music on their new licences. Any performance which mixes live and recorded music requires a licence, regardless of numbers of performers. However, at the end of 2009 a private members Bill (the *Live Music Bill*) was introduced in parliament to change licensing regulations to exempt live music performances from venues with less than 200 people. The Bill also sought to exempt venues serving alcohol from an entertainment licence when there were only one or two musicians performing without amplification. It also seeks to provide exemption for hospitals, schools and colleges. Although the Bill fell when it ran out of time in the previous parliament, it has been reintroduced in the new one.

5.3.3 Cultural 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 1/2 d (equivalent to 0.25 pence) on the local rates to provide public museums. The *National Heritage Act 1983* clarified the administration of heritage and established English Heritage (officially known as the Historic Buildings and Monuments Com-

mission for England). 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; there are about 375 000 listed buildings in England. Government departments are also responsible for compiling a schedule of ancient monuments, which offers a similar level of protection to that of "listed" buildings. Currently, there are about 20 000 entries (about 31 400 sites) in the schedule for England. Local planning authorities in Britain and central government in Northern Ireland are legally obliged to designate as "conservation" areas those places (as opposed to buildings) of special historic or architectural interest. English Heritage has so far recorded over 9 400 conservation areas in England.

The principal agencies and departments which support the work of the central government authorities protecting the historic environment are English Heritage, Historic Scotland, CADW: Welsh Historic Monuments, and the Northern Ireland Environment Agency (NEIA). They discharge statutory responsibilities relating to the preservation, protection and maintenance of ancient monuments, historic buildings and conservation areas.

In Scotland the agency undertaking these functions, Historic Scotland, is also part of the Scottish Government and directly responsible to Scottish Ministers. The responsibility for recording the built cultural heritage is held in Scotland by the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS). The Scottish Government's Architecture and Place Division works closely with Historic Scotland, RCAHMS and other relevant bodies on matters affecting a sustainable approach to design, issues regarding new buildings in historic settings and the quality of the wider built environment relative to historic monuments.

The National Heritage Memorial Fund provides financial assistance towards the acquisition, maintenance and preservation of buildings, land, and works of art and other objects of outstanding importance to the national heritage. An independent agency, the National Trust, is responsible for over 300 historic houses and gardens and 49 industrial monuments and mills in England open to the public (it also looks after forests, woods, fens, beaches, farmland, downs, moorland, islands, archaeological remains, castles, nature reserves and villages). It is funded largely from membership subscriptions and income generated from the sale of products, souvenirs, etc. The National Trust for Scotland, an independent charity, is similarly responsible for 128 sites throughout Scotland. The bulk of historic buildings and archaeological sites remain in private ownership.

5.3.4 Literature and libraries

The *Public Libraries Act 1850* empowered local authorities to provide a free library service on a discretionary basis. In 1853 it was extended to Scotland and Ireland and the levy rates were raised in 1855, 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 (e.g. records, films, and pictures) 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 5.1.7). The *Obscene Publications Act 1959* relaxed censorship laws. In 2003 DCMS published *Framework for the Future*, the government's first national strategy for England's public libraries

In June 1999 the UK Government announced that public libraries would have to meet minimum standards set by the DCMS. The standards were first published in 2000, after consultation with The Library Association and the Local Government Association, but were removed in 2008 in favour of integration with the wider performance management of local government.

The Department of Culture, Arts and Leisure in Northern Ireland introduced public library standards in 2006.

There is separate library legislation in Northern Ireland (*The Libraries Act 2008*). The administration of libraries has been recently transferred to a new single, dedicated, library authority, the Northern Ireland Libraries Authority known as Libraries NI.

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.

5.3.5 Architecture and spatial planning

Since the *1997 Architects Act*, the Architects Registration Board (ARB) has regulated the architectural profession in the UK. To use the title "architect" a person must be appropriately qualified and registered with the ARB. The ARB has the power to take action against anyone that misuses the title. All architects registered with the ARB must also comply with the *Architects Code*.

There is a raft of legislation relating to architecture, environmental design and planning in the UK. For example; the *Town & Country Planning Act of 1947* affirmed development rights belonged to the state and obliged local authorities to prepare plans of their areas and outline intentions for land use control; the *Building Act 1984* protects the public by ensuring that the buildings around them are properly designed and safely built - regulations also cover issues like energy conservation and disabled access, they can apply both to new buildings and to work done on existing buildings; the Construction (Design and Management) Regulations 1994 require a co-ordinated approach to health and safety issues at every stage of a construction project.

At present, there is no national *Percentage for Art legislation*. However, since 1988 more than 50 city and district authorities have adopted "per cent for art" policies and implemented schemes in relationship to their refurbishment, construction, environmental and planning programmes. Urban Development Corporations are obliged by law to provide a "visually attractive environment".

Government Policy on the Architecture and the Built Environment for Northern Ireland was published in June 2006. This document is a significant step forward in the drive to improve standards of design in architecture and the built environment, delivering an array of public projects as examples of good practice to inspire the private sector to pursue similar strategies.

5.3.6 Film, video and photography

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*. The *Cinematograph (Amendment) Act 1982*, which applied certain licensing requirements to pornographic cinema clubs, was also consolidated in the 1985 Act.

The *Sunday Entertainments Act 1932*, amended by the *Sunday Cinema Act 1972* and the *Cinemas Act 1985*, regulated the opening and use of cinema premises on Sundays. The 1932 Act also established a Sunday Cinematograph Fund for "encouraging the use and development of cinematograph as a means of entertainment and instruction". This was how the British Film Institute was originally funded.

The financing of the British film industry has long been the subject of specific legislation. The *Cinematograph Films Act 1957* established the British Film Fund Agency which, in turn, was responsible for making payments to British filmmakers, the Children's Film Foundation, the National Film Finance Corporation, the British Film Institute and towards training filmmakers. The *Film Levy Finance Act 1981* consolidated the provisions relating to the Agency and the exhibitors' levy. The Agency was wound up in 1988.

The *British Film Institute Act 1949* allows for grants of money from Parliament to be made to the Institute.

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.

Classification certificates for the public exhibition of films are issued by the British Board of Film Classification.

5.3.7 Mass media

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, Ofcom, the Radio Authority and the Radiocommunications Agency. Ofcom is sponsored by the Department for Business, Innovation and Skills and the Department for Culture, Media and Sport and 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 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. European and independent production obligations provide continuous investment in the European audiovisual industry, while encouraging innovation and creativity.

The EC Broadcasting Directive *Television Without Frontiers (TVWF)* has been the main legislative instrument at EU level concerning audiovisual services. *Article 4* 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, including an "adequate" proportion for recent independent European 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. AVMS is a single market Directive, designed to facilitate the free movement of scheduled television and video-on-demand services across Member States. Each Member State is required to impose certain minimum standards concerning advertising (including sponsorship and teleshopping), quotas of European and independent TV programming, protection of minors and public order, rights of reply to TV broadcasts, and access to TV broadcasts of major sports and other events. AVMS is "platform-neutral" and covers TV broadcasting and video-on-demand services irrespective of their means of delivery – terrestrial, satellite, cable TV, Internet, mobile phone or other.

EU Member States were required to implement the requirements of the AVMS Directive by December 2009. The Directive is being implemented in the UK by a co-regulatory system

composed of an industry body and Ofcom with legislation passed by way of the *European Communities Act 1972*. The government is working with Ofcom on restructuring and amending the roles and codes of practice of existing bodies and, in particular, is working closely with UK suppliers of VOD services to form the co-regulatory body which can regulate the programme content in this area.

Although the AVMS Directive appears to extend regulation to a lot of audiovisual material which was not previously regulated under the TVWF Directive, particularly on the internet, Ofcom's intention is only to regulate audiovisual material on the internet that look like traditional broadcast television, as opposed to material which is incidental to, for example, a game or site selling holidays.

5.3.8 Other areas of culture specific legislation

No information is available on any culture specific legislation.

6. Financing of culture

6.1 Short overview

By 2005/06, the budget of the Department for Culture, Media and Sport had increased 60% since 1998/99. During this period, funding for the arts was greatly favoured with an 114% increase. However, in late 2004, DCMS announced a freeze in government spending on the arts for three years, so that funding to Arts Council England would be held at GBP 412 million annually until 2008 (museum funding, on the other hand, received an above inflation rise of 4.4%).

In October 2007, the Treasury's Comprehensive Spending Review (CSR07) indicated 6.6% annual average real growth for the Department for Culture, Media and Sport (DCMS) including planned increase in resource budget from GBP 1.6 billion in 2007-08 to GBP 1.8 billion by 2010-11; and capital expenditure of over GBP 2 billion over the period, including the Department's contribution to venues and supporting infrastructure costs of the 2012 Olympic Games. However, following the election of a new government in 2010, the DCMS will lose 25% of its funding over four years, so that by 2014/15 its budget will be GBP 1.1 million compared with the GBP 1.6 million it actually received in 2010/11.

Following CSR07, Arts Council England's funding was set at GBP 428 million in 2008/09, GBP 443 million in 2009/10 and GBP 467 million in 2010/11. The figure for 2010/11 was subsequently reduced by the previous Labour Government and further reduced by the incoming Coalition Government. Moreover, the new government announced a 29.6% cut to ACE's grant over four years, so that by 2014/15 its grant from DCMS will be GBP 350 million compared with GBP 450 million in 2010/11.

Until recently there were 13 organisations which distributed "good causes" money from the National Lottery Distribution Fund; for the arts, culture and heritage this includes the four Arts Councils, the UK Film Council, Scottish Screen and the Heritage Lottery Fund. By 2009, over GBP 22 billion had been raised for non-Olympic good causes; the arts component of this, by distributing body and number of projects, was as follows:

Table 1: Total number of National Lottery grants, in GBP as at July 2009

Distributing body	No. of projects	Amount
Arts Council England	37 588	2 539 072 299
Arts Council of Northern Ireland	3 799	107 628 978
Arts Council of Wales	6 605	161 138 814
Scottish Arts Council	9 107	265 108 034
Heritage Lottery Fund	18 197	4 195 237 224
Scottish Screen	808	34 589 254
UK Film Council	8 298	285 989 525

Source: <http://www.lottery.culture.gov.uk>

Notes: Figures extracted from National Lottery in July 2009. Total number of grants awarded and total value of grants awarded since the National Lottery awards started in 1995.

In June 2006, the DCMS confirmed that the shares of the National Lottery for each of the non-Olympic good causes would be guaranteed to 2019. An average 28 pence from every pound spent on the Lottery goes to good causes (more information at: <http://www.lottery.culture.gov.uk>). The shares of the National Lottery Distribution Fund are as follows:

- health, education, environment, community & charities 50%;

- arts 16.67%;
- sports 16.67%; and
- heritage 16.67%.

It is relevant to note that in 2004 when central government expenditure on the arts in particular was still being increased, there was already evidence that spending by local authorities as a whole was beginning to decline. The situation since then has worsened and, although good data is not readily available, the most recent indicators are that significant reductions are underway or planned in the face of a 27% cutback in the central government allocation of funds to local government. At the end of 2010 there were estimates that more than 250 public libraries in England were threatened with closure, while a number of others were facing reductions in opening hours (public library provision is a statutory responsibility, so it would be difficult for local councils to axe their library services completely). However, several local authorities have announced the complete axing of their arts provision (a non-statutory service).

England is by far the largest recipient of private investment with almost 90% of the UK total.

In Scotland, although the funding of culture has increased, it has not kept pace with the overall increase in Scottish Government spending. In 1997/98, the culture budget was 0.61% of the overall budget, in 2005/06 it was 0.44%. The Scottish Government culture budget increased 39% from 1998/99 to 2005/06. The Scottish Art Council's funding increased by 48% during the same period.

In 2007-08, the Scottish Executive's annual cultural spend increased to GBP 214 million, and Scottish Ministers also pledged an immediate additional GBP 20 million per annum to support the creation of Creative Scotland and its cultural programme. This figure increases significantly when local authority revenue and capital cultural spend is included (in excess of GBP 200 million), of which around 80% originates from central government.

The arts budget of the Department of Culture, Arts & Leisure in Northern Ireland fell from GBP 14 million in 2005/06 to GBP 13.3 million in 2006/07 and GBP 12.7 million in 2007/08. A vocal and well supported campaign by Arts Council of Northern Ireland encouraged the new devolved Northern Ireland Executive to increase the Arts Council grant by GBP 1.7 million in 2008/09. However, the arts were again facing a budget cut for 2011/12 – this time of GBP 4.2 million (equivalent to a real terms reduction of 23%).

Public spending on recreation, culture and religion grew 32% in Wales between 1999-2000 and 2004-2005 (Institute of Public Policy Research North & the Economic and Social Research Council report). The Welsh Assembly had a budget of GBP 14 billion for the period 2007/08, of which GBP 134 million was allocated to culture, the Welsh language and sport. The Welsh Assembly announced a 4% reduction in the arts budget for 2011/12.

In December 2010 the UK Secretary of State for Culture announced the new government's strategy to stimulate philanthropy for the arts. The 10 point plan includes:

- the introduction from 2011/12 of an GBP 80 million match-funding scheme for arts organisations to develop their fund-raising. The fund is made up of GBP 50 million from the National Lottery over five years and GBP 30 million from the DCMS over four years;
- an independent review into the culture of giving, to be completed by Spring 2011;
- the enhancement and sharing of fundraising skills and capacity;
- support for the long-term development of endowments (this follows two recent DCMS commissioned reports by the Director of the British Museum, on the role endowments could play in museums and galleries and by the Chief Executive of Arts Council England);
- the encouragement of planned giving (e.g. through legacies);
- greater recognition of donors for what they do;

- using digital technology to boost philanthropy; and
- strengthening links with other sectors in receipt of philanthropy, such as charities and social enterprises.

The government considers these initiatives will help achieve greater coherence in the raising of private funds to complement public expenditure. However, some leading UK philanthropists have expressed doubts about this.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

Identifiable public expenditure on culture (including broadcasting and publishing) per head of population in the UK in 2008/09 was GBP 127.84. If broadcasting and publishing (representing GBP 3 589 million out of GBP 7 851 million) are excluded, the figure per head is GBP 69.40.

The public expenditure on culture (inclusive of broadcasting and publishing services) in 2008/09 corresponds to 0.54% of GDP or 0.29% of GDP if broadcasting and publishing are excluded.

The share of cultural expenditure (including broadcasting and publishing services) of total public expenditure in the UK in 2008/09 was 1.30%. If broadcasting and publishing services are excluded, the share of public expenditure was 0.70%.

The share of cultural expenditure (including broadcasting and publishing) of total public expenditure in the UK increased in the first few years of the new Millennium and peaked around 2004/05 when it was 1.45%. The figure for "culture" excluding broadcasting and publishing services was 0.75%. This reflected a relatively large injection of central government funding to the arts in England in particular. That momentum was not maintained in the second half of the decade. The cultural sector now faces major funding reductions over four years, but as public expenditure as a whole is being cutback by the new government as a result of the financial crisis, the percentages from 2011/12 may not differ significantly.

Table 2: Per capita expenditure by national arts councils, in GBP, 2007-2009

Arts Council	Grant in aid 2007-2008	Grant in aid 2008-2009	Per capita 2008-2009
Arts Council England	422 610 000	436 531 000	8.88
Scottish Arts Council	48 519 000	46 652 000	9.2
Arts Council of Wales	28 152 000	30 711 000	10.57
Arts Council of Northern Ireland	12 488 812	12 895 434	7.65

Source: DCMS Annual Report 2009, Annual reports / plans of the Scottish Arts Council, Arts Council of Wales, Arts Council of Northern Ireland.

- Notes
1. Per Capita spend is based on latest population census in 2001.
 2. Grant in Aid figures for Arts Council England have been extracted from the DCMS annual report 2009 to maintain consistency with Table in chapter 6.2.3. This is because figures provided by ACE from its Annual Report 2009 show a slight variance (423 601 000 for 07/08 and 437 631 000 for 08/09).
 3. Other sources for this data are the Annual Reports/Plans of the Arts Councils in Scotland, Wales and Northern Ireland.

6.2.2 Public cultural expenditure broken down by level of government

Accurate up to date information is not readily available.

Table 3: Department of Culture, Media and Sport - Total spending per head in GBP by country and region, 2007/08-2009/10

Spending per head in GBP	2007/08 Outturn	2008/09 Plans	2009/10 Plans
North East	36	35	32
North West	27	24	21
Yorkshire and Humberside	29	28	25
East Midlands	27	25	22
West Midlands	27	28	26
Eastern	19	18	16
London	76	63	58
South East	24	21	19
South West	29	28	24
Total England	34	30	27
Scotland	18	21	16
Wales	44	54	49
Northern Ireland	20	19	15
Total UK identifiable expenditure	32	30	27

Source: DCMS.

Notes: 1. The data presented in these tables are consistent with the country and regional analyses (CRA) published by HM Treasury in Chapter 9 of Public Expenditure Statistical Analyses (PESA) 2009. The figures were taken from the HM Treasury public spending database in December 2008 and the regional distributions were completed in January and February 2009; 2. The data are based on a subset of spending – identifiable expenditure on services – which is capable of being analysed as being for the benefit of individual countries and regions. Expenditure that is incurred for the benefit of the UK as a whole has not been taken into account in calculating the spend per head; 3. There is an inconsistency across allocation methods between Non-Departmental Public Bodies (NDPBs) with similar underlying information, particularly on capital spending, making it very difficult to assess the robustness of the method.

6.2.3 Sector breakdown

Table 4: State cultural expenditure by Department for Culture, Media and Sport, in thousands GBP, 2007/08-2009/10

Field / domain	2007/08 Outturn	2008/09 Estimated outturn	2009/10 Plans
I. Cultural Heritage			
Historical monuments	167 078	161 042	156 008
National museums & galleries	337 256	374 365	372 839
British Library	106 480	106 947	95 464
Museums, Libraries & Archives Council	61 700	64 486	62 203
II / III Arts			
Arts Council England	422 610	436 531	417 223
Public Lending Right	7 488	7 388	7 582
IV Books and Press (1)			
V Audiovisual & Multimedia	117 927	128 504	141 326
VI Interdisciplinary			
Cultural Relations (British Council only) (2)	189 462	200 963	200 763
VII Other			
Regional Cultural Consortia (3)	2 149	2 412	-
National Lottery Commission	10 341	6 342	5 664

Source: DCMS.

Notes: This expenditure primarily relates to England.

1. Expenditure on literature and support for writers is included in the Arts Council England figure.

2. Refers to the grant to the British Council only. The grant comes from the Foreign and Commonwealth Office and not the DCMS.

3. No figure is shown for the Regional Cultural Consortia in 2009/10 as they were abolished.

Northern Ireland

In 2009/10, the Department of Culture, Arts and Leisure (DCAL) had a planned Expenditure Limit budget of GBP 187.8 million (GBP 113.7 million resource and GBP 74.1 million capital). Not all of this related to culture. Those aspects which do are shown in the Table that follow.

Over 80% of the DCAL budget is allocated through the various Arms Length Bodies (ALB's), which in turn deliver a range of key functions and services to citizens. Libraries comprise approximately 20% of the overall budget and museums account for approximately 12% of the budget. According to DCAL, this oversight of a range of ALBs provides a significant challenge in terms of service delivery and accountability.

Table 5: Revenue expenditure on culture and capital investment of the Northern Ireland Department of Culture, Arts and Leisure, in million GBP, 2008-2010

Revenue expenditure on culture		
Spending Area	2008-09	2009-2010 planned
Arts	17.1	18.6
Museums	22.7	22.6
Libraries	32.3	33.0
Cultural Policy	7.0	5.8
N/S Body – Languages	6.9	7.1
Public Record Office (NI)	4.5	5.4
NI Events Company	1.6	1.6
Total	92.1	94.1
Capital investment		
Spending Area	2008-09	2009-2010 planned
Arts	11.4	10.6
Museums	1.0	0.7
Libraries	5.1	10.5
Cultural Policy	-	-
N/S Body – Languages	-	-
Public Record Office (NI)	12.3	14.3
NI Events Company	-	-
Total	29.8	36.1

Source: DCAL.

Notes: 1. Refers to central government expenditure.

2. N/S refers to North/South bodies (i.e. involving Northern Ireland and the Republic of Ireland).

3. Excludes expenditure on sport, inland waterways and fisheries which also fall within the DCAL budget.

6.3 Trends and indicators for private cultural financing

According to the Arts & Business *Private Investment Benchmarking Survey 2008/09*, private sector investment in the arts in the UK was GBP 654 million, down from GBP 686.7 million in 2007/08. Individual giving remains the biggest private provider for culture with over 55% of total private investment at GBP 363 million, compared with GBP 382.4 million in 2007/08

(but still more than 2006/07). Trusts and foundations went down to GBP 134 million compared with GBP 141.1 million in 2007/08. Business investment was down once again at GBP 157 million from GBP 163.4 million the previous year. Provisional indications are that business investment in 2009/10 fell to its lowest point since 2004 and has been overtaken by contributions from trusts and foundations.

Moreover, at a time of economic difficulties when charities and good causes in many sectors are finding fund-raising challenging, there is anecdotal evidence that some existing and prospective individual donors may be turning their attention to other areas of need, such as health and education. An article in *The Guardian* newspaper (20 November 2010) indicated that whereas income from fund-raising increased in nine sectors in 2008/09 (when the banking crisis began to be felt) donors / giving for culture fell alarmingly by 21%.

For some time it has been recognised that too many cultural organisations are over-extended and under-capitalised, and very dependent on grant-aid from the public sector. A three year action research study conducted by the Mission, Models, Money (MMM) group completed in 2007 also found that cultural organisations were often ill-equipped to adapt to new structural changes brought about by technological advances, global interconnectedness and shifting consumer behaviour. They had inflexible business structures and the charity legal framework under which most non-profit cultural organisations operate acted like a straight jacket discouraging risk taking. Since 2008 MMM has been involved in a series of initiatives with cultural organisations and funders in such things as the use of new and alternative financial instruments and the creation of "more intelligent funding communities" (<http://www.missionmodelsmoney.org>) comprising both the public and private sectors.

7. Public institutions in cultural infrastructures

7.1 Cultural infrastructure: tendencies and strategies

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.

In the area of film, public investment in the UK Film Council has enabled a number of commercial and independent films to be made that would otherwise have found it extremely difficult to secure private finance. This is one of the reasons why the Film Council's abolition is causing some concern in the sector.

Arts & Business (A&B) has been running a number of programmes that develop partnerships between culture and commerce, such as the Board Bank which helps arts companies to recruit board members from business. Arts@Work encourages partnerships that bring the skills, techniques and values of the arts into the workplace. Through A&B World, A&B shares its knowledge and experience with other countries interested in developing a private / public funding mix for cultural activity and works alongside a group of international associate organisations. A&B Arts Forum is a membership association for arts fundraisers providing a platform for training, debate, information and networking. A&B Creative Development is a service bringing artists and arts processes into a business context to help stimulate imaginative and innovative thinking, and so achieve business solutions. A&B Training hosts master classes and seminars to help artists and arts professionals develop and apply their business skills. For further information go to: <http://www.ArtsandBusiness.org.uk>. However, as A&B is to lose its funding from Arts Council England by 2012/13, it is unclear how many of these programmes will continue.

7.2 Basic data about selected public institutions in the cultural sector

There have been no significant changes to the status of flagship cultural institutions in recent years (though there has been significant changes to the public agencies that help fund them and in Scotland the Government is now directly responsible for the allocation of cultural funds to these institutions – a function previously carried out by the Scottish Arts Council). There has been a strengthening of the performance indicators and targets set by government or the funding agencies as well as tightening of accountability and financial control of government agencies (e.g. arts councils and other NDPBs).

There is no single source of information identifying the many hundreds of cultural institutions financed by public authorities at national and local level in the four countries of the UK. Sector specific directories indicate the scope, e.g. orchestras, music ensembles and concert venues in the *British and International Music Yearbook* and theatres, dance and opera companies etc can be found in the *British Performing Arts Yearbook*.

7.3 Status and partnerships of public cultural institutions

In recent years at a regional level in England, there have been considerable number of public, quasi public and some private sector agencies co-operating to develop regional economies, inward investment and further broaden social and cultural agendas. For instance the regional offices of Arts Council England (formerly the Regional Arts Boards), the Museums, Libraries & Archives Council and the Regional Cultural Consortia, whose task was to develop an integrated regional cultural strategy, could be expected to co-operate with the:

- regional government offices in relation to European Union funds;
- the regional economic development agencies in relation to cultural employment, the cultural economy and quality of life in the area;
- UK Trade & Investment in relation to the export of the products of the creative industries;
- the regional tourist boards on inward tourism.

Cultural organisations and creative industries could be co-operating with commerce and industry through relationships with chambers of commerce, who organise trade visits overseas or so-called Business Links that can provide advice for cultural SMEs.

The previous government's requirement for Regional Cultural Consortia and local authorities to develop regional and local cultural strategies respectively provided, probably for the first time, the mechanisms for the government's broader cultural agenda to be met. In the past, national priorities could lose their impact because they were filtered through various national and regional agencies and tiers of governance that had their own agendas and priorities, whereas they too are expected to meet government objectives and targets.

However, the Regional Cultural Consortia have now been abolished. Moreover, the new Government has announced the abolition of the Regional Development Agencies, the Government's Regional Offices, the Business Links offices, as well as several cultural quangos, including the Museums, Libraries & Archives Council, Arts Council England has also been forced to reduce its regional offices to save administrative costs. In the absence of such bodies there is likely to be a major vacuum at regional level and a reverse of the policy for establishing regional partnerships.

In Northern Ireland, the Forum for Local Government and the Arts (FLGA), formed in 1994, brings together the Arts Council of Northern Ireland and the district councils to co-ordinate arts activity, build partnerships, raise awareness of the arts and act as a lobbying body for the sector within the local political arena. This initiative was set in partnership with the Local Government Association's Office (NILGA), a key mechanism for building links between the Forum and elected representatives from district council areas. See: <http://www.flga.org.uk/home.asp>.

In Scotland, a complex network of partnerships across and within sectors plays an important part in the delivery of cultural provision. One example is Cultural Pathfinders, a pilot project that explores effective and practical ways to widen access to, and participation, in cultural activity through partnerships with under-represented communities and links with cultural provision and community planning processes.

In relation to the historic environment, Historic Scotland has worked closely with local authorities and the voluntary sector to set up City Heritage Trusts and the Conservation Area Regeneration Scheme (CARS). The Trusts are a vehicle for the delivery of historic environment policy and they also complement wider efforts to promote cities as economic drivers, tourist attractions and a focus for services, culture and quality. The CARS provide financial assistance for area based regeneration and conservation initiatives undertaken by local authorities.

"Every Child Matters: Change for Children" was an initiative of the previous government that brought a wide range of stakeholders together (such as hospitals, schools, police, voluntary groups service agencies) to share information and find innovative ways to work together to

protect children and young people from harm and help them achieve what they want in life. One of its stakeholders, the DCMS, has been working through its sponsored bodies to mobilise the national culture, sport and play networks to deliver change for children. The future of this initiative is uncertain in view of planned reductions in public expenditure.

In its first six months in office, the new UK Coalition Government signalled both financial reductions and structural changes to a number of institutions that provide or distribute cultural support (see chapter 4.2.1 and chapter 6.1). Public expenditure cutbacks are affecting both national and local government, as well as intermediary agencies.

As part of its programme to achieve savings in government expenditure and also the desire of the government to reduce the number of quangos, a number of such cultural agencies are to be abolished, most notably the UK Film Council and the Museums, Libraries and Archives Council. From April 2011 several responsibilities of the former will be transferred to the British Film Institute. These functions are:

- distributing Lottery funding for films made in the UK;
- support for films in the UK nations and regions;
- the certification (endorsement) of the cultural "test" that determines a film's eligibility for tax credit; and
- the EU Media programme (information) desk.

The BFI - which is responsible for the National Film Theatre and National Film Archive – is to reform its governance and management structures to assimilate these new tasks. It will also participate with the DCMS in a joint review on the building of a more sustainable film industry and the development of audiences.

Film London – one of the Regional Screen Agencies – is to assume the UK Film Council role of encouraging foreign filmmakers to shoot and post produce their films in the UK. The other English screen agencies in England will form a network, Creative England, which is to have three geographical hubs to continue support for film talent and business and also, apparently, the encouragement of a wider range of creative industries.

Certain functions of the Museums, Libraries and Archives Council, which is to be abolished in 2012, will be assumed by Arts Council England, in particular:

- the Renaissance in the Regions programme;
- the Regional Museums improvement and development agenda, including the Accreditation Standard and the Designation Scheme for museums;
- the Libraries improvement agenda; and
- export licensing, the government's indemnity scheme for museums / arts objects; the acceptance in lieu arrangements (whereby cultural / heritage objects / properties are donated to the state in lieu of the payment of death duties) and security advice.

As the Arts Council has no experience in these areas, it will need to recruit staff with relevant expertise. No doubt such considerations form part of the discussions it is involved in with the MLA and the DCMS. The transfer of functions will be accompanied by a budget of GBP 46 million a year from the DCMS, which represents a reduction in real terms.

As there will no longer be responsibilities at national level for running libraries and regional museums, such functions are to be devolved to local government. However, there are questions about the wisdom of this at a time when many local authorities are closing libraries and reducing support for museums because of significant cuts to their budgets.

Responsibility for funding the BBC World Service is to be transferred from the Foreign & Commonwealth Office to the BBC in 2014, but with less money. Meanwhile, reductions in the coverage and output of the World Service are underway.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

UK support for artists differs markedly from, for example, the social welfare approach of Nordic countries. Support primarily comes through the Arts Council system or agencies such as the Crafts Council in the form of grants, or bursaries and commissions, via support for projects from foundations, or in the form of sponsored prizes (e.g. the Mann-Booker Prize for literature and the Turner Prize for visual art). However, some artists' supplies are zero rated for Value Added Tax, as are books.

8.1.2 Special artists' funds

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. The scheme's aim is to compensate authors for potential loss of sales created by library circulation (now at 5.98p per loan). The maximum annual PLR payout is GBP 6 600. The fund received GBP 7.582 million for 2009/10.

In 1980 there was a voluntary *Exhibition Payment Right* (EPR) scheme in England and Wales, which remunerated artists for the exhibition of their work in public galleries. However, responsibility for funding was devolved subsequently to the Regional Arts Associations and, when these were replaced by Regional Arts Boards in the early 1990s, the EPR schemes in five regions were dropped. By 1997 only two survived at a regional level in England and one in Wales.

The European Directive on droit de suite 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. To apply for the scheme, the work needs to be copyright protected, be an original work or a copy made in limited numbers by the artist (or with his / her supervision) and its sale must include a professional party (e.g. art gallery or arts dealer). The benefits will be extended to the heirs and estates of deceased artists in January 2012.

The New Deal for Musicians (NdFM), which started in August 1999, sought to help unemployed musicians or young adults seeking a career in the music industry. NdFM was open to individuals who had been unemployed for six months or longer, and people aged 25 and over who had been unemployed for 18 months or longer. Many of the people on the NdFM programme moved on to allied roles in the music industry, such as managers or stage crew. However, the scheme came to an end in October 2009 and has been replaced by a non-culturally specific programme, the Flexible New Deal.

Some modest voluntary arrangements exist in various sectors, such as resettlement funds for retraining of dancers when their careers are coming to an end.

8.1.3 Grants, awards, scholarships

The Arts Councils of Scotland, Wales and Northern Ireland administer a range of 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. Schemes range widely and include fellowships, artist's residencies, and travel assistance to facilitate networking or participation in overseas events, support for artists working with education or the com-

munity. Arts Council England provides much of this funding through a national funding scheme called "Grants for the arts", which replaced a myriad of different funding schemes (<http://www.artscouncil.org.uk/funding/grants-arts/>). The Crafts Council provides support for crafts people and the UK Film Council has supported filmmakers since 2000 (but once the Film Council has been abolished it is expected these will be administered by the British Film Institute).

Arts Council England designated 2000/2001 "Year of the Artist", with a focus on individual creators and makers. It was the culmination of a ten-year programme designated to promote individual artforms such as dance and literature. 1 000 artists benefited from a range of commissions and residencies. The total budget for the Year of the Artist was about GBP 3.5 million.

In Northern Ireland, the Arts Council in its five-year arts plan has given priority to extend opportunities for artists to develop their work and practice. Opportunities are available for commissioning new work across all artforms. In addition, a dedicated special funding programme has introduced new opportunities for artists to work on specific projects, for example, in the community, to pursue international opportunities or personal artistic development. One of these initiatives is the Support for the Individual Artist Programme for community artists seeking to develop their individual practice. From 2008 until 2011, this programme is prioritising emerging artists by ring-fencing 20% of awards for applicants that have not previously received these awards.

Two key initiatives have sought to help to train and develop a new generation of leaders for the cultural sector in the UK: the Cultural Leadership Programme (<http://www.culturalleadership.org.uk>) and the Clore Leadership Programme (<http://www.cloreleadership.org/>). The former was a two-year Treasury funded investment in excellence in leadership across the creative and cultural industries, and the latter, a Clore Duffield Foundation initiative with a fellowship programme and short courses.. In addition, ACNI in partnership with Creative and Cultural Skills (NI), has developed a Cultural Leadership Programme (2009-10) aimed at emerging and current leaders in the arts sector.

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.

A number of foundations 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.

Currently, there is no single comprehensive source of information on the range of scholarships, awards and prizes in the cultural field. The DCMS produced a *Guide to arts Funding in England 2007*, but this has not appeared since then. Useful sources of information in music and the performing arts are the annual directories, the *British & International Music Yearbook* and the *British Performing Arts Yearbook* respectively (both available from Rhinegold Publishing. AN (the Artists Information Company) provides information on opportunities and prizes in the visual arts both online and through *a-n Magazine*. Other online sources include: <http://www.culture.info/>, <http://www.artquest.org.uk/money/funding.htm>.

8.1.4 Support to professional artists associations or unions

Unions in the arts are not directly supported by government or the arts funding agencies. 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, AN (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 (<http://www.iniva.org/>), 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 National Association of Writers in Education and the Arvon Foundation for writers and artists' residencies.

The UK Film Council has also supported a number of associations related to film, including the Production Guild of Great Britain and UK Screen, the trade association representing the UK film post-production and facilities sector.

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 (<http://www.equity.org.uk/>). Sector Skills Councils (SSCs), such as Skillset and Creative & Cultural Skills, are licensed by the Secretary of State for Education and Skills, in consultation with Ministers in Scotland, Wales and Northern Ireland, to tackle the skills and productivity needs of their sector throughout the UK.

8.2 Cultural participation and consumption

8.2.1 Trends and figures

England

We have extracted cultural consumption and participation data from *Arts Engagement in England from 2005/06 to 2007-08: Findings from the first 3 years of the Taking Part Survey*, a report prepared for Arts Council England by Anni Oskala and Catherine Bunting (September 2009) and based on the *Taking Part Survey* and related reports. The survey was intended to be a year on year comparative survey which started in 2005/06. It covers responses from approximately 28 000 adults in England (aged 16 +), The Taking Part Survey provides information on engagement with cultural, leisure and sporting activities in the 12 months prior to interview, as well as socio-demographic information and includes people in every region, from every type of social group.

Analysis shows little change in arts attendance and participation over the period 2005/06 – 2007/08, with rates remaining stable. This is also true of the demographic profile of audiences / participants. Exceptions where attendance increased are sociable types of events – e.g. musicals, pantomime, rock and pop concerts leading the report to highlight that a focus on audience experience may enable other kinds of arts events to broaden their appeal. The findings also show the role broadcasters have to play, due to the significant increase in participation in dance which may be due to the success of TV shows such as "Strictly Come Dancing", which has helped to popularise dance as a leisure activity for a wider range of people.

Attendance: the proportion of people attending at least one of these events has been stable at around 67% of the population over the period 2005/06–2007/8. Two events where attendance increased consistently over the period from 2005/06 to 2007/08 were other theatre perfor-

mances such as musicals and pantomime (from 25.5% to 27.7%), and live music events other than classical or jazz (from 24.4% to 26.2%). Craft exhibitions experienced a gradual decline in attendance from 15.4% in 2005/06 to 13.9% in 2007/08. Attendance at classical music performances fell gradually from 8.3% to 7.6%.

Participation: The overall participation rate remained stable at around 47% of the population over 2005/06 to 2007/08. However, as with attendance, there were some changes in levels of participation in individual activities. The only arts activity where participation increased moderately was dance (other than ballet): the proportion of people dancing increased steadily from 8.4% in 2005/06 to 9.7% in 2007/08. There were declines in participation in a number of visual arts and crafts activities. There were also drops in opera participation and in writing poetry. Participation in the remaining activities including all musical activities, ballet, photography, textile crafts and writing stories remained steady.

Socio – Economic Factors: Education remains the strongest and most constant predictor of arts engagement. Generally, there was little significant trend variations, though attendances by people with "Other" (i.e. non specific) qualifications fell from 60.2% to 54% over the three years. 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 engager in the arts. These inequalities reflect and perpetuate longstanding social norms and patterns of stratification and exclusion in society.

Regional Variations: Attendance increased in North West England between 2006/07 and 2007/08, from 61.9% to 65.6%, and participation from 41.1% to 44.7%. However, over the period from 2005/06 to 2007/08 participation declined in both North East England and London. The increase seen in the North West is likely to be linked to Liverpool as European Capital of Culture in 2008, with the lead-up and launch of the celebrations taking place during the fieldwork period of the 2007/08 dataset (data separately available show that Liverpool attracted 27% more visitors to the city during 2008, its period as European Capital of Culture, and, there were big increases in arts attendance, reflecting the wide range of events). This suggests that an intensive, city or region-wide focus on culture can make a profound difference to the ways in which people think and feel about the arts and whether they choose to engage.

Attendance**Table 6: Proportion of English adults attending arts events in the past 12 months, 2005/06 – 2007/08**

Types of arts events attended during the past 12 months	2005/2006		2006/2007		2007/2008	
	%	Range	%	Range	%	Range
Art / Photography / Sculpture Exhibition	21.8	+/- 0.6	21.4	+/- 0.7	21.5	+/- 0.7
Craft exhibition	15.4	+/- 0.6	14.3	+/- 0.6	13.9	+/- 0.6
Event with video or electronic art	4.1	+/- 0.3	4.2	+/- 0.3	3.7	+/- 0.3
Event connected with books or writing	4.9	+/- 0.3	4.6	+/- 0.3	4.4	+/- 0.3
Street arts or circus (not animals)	13.7	+/- 0.5	13.6	+/- 0.6	14.2	+/- 0.6
Carnival	17.3	+/- 0.5	17.2	+/- 0.6	16.8	+/- 0.6
Culturally specific festival e.g. Mela	5.6	+/- 0.3	5.4	+/- 0.4	5.1	+/- 0.4
Play or drama	22.7	+/- 0.6	21.7	+/- 0.7	22.4	+/- 0.7
Other theatre e.g. musical, pantomime	25.5	+/- 0.6	26.2	+/- 0.7	27.7	+/- 0.7
Opera or operetta	4.4	+/- 0.3	3.8	+/- 0.3	3.9	+/- 0.3
Classical music concert	8.3	+/- 0.4	7.7	+/- 0.4	7.6	+/- 0.4
Jazz performance	5.6	+/- 0.4	5.6	+/- 0.4	5.4	+/- 0.4
Other live music event	24.4	+/- 0.7	24.9	+/- 0.7	26.2	+/- 0.7
Ballet	3.9	+/- 0.3	3.5	+/- 0.3	3.7	+/- 0.3
Contemporary dance	2.2	+/- 0.2	2.0	+/- 0.2	2.3	+/- 0.3
African / South Asian / Chinese dance	2.5	+/- 0.2	2.3	+/- 0.3	2.4	+/- 0.3
Other live dance event	3.8	+/- 0.3	3.4	+/- 0.3	3.7	+/- 0.3
Total	66.5	+/- 0.7	66.4	+/- 0.8	67.4	+/- 0.7
Sample size	28 117		24 174		25 720	

Source: *Arts Engagement in England from 2005/06 to 2007-08: Findings from the first 3 years of the Taking Part Survey*. Report prepared for Arts Council by Anni Oskala and Catherine Bunting (September 2009).

Table 7: Attendance in at least one arts event by demographic subgroup, 2005/06–2007/08

	2005/2006		2006/2007		2007/2008	
	%	Range	%	Range	%	Range
GENDER						
Men	64.5	+/- 1.0	64.9	+/- 1.2	65.1	+/- 1.1
Women	68.4	+/- 0.9	67.9	+/- 1.0	69.6	+/- 0.9
AGE						
16-24	66.0	+/- 2.2	65.7	+/- 2.5	65.8	+/- 2.3
25-44	70.6	+/- 1.1	70.7	+/- 1.3	71.3	+/- 1.1
45-64	70.4	+/- 1.2	70.6	+/- 1.4	72.0	+/- 1.2
65-74	60.8	+/- 2.0	61.6	+/- 2.3	63.4	+/- 2.0
75+	44.5	+/- 2.2	43.7	+/- 2.5	45.4	+/- 2.2
Disability Status						
No limiting disability / illness / infirmity	69.9	+/- 0.8	69.6	+/- 0.9	70.9	+/- 0.8
Limiting disability / illness / infirmity	54.2	+/- 1.5	54.3	+/- 1.7	53.7	+/- 1.5
Government Region						
North East	59.2	+/- 2.4	60.7	+/- 2.7	57.0	+/- 2.4
North West	61.3	+/- 2.0	61.9	+/- 2.4	65.6	+/- 2.1
Yorkshire & Humber	60.8	+/- 2.1	61.2	+/- 2.5	61.4	+/- 2.2
East Midlands	65.3	+/- 2.2	66.2	+/- 2.5	66.3	+/- 2.2
West Midlands	64.0	+/- 2.0	63.1	+/- 2.5	64.7	+/- 2.1
East of England	69.4	+/- 2.1	72.1	+/- 2.3	69.2	+/- 2.1
London	66.0	+/- 1.0	63.3	+/- 2.1	66.6	+/- 2.0
South East	73.1	+/- 1.8	72.8	+/- 2.1	74.8	+/- 1.8
South West	73.5	+/- 1.9	72.2	+/- 2.3	72.3	+/- 1.9
Ethnic Group						
White	67.4	+/- 0.8	67.5	+/- 0.8	68.1	+/- 0.7
Black or minority ethnic	58.8	+/- 1.9	56.8	+/- 2.4	61.3	+/- 2.2
Socio-economic group (NS-SEC)						
Higher socio-economic groups	76.6	+/- 0.9	76.7	+/- 1.0	76.7	+/- 0.9
Lower socio-economic groups	52.4	+/- 1.1	51.9	+/- 1.3	53.8	+/- 1.1
Highest Qualification						
Degree	85.7	+/- 1.1	85.4	+/- 1.3	85.3	+/- 1.1
Other higher education below degree	77.6	+/- 1.9	78.7	+/- 2.2	77.9	+/- 2.0
A-levels	73.9	+/- 1.7	73.8	+/- 2.0	74.5	+/- 1.7
Trade apprenticeships	56.9	+/- 3.4	60.9	+/- 4.1	58.7	+/- 3.6
Below A-levels	66.8	+/- 1.5	64.7	+/- 1.8	65.5	+/- 1.6
Other qualifications (level unknown)	60.2	+/- 3.5	55.3	+/- 4.1	54.0	+/- 3.7
No qualifications	43.8	+/- 1.3	44.1	+/- 1.6	45.5	+/- 1.4
Personal Income						
No income/no work or scheme	61.8	+/- 3.3	53.8	+/- 3.5	58.2	+/- 2.9
Under GBP 10 000	60.2	+/- 1.3	58.6	+/- 1.5	59.9	+/- 1.4
GBP 10 000 – GBP 19 999	67.7	+/- 1.5	68.3	+/- 1.7	67.0	+/- 1.5
GBP 20 000 – GBP 29 999	76.7	+/- 1.8	77.0	+/- 2.1	75.7	+/- 1.8
GBP 30 000 – GBP 39 999	80.6	+/- 2.3	82.4	+/- 2.6	82.8	+/- 2.2
Over GBP 40 000	79.3	+/- 2.2	80.2	+/- 2.5	82.4	+/- 2.0
Overall sample size	28 117		24 174		25 720	

Source: *Arts Engagement in England from 2005/06 to 2007-08: Findings from the first 3 years of the Taking Part Survey*. Report prepared for Arts Council by Anni Oskala and Catherine Bunting (September 2009).

Table 8: Percentage attending historic environment sites in England, 2008/2009

Type of historic environment site	Percentage	Range
city or town with historic character	51	+/- 1.2
historic park, garden or landscape open to the public	38	+/- 1.1
monument such as a castle, fort or ruin	35.9	+/- 1.1
historic building open to the public (non religious)	35.3	+/- 1.1
historic place of worship attended as a visitor	25.8	+/- 1.0
place connected with history or historic transport system	19.9	+/- 0.9
site of archaeological interest	15.1	+/- 0.8
site connected with sports heritage	5.0	+/- 0.5

Source: Department of Culture Media & Sport, *Taking Part: The National Survey of Culture, Leisure and Sport PSA21: Indicator 6 – Final baseline results from the 2008/09 Taking Part survey* (August 2009).

Audiences for Orchestral Music

An analysis of box office data from 12 London-based orchestras and concert halls over a six year period (2003-2009) suggests that audiences for orchestral music are more loyal and are likely to attend more often than audiences for other performing artforms. The research, *Benchmarking audiences for orchestral music in London*, covered more than 2 000 events. Nevertheless, the research conducted by Audiences London indicates that the majority of concert audience members attend infrequently, and so a marketing campaign is planned to address this.

Participation

Table 9: Proportion of English adults participating in arts activities in the past 12 months, 2005/06 – 2007/08

Participation Rates	2005/2006		2006/2007		2007/2008	
	%	Range	%	Range	%	Range
Ballet	0.5	+/- 0.1	0.5	+/- 0.1	0.5	+/- 0.1
Other dance (not for fitness)	8.4	+/- 0.4	9.2	+/- 0.5	9.7	+/- 0.4
Singing to an audience (not karaoke)	4.2	+/- 0.3	3.8	+/- 0.3	4.0	+/- 0.3
Playing an instrument to an audience	3.4	+/- 0.3	3.2	+/- 0.3	3.4	+/- 0.3
Playing an instrument for pleasure	11.5	+/- 0.5	10.6	+/- 0.5	11.1	+/- 0.5
Writing music	2.6	+/- 0.2	2.7	+/- 0.3	2.6	+/- 0.2
Rehearsed / performed in play / drama	2.1	+/- 0.2	1.9	+/- 0.2	2.0	+/- 0.2
Rehearsed / performed in opera	0.5	+/- 0.1	0.4	+/- 0.1	0.3	+/- 0.1
Painting / drawing / sculpture etc	13.3	+/- 0.5	12.2	+/- 0.5	12.2	+/- 0.5
Photography	9.2	+/- 0.4	9.5	+/- 0.5	9.3	+/- 0.4
Making films or videos	2.2	+/- 0.3	2.6	+/- 0.3	2.2	+/- 0.2
Computer art / animation	11.6	+/- 0.5	10.1	+/- 0.5	9.7	+/- 0.4
Textile crafts	13.0	+/- 0.5	12.6	+/- 0.6	12.6	+/- 0.5
Wood crafts	4.8	+/- 0.3	4.3	+/- 0.3	4.2	+/- 0.3
Other crafts (e.g. calligraphy / pottery)	4.7	+/- 0.3	4.4	+/- 0.3	4.3	+/- 0.3
Writing stories or plays	3.2	+/- 0.3	3.1	+/- 0.3	3.2	+/- 0.3
Writing poetry	4.3	+/- 0.3	3.8	+/- 0.3	3.6	+/- 0.3
Any of the above	47.9	+/- 0.3	46.9	+/- 0.8	47.1	+/- 0.7
Sample Size	28 117		24 174		25 720	

Source: Arts Engagement in England from 2005/06 to 2007-08: Findings from the first 3 years of the Taking Part Survey. Report prepared for Arts Council by Anni Oskala and Catherine Bunting (September 2009).

Other engagement**Table 10: Other cultural engagement by English adults, 2005/06 – 2007/08**

Other cultural engagement	2005/2006		2006/2007		2007/2008	
	%	Range	%	Range	%	Range
Going to see a film at a cinema or other venue	52.3	+/- 0.7	51.9	+/- 0.8	51.7	+/- 0.7
Buying original works of art for yourself	7.3	+/- 0.4	6.6	+/- 0.4	6.7	+/- 0.4
Buying original handmade crafts for yourself	16	+/- 0.5	14.9	+/- 0.6	14.4	+/- 0.5
Reading for pleasure (not newspapers, magazines, comics)	62.8	+/- 0.7	63.2	+/- 0.8	64.2	+/- 0.7
Buying a novel or book of stories, poetry or plays for yourself	44.9	+/- 0.7	43.8	+/- 0.8	44	+/- 0.7
Volunteering	24.1	+/- 0.6	23.9	+/- 0.7	24	+/- 0.6
Volunteering related to the arts	1.5	+/- 0.2	1.4	+/- 0.2	1.7	+/- 0.2
Sample Size	28 117		24 174		25720	

Source: Arts Engagement in England from 2005/06 to 2007-08: Findings from the first 3 years of the Taking Part Survey. Report prepared for Arts Council by Anni Oskala and Catherine Bunting (September 2009).

When this research was completed, the authors learnt that new data from the Department of Culture, Media and Sport suggests that the proportion of adults participating in the arts had declined since 2008 in every English region: this was based on data collected via Sport England's Active People Survey and referred to the number of people who had either attended an arts event or participated in an arts activity at least three times in the previous 12 months. No further information was available in time.

Importance of childhood arts engagement

Parental encouragement of children's attendance or participation in the arts is almost as important a factor in later adult arts interest as arts education is according to a report – *Encourage children today to build audiences for tomorrow*. Data in the report was derived from the DCMS annual survey *Taking Part*. It suggests that girls are more likely than boys to receive such encouragement, and non-white children are encouraged less than their white counterparts.

SCOTLAND

In the annual Scottish Household Survey, there is a Culture and Sport suite of questions on the extent of cultural participation and attendance of adults (16 years and over) in Scotland. The findings of the 2009 survey of more than 9 000 adults included the following data:

Cultural Participation

74% of adults had participated in (ie had *undertaken*) a cultural activity in the last 12 months, a fall of 5% over the 2007 survey.

The most common category of cultural activity was reading for pleasure (excluding newspapers, magazines and comics) (63%). The next most popular pastimes were dance (19%), craft-work such as textiles, woodwork and pottery (11%), playing a musical instrument or music (11%), and art / sculpture (10%). All these figures, with the exception of music activity, are down a few percentage points on 2007 data.

Many of the other findings were unsurprising:

- women were more likely to have participated in some form of cultural activity than men (79% v 68%);
- those in the *least* deprived areas were much more likely than those in the *most* deprived areas to have done any type of cultural activity;
- those on lower incomes were less likely to participate than those on higher incomes; and
- those who held higher qualifications had higher participation rates than those with no qualifications at all.

Table 11: Participation in cultural activities in the last 12 months by gender and age (Scotland), in %, 2009

Adults	Male	Female	16 to 24	25 to 34	35 to 44	45 to 59	60 to 74	75 plus	All
Read for pleasure	57	69	53	66	65	65	66	59	63
Dance	15	22	28	24	17	18	17	6	19
Crafts such as textile, wood, pottery, etc.	6	16	8	10	12	11	14	13	11
Played a musical instrument or written music	8	11	18	13	10	7	6	5	10
Painting, drawing, printmaking or sculpture	14	8	20	16	11	9	6	4	11
Photography as an artistic activity (not family or holiday 'snaps')	9	6	10	8	7	8	7	3	8
Used a computer to create original artworks or animation	9	6	11	12	8	6	4	1	7
Rehearsed, performed or sang in front of audience, e.g. play or choir (not karaoke)	6	5	10	6	5	5	3	2	5
Written any stories, books, plays or poetry	4	4	6	5	5	3	3	2	4
Made films or videos as an artistic activity (not family or holidays)	2	1	5	2	2	1	1	0	2
Other cultural activity	3	2	3	4	2	2	2	2	2
None	32	21	27	24	26	27	25	33	26
Base	4 027	5 108	750	1 214	1 597	2 220	2 178	1 176	9 135

Notes: Columns add to more than 100% since multiple responses allowed.
This question is only asked of three-quarters of the sample.

As well as being the most common pastime overall, reading for pleasure is also the most frequently undertaken cultural activity by a considerable margin (83% read at least once a week). Among those engaged in painting, drawing, sculpting and printmaking there is also evidence that this pastime is pursued relatively frequently (58% participate in it at least once a week).

Table 12: Frequency of participation in cultural activities in the last 12 months (Scotland), in %, 2009

Adults	At least once a week (52)	Less often than once a week but at least once a month (12)	Less often than once a month but at least 3-4 times a year (4)	Twice in the last 12 months (2)	Once in the last 12 months (1)	Don't know	Total	Base	'Mean'
Read for pleasure	83	10	5	2	1	0	100	5 847	44.6
Dance	28	23	27	14	7	0	100	1 662	18.7
Crafts such as textile, wood, pottery, etc.	45	23	19	8	4	0	100	1 140	27.1
Played a musical instrument or written music	42	26	19	9	3	0	100	803	25.9
Painting, drawing, printmaking or sculpture	58	22	12	5	2	0	100	881	33.4
Photography as an artistic activity (not family or holiday 'snaps')	32	34	23	8	3	1	100	663	21.8
Used a computer to create original artworks or animation	33	26	23	10	8	1	100	552	21.4
Rehearsed, performed or sang in front of audience, e.g. play or choir (not karaoke)	33	22	20	11	13	1	100	403	20.9
Written any stories, books, plays or poetry	36	27	19	7	10	1	100	354	22.9
Made films or videos as an artistic activity (not family or holidays)	22	22	25	17	14	0	100	139	15.5
Other cultural activity	52	24	14	7	2	2	100	272	30.6

Notes: 1. This question is asked of three-quarters of the sample.

2. To aid comparison between different activities, a 'mean' was calculated by assigning approximate scores to the frequency scale used in this question. The resulting scores are shown in the right hand column of the table. These are intended to give a guide to relative frequency rather than a 'true' indication of average frequency with which each of the activities are undertaken. People who have read for pleasure have done so on average 45 times a year, which compares to around 20 times for other activities.

Cultural Attendance

- 74% of adults had attended or visited at least one cultural event or place in Scotland in the previous 12 months. On average these people attended approximately three different types of event or places.
- The cinema was the most popular cultural event attended (53%), followed by visiting a library (29%), theatre performance including musicals or pantomimes (27%), going to a live music event (27%) or a museum (26%). Overall the findings are broadly comparable to 2007 estimates, but there was a marked decline in library attendance and museum visits.
- As with participation results, those living in the most deprived areas were much less likely than those in the least deprived areas to have attended a cultural event in the previous 12 months
- Differences in educational attainment were even more marked in attendance results than in participation. People with a degree or professional qualification were the highest attendees for almost all events / places.

See also: <http://www.scotland.gov.uk/Publications/2010/08/25092046/0>

Table 13: Attendance at cultural events and visiting places of culture in the last 12 months by gender and age (Scotland), in %, 2009

Adults	Male	Female	16 to 24	25 to 34	35 to 44	45 to 59	60 to 74	75 plus	All
Film at cinema or other venue	51	54	79	73	64	49	30	13	52
Library (any type of library, e.g. public / mobile / online)	25	32	29	32	32	26	28	23	28
Play, drama other theatrical performance (musical / pantomime)	22	32	20	26	29	31	29	19	27
Other live music event e.g. jazz event	29	26	36	39	32	28	16	7	27
Museum	26	26	20	33	33	27	25	13	26
Place of historical or archaeological interest	22	18	13	22	24	23	20	9	20
Exhibition or collection of art, photography or sculpture	17	18	13	20	19	20	17	10	17
Gallery	17	16	12	20	20	18	16	9	17
Craft exhibition	8	13	5	9	11	15	13	7	11
Street arts (art in everyday surroundings like parks, streets or shopping centre) or circus (not animals)	10	11	11	15	14	11	6	2	10
Opera / operetta / classical music performance	5	7	3	4	5	7	9	7	6
Culturally specific festival (mela / feis)	7	6	6	9	8	7	5	2	6
Ballet / contemporary dance / other live dance event e.g. multi cultural	3	7	4	6	6	5	4	2	5
Event connected with books or writing	5	5	4	5	6	6	5	2	5
Archive or records office	3	2	2	2	3	3	3	1	2
None	28	25	13	15	19	29	35	54	26
Base	4 027	5 107	750	1 213	1 597	2 220	2 178	1 176	9 134

Notes: Columns add to more than 100% since multiple responses allowed.
This question is only asked of three-quarters of the sample.

Although there were variations in attendance across income groups, the following table clearly reveals greater attendance as income rises (even for street arts). The exception is attending libraries, where there are fairly consistent attendance levels across income groups, probably because library services are either free or low cost and libraries are used for a range of purposes. Relatively high levels of attendance among those with incomes of less than GBP 6 000, may be attributable to the number of students in this income bracket.

Table 14: Attendance at cultural events and visiting places of culture in the last 12 months by total household income in GBP (Scotland), in %, 2009

Adults	0 - 6 000	6 001 - 10 000	10 001 - 15 000	15 001 - 20 000	20 001 - 25 000	25 001 - 30 000	30 001 - 40 000	40 001+	All
Film at cinema or other venue	42	33	37	45	51	60	67	74	53
Library (any type of library, e.g. public / mobile / online)	30	23	25	27	27	29	30	34	28
Play, drama other theatrical performance (musical / pantomime)	20	17	19	22	26	28	33	42	27
Other live music event e.g. jazz event	19	14	18	22	26	29	38	43	28
Museum	20	14	19	24	25	28	33	40	26
Place of historical or archaeological interest	14	9	11	15	19	24	25	34	20
Exhibition or collection of art, photography or sculpture	12	8	11	15	16	18	21	30	17
Gallery	11	9	10	12	16	18	20	28	16
Craft exhibition	10	8	8	9	9	12	12	16	11
Street arts (art in everyday surroundings like parks, streets or shopping centre) or circus (not animals)	9	6	6	9	9	11	14	17	11
Opera / operetta / classical music performance	8	4	4	6	6	5	7	10	6
Culturally specific festival (mela/feis)	7	3	3	5	7	8	7	9	6
Ballet / contemporary dance / other live dance event e.g. multi cultural	7	3	3	4	5	5	6	8	5
Event connected with books or writing	4	3	3	3	5	5	6	9	5
Archive or records office	3	2	2	2	2	2	3	3	2
None	36	43	39	28	27	21	14	11	26
Base	456	1 201	1 807	1 339	1 019	820	1 112	1 074	8 828

Notes: Columns add to more than 100% since multiple responses allowed.
This question is only asked of three-quarters of the sample.

In relation to frequency of attendance, library use is higher by far than all other cultural activities, with 20% having visited a library at least once a week and a further 39% at least monthly. Again the multiple information uses to which libraries are put, as well as the availability of free books and free or low cost CDs and DVDs will be a factor in this.

Table 15: Frequency of attending cultural events and visiting places of culture in the last 12 months (Scotland), in %, 2009

Adults	At least once a week (52)	Less often than once a week / at least once a month (12)	Less often than once a month / at least 3-4 times a year (4)	Twice in the last 12 months (2)	Once in the last 12 months (1)	Don't know	Total	Base	'Mean'
Film at cinema or other venue	4	24	43	20	9	0	100	4 256	6.9
Library (any type of library, e.g. public / mobile / online)	20	39	22	13	6	0	100	2 617	16.1
Play, drama other theatrical performance (musical / pantomime)	1	4	31	34	29	0	100	2 450	3
Other live music event e.g. jazz event	2	7	30	35	27	0	100	2 310	3.7
Museum	2	10	33	32	24	0	100	2 258	4.3
Place of historical or archaeological interest	2	8	32	33	24	0	100	1 701	4
Exhibition or collection of art, photography or sculpture	2	8	28	33	28	0	100	1 549	3.8
Gallery	2	8	28	32	28	0	100	1 422	4.3
Craft exhibition	1	5	21	38	35	0	100	1 067	2.9
Street arts (art in everyday surroundings like parks, streets or shopping centre) or circus (not animals)	3	5	17	30	45	1	100	856	3.6
Opera / operetta / classical music performance	1	4	25	28	40	1	100	610	3.1
Culturally specific festival (mela/feis)	1	4	14	30	50	0	100	596	2.6
Ballet / contemporary dance / other live dance event	2	4	15	22	56	1	100	442	2.8

e.g. multi cultural									
Event connected with books or writing	3	8	21	29	39	1	100	446	4
Archive or records office	5	8	19	32	35	1	100	231	5.4

Notes: 1. This question is only asked of three-quarters of the sample.
2. To enable 'mean' frequency to be calculated, values were assigned to the frequency scales as shown in the table in the headings row. These are approximate values only to aid interpretation of the data.

WALES

Table 16: Arts attendance - percentage of adults in Wales that attended different types of artforms once a year or more often, 2005 compared with 2010

Art form	2005	2010
Cinema	54%	62%
Live music	39%	51%
Carnival and street arts	33%	37%
Plays	27%	32%
Art/craft galleries	26%	39%
Musicals (not opera)	23%	30%
Classical music	13%	15%
Folk / Trad / world music	11%	14%
Jazz concert	10%	10%
Contemporary dance	7%	8%
Opera	7%	7%
Ballet	5%	6%
Readings / Story tellings	5%	10%
Pantomime	N/A	28%
Arts festival	N/A	25%

Sources: *Arts in Wales, Attendance, Participation and Attitudes*, Report of Survey Findings, Arts Council Wales 2005. *Arts in Wales 2010: Attitudes, attendance and participation*, Arts Council of Wales, 2010.

Base: 2005 (6 851), 2010 (7 083)

Notes: "Pantomime" was not included as a category in the 2005 survey and "Arts Festival" was grouped with other art forms.

The largest ever survey of people's attitudes to the arts, their attendance and participation levels was conducted in 2005 for the Arts Council of Wales. Five years later the Arts Council published the findings of a new survey and the timeframe enables some comparison to be drawn. The key finding is that there has been a significant increase in arts engagement in Wales, both in terms of attendance and participation. In 2010, 86% of those surveyed indicated they normally attended an arts event at least once a year, a 10% increase on 2005 – while 39% said they normally participated in an arts activity at least once a year, which was almost double the 20% recorded in 2005.

Cinema remained the most popular attended activity, with 62% indicating they attended at least once a year compared with 54% in 2005. Other large increases in attendance were for live music (up from 39% in 2005 to 51% in 2010), art / craft galleries and exhibitions (up from 26% to 39%), plays (up from 27% to 32% in 2010) and musicals (30% in 2010 compared with 23% five years earlier). Other art forms showed some increase in attendances or at least remained constant.

Those art activities which attracted the highest participatory levels in 2010 were visual arts & crafts (18%), music of any kind (15%) and dance of any kind (13%), as can be seen in the following table.

Table 17: Comparison of participation once a year or more by art form, 2005 and 2010 (Wales)

Art form	2005	2010
Participated in any art form	20%	39%
Visual arts & crafts	10%	18%
Music of any kind	9%	15%
Dance of any kind	5%	13%
Creative writing	4%	7%
Film & video making	3%	8%
Drama / theatrical activity	3%	3%

Sources: *Arts in Wales, Attendance, Participation and Attitudes*, Report of Survey Findings, Arts Council Wales 2005; *Arts in Wales 2010: Attitudes, attendance and participation*, Arts Council of Wales, 2010.

Base: 2005 (6 851), 2010 (7 083).

Females were more likely to attend and participate more than males, though the differences were not so marked. Members of Black and minority ethnic populations had broadly similar levels of attendance as the rest of the Welsh population, but were more likely to participate in one or more art forms, especially carnival, street arts and live music (but not folk or traditional music and jazz). People who spoke Welsh were a little more likely to attend arts events at least once a year (89%) compared with non-Welsh speakers (85%), and a lot more likely to have participated in one or more arts activity (45% compared with 36%).

For more information: <http://www.artswales.org.uk/>

Northern Ireland

The Arts Council of Northern Ireland report *Arts and Culture in Northern Ireland 2007*, based on the general population survey of the same year, was the second major study on the attendance, participation and attitudes towards arts and culture, after the *Arts and Culture in Northern Ireland Baseline Study* of 2004. The survey was carried out amongst 1 211 adults aged 16 and over. The report revealed that: 76% of adults attended at least one arts or cultural event in 2006, an increase of 3% since 2004; the proportion of women attending an arts and cultural event was 78%, an increase of 4% compared to 2004, while attendance levels of men stayed constant at 72%; a "social event" was the most popular reason for attending an event (33%), followed by "like going to that event" (29%) and "wanted to see a performer" (22%); individuals reported improvements in the personal attributes of "creativity" (53%) and self-confidence (50%) as a consequence of participating in an arts activity, with an overall increase in recognition of the benefits associated with participation in the arts compared to the 2004 survey.

Other findings were:

- 22% of the general population had taken part in an arts related activity within the previous 12 months. "Singing or playing a musical instrument" was the most popular pursuit (7%), with young women participating most often;
- 96% of respondents agreed that school children should have the opportunity to learn to play a musical instrument or participate in other arts activities;
- 84% of respondents agreed that arts and cultural activities help to bring visitors and tourists to Northern Ireland; and
- 78% of respondents agreed that arts from different cultures contribute a lot to society

Source: *Arts and Culture in Northern Ireland 2007, findings from the general population survey*, Arts Council of Northern Ireland (2007). To download the report, please go to:

<http://www.artscouncil-ni.org/news/2007/files/ArtsandCultureinNorthernIreland2007.pdf>

A report from Audiences Northern Ireland published in 2010, indicated that although only 17% of households in Northern Ireland booked tickets for arts events in 2009, this represented more than one million tickets sold. The report also suggests that 29% of those households has incomes of less than GBP 13 500 per annum. The same study said that more than GBP 16 million was contributed by the arts to the Northern Ireland economy in 2009, an increase of 11% over 2008 (<http://www.audiencesni.com>).

Cinema admissions in the UK

Cinema admissions in 2008 were 164.2 million, 1.1% up on 2007. British films accounted for 31% of the tickets sold in the UK, up from 29% in 2007. Five of the top 20 films at the UK box office in 2008 were British, led by *Mamma Mia!*, which earned more than GBP 69 million to become the highest grossing film of all time at the UK box office. The other top British films were *Quantum of Solace* (GBP 51 million), *The Dark Knight* (GBP 49 million), *Chronicles of Narnia: Prince Caspian* (GBP 12 million) and *Sweeney Todd* (GBP 11 million). The top 20 performing UK films grossed GBP 266 million at the box office, a record achievement and GBP 22 million more than in 2007. UK films topped the weekend box office charts for 16 weeks in 2008.

Despite the onset of the "credit crunch" in late 2008, cinema-going has remained one of the most popular forms of entertainment in the UK, with an increase in both box office and admissions. Box office receipts totalled GBP 850 million, a rise of 3.5% on 2007's GBP 821 million and a 50% increase since the UK Film Council was created in 2000. In addition, audiences for film on DVD and television also remained strong. The average British viewer watched 63 films on television over the year.

In terms of film production, the UK Film Council's research indicates a healthy return of inward investment to UK studios in 2009, giving the UK its best first half production figures since 2004. The total UK spend value in the first six months of 2009 was GBP 535.1 million, compared with GBP 363 million for the same period in 2008. *Harry Potter and the Deathly Hallows Part 1*, *Clash of the Titans* and *Gulliver's Travels* accounted for a huge share of the production spend in the UK. The UK has also seen an increase in the number of UK domestic productions going into production with 33 films over the first six months of 2009.

Table 18: Cinema Admission in UK by TV region, in million, in %, 2008

Region	Admissions	in %
London	39.8	24.2
Midlands	23.2	14.1
Lancashire	18.3	11.2
Southern England	15.3	9.3
Yorkshire	13.6	8.3
Central Scotland	12.0	7.3
East of England	10.9	6.6
Wales & West	10.8	6.6
North East England	6.2	3.8
Northern Ireland	5.4	3.3
South West England	3.9	2.4
Northern Scotland	3.4	2.1
Borders (Scotland)	1.3	0.8
Total	164.2	100.0

Source: CAA / Nielsen EDI and published in the *UK Film Council Statistical Yearbook 09*.

The table below shows teenagers and young adults were the most frequent cinema-goers in 2008, a characteristic that has been visible in previous years.

Table 19: Cinema Audience in UK by age group, in %, 2008

Cinema audiences by age group	Aged 7-14	Aged 15-24	Aged 25-34	Aged 35-44	Aged 45-54	Aged 55 +	Overall %
Frequency of Cinema visits							
Go to the cinema at least once per year (proportion of population 7+)	87	80	68	67	58	34	60
Go to the cinema at least once a month (proportion of population 7+)	31	41	22	16	11	6	18
Cinema audience							
Top 20 films * (proportion of audience)	19	27	18	17	9	10	100
Top UK films (proportion of audience)	14	26	15	17	12	16	100
Total survey population aged 7+	11	14	15	17	13	30	100

Source: CAA Film Monitor as published in in the *UK Film Council Statistical Yearbook 09*.

* Audience data were only available for 19 of the top 20 UK films released in 2008. Repeat visits are not included in the data.

8.2.2 Policies and programmes

After it came to power in 1997, the previous UK 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. This resulted in significant increases in attendance. Visits to national museums by children under 16 increased by 80%. In 2008/09 UK national museums received more than 40 millions visitors compared with 24 million in 1997/98. Eight of the UK's top visitor attractions are museums. The British Museum led the way in 2010 with 5.8 million visitors (an increase of 5% on 2009) followed by Tate Modern with 5.1 million visits (an increase of 7% over 2009).

Arts Council England has been involved in a number of audience development programmes, e.g. it initiated, in 2006, the Vibrant Communities programme as part of its agenda for the arts 2006-08. This initiative brought together artists and cultural practitioners with urban planners, local government and communities, to inject a new cultural dimension into regeneration programmes, creating and improving cultural facilities for the people and promoting new audiences for the arts. The programme sought to place the arts as a player in helping to galvanise community engagement and participation in planning, and in creating a sense of identity and pride. The programme linked into the government's Sustainable Communities programme, led by the Department for Communities and Local Government. ACE has also issued publications on audience development and participation, such as *A guide to audience development* (2000) and *Navigating Difference: cultural diversity and audience development* (2006), as well as designing a *Family Friendly Toolkit* (2006) to support arts organisations in developing initiatives for families to take part in the arts.

In 2004, ACE launched a national interest free loan scheme, "Own Art", offering up to GBP 2 000 towards purchasing art in 235 galleries across the country, a response to the *Taste Buds* report that revealed 4.9 million people in England own art, plus 5.9 million people had aspirations to buy art. Own Art is also present in Scotland with 30 art galleries and outlets, while Wales has a similar initiative called Principality Collectorplan in 70 galleries. For more information, visit: <http://www.artscouncil.org.uk/ownart/index.html>.

In 2005, an initiative, the Big Art Project, invited members of the public to nominate public sites for an art installation. From the nominations, seven locations were selected and since then curators and artists have been working together to finalise the public art works.

In November 2006, the Scottish Arts Council with other partners initiated the annual Scottish Audience Development Forum, "Greater than the Sum of its parts", to discuss ways for sustainability through partnerships, participation and the development of new audiences. In February 2008, the Council launched the Inspire Fund, a Lottery funding programme aimed to support innovative projects and promote participation in the arts by the Scottish community, with an investment of GBP 8 million.

Historic Scotland has many programmes and policy initiatives to promote participation in cultural life, supporting initiatives such as the "Doors Open Days" initiative - one of the largest public participative events in Scotland with over 200 000 people visiting 800 buildings and supported by 4 000 volunteers (<http://www.doorsopendays.org.uk/opendays/default.aspx>)

The findings of *Beyond the Central Belt*, a study commissioned in 2006, have contributed to Scotland's plans for a nation-wide arts marketing and audience development infrastructure..

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" (see chapter 8.3) and the two year free theatre ticket scheme "A Night Less Ordinary", launched in 2009, which offered more than 600 000 free tickets to anyone under 26 at over 200 venues in England.

8.3 Arts and cultural education

8.3.1 Institutional Overview

In the past decade, there have been a significant number of new initiatives and extra funding to promote culture and creativity and greater access to learning about the arts, film and heritage both inside and outside the classroom. To gain some understanding of the scope, chapters 8.3.1 to 8.3.5 should be read in their entirety.

In England, central government overall responsibility for primary and secondary education is part of the Department for Children, Schools and Families (DCSF) (though much responsibility is devolved to local level). Responsibility for higher education falls to the Department of Business, Innovation and Skills (BIS), created from the merger of Business, Enterprise and Regulatory Reform (BERR) and the Department for Innovation, Universities and Skills (DIUS).

The Department for Culture, Media and Sport (DCMS) has four main priorities for developing the relationship between arts and education:

- ensure that everyone, whatever their background, gets the chance to experience and participate in the arts for the first time, both in school and outside;
- ensure that everyone has the opportunity to deepen their interest and develop their talent in the arts to the full, to a level that suits them both in school and outside;
- ensure that our most talented young artists have access to the very best tuition and support they need to fulfil their potential; and
- promote a skilled workforce in the arts sector, including a world class arts workforce.

The Department for Culture, Media and Sport works closely with the Department for Children, Schools and Families to develop the relationship between arts and education. A team has been established across the two Departments bringing together, for the first time, a range of government funded programmes in DCSF and DCMS that offer cultural experiences for children

and young people. Hitherto, these programmes have been developed separately, but they share many of the same objectives to enrich children's experiences and learning as they grow up and to offer possibilities for raising aspirations and developing talent across the creative spectrum. This organisational structure also offers opportunities to build a truly cross-cultural approach and to share the learning from the different programmes.

The test bed for the cultural offer was intended to be the joint Find Your Talent programme, with GBP 24 million being invested in 10 "pathfinder" areas set up to establish the template for developing a culture offer for children and young people across the country. Find Your Talent has been piloting ways of offering five hours a week of high quality cultural experiences, both in and out of school. It sits alongside established programmes in music education, museums and galleries education and emerging programmes in youth dance. However, the Find Your Talent programme is a casualty of the funding cuts announced by the new government in 2010 and will not be extended (see chapter 8.3.2).

The Secretary of State for Children, Schools and Families designated the period September 2009 – September 2010 a national Year of Music and called on schools and local authorities to introduce more young people to music. The ambition was to provide opportunities for more than 2 million primary level school children to learn a musical instrument by 2011.

Creative Partnerships has been the UK's flagship creative learning programme. The programme was designed to develop the skills of schoolchildren age 5-18 across England, raising their aspirations and achievements, and opening up more opportunities for their futures. More than GBP 100 million of government funds have been invested in the programme, which supports thousands of innovative, long-term partnerships between schools and creative professionals, including artists, performers, architects, multimedia developers and scientists. Working with Creative Partnerships, schools use creativity to solve problems and see real improvements in pupil behaviour and school performance. The programme has been delivered through a range of organisations, Area Development Teams, who administer the programme locally. Creative Partnerships has been running since 2002 and its focus for much of this time has been on disadvantaged areas of the country. Partnerships are now in place in over 11 000 schools, and the programme has delivered more than 5 000 projects to children and young people. The programme is delivered through a national framework under 3 distinct programme strands: Schools of Creativity, Change Schools and Enquiry Schools.

Since April 2009, Creativity, Culture and Education (CCE), has taken overall responsibility for this programme from Arts Council England (for more information visit: <http://www.creative-partnerships.com>). However, government reductions in funding have put the future of the programme in serious doubt, and Arts Council England indicated in November 2010 that the programme administrator - Creativity, Culture and Education – will have its grant cut by 50% in 2011/12.

In Scotland, the objectives of promoting access and excellence, and building on the nation's reputation for creativity, are key driver's under-pinning cultural policy. Education-based initiatives have the ability to foster early interest in culture and the Cultural Co-ordinators in Schools initiative seeks to widen the range of cultural experience available to children, and stimulate interests that they will take with them into adult life.

The UK Film Council created, with National Lottery money, First Light Movies, a scheme for 7-19 year olds across the UK that aims to foster film culture for young people from all social backgrounds by creating opportunities for them to make short films. Since it was launched in 2001, nearly 12 000 young people have participated in the initiative so far, producing over 800 films. In partnership with the Media Trust, the UK Film Council and Skillset, First Light movies produced Mediabox, a new youth initiative funded by the Department of Children, Schools

and Families to help them develop and produce creative media projects, including television, film, radio and online platforms (<http://www.firstlightmovies.com/>). The UK Film Council has also funded a new project, FilmClub, which has introduced film into schools.

8.3.2 Arts in schools (curricula, etc)

When the Labour Government came to power in 1997, it placed considerable emphasis on educational attainment and improvements in literacy and numeracy and set demanding targets for schools to meet. This put pressure on the curricula and resulted in arts subjects being "squeezed" in the timetable of many schools. This development ran counter to the recommendations to embed culture more firmly on the school curriculum made by the National Advisory Committee on Creative and Cultural Education in its 1999 report *All Our Futures*.

Partly to address this and to stimulate creativity in young people, in 2008 the government launched "Find Your Talent", a GBP 24 million programme to give young people the opportunity to encounter high quality cultural experiences for five hours a week, both in and out of school in 10 "pathfinder" areas around the country. The initiative was complemented by further investment in the major Creative Partnerships programme (see chapter 8.3.1). In 2010, the DCMS and DCSF published an interim review of Find Your Talent by SQW Consulting, Ipsos MORI, Karl Ashworth and W. Hadley. The survey revealed generally high levels of participation, with 89% of secondary aged children involved in a cultural activity in the previous seven days, either in school or out of school. Engagement in cinema and literature was highest at 62%, with arts & crafts, and music participation not far behind at 58% each. Older boys and children from ethnic minority groups were least likely to have participated in a cultural activity in the previous week. Qualitative evidence that was gathered suggests the pilots were generating largely positive responses, increased confidence levels, enhanced team working and communication with peers and tutors, improved cultural and generic skills, and better behaviour in class. However, the new government elected in 2010 has indicated that the Find Your Talent programme is to be discontinued. The Creative Partnerships programme is also expected to be very seriously curtailed, and the future of the organisation set up in 2009 to administer it (Creativity, Culture and Education) is in doubt.

The "Schools of Creativity" initiative is a national creative learning programme that is part of the Creative Partnerships programme (see chapter 8.3.1). It started in 2008 with government / Arts Council England funding. Each school receives a grant of GBP 40 000, together with an educational consultant, to help raise educational standards and develop skills that employers need through the stimulation of creative learning processes across the curriculum. More than 50 schools were chosen in the past two years of the programme. The future of the initiative is uncertain because of budgetary cutbacks.

Artsmark is a national award that recognises and rewards schools who show a commitment to the full range of the arts – art and design, music, dance and drama. 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. Over the last nine years, almost 10 000 schools have been awarded an Artsmark by Arts Council England (<http://www.artsmark.org.uk>).

A survey on current practices in music education and the transition between primary and secondary level education was launched in 2010 by Musical Bridges, with financial support from the Paul Hamlyn Foundation.

Following a campaign for improvement in music education developed by the Department of Culture, Media and Sport and the former Department for Education and Skills in collaboration with a consortium of music organisations, educators, musicians and representatives from the

music industry, the government commissioned a review on the situation. The review led by Darren Henley, Managing Director of Classic FM radio station, is expected to report in February 2011 and is likely to indicate that music education in schools is good in parts, but patchy across the country. The report may lead to the creation of a national plan for music education.

The Department of Culture, Media and Sport, in conjunction with the Department for Children, Schools and Families and representatives of the built and historic environment has been working to assist in utilising heritage resources to complement the curriculum.

Northern Ireland has one of the youngest populations of any region in Europe (under 16s make up 24% of the population) and the Arts Council of Northern Ireland has established several initiatives to develop participation in the arts and culture among children and young people. One of these initiatives was the *The Creative Youth Partnership* (CYP), a programme that was delivered in conjunction with the Department of Culture, Arts and Leisure, Department of Education and the five educational boards. This programme encouraged thousands of children and young people to make the most of their creative potential, working with artists in schools, youth clubs and community groups. The programme ended in June 2009. Work is underway to develop learning resources for teachers in both informal and formal educational settings

The 5 Nations Arts in Education group, involving the Scottish Arts Council, Arts Council of Wales, Arts Council England and Arts Council of Northern Ireland and An Chomhairle Ealaíon (Irish Arts Council) shares best practice and knowledge in the use of technology in the promotion of arts and creativity through education, engagement with local authorities and skills development.

The publication and broad dissemination of *The Art of Learning: Using the Arts to Deliver Curriculum for Excellence* by the Scottish Arts Council in 2009 gives practical examples of partnership working across the sectors to support teachers in the delivery of the new Curriculum for Excellence. This builds upon previous work by the Scottish Arts Council, in partnership with the Scottish Executive Education Department (SEED) and seven local authority education departments, which launched "Arts Across the Curriculum" (AAC), a national arts education research project. AAC combines the skills of artists and teachers to inspire learning and bring the curriculum to life. Scottish Ministers for Culture and for Schools and Skills share an interest in working closely together to support the new Curriculum for Excellence.

The Scottish Arts Council and Learning & Teaching Scotland announced an innovative partnership project which will use the schools intranet, Glow, to explore innovative approaches for integrating the arts into education and to develop teaching materials which support the new curriculum.

The Youth Music Initiative (YMI), previously administered by the Scottish Arts Council, was launched in 2003. In the first four years of YMI there was over 700 000 attendances at YMI projects in Scotland's local authorities. It is currently funded at GBP 10 million per annum, 80% of which is routed through Scotland's local authorities to provide one year's free music tuition in schools to all pupils. The remaining 20% is focussed on supporting a range of musical activity provided by voluntary groups and music organisations across the country. By March 2011 GBP 66.9 million will have been invested in music programmes by the Scottish Government.

In December 2010 the new UK Government issued a White Paper on *The Importance of Teaching*, which provides guidelines for simplifying the curriculum and providing greater autonomy for schools and teachers in England. Emphasis is given to learning English, mathematics, science, a foreign language and history or geography. Relatively little mention is made of arts subjects, though the paper indicates that visits to the theatre, visual arts exhibitions, museums and libraries to enhance education will be supported. Also the paper favours the idea of a flexible curriculum to enable more space in the school day for a range of subjects to be studied.

8.3.3 Intercultural education

Intercultural education forms part of the national curriculum set by the former Department for Education & Skills.

As part of the National Language Strategy, the previous government was committed to a policy to ensure that: "Every child should have the opportunity throughout key stage 2 to study a foreign language and develop their interest in the culture of other nations. They should have access to high quality teaching and learning opportunities, By age 11, they should have the opportunity to reach a recognised level of competence on the Common European Framework and for that achievement to be recognised through a national scheme". The government considers a language and its culture to be inextricably linked, hence developing "intercultural understanding" is part of this framework. Pupils are expected to examine aspects of countries that speak the languages they study - their social conventions, festivals, celebrations, symbols etc. - considering similarities and differences, meeting people from the local community etc.

However, there has been a significant reduction in students studying a foreign language at secondary level. Moreover, although learning a foreign language is now compulsory in junior schools, it was made optional at secondary level. The government commissioned Lord Dearing to review languages policy, who published his final report in March 2007. While stressing the importance of foreign language learning, it did not recommend that it should be a compulsory part of secondary education.

Many Local Education Authorities offer a range of services aimed at minority ethnic and traveller (romany) communities in order to "celebrate and support" a diverse range of pupils. These include bilingual teacher / classroom assistants, targeted support to families and schools to raise achievement levels amongst particular groups, specialist intercultural centres and resources to tackle racism within schools.

8.3.4 Higher arts education and professional training

There are a wide range of degree, postgraduate and diploma courses in the practice, management and study of cultural and humanities subjects at universities and higher education establishments in the UK. There are more than 30 masters degree courses in arts / cultural administration / management in the UK. A number of higher education establishments also organise first degree courses. However, serious concerns have been raised by the new government's decision to implement two of the recommendation of Lord Browne's review of university funding: the removal of the current GBP 3 290 cap on tuition fees for UK students; and the removal by the 2012/12 academic year of direct government funding for the arts and humanities courses, which is likely to force higher education establishments to charge much higher fees or close some courses.

In November 2006, Arts Council England published a new strategy for the arts and higher education (HE), *Arts, enterprise and excellence: strategy for higher education*, developed in consultation with the HE sector and focused on the creative economy and widening participation. Key actions within the strategy include the establishment of high level strategic relations with the Arts and Humanities Research Council and the Higher Education Funding Council for England (HEFCE) and the implementation of pilot projects with clusters of higher education institutions (HEIs). For more information about the strategy, visit: http://www.artscouncil.org.uk/publication_archive/arts-enterprise-and-excellence-strategy-for-higher-education/.

According to the Arts Council England annual survey of Regularly Funded Organisations 2008/09 nearly 550 of Arts Council England's regularly funded organisations had relationships with HEIs.

In 2008 the Higher Education Funding Council for England introduced pathfinder projects through five Lifelong Learning Networks (LLNs) targeted to 14 and 19 years olds, an initiative to enable education institutions and funders of institutions to work together strategically and with greater collaboration to increase progression into post-16 education, creating the conditions for efficient and effective growth in further education (FE) and high education (HE) participation, and improving and increasing learner choice. The LLN that focuses on creative and cultural industries, The Creative Way LLN, aims to help address the skills needs and progression of students through a new Creative and Media Diploma, which is offered in some schools and colleges in England. Aspects of the Diploma have been incorporated in the Welsh Baccalaureate. The qualification is stimulating demand for work-related opportunities in the creative and cultural sector. More information can be found at: <http://www.creativeway.org.uk/>.

The Higher Education Academy (HEA) is a central independent body that supports the enhancement of learning and teaching in higher education in the UK. The Academy provides a network of subject centres on different disciplines, including two culture related centres: the Arts, Design and Media centre (ADM-HEA) and PALATINE – the Dance, Drama and Music centre. Both centres provide research, sector information, offer funding to higher education institutions and sector based organisations, and develop collaborative sector projects. For more information, go to: <http://www.adm.heacademy.ac.uk/> and <http://www.palatine.ac.uk>

The *Arts Award* is the first award scheme to recognise the development of young artists and young arts leaders aged between 11 and 25. It is a qualification offered at Levels 1, 2 and 3 (Bronze, Silver and Gold) on the National Qualifications Framework.. The scheme encourages young people to develop in their chosen artform, to review the work of others, to make use of arts resources in their communities, 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. It was launched in October 2005, following a two-year pilot scheme run by Arts Council England, and is run by the Arts Council and Trinity Guildhall. Since its launch in 2005, the programme has benefited over 35 000 young people. (<http://www.artsaward.org.uk>)

Greater emphasis has been placed on continuing professional development in the cultural sector over the past decade or so. Particular attention in recent years has been given to training to equip potential cultural leaders with the necessary skills to be effective leaders in the future, notably through the Clore Leadership and Cultural Leadership programmes. These incorporate placements that offer a range of leadership opportunities for emerging and mid-career leaders by encouraging learning through doing.

The Bologna Process

The Bologna Process endorses the Lisbon Recognition Convention and subsequent texts which set out basic principles to recognise qualifications between European countries. All Bologna Process participating countries are required to ratify the Convention and the UK did so in 2003. The Lisbon Convention also promotes the Diploma Supplement, 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, fostering mobility for employment in Europe.

To support the Bologna process in the UK, a sector-wide body was launched in 2004, the UK Higher Education Europe Unit, with the aim to raise awareness of the European issues affecting UK higher education and to co-ordinate the UK's involvement in European initiatives and debates. The Unit works closely with the Department for Business, Innovation and Skills, the Scottish Government and the Welsh Assembly Government and is jointly funded by Universities UK, the three higher education funding councils of England, Wales and Scotland, the Quality Assurance Agency (QAA), and GuildHE (the former Standing Conference of Princi-

pals, which represents higher education colleges). The Europe Unit also cooperates with a large number of UK HE organisations, including the Association of UK HE European Officers (HEURO), the UK Research Office (UKRO), the British Council, the UK HE International Unit, Welsh Higher Education Brussels (WHEB), the University and College Union (UCU), the National Union of Students (NUS) and the British Academy.

Universities in the UK do not tend to promote themselves as Bologna-compatible, perhaps because leading universities already attract large numbers of international students.

8.3.5 Basic out-of-school arts and cultural education (music, heritage, etc)

In 2008, Ministers at the Department of Culture, Media and Sport and Department of Children, Schools and Families asked Tony Hall, Chief Executive of the Royal Opera House, to undertake a review of dance education and youth dance to see what was on offer for young people and what needed to be done to maintain a vibrant dance sector for the future. The government response to the Review recognised the significance of youth dance in developing excellence in dance at a professional level. *Youth Dance England* was awarded a funding package of GBP 5.5 million through Arts Council England to develop a national youth dance strategy across both school and youth dance sectors. For further information, visit <http://www.yde.org.uk>.

Youth Music funds and facilitates music-making for young people up to the age of 18, particularly those living in areas of social and economic need. It is a national charity set up in 1999 with GBP 10 million per annum of National Lottery money. By 2006, Youth Music had reached over one million children and young people and their funding awards had reached into 98% of Local Education Authority areas in England (<http://www.youthmusic.org.uk/>). It runs a three year mentoring programme inspired initially by the Home Office. The programme seeks to engage young people in mentoring linked to music-making activity. The aim by 2011 is to have delivered the programme in 19 areas of England and engaged over 850 trainees, with at least 200 of those being developed into mentors themselves. For more information visit <http://www.youthmusic.org.uk>.

A research report *Live the Experience*, issued by the Association of British Orchestras in 2009, suggests that more children are enjoying live classical music concerts than ever, but many are still missing out. The report indicated that 400 children's concerts in 2007/08 reached about 250 000 children. It recommends orchestras should examine new methods of engaging children. Other recommendations include the need for orchestras to seek dedicated funds for children's access to concerts and for additional investment to reach every child, especially those in rural areas, and also for local authorities to become more involved.

DCMS funds Media Trust's *Youth Mentoring Programme*, which 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 main impact of the scheme on the young people involved is an increase in social, practical and / or personal confidence. For more information visit <http://www.mediatrust.org>.

The Museum, Libraries and Archives Council has delivered several cultural education programmes funded by the Department of Culture, Media and Sport and the Department of Children, Schools and Families to increase demand from schools for museum and archive education, increase supply of museum and archive education activities, and widen access for teachers to museum and archive education. Since 2003, DCMS and DCSF have jointly supported a programme known as *Museum Strategic Commissioning*, a programme of education and community based work by museums and galleries across England. The programme supports the formal and informal learning of children, young people and adults through more effective use of cultural re-

sources and to promote inclusion. Funding is used to support: partnerships between the museum and education sectors; capacity building; professional development of teachers and museums staff. In February 2008 both Secretaries of State for DCMS and DCSF jointly announced that the Strategic Commissioning Programme would be funded through to March 2011. For more information, visit <http://www.mla.gov.uk/what/programmes/commissioning>.

Following the launch of the White Paper *The Learning Revolution*, the Museums, Libraries and Archives Council set itself a target of encouraging 3 000 individual museums, libraries and archives to sign up to the active promotion of informal adult learning by March 2010. The MLA announced the launch of a new GBP 100 000 Challenge Fund to encourage museums, libraries and archives to do more to open up their spaces and resources, such as meeting rooms or collections, to self-organised groups of learners. The MLA also established a new Adult Learners Board, to oversee the development of a framework for informal adult learning by March 2010 as part of the implementation of the White Paper.

The *Engaging Places* project was established in 2006 by DCMS, in partnership with the Commission for Architecture, and the Built Environment (CABE) and English Heritage, to develop a national heritage and built environment offer for schools. The project was designed to develop practical support to schools so that children and young people have more opportunities to understand why buildings and places matter. The first phase of the project led by DCMS was completed in December 2007. CABE and English Heritage set up a joint unit to provide a coordinated approach to schools' engagement with the heritage and built environment. "Engaging Places" is designed to offer teachers accessible, curriculum linked ways to unlock the educational potential of their built surroundings. For more information, visit <http://www.engagingplaces.org.uk>.

Historic Scotland has appointed a number of education specialists working to provide resources and activities at the agency's properties throughout Scotland.

In recent years, the Department of Culture, Arts and Leisure has been promoting a Learning Strategy to harness the work of the many organisations it supports to develop "Cultural Capital" throughout Northern Ireland, to promote creativity, innovation and lifelong learning. The success of the initiative has been reflected in the positive assessment reports produced by the Education and Training Inspectorate of the Department of Education in Northern Ireland. More information can be found at: http://www.dcalni.gov.uk/index/arts_and_creativity.htm

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Almost six million people in England volunteer for arts activities according to a survey published in 2008 by the Department for Culture, Media and Sport, *Our Creative Talent: the voluntary and amateur arts in England*, represented the first step towards developing a comprehensive understanding of the size, make up and impact of the voluntary arts sector in England. The research showed that there are nearly 50 000 voluntary and amateur arts groups across the country with a total of 5.9 million members. An additional 3.5 million people volunteer as extras or helpers - a total of 9.4 million people taking part. Amateur groups presented 710 000 performances / exhibitions in 2006/07 attracting 159 million in attendances. In the five years to 2006/07, some 34% of amateur groups had members who subsequently became professionals. Arts Council England, supported by the DCMS and the Voluntary Arts Network(VAN), has been developing a plan of action to follow up some of the issues raised in the Report.

The development of the voluntary and community sector, and encouraging people to become actively involved in their communities, particularly in deprived areas, was a key focus for the previous government. Increasingly, local communities are themselves identifying the arts and heritage as an essential vehicle for building community networks and fostering improved levels of confidence and skills in individuals. The Department for Culture, Media and Sport has worked closely with the Home Office to highlight the role that cultural activity can play in strengthening and developing communities, and to embed this in its programmes on Community Cohesion, Civil Renewal and Active Communities.

The Voluntary Arts Network (VAN) continues to work with DCMS to promote the importance of the voluntary cultural sector in delivering cultural and social policy objectives. VAN is the UK development agency for the voluntary arts and works with policymakers, funders and politicians to improve the environment for those participating in the arts. It provides information, training and networking opportunities to those who participate in the voluntary arts sector. This includes more than 300 national and regional umbrella bodies and, through them, their member groups of local voluntary arts practitioners. For more information visit: <http://www.voluntaryarts.org>

A Manifesto for Participation in the Arts and Crafts was launched in Autumn 2009 by VAN, with the support of the National Association of Local Government Arts Offices (NALGAO), the National Disabilities Arts Forum (NDAF) and the National Campaign for the Arts (NCA). This set out a 10 point plan to:

- identify how and where participation takes place;
- find ways to increasing and widening participation;
- invest in and develop the infrastructure supporting participation;
- develop a joined-up approach to participation;
- bring about a step change in support for participation;
- share best practice;
- enhance the status of amateur / voluntary participation;
- raise the status of leaders and facilitators;
- involve the voluntary / amateur arts movement in the development of any policies; and
- develop the role of participants in setting the agenda.

Further information is available online at: <http://www.participationinthearts.net>

In 2009, following research and consultation with the folk music industry, Arts Council England identified four key priority areas for funding: artistic development; sectoral development; communications and advocacy; education and learning. The Council allocated GBP 400 000 to the English Folk Dance and Song Society (EFDSS) to support the national development of the folk industry in 2009/10 and 2010/11. The EFDSS was established in 1898. Through advocacy and programmes of performance, participation and education, it seeks to support folk artists and practitioners and engage people in folk arts activities. The EFDSS is custodian of the internationally renowned Vaughan William Memorial Library and folk archive.

Small local groups that are not formally constituted are able to apply to the Arts Council's Awards for All lottery scheme for grants of up to GBP 10 000.

8.4.2 Cultural houses and community cultural clubs

There are many arts centres, local community cultural centres and hundreds of youth centres in the UK. Most of these have received funds from local authorities, though serious reductions in local government finance is likely to lead to the withdrawal of such funding in a number of cases, putting their future in doubt.

The UK does not have a legacy of "cultural houses" in the way they were conceived in Central and Eastern Europe.

8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels.

The National Council for Council for Voluntary Organisations (<http://www.ncvo-vol.org.uk/>) is an umbrella body that aims to give a shared voice to voluntary organisations.

Local citizens are likely to be more empowered as a result of the new Coalition Government's pledge that referendums on local issues can be triggered if at least 5% of them submit a petition. This could work both in favour or against local cultural organisations or projects, e.g. in relation to whether financial support should be increased, sustained or withdrawn.

9. Sources and links

9.1 Key documents on cultural policy

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Recent web-based publications / reports

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<http://www.artswales.org.uk/what-we-do/research/current-research/artsinwales-2010>

Being Young in Scotland 2005 - Scottish Executive Education Department and YouthLink Scotland survey

<http://www.scotland.gov.uk> (publications section)

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<http://www.ipso.gov.uk/pro-policy/policy-enforcement/policy-enforcement-creativeeconomy.htm>

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<http://www.scottish.parliament.uk/business/committees/enterprise/reports-05/elr05-01-00.htm>

Visiting Arts: Scotland Cultural Profile

<http://www.scotland.culturalprofiles.org.uk>

Scotland's People Annual Report: Results from the 2009 Scottish Household Survey, 2010.

<http://www.scotland.gov.uk/Publications/2010/08/25092046>

9.2 Key organisations and portals

Cultural policy making bodies

Department for Culture, Media and Sport

<http://www.culture.gov.uk>

Department of Culture, Arts and Leisure (Northern Ireland)

<http://www.dcalni.gov.uk>

National Assembly for Wales - Directorate for Culture, Welsh Language and Sport

<http://new.wales.gov.uk/topics/cultureandsport/?lang=en>

Scottish Government

<http://www.scotland.gov.uk/Topics/Arts-Culture>

Professional associations

Arts & Business, UK

<http://www.aandb.org.uk>

Arts Marketing Association

<http://www.a-m-a.org.uk/>

Association of British Orchestras

<http://www.abo.org.uk/>

Business Support for the Cultural Industries in Wales
(includes links to many other related websites)

<http://www.cultural-enterprise.com>

Independent Theatre Council

<http://www.itc-arts.org/>

Museums Association

<http://www.museumsassociation.org/>

National Campaign for the Arts

<http://www.artscampaign.org.uk/>

Theatrical Management Association / SOLT (Society of London Theatres)

<http://www.tmauk.org/>

Voluntary Arts Network

<http://www.voluntaryarts.org/>

Grant-giving bodies

Arts Council England (also taking over many functions of the Museums, Libraries and Archives Council during 2011)

<http://www.artscouncil.org.uk>

Arts Council of Northern Ireland

<http://www.artscouncil-ni.org>

Arts Council of Wales

<http://www.artswales.org.uk/>

British Council

<http://www.britishcouncil.org>

British Film Institute (taking over functions including grants from the UK Film Council in 2011)

<http://www.bfi.org.uk>

Crafts Council

<http://www.craftscouncil.org.uk>

Craft Scotland

<http://www.craftscotland.org>

Creative Scotland

<http://www.creativescotland.com/>

English Heritage

<http://www.english-heritage.org.uk>

Heritage Lottery Fund

<http://www.hlf.org.uk>

Museums, Libraries and Archives Council (being abolished in 2012)

<http://www.mla.gov.uk>

National Endowment for Science, Technology and the Arts (NESTA)

<http://www.nesta.org.uk>

Northern Ireland Film and Television Commission

<http://www.niftc.co.uk>

Scottish Arts Council (See also its successor, Creative Scotland)

<http://www.scottisharts.org.uk>

Scottish Screen (See also its successor, Creative Scotland)

<http://www.scottishscreen.com>

UK Film Council (being abolished in April 2011)

<http://www.ukfilmcouncil.org.uk>

Visiting Arts (UK Cultural Contact Point)

<http://www.visitingarts.org.uk/>

Welsh Books Council

<http://www.clc.org.uk>

Welsh Language Board

<http://www.bwrdd-yr-iaith.org.uk>

Cultural research, advice and statistics

(The) Artists Information Company

<http://www.a-n.co.uk/>

Arts and Humanities Research Council

<http://www.ahrc.ac.uk/Pages/default.aspx>

Arts Research Digest

<http://www.arts-research-digest.com/>

CASE Database of research on culture and sport engagement (lists more than 5 000 studies)

<http://eppi.ioe.ac.uk/webdatabases/Intro.aspx?ID=19>

CIFPA

<http://www.cipfastats.net/>

Produces annual Archive Services Statistics and Public Library Statistics etc

Cultural Trends

<http://www.tandf.co.uk/journals/titles/09548963.asp>

Centre for Cultural Policy Research at the University of Glasgow

(includes Impact, the database for social and economic impact of culture and major events)

<http://www.culturalpolicy.arts.gla.ac.uk/>

Charity Trends - Charities Aid Foundation annual statistical digest

<http://www.cafonline.org/default.aspx?page=6915>

DCMS Evidence Toolkit (DET)

<http://www.culture.gov.uk/4822.aspx#2>

DCMS Lottery Database

<http://www.lottery.culture.gov.uk/Information.aspx>

English Heritage, Heritage Counts, annual compilation of data/evidence

<http://hc.english-heritage.org.uk/>

International Intelligence on Culture (compiler of UK entry for the Compendium)

<http://www.rodfisher.org> or <http://www.internationalintelligenceonculture.org>

International Journal of Cultural Policy

<http://www.tandf.co.uk/journals/titles/10286632.html>

LISU research and information centre for library and information services, at Loughborough University, analyses statistical information on the UK library domain on behalf of the MLA.

<http://www.lboro.ac.uk/departments/dils/lisu/>

Culture / arts portals

Amgueddfa Cymru - National Museum Wales

<http://www.museumwales.ac.uk>

Architecture and Design Scotland

<http://www.ads.org.uk>

Artquest

<http://www.artquest.org.uk/>

AXIS online resource for contemporary arts

<http://www.axisweb.org/>

Bòrd Na Gàidhlig

<http://www.bord-na-gaidhlig.org.uk>

British Library

<http://www.bl.uk/>

British Museum

<http://www.britishmuseum.org/>

Creative & Cultural Skills (Sector Skills Council)

<http://www.ssda.org.uk/>

Creativity Culture & Education

<http://www.creativitycultureeducation.org>

Culture.info

<http://www.culture.info/uk>

Culture Northern Ireland

<http://www.culturenorthernireland.org>

UK EU Cultural Contact Point

<http://www.culturefund.eu/>

The Lighthouse: Scotland's centre for architecture, design and the city

<http://www.thelighthouse.co.uk>

National Galleries of Scotland

<http://www.natgalscot.ac.uk>

National Library of Scotland

<http://www.nls.uk>

National Library of Wales

<http://www.llgc.org.uk>

National Museums of Scotland

<http://www.nms.ac.uk>

National Trust

<http://www.nationaltrust.org.uk/main/>

The National Virtual Museum

<http://www.24hourmuseum.org.uk/>

Parliamentary Select Committee - Culture, Media and Sport

http://www.parliament.uk/parliamentary_committees/culture_media_and_sport.cfm

Public Lending Rights

<http://www.plr.uk.com>

Royal Commission on the Ancient and Historical Monuments of Scotland

<http://www.rcahms.gov.uk>

SCAN (Scottish Archive Network) online catalogue of over 50 archives

<http://www.scan.org.uk>

Scotland's Culture – Cultural Portal

<http://www.scotlandsculture.org>

SLIC (Scottish Library and Information Council)

<http://www.slainte.org.uk>

SMC (Scottish Museums Council)

<http://www.scottishmuseums.org.uk>

SCRAN (Scottish Cultural Resources Access Network) access to online learning material including over 300.000 images taken from Scotland's museums, archives and galleries

<http://www.scran.ac.uk>

Scotland's virtual architecture centre

<http://www.Scottisharchitecture.com>

24 Hour (Virtual) Museum

<http://www.culture24.org.uk/home>

The UK Arts Sponsorship Database

<http://www.uksponsorship.com/arts1.htm>