Towards a National Arts & Media Strategy

Spring 1992

TOWARDS A NATIONAL

ARTS AND MEDIA STRATEGY

FOREWORD

Towards a National Arts and Media Strategy

With the publication of this document we enter the final phase in developing a national strategy for the arts and media, after the largest process of discussion and debate undertaken about the arts in Britain.

The document is in two parts: a brief 'strategic framework' of principles, priorities and action points, and a comprehensive set of 'draft strategies' including a summary of conclusions and recommendations. It was prepared by Howard Webber and Tim Challans in consultation with the National Arts and Media Strategy Monitoring Group. This consists of nominees from the arts and media funding bodies whose policies and plans will be guided by the final strategy (the Arts Council, British Film Institute, Crafts Council and Regional Arts Boards) as well as nominees from the Association of County Councils, Association of District Councils, Association of Metropolitan Authorities, Museums and Galleries Commission and Committee of Area Museum Councils, all of whom play a crucial role in arts and media provision throughout the country.

This draft is offered for final consultation, comment and suggested amendment to everyone with an interest in how the arts and media should develop over the next ten years. Please tell us whether the strategic direction suggested is broadly right, whether there are major gaps, wrong emphases or misguided conclusions and whether the discussion and conclusions of the 'draft strategies' are on the right lines.

The current document has not been approved by the funding bodies, whose consideration of the issues will be informed by views expressed during the consultation period. Costing the proposals, ordering priorities and creating a timetable for implementation are also tasks for this period and for subsequent detailed funding body plans.

The final strategy will be submitted to the Secretary of State for National Heritage, and published, early in September. Its effective implementation requires a partnership between the funding bodies, government, local authorities, the private sector and, most importantly, those who create, work in and benefit from the arts.

Your contribution at this stage is of crucial importance if we are to produce a final strategy which commands widespread support. Please send your responses to the **National Arts and Media Strategy Unit at the Arts Council, 14 Great Peter Street, London SW1P 3NQ by 31 July 1992.**

Beverly Anderson
Chairman
National Arts and Media Strategy Monitoring Group
May 1992

SECTION 1

A STRATEGIC FRAMEWORK

FOR THE ARTS AND MEDIA

i

A STRATEGIC FRAMEWORK FOR THE ARTS AND MEDIA

The arts and culture are at the core of citizenship; they are central to the individual in society and to community and national life. The challenge is to ensure that the arts thrive, that artists, producers, participants, audiences and the study of the arts flourish. This can happen only through a strong partnership between the public and private sectors.

Principles

1. Everyone has the right to enjoy and participate in the arts.

2. The arts must be viewed in an international as well as a national context.

3. Education is fundamental to a vital, varied national culture.

4. Diversity and variety in the arts should be encouraged by all possible means.

5. Quality and cultural significance do not depend on art form labels or scale of operation: there is no hierarchy of art forms

6. In the publicly funded arts, the concept of the artist's right to fail should be replaced by that of the duty to experiment.

7. The arts of the past should be renewed and kept alive in performance, audio-visual recordings, collections and archives, for the benefit of artists, producers and audiences now and in the future.

8. Those who spend public money on the arts are accountable to, and should be representative of, the public and the arts community.

9. Public investment in the arts is essential, and brings rewards in terms of creativity, inspiration, pride and economic benefit.

10. Investment in the arts must not only reflect current commitments but must also provide capital for the future.

11. Imbalances of arts provision - whether of region, constituency or artform - should be corrected, but by levelling-up resources rather than by levelling-down.

Priorities of the funding system

To ensure that the arts are recognised as central to personal and public life

- by raising the profile of the arts on the national and local political agenda

- by upholding the role of the arts as a basis of criticism and reflection on society and its values

- by providing institutions and buildings in which the arts and the study of the arts can take place

- by allocating funds for the support of artists, producers and participants

To enable the arts to flourish

- by ensuring that opportunities to enjoy and participate in the arts are increased and spread more widely throughout society

- by raising the status of education in the arts and the arts in education

- by promoting diversity and variety in the arts

- by developing the arts economy so that opportunities, pay and conditions for artists and producers are improved

- by encouraging pride in the arts

- by recognising the need for less restrictive measures of quality

- by working with artists, producers, audiences and participants to raise standards in all the arts

- by working with local authorities and broadcasters to extend opportunities to enjoy and practice the arts

To ensure that more money comes to the arts, from all sources, public and private

- from the allocation of public funds, based on a clear set of costed options

- from the allocation of capital funds for the custodianship of the national cultural heritage

- from partnerships with local authorities

- from partnerships with the private sectors, commercial, industrial and philanthropic

- from partnerships with broadcast agencies

To meet the needs of the communities we serve

- by securing general confidence in the role and practice of the funding system

- by formulating simple, clear and flexible funding procedures

- by ensuring fair and open decision making

- by ensuring that our officers and advisers represent a wide range of cultures, backgrounds and expertise

- by providing expert information and advice for the public, artists, arts organisations, local authorities, government and other agencies

Action points for the funding system

Public funding

1. We shall campaign for funds from all sources - public and private, central and local - necessary to implement the developments identified in this strategy.

2. We believe that the arts and media funding system helps to sustain the vitality of these sectors and is a valuable intermediary between them and central government; we shall seek to be properly accountable to both.

3. We shall develop our accountability to the arts community and the public. As part of this, we shall ensure that funding decisions are taken as close as possible to the people who will be affected by them.

4. We shall make the case to government that funding of the arts should be a statutory responsibility of local authorities and eligible for revenue support grant.

5. We shall seek to make funding for the arts fair and equitable, so that all artforms, regions and types of work receive proper support.

6. We shall encourage plural funding for the arts.

7. We shall ensure that our procedures evolve and develop to meet the changing needs of the arts, artists, producers, audiences and participants.

8. We shall develop new, more contractual, relationships, based on negotiation and agreement, with the arts organisations which we fund.

Partnerships

9. We shall work with local authorities and with government departments as key partners in planning and developing the support of the arts.

10. We shall develop, or broker, partnerships between:

    - public and private sector funders
    - the commercial, industrial and funded sectors
    - arts funders and arts deliverers
    - practitioners in various art forms
    - amateurs and professionals.

11. We shall develop new collaborative relationships between broadcasters and the arts.

Support for the creative process

12. We shall support innovation and experiment in whatever form they are expressed:

    - new types of art
    - new ways of presenting, delivering and interpreting the arts
    - work with new technologies
    - renewal of the existing canon.

13. We shall ensure that makers and audiences share in the assessment of quality.

14. We shall seek to ensure that our 'primary' artists - composers, visual artists, writers, craftspeople - have more financial security for the practice of their art.

Support for opportunity

15. We shall respect and promote all forms of cultural diversity in the arts.

16. We shall respect and promote all forms of participation in the arts.

Support for education and training

17. We shall work to ensure that education, in all its forms, is integral to the work of the arts organisations which we fund.

18. We shall lobby to expand the place of the arts in educational curricula at all levels.

19. We shall campaign for recognition of arts education as a lifelong process.

20. We shall provide more support for the training of artists, arts managers, participants and audiences, to complement the work of the formal education sector.

Support for delivering the arts

21. We shall use capital funds to develop, refurbish and maintain buildings and equipment, where appropriate in partnership with other public and private

funders.

22.   We shall provide funding for promoters as well as producers of the arts.

23.   We shall work with broadcasters to ensure the widest availability of the highest quality arts.

Beyond the UK

24.   We shall provide access for British artists and audiences to the best of world culture in all its forms.

25.   We shall, in partnership with the British Council, artists and promoters, make the case abroad for Britain's arts.

26.   We shall play a full part in the development of the cultural policies of the European Community and the Council of Europe, and shall encourage and enable British artists to take full advantage of the opportunities offered by the Community.

SECTION 2

STRATEGIES FOR THE ARTS

AND MEDIA

STRATEGIES FOR THE ARTS AND MEDIA

Page

PART V - DELIVERING THE ARTS

PART VI - SUPPORTING THE ARTS

INTRODUCTION

This strategy is about the central place of the arts in society. It is also about helping to create the conditions in which arts of all sorts, from all cultures, can flourish; in which opportunities to practice the arts are open to all; and in which active reading, looking, listening, making and discussing the arts take place throughout society. It is produced by the Arts Council of Great Britain, the British Film Institute, the Crafts Council and the Regional Arts Boards. That is the 'we' to be found throughout this document, since we were the bodies charged by Richard Luce, then Minister for the Arts, with producing the strategy. In addition it has benefitted from a partnership between the organisations commissioned by the Minister, the local authorities and the museums funding bodies. More generally, we received advice by means of the largest consultative process on the arts which has ever taken place in Great Britain. Notes on the funding bodies and on the strategy process are at Appendices A and B.

....

These are a few of the key themes which underlie what follows.

I. The arts and culture at the core of citizenship. The arts are both individual and communal; spiritual and earthy; celebratory and subversive; special and everyday. The increasing public and political prominence of the arts has led to a growing expectation that they justify themselves in terms of local or national image and economic development. Certainly, they often can. But this must not drive out the inherent, and unquantifiable, value of the arts, in terms of the creative spark and spiritual enrichment. It is hard to discover an aesthetic language which carries the same weight as the 'hard facts' of attendance figures and invisible export earnings.

But a new balance must be established between them, and this strategy is, in part, an attempt to do just that.

II. The arts and culture as an integrated whole. The arts which receive support from public funds are part of the broader picture of our cultural life. They have no special status because they are funded. Distinctions between 'high' and 'low' culture, between 'commercial' and 'non-commercial' arts, between professional and amateur, do not reflect the way that most people experience the arts: high quality and cultural significance are what matter, and they can be achieved in a whole range of forms from opera to television drama, from sculpture to folk song.

III. Culture and 'cultural provision'. The phrase 'cultural provision' suggests that there is a clear set of cultural goods to be delivered to people. This is too passive a model for now and the future, if it ever was appropriate. At the start of their book Saturday Night or Sunday Morning, Geoff Mulgan and Ken Worpole pose this question:

Who is doing most to shape British culture in the late 1980s? Next Shops, Virgin, W H Smith's, News International, Benetton, Channel 4, Saatchi & Saatchi, the Notting Hill Carnival and Virago, or the Wigmore Hall, Arts Council, National Theatre, Tate Gallery and Royal Opera House? Most people know the answer, and live it every day in the clothes they wear, the newspapers they read, the music they listen to and the television they watch. The emergence (and disappearance) of new pursuits, technologies, techniques and styles....... represent changes which bear little relation to traditional notions of arts and culture and the subsidised institutions that embody them.

One need not accept the implication that for many years public money has been backing the wrong horse; after all, almost every interest is a 'minority interest'. But there is a truth here as well. To use a high-flown metaphor: the arts, cultural industries, recreation and entertainment are a sea, and the Arts Council and its partners are swimmers in it. The more that we can learn about the tides and currents, the better. That too is what this strategy is about.

....

The arts are about creativity and excitement, the quality of experience and the quality of life. They are not about numbers. Nor is this strategy about numbers; but they can at least give some indication of scale.

* In 1990, there were more than 26 million seats sold for theatrical performances (including opera and dance) in the United Kingdom.

*In 1989, total sales of fiction in the UK were worth £3 billion. The number of books sold rose by more than a third during the 1980s.

*Annual cinema admissions in the U.K. now total around 100 million, having nearly doubled since 1984.

*Annual spending on films, film processing and photography equipment in the UK is now more than £1 billion.

*Every year, there are around twelve million visits to national art museums and galleries in England alone.

*Three million people regularly take part in one or more of the textile crafts, nearly 1.8 million in amateur music and drama and a similar number in painting and drawing.

*In 1990, spending on CDs, tapes and records totalled £1.7 billion.

Almost regardless of definition, the arts, crafts and media are an important part of the lives of many millions of people. They are infinitely varied in form, medium and method of delivery. Between them, the Arts Council and its partner bodies have been allocated by the Department of National Heritage around £240 million to spend on these activities in 1992/93. This strategy is in large part an attempt to see how they can do this to best effect and how they can build for the future.

....

This document emerges from a substantial and lengthy process of discussion papers, seminars and written responses. But it is the beginning of a process as much as an end. The issues hinted at above are not to be resolved in a single exercise. In some areas, this strategy is precise and specific. In others, it sketches in possible future developments - both because the future is uncertain and because the developments may depend on new links and partnerships yet to be forged.

Its writing has been an act of selection and organisation, rather than of creation. The process of gathering views and information was as free from preconceptions as we could make it. It has paid off. It revealed a range of aspirations and concerns very differently expressed but with a common core. Virtually everything of substance in this strategy derives from things said or written during the consultation process. One should not underestimate the importance of the act of selection and organisation; but it is the outcome of a genuinely collaborative exercise.

Not only is this document the beginning rather than the end of a process; it is also just the tip of an iceberg. The 44 discussion documents commissioned at the start of the process contain between them nearly 400,000 words. Millions more than that were spoken and written during the process of consultation. This strategy document, by contrast, is around 60,000 words long. It considers principles and contexts rather than detailed applications. But all the documents and discussion are on the record. The strategy partners are committed to putting these principles into practice, and to a large extent this will be through the medium of individual artform or funding body plans. This document will remain as the benchmark against which our policies and practices stand to be judged.

This strategy has been the result of a fascinating and unique process. It is intended to be a be a means of advocacy for the arts and media, a practical working document, and a shared vision of the future. It is an important statement not only for what it contains but for how it came to be. We hope that all who read and use it will agree.

PART I - THE BIG PICTURE

Chapter 1

SOME BASIC ISSUES

A question of definition

> *"Bitzer", said Thomas Gradgrind. "Your definition of a horse".*
>
> *"Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth." Thus (and much more) Bitzer.*
>
> *"Now girl number twenty," said Mr Gradgrind. "You know what a horse is".*
>
> <div align="right">*Dickens, <u>Hard Times</u>*</div>

The arts are rich, diverse and disorderly. Their essence cannot be captured in a few sentences, and attempts at a summary run the risk of being as deadly as Bitzer's definition of a horse. Nonetheless the attempt must be made, if only to state what this strategy is about. We have found that the following definition, from Public Law 209 of the 89th United States Congress, is useful:

> **The term 'the arts' includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, and the study and application of the arts to the human environment.**

Throughout this document, therefore, the arts will be defined in this wide sense except where the context suggests something more specific.

This definition, used in setting up the American National Foundation for the Arts and the Humanities, was also endorsed by the Education, Science and Arts Committee of the House of Commons in its 1982 report on the funding of the arts; and in essence it was the definition set out in the constitution of the Council of Regional Arts Associations in 1988. Although not ideal, it has a number of virtues. It acknowledges that definitions of the arts will change over time. There is no specific reference to video or art forms created around or using new technology, but it does include the crafts and the arts of the moving image; so we can avoid the phrase 'arts and media' unless a distinction is being drawn between the media and other forms. And it extends beyond those art forms at

present receiving significant public funding. **The endorsement of this liberal definition signals our adoption of a broader cultural role than in the past - and one which is not necessarily limited to areas in which we have a major financial stake.**

What are the arts for?

The arts are among the oldest of recorded human enterprises. From cave paintings onwards, men and women have used art to communicate and express; to reach out to their fellows; to describe their relationship with the world and with each other. The arts are central to both our spiritual life and to our life as citizens.

Anthony Smith, President of Magdalen College, Oxford, addressed the question of the arts' purpose in the first of the strategy discussion papers:

> Today the arts have become inextricably entwined with other more political and material motivations - their purposes have been extended to embrace questions of national status, the promotion of tourism, the expansion of the economy, the enhancement of the environment, and the curing of dozens of newly identified social ills. But thousands will still queue for the Promenade concerts every summer and crowd into Hyde Park to hear a free recital by an international opera star: curiosity and marketing have played their part, but still there clearly exists a latent desire for forms of gratification - however threadbare the inherited terminology for describing them - which only the arts can supply....

> The arts can restore something of what we have lost in the transition from citizens to consumers, from souls to purses. They can protect us against the bewilderment which accompanies a preoccupation with the littleness of life. They can transform our sense of what is real. They can help us, all of us, in the words of Byron, to "live a being more intense". Is that not enough?

Certainly, the arts have other uses also. The work of John Myerscough and others in analysing their economic impact has been seminal and vital. The cultural industries approach to urban regeneration has been valuable and imaginative. A major opera company will create, directly and indirectly, many hundreds of jobs. So will a best selling author; and a successful rock group. An internationally recognised orchestra can be the focus of a city's pride. These are all areas to which the arts can make a central contribution.

But while the economic effects of the arts are vital and to be applauded (among other things, they mean that arts subsidy costs less than it seems to), they are not what makes the arts distinctive. Any big industry has a major economic impact. What is unique about the arts is their role in the sort of areas that Anthony Smith writes about above. In recent years there may have been an over-emphasis on the arts' practical, economic and regenerative benefits. The arts' effects on employment and the economy do not tell the whole story. In consultation there was almost total unanimity of view that the core role of the arts must be restated, that their philosophical and spiritual aspects must be re-emphasised, along with the practical.

The arts are about developing the senses and the emotions, about promoting the growth of the imagination and the creative use of media and materials. The arts are about both the creation of new work and the opportunity to experience, interpret and perform the work of others - which is why education is so central to the arts, the arts to education. The arts help individuals and society as a whole to be more creative - in ways which go well beyond the arts themselves. We believe that the development of cultural identity is a basic human need, alongside those for shelter, food and social relations. The arts are central to this, whether one is involved as creator, participant or audience. Those who are denied arts opportunities are indeed deprived.

There are, of course, dangers also in stressing the role of the arts as social cement. The arts can be central to the development of individualism as well as of group identity; they are a means of self expression, dissent, social criticism; they can be subversive and provocative.

They are, furthermore, where our duties to past, present and future meet.   We are the custodians and beneficiaries of the arts of the past. We owe a duty to those who created them, and to those living now and in the future who wish to enrich their lives with them. We have an equal duty to help those now living in this country, from their various origins, traditions and cultures, to tell their own stories and to create new stories; to celebrate and to question.

Support sometimes comes from unexpected quarters; such as this, from Charles Darwin's autobiography:

> My mind seems to have become a kind of machine for grinding general laws out of a large collection of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher tastes depend, I cannot conceive .... If I had to live my life again, I would have made a rule to read some poetry and to listen to some music at least once every week. For perhaps the parts of my brain now atrophied would thus have been kept active through use. The loss of these tastes is a loss of happiness and may possibly be injurious to the intellect and more probably to the moral character by enfeebling the emotional part of our nature.

Why spend public money on the arts?

The principle

Let us begin with another unlikely character witness. This is John D Rockefeller III, on public funding of the arts:

> Box office and admission fees can never support the arts, any more than hospital bills can cover all hospital costs, or tuition fees the full cost of education. Just as society has accepted responsibility for health, welfare and education, it must support the arts. Today creative development is as important to man's well being and happiness as his need for physical health was fifty years ago.

Public funding of the arts is an intervention in market mechanisms. The usual 'defences' of this are based around three types of argument. The first is the argument of collective benefits - that the arts bring benefits to the community at large and to future generations rather than only to those who pay (say) admission fees. These benefits include economic spillovers - effects on tourism and so on - and benefits to national, regional or local self esteem and identity.

The second is the argument of unequal access - for instance, that leaving provision of the arts to the free market would price them out of most people's reach and reduce their geographical availability, so that large parts of the population would be denied access to them.

The third is the argument of preference distortion - that in particular for educational reasons, many people do not have sufficient information to evaluate fully the benefits that the arts can bring them, and that public funding helps to redress that balance.

We have put these arguments in economists' terms, because that is how they are usually expressed. But whatever strength they have (and a pretty compelling case can be made for the first two) is entirely dependent on the value one puts on the arts. If the arts are not centrally important, then what can be the collective benefits and what does it matter that there is unequal access to them? (There is unequal access to expensive restaurants: that is not necessarily a reason to provide public funding for them.) These arguments explain why there is "market failure" if the arts are not publicly funded. They do not explain why we should care about it.

The arts would survive if there were no public subsidy for them. But that sentence would be just as true if "educational provision" or "health care" were substituted for "the arts". That is not an argument against the public provision of education or health care. It is no better an argument against public funding of the arts. **It is right to fund the arts from public sources because the arts are vital, and because if such funding is well used, it enables more people to enjoy the arts in more ways; helps to ensure that, inclination and not personal income is the criterion for this; enables the best work to be more widely available; and assists the arts to grow and develop.**

The practice

The arts have a long history of funding and patronage - by rulers, by the nobility, by the Church; sometimes for the benefit of the patrons, sometimes for the benefit of the public. The arts festival marking the United Kingdom presidency of the European Community in 1992 is the rule, not the exception. Historically, much of the arts has not been expected to pay its own way.

On the other hand, large areas of the arts are well able to exist without direct subsidy of any sort and so why, the argument runs, should 'weaker' parts of the arts industry receive favourable treatment by being protected from full exposure to the market place?

There are several answers to this. First, there is no such clear distinction between 'subsidised' and 'unsubsidised'. At any time, up to one half of the plays and musicals in the commercial West End will have originated in the subsidised sector. A higher proportion of the performers, directors and technicians on these shows will have gained their experience in the subsidised sector. The same is true of many of those who work in television. The publicly funded BBC is a huge patron and promoter of all forms of art and culture, commercial and otherwise. Commercial recording of classical orchestral music and opera depends on the existence of subsidised orchestras and opera houses. Commercial publishers depend on sales to public libraries. **The relationship between the subsidised and commercial parts of the arts world is based on mutual dependence: they are not two separate worlds.**

Second, there is the metaphor of industrial research and development. A major company will have research and product development (however defined) among its functions. In the short term, this will not be self supporting. It will be subsidised by the more immediately profitable parts of the business; the expectation being that in the long run, company growth will depend on its research and development wing.

The analogy to the arts works as a concept but not in terms of organisation. There are few arts companies which operate at anything like the scale of a major industrial company (the major broadcasters and publishers are obvious exceptions). The functions are split up. Research and development are often in the hands of the individual artist. **The profitable parts of the arts industry take place in the commercial sector while the research and development area, which will yield profits for the commercial sector in the long term, requires subsidy.**

Third, this is not an 'all or nothing' issue. There are parts of the arts industry which do not need direct subsidy; even those which do can in many cases earn large sums of money. But this is no more an argument against subsidy than, say, a university's ability to earn money from running management courses for executives is an argument against public funding of its research and teaching roles. **It is right to encourage - and indeed require - arts organisations to earn money for themselves where they can properly do so; but their capacity to earn money is not an argument against providing public funding, where public funding remains necessary.**

It only remains to point out that none of this justifies any particular level of public funding; or any particular use; or any particular methods of delivery - whether to producers, promoters or consumers. Nor does it suggest that public funding is always beneficial: it can indeed protect the second rate and inhibit innovation rather then encourage it. How does one avoid this? That is what strategies are for ....

Planning the arts?

Many people distrust the very idea of a strategy for the arts. They argue that one cannot plan for the great advances in the arts - they are down to people; that great artists just happen, and it is foolish to think that a strategy can help to bring them about; that once the artist has emerged, it is the duty of the funders to support her or him. So what

strategy is necessary other than: follow where art leads? Further, is it not ironic that just as the Eastern European apparatus of central planning has been dismantled, the arts in Great Britain are subjected to such a process?

The answers are twofold. First, while no one, however much money they have, can 'create' a Mozart, a George Eliot, an Eisenstein, a Miles Davis, the strategic and well planned use of money can make their work available to a wider range of people, assist others to follow in their footsteps as participants and as creators and train executants of their work. **The act of creation is the central mystery; but it takes a great deal of hard work and provision - from music lessons to public libraries, from theatres to adult education facilities - to make that miracle available to all who wish to benefit from it.**

Second, the statement that arts policies are undesirable is itself a policy statement. If an organisation funded from public sources is able to meet all the calls on its funds, perhaps it should have less funds. If it is not able to meet all the calls, it must choose between them. The Crafts Council has to decide between the many possible forms of support for craftspeople. The British Film Institute must allocate resources between its role in furthering the culture of the moving image and its twin role in helping to create the conditions in which others may undertake activities in this field. Local authorities must work out how much of their resources should be spent on the arts, and how choices should be made between this and thousands of competing uses.

The sum of all these choices is a strategy, implicit or explicit. Is it to be openly arrived at and openly expressed; or will it consist of thousands of decisions which are never questioned individually, let alone together, and which may conflict with each other within a single organisation, let alone between organisations? This is not to suggest that a policy of 'follow the artist' is necessarily mistaken; merely that it *is* a policy, as much as any other.

The aim of this strategy is to liberate thinking, not to constrain it; to open up possibilities, not to restrict them.

Do we have a strategy now?

This section considers briefly this question whether there is a strategy for the arts or arts funding at present - a necessary question before looking to the future.

Over the years, the constituent parts of the arts and media funding system have produced a variety of policy documents, corporate plans and mission statements, ranging from multi-volume extravaganzas to the four words access, excellence, resources, advocacy. Rather than consider the policy statements, we thought that it would be more fruitful to examine how the money has actually been used. This is potentially a huge task. We shall use as examples just two important areas: the allocation of grant between London and the regions, and the treatment of the largest arts organisations. For simplicity - and also because the Arts Council is the highest spender of the funding bodies - we shall look at the Arts Council's spending patterns (including that part of its grant passed on to the

London and the regions

It is often suggested that spending is biased towards London and the South. How true is this? The table below shows total Arts Council expenditure in England (i.e. including grant passed on the to the RAAs/Bs, but excluding that going to the Scottish and Welsh Arts Councils) for selected years from 1972/73:

£ Million	1972/73	%	1980/81	%	1990/91	%	Budget 1992/3	%
Total	10.3		54.7		141.2		178.2	
Grants to RAAs/BS	0.78	8%	7.7	14%	33.4	24%	44	25%

This is a 1600% rise in money terms in the total sum. When inflation is taken into account, it has increased by 170%. The grant to the RAAs/Bs has obviously grown at a much faster rate than this. But what of regional spread of *total* spending? Has London been unduly favoured?

Including RAA/B allocation, this is the picture for the earlier years:

£ Million	1972/73	%	1980/81	%	1990/91	%
London	5.1	49%	27.5	50%	71.1	50%
South and South East	0.84	8%	5.2	9%	10	7%
Rest of England	4.4	43%	22.2	41%	60.1	43%
Total	10.3	100%	54.7	100%	141.2	100%

Thus over the last twenty years, London, the South and South East have received the majority - just under 60% - of Arts council and RAA/B spending in England. This proportion has remained fairly constant over the years. Is this good, bad or simply inevitable?
We consider the implications in Chapter 10.

The big grant recipients

Another common view is that a relatively few large grant recipients receive a disproportionate share of total resources, leaving too little for emerging artists, producers and companies.
We have analysed the top twenty grants made over the same years as in the examples above, as a proportion of total Arts Council and RAA/B spending in England:

£ Million	1972/73	%	1980/81	%	1990/91	%	Budget 1992/3	%
Total	10.3		54.7		141.2		178.2	
The 20 largest grants	5.4	52%	29.3	54%	73.4	52%	90.1	51%

This is pretty striking. **It means that in each of these four years from the 1970s, '80s and '90s, the twenty largest grant recipients have between them received more than half of total Arts Council and RAA/B spending in England.** The percentage has remained remarkably constant. The list of companies has changed, though all but six of the 'big twenty' for 1972/73 are still in the list for 1992/93. (It is notable that all six companies which have dropped out of the list are regional building based producing theatres; though two others have entered the list.) **Does this have the effect of driving out new developments? Can and should the pattern be changed?** Chapter 5 considers the policy consequences.

One element of the treatment of the big companies is the amount and proportion of grant going to the four 'national companies' - the Royal Opera House, English National Opera, Royal National Theatre and Royal Shakespeare Company. This is the picture for the same years as above:

£ Million	1972/73	%	1980/81	%	1990/91	%	Budget 1992/3	%
Royal Opera House	1.75		8.2		15.9		19	
English National Opera	0.94		5.5		9.1		11.4	
Royal National Theatre	0.4		5.2		9		11.1	
Royal Shakespeare Company	0.43		2.5		6.8		8.8	
Total	3.5	34%	21.4	39%	40.8	29%	50.2	28%

Thus the four national companies together receive just less than 30% of total Arts Council and RAA/B spending in England, a proportion which has dropped substantially since 1980. Is this the right direction for us to be moving in? What is the proper relationship between the national companies and all others? These questions also are considered in Chapter 5.

Chapter 2

THE ARTS IN CONTEXT

A strategy for the arts, if it is to be successful, must look beyond the arts. This chapter does so.

Who are the arts for?

Art and public

For whose benefit is public money spent on the arts?

A theatre's audience may be predominantly middle class and highly educated. Those who run the theatre may regret this, believing that their mission is to enable as broad a section of the population as possible to enjoy their work. But they are probably not funded adequately for this; and at the end of the year, they have to show a balanced budget to their funders. It is natural for them to focus their marketing on those sections of the population which they know will be most responsive. Thus the social, economic and educational make-up of the audience remains unchanged, and barriers to wider enjoyment remain in place. In practice, to a critical outsider, it can seem that the audience is there for the benefit of the theatre, rather than the other way around.

This sketch is a caricature, but contains elements of truth. One duty of most arts organisations is to ensure their continued existence. From their point of view, this imperative, coupled with lack of funds, may make it necessary to neglect the aim of broadening the audience, and to regard continued existence as an end in itself. This poses dilemmas not only for arts organisations but also for those who fund them. The present aims of the Arts Council, for instance, include both the growth of earned income among the organisations it funds and a broadening of the social mix of audiences. Is there a contradiction here?

These issues are of particular importance when one is considering likely changes in the age, social structure, and ethnic and educational background of the population in Britain over the coming years. **Is the primary duty of the arts funding system towards the public, and so as the nature of that public changes, what receives funding should change? Or is its primary duty to 'the arts' - something which is apart from and beyond social and demographic facts?**

These questions may be artificial, setting up a false dichotomy between 'the public' and 'the arts'; but the tension is real.

Social and population trends

The **overall population** of the United Kingdom is likely to increase by around 2.5 million, to 60 million, between 1990 and 2010 - rather more than in the previous twenty years. More significant, the **age structure** of the population will change markedly. In recent years, the number of teenagers has fallen sharply. Over the next twenty years, their number will level out. This is in stark contrast with the number of those aged between 20 and 34. In 1990 there were around 12 million in this age group; by 2010 there are expected to be fewer than 10 million. On the other hand, there will be a major increase in the population aged 45 to 64 - by 13% over the decade to 2001. But perhaps the most notable change in population structure is in the number of people aged over 80. In 1970, there were about 1.2 million. By 1990, this had risen by almost 75% to 2.1 million; and by 2010 there are likely to be 2.7 million people in this age group.

Major policy issues for the arts arise from these figures. Given the projected sharp decline in the number of young adults in the United Kingdom, and increase in the group aged 45 to 64, a shift in emphasis is suggested in the nature and forms of support for artistic activity. By 2001, people in the 45 to 64 age group will be those who reached adulthood between the late '50s and the late '70s. Will they change the nature of this age group, or will reaching this age group change them? What should be the response of public funders of the arts to the more than doubling within a generation of the population aged 80 and over? All surveys suggest that infirmities due to age are a major factor preventing people from attending arts events outside the home. Given technological changes which will make potential arts provision in the home more satisfying, and the increase in the number of people with no alternative to such provision, public funders of the arts should perhaps give higher priority to making the arts available at home and to working with social services and residential care authorities.

The Office of Population, Censuses and Surveys estimated that in the mid 1980s there were around 600,000 people in Britain of **Caribbean or African origin** and around 1.3 million people of **Indian, Pakistani or Bangladeshi origin.** With the decline in immigration from these parts of the world, more and more members of these groups were born in the United Kingdom (this is true of almost 50% of the 15 - 29 age group in these populations). What are their needs and aspirations?

Only around 60% of 16 year olds in the United Kingdom are in **full-time education**. This is far lower than the percentage in most European Community countries (in Italy, for example, the figure is 70%, in the Netherlands over 90%). Political rhetoric and experience from abroad suggest that, increasingly, young people will stay on longer in full-time education. This may have major implications for the arts. Audiences for arts events are disproportionately from

those sections of the population which are or have been in full-time education. Will demand increase if the size of this group increases?

The **geographical distribution** of the population is a further significant factor. The United Kingdom as a whole is among Europe's more densely populated areas. England on its own is the most densely populated country in Western Europe. But the distribution of that population has been marked in recent years by a shift out of large towns and cities to smaller towns and country areas. This too has implications for arts support? On the one hand, *local* audiences for the largest arts organisations in the major centres of population are likely to remain static or even to fall to the year 2000, while the number of people removed from these centres of population will rise substantially. On the other hand, people may be more mobile, and newcomers to small towns and rural areas are likely to be diverse in their occupations, not to work locally, to have their roots elsewhere and to be, on the whole, older than the 'indigenous' population. Where will their allegiances lie? Will they be concerned primarily with the cultural life of their new homes, or will they wish to retain links with cities?

This migration will have major effects on the **inner cities**? What will be the consequence of out of town shopping centres, retail warehouses, the dispersion of housing, employment and other leisure? The experience of North America, for instance, has indicated serious drawbacks with a dispersed pattern of development. In some major cities, there is now no longer a single department store in the city centre. The amount of office usage, and thus the number of office workers in the city centre, decline steeply. It deprives the city centre of both demand for and provision of such amenities as restaurants, hotels, cinemas and banks. It removes prosperous commercial development to beyond the limits of the city, so that they no longer provide tax revenues to support city services. A major city centre library or theatre may be left 'marooned', or alternatively it may become one of the few focuses left for city life.

Transport issues are also clearly relevant. Between 1970 and 1990, the total number of miles travelled by car each year in the UK more than doubled, increasing at about three times the rate of bus and coach mileage. But average traffic speeds in central London in 1990 were only 4mph faster than was achieved by horse and carriage in 1890. Indeed, traffic speeds have been getting lower and lower over recent decades. There are similar, if less serious, problems in other cities. Will people still want to come into the city centres in their leisure time? Will significant restrictions be imposed on car usage? What will be the impact in urban and rural areas of the deregulation of public transport?

All this underlines the inter-relationship of the arts with social and population trends. It suggests a need for action on at least two fronts. **First, the funding bodies may need to place more emphasis on arts activities which do not (have**

to) take place in large centres of population. This change of emphasis would particularly affect performance and exhibition: the production of the visual arts and crafts generally do not require a city centre location, and literature and the electronic media are inherently flexible.

Second, those who support the arts cannot afford to be concerned solely with the arts. If, for example, cheap, efficient and welcoming public transport is to become more important for people wishing to visit arts venues, then the funding bodies have a duty to campaign for this. Similarly, in relation to clean, well lit, safe streets. Equally, an arts venue's work in making itself accessible to people with physical disabilities will be severely compromised if for whatever reason the surroundings are not accessible.

These matters are partly the responsibility of central government, but more so of local government. They are one reason among many why there must be effective partnership between the funding bodies and local authorities.

Allies and competitors: other uses of leisure time

There is a further context in which the arts should be placed. **The arts are a way that people use their leisure time, as participants and consumers, alongside sport, tourism and hobbies.** These activities are 'competitors', but in a broader sense they are allies: together they are a vital part of what we mean by the quality of life. There should be greater co-operation between the bodies working in these various fields, including the arts funding bodies, the umbrella groups for amateur arts activity (of which more below), the Sports Council, tourist authorities and so on. The possibility should be pursued of joint initiatives, rather than of futile attempts to 'poach' each other's client groups. **The creation of the new Department of National Heritage, encompassing the arts, heritage, sport tourism and broadcasting, is a welcome and exciting recognition of the shared interests of these fields.**

The scale of arts activity

The admirable Policy Studies Institute (PSI) publication *Cultural Trends,* and the PSI report *Amateur Arts in the UK,* published in 1991, provide a comprehensive picture of levels of arts activity in England, what is funded and who benefits. This section highlights some points.

Arts provision and participation

> Theatrical performances
> *There are around 18,000 drama performances each year in England which receive funding from the Arts Council or a Regional Arts Board. Six million seats are sold for these.

*There were around 63,000 performances, grant aided and otherwise, of drama, musicals, opera and dance in the UK in 1990/91. Slightly under 27 million seats were sold and total box office income was nearly £300 million.

*The average capacity filled was substantially higher in the West End than outside London - 69% as against 58.5%.

Broadcasting and recording
*In 1988/89, BBC Television broadcast 476 hours of drama, on which it spent £97 million. (Altogether more than 5,000 hours of plays, series and TV movies were broadcast on network television.) Radio is an even more significant source of new and classic drama.

*In 1988/89, BBC Television spent nearly £19 million on music and arts and BBC Radio spent nearly £31 million on what it called "serious music", including £7 million on the BBC orchestras.

*Average hours of television watched (including video playback) fell by 7% between 1985 and 1989, while the number of hours of television broadcast rose by nearly 30%. 16-24 year olds spend 30% less time watching television than the average adult does.

*The sales of what are defined as 'classical albums' more than doubled between 1984 and 1990. Sales of all other recordings rose by little more than 10%.

Museums and galleries
*Visits to UK museums and galleries now total between 80 and 100 million each year, across all social groups.

Libraries and books
*Public libraries issue an average of ten books per year for every man, woman and child in the United Kingdom. 60% of issues are works of fiction for adults.

*7,400 works of fiction were published in the UK in 1989; twice as many books are published in the UK each year as in the USA.

Cinema admissions
*From a low point of 53 million in 1984, cinema admissions rose to 98 million by 1990.

Participation in the arts
*More than three quarters of a million adults in the United Kingdom are regularly involved in formal amateur arts or crafts groups,

*16-19 year olds on average attend professional performing arts events, other than pop and rock concerts, less than any other age group. By contrast, this group has the highest involvement in the amateur arts.

*Less populated rural areas tend to have fewer professional arts facilities than urban areas do. But there are more formal amateur arts groups, and a higher level of participation in them, in rural than in urban areas.

Attitudes to the arts

As part of the strategy process, a major survey was undertaken of arts and cultural activities in Britain. It was carried out by Research Surveys of Great Britain in June and early July 1991, by means of interviews with 8,000 adults. Among the main findings were the following:

*69% of the adults questioned support public funding of the arts and culture and four fifths of these, 55% of adults, support the funding of new and experimental work.

*Nearly 80% consider that arts and cultural activities help to bring people together in local communities, and more than 70% that arts and cultural activities help to enrich the quality of life.

*More than half participate in at least one arts-related cultural or craft activity, the most popular being photography, disco dancing, working with textiles, woodwork and painting and drawing.

*Nearly half regularly read books and one third read poetry.

*The price of arts and cultural events was mentioned *spontaneously* as a reason for not attending by only 4%, but 40% said that the price had put them off going to at least one art event. This view was strongest on the part of younger people.

*Only one third thought that there were not enough arts or cultural events of interest in their area - but again, it was younger age groups which were most dissatisfied.

The arts and the public purse

The grant from central Government, now through the Department of National Heritage formerly the Office of Arts and Libraries, to the Arts Council (including what is passed on to the Regional Arts Boards, Scottish Arts Council and Welsh Arts Council), British Film Institute and Crafts Council tends to be regarded as pretty well the sum total of **central government support** for the arts and culture. Far from it. In 1989/90, for instance, the grant to these three bodies totalled less than £170 million of a total of £444 million spent by the then Office of Arts and Libraries. Of the rest, nearly £100 million went to the British Library, and more than £150 million to museums and galleries.

In the same year the Scottish and Welsh departments spent more than £42 million on museums, galleries, the arts and libraries; around £20 million was spent by the Department of Employment or its agencies on special employment measures to arts and

cultural projects; £7.7 million from the Department of Education and Science, was spent on university museums and galleries; the Department of Trade and Industry grant to British Screen Finance was £2 million; and the Ministry of Defence spent £55 million on military bands. This is not comprehensive. **But it looks as though in 1989/90 central government expenditure on the arts, museums, galleries and libraries exceeded £600 million. This figure increased significantly in subsequent years.**

If it is difficult to calculate central government expenditure in this area, it is still more so for **local government expenditure.** Estimates by CIPFA, the Audit Commission and the Department of the Environment are not easy to reconcile. But central Government figures collated by the PSI suggest that local authorities in Great Britain spent in 1988/89 £270 million (including £40 million of capital spending) on what was classified as museums, galleries and theatres.

Expenditure on public libraries is often excluded from discussion of public funding of the arts. Local authorities spent £570 million on public library services in Great Britain in 1988/89, including £40 million of capital spending. A large part of this cannot be considered expenditure on literature or the arts in any form. There are real problems of definition. But that is no reason to exclude *all* public library expenditure from the heading of 'arts and related activities'. On the rough assumption that one third of the revenue expenditure on public libraries goes towards literature and the arts, this comes to £180 million - making a total of £450 million local government spending on arts, museums and related activities in 1988/89.

This suggests that central and local government support for the arts, museums, galleries and libraries totalled perhaps £1 billion annually at the end of the 1980s. And this is without taking account of the BBC's huge spending on drama, music and the other arts; or arts expenditure through the education system - from nursery schools to polytechnics and adult education; or arts expenditure by the NHS.

Conclusion

What does this prove?

First, it demonstrates that the arts are a major series of industries. Even what the pundits like to call the 'pre - electronic arts' involve many millions of people doing, watching, listening and reading. **Second, we - the Arts Council, British Film Institute, Crafts Council and Regional Arts Boards - are significant but relatively small players in a big game. Third, we are responsible for only a minority of central government expenditure on the arts and cultural activities - and a relatively small minority of** *total* **government expenditure, central and local, in this area. Finally, the very roughness of the figures is a cause for concern. A strategy for supporting the arts and media cannot be fully effective unless we know where we are starting from.**

A couple of policy consequences flow from this:

(i)   **We recommend that all the agencies and departments involved in**

cultural spending adopt the definition of the arts approved at the start of Chapter 1 when classifying their expenditure, so that a clearer understanding can be reached of the amount and use of public money in the arts. (As a specific instance of this, the Director of Library Services for Birmingham City Council has suggested a formula for calculating the part of library spending which can be properly said to relate to the arts and literature. This is included at Appendix C. We commend it to local authorities.)

(ii)   Those who spend public money on the arts - from local authorities to the BBC - would benefit from a clearer idea of what others in the field are doing. The arts would benefit greatly also. Major opportunities for co-operation and partnership are being missed. Through the strategy we wish to encourage practical linkages and exchanges of information.

PART II - ART AND ARTISTS

Chapter 3

INNOVATION AND DEVELOPMENT IN THE ARTS

Introduction

This part of the strategy deals with what many will see as the centre of it all: the work and the needs of artists. In Part III we consider the needs of the public as audiences and as participants in the arts. This is a neat but misleading distinction. Artists, whether creative or interpretive artists, are social beings as much as anyone else is. Furthermore, 'the public' or 'the audience' is neither passive nor homogeneous. There are art forms which of their nature dissolve the barriers between spectator and participant: carnival, community plays and community arts of all sorts, folk and traditional arts. But watching a play, viewing an exhibition, listening to a symphony, reading a novel also require empathy, the application of imaginative intelligence and, often, knowledge.

We begin with the subject of innovation and development.

What is innovation?

During strategy discussion on support for the creation of art, three concepts were mentioned more frequently than any others: innovation, high quality and variety. What are the implications of this term 'innovation' and what is necessary if it is to flourish?

In our view, innovation covers not merely new art, but new ways of presenting, delivering and interpreting existing art, and new ways of expressing the relationship between art and the public. In this wider sense, innovation is something which all art forms share. A novel and illuminating presentation of Renaissance art is innovative, as well as a time-based piece of performance art using inter-active computer technology. Indeed, the re-interpretation and renewal of the heritage is a form of innovation in which the late twentieth century has been particularly rich.

Some claim that this is not 'real' innovation, but the result of an obsessive nostalgia. But artists active in these areas argue, with justice, that their work is as path-breaking as any other. The authentic instruments movement in classical music has had an influence on playing styles in the symphony orchestras similar to that of

fringe theatre on the major reps. Productions of the established operatic repertoire by many British opera companies can be as innovative and revelatory (or as misguided) as their productions of new opera. The publishing discoveries of Virago and other feminist publishers have enabled many of us to fill in what were previously blank spaces on the map of women's literature - they have helped to change many people's idea of the history of literature. (A similar service could no doubt be performed by a Black publishing house for Black literature.) Innovation in the arts is more a matter of approach, of state of mind, of new solutions to old problems, than of clean breaks with the past.

Conditions conducive to innovation

Innovation cannot be willed into existence, but there are conditions in which it is more likely to flourish than others. The results of consultation on this issue can be summarised as a series of propositions; with minor changes these propositions seem to hold good for many areas beyond the arts.

First, innovation is most likely to happen where artists have time and space in which to experiment. Obviously, poor working conditions can generate new ways of working. But given that innovation involves an element of the unknown, it cannot be entirely planned for. Smoothness and efficiency of production are what follow when an innovation has been developed and adopted. The process of innovating itself is very different. The point is neatly made in the following quotation:

> Efficiency of operation, in any given case, is a sequel to earlier development work. Development work is a messy, time - and energy-consuming business of trial, error and failure. The only certainties in it are trial and error. Success is not a certainty. And even when the result is successful, it is often a surprise, not what was actually being sought.... The exorbitant amounts of energy and time and the high rates of failure in the process of developing new work do not mean the development work is being done ineptly. The inefficiency is built into the aim itself; it is inescapable.

The subject of that quotation has nothing to do with the arts. It comes from Jane Jacobs' classic study *The Economy of Cities*, and is about why some cities develop, while others, however efficient, stagnate. Jacobs' brilliant analysis ties in remarkably closely with the views of artists. The rules for assessing innovative work are or should be very different from those for assessing more 'settled' or predictable work; and the possibility of the work's failure must be accepted. (In practice, of course, the distinction is not as stark as this: in the arts, as elsewhere, there is a spectrum of activity ranging from the settled and predictable to the extremely innovative and risky.)

Artists often talk about their 'right to fail'. This is far too negative, and almost suggests that failure is a virtue. Further, it can too easily become debased into a right to be second rate or self-indulgent. We are talking here about something else: **not a right to fail, but a duty to experiment and the right to be provided with the facilities to do so.**

Second, innovation comes more naturally to individual artists and to small arts organisations than to larger ones: the more there are, the better. This is a point eloquently made in Graham Devlin's report on small and medium scale opera, *Beggar's Opera.* The larger an organisation is, the more specialised and less flexible its functions are likely to be; but opportunism and the capacity for basic change are part of innovation. This is not to say that large organisations cannot be innovative, merely that it is more difficult for them than for individuals and smaller organisations.

The distinctive talent of a large arts organisation may be to provide a platform for the innovations of the small scale, develop and improve them and make them widely available. The following quotation from Jane Jacobs suggests that this may be true more generally:

> It is not the success of large economic organisations that makes possible vigorous adding of new work to older work. Rather, it depends upon large numbers and great diversity of economic organisations....

The same thought lies behind a recent comment by the opera director David Freeman:

> I certainly feel that Opera Factory is the only way I can experiment with opera. I can use these experiments at the Coliseum and at Covent Garden.

Third, innovation does not usually arise from nothing, but from materials or skills already being used, or in response to particular problems encountered in the course of existing work, or by bringing together two previously separate sets of skills, traditions or cultures. This process is full of surprises and is impossible to predict - let alone to plan. But there is very little innovation which represents a clean break with the past.

The implications of this, too, are clear. It is inherently valuable to mingle different scales, traditions, cultures and forms to see what emerges. Often, nothing of significance will result. But occasionally one will find a creative and innovative mingling of cultures - a Peter Brook version of The Mahabarata, or Jatinder Verma's production of Moliere's Tartuffe. This mingling of forms and skills is one of the contributions that our major arts organisations - such as the regional producing theatres - can make to the continuing health of the arts generally.

Fourth, this very unpredictability must be respected: trying to fit innovation into pre-set categories is inherently misguided. Much innovative work takes place within particular forms or traditions. But the process may cut ruthlessly across categories, whether artform or geographical. Forcing the arts to stay within existing categories is an exercise in policing, not supporting.

Fifth, while innovative ways of presenting the arts may arise in response to public demand, most artistic innovation results from artists', producers' or promoters' logic rather than that of consumers. The more daring the imaginative leap, the more likely this is to be the case. It may be many years before readers, viewers or audience - or indeed artists themselves - have a clear perspective on what has been developed. This has implications for the form of support for the arts. Some argue that it is less élitist, and more in tune with 'consumer sovereignty', to channel public support for the arts via the consumer (perhaps in the form of vouchers) rather than to the producer. **But where funding is intended to further the cause of innovation, it may be necessary as well as convenient to channel it to the artist, producer or promoter rather than to the consumer.**

Propping up dying forms?

'From today, painting is dead.'
Paul Delaroche, 1839, on the invention of photography.

There is another issue to touch on at this point. It arises partly from the quotation from Mulgan and Worpole's *Saturday Night or Sunday Morning* used in the introduction to this document. Their argument is this:

> With the special exception of broadcasting, state policies have for too long been directed to only one small corner ...... the world of theatres, concert halls and galleries. It is as if every energy has been directed to placing a preservation order on a Tudor cottage, while all around developers were building new motorways, skyscrapers and airports.

So apart from the BFI and those parts of the funding system which deal with film, video and broadcasting, the rest of the system has devoted its energies to propping up a small, expensive and increasingly irrelevant part of the cultural fabric. True?

Not really. Granted, the funding system as a whole must keep centrally in mind the implications of broadcasting and all other relevant technologies both as artistic forms in themselves and as ways of transmitting the arts to more people. But theirs is a questionable argument.

It was popularly supposed that the arrival of the cinema would spell the death of

live theatre; that the introduction of television would, in turn, kill cinema; that mass production methods would put virtually all craftspeople out of business; and that photography would make painting obsolete. In fact, none of this happened. The introduction of these new forms and methods changed the nature and usually the function of the old, but it did not spell their doom. Individual craftspeople did not seek to compete on price grounds with mass produced goods, but instead emphasised the uniqueness and individual creativity of their work. Theatre did not seek to compete with the strengths of cinema but emphasised its own 'liveness', the irreplaceable effect of human beings acting and reacting on each other. **The 'electronic arts' did not supplant existing forms; instead, these forms adapted and renewed themselves to co-exist with the new. It is a key purpose of public funding to help this process to happen.** The success of the policy is plain indeed in the figures in Chapter 2, demonstrating that many millions of people are involved as audience and participants in the non-electronic arts. This is no artificially preserved relic of the past, but part of our living culture.

Innovation and the funding system

(i) Quantity or quality?

The debate as to whether quantity or quality should be the key priority of the funding system is as old as the system itself. Chapters 4 and 6 look at different aspects of it. But it is also relevant to innovation. In the early 1960s the Arts Council, at least, came down firmly on the side of quality (though not attempting to define the term):

> The decision has been adopted to put standards first. Widespread diffusion is liable to produce the dry-rot of mediocrity. High values in the arts can only be maintained on a restricted scale.

Views had changed by the early 1980s:

> In its early years, the Council decided unequivocally to raise. The present climate of opinion puts greater emphasis on the need to spread - reflected in the subsidising of small-scale touring theatre and community arts.

The issue is a real one, whatever the language used: funding too many companies at too low a level to enable them to mount a high quality programme of work is of little value. But with respect to innovation, the earlier discussion suggests that the dichotomy is false. Concentration of funding on a relatively few 'centres of excellence' will lead to artistic stagnation: **centres of excellence can stay excellent in the long term only if they are part of a broad and various range of arts provision.**

(ii) Developing or maintaining?

Many people have argued that support of the contemporary and innovative should be the core responsibility of the arts and media funding system, and support of regular provision the core responsibility of local authorities. But the issue is not as simple as that.

What looks like an innovative project requiring a one-off grant has a tendency to turn into a client requiring long term revenue support. This is one of the most important issues for the funding system to resolve - how to avoid financial commitments which consistantly rise faster than the money available. As financial pressures increase, the tension between developing new projects and maintaining current ones is likely to become more pronounced.

A tendency for funding bodies to declare themselves development agencies may be viewed by some sceptics as an attempt to free themselves to take on innovative projects and to land local authorities with the responsibility for expensive and uninteresting revenue and capital expenditure. This underestimates and oversimplifies the role of local authorities in the arts. Many are evolving or have evolved sophisticated developmental strategies of their own, very often in partnership with the funding bodies; **the neat scenario which would give local authorities the principal responsibility for maintaining the infrastructure while the funding system does the more interesting bits does not hold water. A sharing, not a shedding, of obligations must be the key.**

(iii) Support at the smaller scale

We argued above that while innovation is inherently unpredictable, it is most likely to happen at the level of individual artists or small arts organisations. **Support need not be provided solely for the specific purpose of innovation: the provision of wide and various opportunities for the practice of art is likely to aid its cause.** Some examples:

(a)   more - but careful - use of writers' and artists' bursaries;

(b)   developing new approaches to the support of craftspeople in such areas as links with industry and sales development;

(c)   increasing support for small scale film and video production and creating space within the moving image industries for individual creativity;

(d)   more funds for darkrooms, photography studios and technological resources for electronic imaging;

(e)   extending placement schemes in the performing arts, such as playwright, composer and choreographer in residence programmes - to give them more opportunities to discover what will or will not work - and placement in arts companies of young conductors and directors;

(f)   providing funds for second and subsequent performances of commissioned music;

(g)   encouraging the 'incubation' of small performing arts companies within larger ones - for instance, enabling small touring companies to develop their work in, co-produce with and use the facilities of regional producing theatres;

(h)   providing funds for 'centres of innovation' along the lines of the Royal National Theatre Studio, though in all forms; where new work can be developed which in many cases will result in public performance, but where the emphasis will be on the process rather than on the outcome; and

(i)   providing 'economic empowerment' of creative artists - for instance, not only making playwriting bursaries, but in some cases making available *to the playwright* a sum to go towards a play's production.

These would not be radically expensive measures to introduce or to strengthen. Compared with the necessary cost of supporting larger arts organisations, support at the level of the individual artist or small organisation is relatively cheap. In *Beggar's Opera*, for instance, Graham Devlin suggests that small and medium scale opera could be put on a much sounder footing for a sum representing just 2% of the grant going to the major companies. On the other hand, this takes no account of the costs of support, monitoring and evaluation - which will be relatively high.

(iv) Support and the larger scale

Our major arts institutions in all artforms are crucial to the preservation and renewal of our 'classic' artistic traditions and heritage. If they had no other role, that alone would justify and require their continued support from public funds. But this does not mean that they are or can be static: **re-interpreting our artistic heritage to succeeding generations requires a creative and innovative approach to the canon. Thus, in our support for innovation in the arts, we intend to make funding available to those arts organisations which are open to the possibility of development and change.**

For instance, orchestral practice and orchestral organisation do not stand still. We shall support orchestras to develop in ways which many of them are now doing: incorporating chamber groups and contemporary music groups drawn from the orchestral membership; training musicians in school and community education work; commissioning, programming and marketing new music in active and exciting ways; helping to build active and critical 'participant audiences' for the future.

Similarly, the producing theatre must be a dynamic institution. Some have made notable moves in the direction of opening themselves up to new art forms - by including seasons of dance, or by co-producing middle-scale opera; others through their youth theatre or community play work have developed adventurous new ways of breaking down the barriers between amateur and professional; or have opened their studio spaces or main stages to work co-produced with other companies. These are all developments which we wish to encourage and reward. **So with all arts organisations: if they are to be agents for development and change in the arts, they must themselves be prepared to develop and change.**

(v) Internal organisation

The funding bodies, too, must be prepared to develop and change. We noted above that innovation in (and beyond) the arts cuts across categories of work, no matter how one may define the categories. Expertise in assessing particular artforms is vital and must be preserved. But it becomes damaging if the categories are treated as exclusive and if barriers harden between them.

The issue must be approached in two ways. **First, we must ensure that the remit of art form departments, if we have them, is open, not closed.** Should puppetry and carnival come under the umbrella of drama? How do we deal with dance which has a strong text element? The answers to such specific questions are not important. What is important is that art form departments of the funding bodies are so organised, and so relate to one another, that no development in the arts is excluded on the ground that it does not fit with the existing categories. The same applies, of course, between the funding bodies: **we must ensure that no worthwhile development lacks support merely because it appears to fall somewhere between our various remits.**

The second approach must be to have a strong combined arts function. Most of the RAAs/Bs have done so for a number of years. The Arts Council set up a combined arts unit in its 1991 re-organisation. **We also wish to expand programmes which encourage innovative collaborations between artists from different art form areas, support international collaboration, and allow applications by all sorts of movers and shakers in the arts - artists, companies, galleries, producers, publishers, promoters or any of these working**

in partnership.

Alongside this, we shall improve our sources of advice. **We wish to develop advisory systems which reflect both the flexibility and the 'transparency' which this chapter has been about; and funding procedures which empower artists and arts organisation rather than police them.** We argue below that the funding system needs to become more open and trusted by the arts community. One reason is that this is vital if innovation and development in the arts are to be effectively fostered. Undoubtedly, new money is necessary; but just as important are changes of attitude and practice on the part of artists, arts organisations and the arts funding system.

A note on stability

It is important - in all the justified emphasis on innovation and development - that the claims of stability are not neglected. We wish to re-emphasise our view that innovation covers not merely new art, but new ways of relating art and public. All self-critical arts organisations, including those which work in traditional ways, think hard about themselves, the art they present and the communities in which and for which they work; and seek to develop accordingly. **Development from a basis of stability deserves support; artistic stagnation does not.**

Chapter 4

VARIETY AND QUALITY IN THE ARTS

A hierarchy of the arts?

This chapter discusses two areas crucial to the arts - variety and quality - which in practice are more closely related than in theory. They meet over the issue of the hierarchy, or supposed hierarchy, of art forms - which can be summarised in the misleading question: Is a Keats poem better than a Bob Dylan song lyric?

The question is misleading because those who pose it are not actually talking about the work of those particular artists, but are using the question as a surrogate for the issue of relative or absolute values in the arts.

To oversimplify, on the one side are those who argue that all opinions on quality in the arts and culture are subjective and thus that none has any greater validity than any other; at the extreme, that Shakespeare's work is neither better nor worse than, but merely different from, the contents of a telephone directory. In practice, they would argue, the accepted canon of great art has been determined by issues of history and power - it is a question of who was in a position to make the judgements, rather than of inherent quality. On the other side, the argument tends to be not that a particular Keats poem is better or worse than a particular Dylan lyric (after all, so what?) but that there is something inherently superior in the *form* in which one of these artists worked. The subtext to this point of view is there is a real gulf between 'high' and 'popular' art; that art as a whole has degenerated over the past 180 years; and that it is the duty of those who care about the arts to make and be seen to make judgements of quality.

Despite the gulf separating these positions, what they have in common is a *refusal* to make such judgements - since the latter group is judging on the basis of labels or categories rather than individual works of art. However one defies artistic quality, it is rather restrictive to suggest that it is found only in particular forms of art. There is also the point that any supposed hierarchy is likely to be culturally determined. How are those schooled only in Western visual arts traditions to place, for instance, Russian Orthodox icon painting or Islamic weaving?

One of our key responsibilities is to make judgements about the allocation of scarce resources. **The concept of quality is central to the making of such judgements (as to its complexity, see below), and we believe that it should be central to all those who work in the arts. But the concept is not associated solely with particular art forms, and we entirely repudiate the idea that some forms are of**

themselves superior or inferior to others.

Variety and the role of the funding system

Variety was an issue which arose implicitly rather than explicitly during the strategy consultation process. It is when one puts together the range of art forms, ideologies and ways of delivering and participating in the arts which were raised during the process that variety becomes an overwhelmingly strong theme. **We shall seek to encourage variety of arts provision and activity by every means we can.**

One implication of this is that the family of art forms in which we should take an interest goes well beyond what in the past we have been able to support. Architecture is as good an example as any.

The last twenty years have seen a phenomenal growth in general public awareness and interest in environmental issues. As part of this, architecture is now rightly and widely seen to have a major influence on the quality of life, rather than being a technical matter of little concern to the general public. Hence the establishment of the Arts Council Architecture Unit, which is intended particularly to stimulate public debate in this vital area, but which has also been widely welcomed within the architecture profession. The cultural dimension of architecture and its links with the rest of the visual arts have for too long been undervalued, and the funding system is well placed to reverse this trend in the 1990s.

Similarly with the whole issue of design which, as Helen Rees argued in her strategy discussion paper, is a central but neglected cultural issue.

Then there are forms which have been more widely accepted as coming under the banner of the arts, but which have been marginalised by the funding system: for instance, folk and traditional art, new circus, carnival, puppetry - and, many would argue, photography and literature.

There are several reasons why these attitudes must change. First, it is simply myopic to focus in the future only on what has been supported in the past. Second, these issues and forms are significant to the artistic and cultural life of a large part of the population to which we are accountable. Third, as we argued in Chapter 3, development in the arts is crucially hampered if support structures are based around rigid existing divisions. Design and architecture influence and are influenced by the visual arts generally. Developments in new circus affect physical theatre. The freedom of carnival, its lack of distinction between spectator and participant, has wider implications for theatre. Thus even if it were not necessary to take an interest in these issues and forms for their own sake - which it is - it would be worth doing so for their impact on those arts which we have traditionally

supported. (It is, of course, also worth mentioning the need for each of the funding bodies to keep in touch with developments in areas in which the others work: visual arts and crafts practices act and react on one another; emerging practices in film, video and television influence many other arts; and so on.)

What sort of intervention is appropriate by the funding system in such areas? There is no single answer to this. For major issues such as design and architecture, where our financial stake will be very small, our responsibility must be largely to foster debate and raise awareness among the public as well as among the experts, as for instance the BFI did in its series of publications in 1990 about issues in broadcasting, and as will be the main task of the Arts Council Architecture Unit.

The situation is different in relation to such specific but influential forms as puppetry, illustration, mime and carnival. **In such cases, the best help that the funding system can provide is threefold: first, funding opportunities which are flexible and not tied down to rigid art form divisions; second, explicit acknowledgement that they are indeed artforms; and third, organisational and financial help for meetings of practitioners including, if appropriate, assistance with setting up national or regional membership organisations.**

Acknowledging the value of variety in the arts and repudiating the idea of a hierarchy of art forms does not mean that all forms should attract subsidy. It does mean that we must not rule out subsidy for any form simply because of its name. Innovation, quality, need and competing priorities are relevant factors; the art form label is not.

Quality

The issue of quality is so complex that the main contribution of this strategy may be no more than to state its complexity and to call for wider debate. Nonetheless, some attempt will be made to define the main areas of discussion.

We have argued above that quality is an inescapable concept in the arts, and in support for the arts. This conclusion may stand even if one has sympathy for Rupert Murdoch's view in relation to 'quality television' (though it applies as much to the other arts) that:

> Much of what is claimed to be quality television here is no more than the parading of the prejudices and interests [of the broadcasters] and has had debilitating effects on British society, by producing a TV output which is so often obsessed with class, dominated by anti-commercial attitudes and with a tendency to hark back to the past.

It may well be an unwilling agreement with this view - in effect, guilt at traditional 'top down' notions of quality - that has prompted some to retreat from the issue. Nonetheless, such critiques should lead one to improve and refine the concept, not to abandon it: that would be an abdication of responsibility. As Geoff Mulgan has argued, again in the context of television:

> Criticism and judgement are part of the very process of making television. If critics and audiences do not repeatedly criticise programmes, developing a more sophisticated armoury with which to judge, then it is all too likely that standards will slip, that bad television will displace good.

If one accepts that judgements can and must be made, then the minimum consensus arising from consultation is that **there is more than one scale, and indeed more than one type, of critical judgement.** A few of the different types of quality may be listed here:

(i)   Creator or producer quality. This is quality in terms of the creator's gut feelings, or by reference to such standards as 'production values'. Alongside quality as defined by expert advisers or critics, it is probably the most generally understood use of the term in the arts. It is intimately bound up with issues of artistic freedom, and is essentially subjective.

(ii)   Expert assessor/critic quality. This is similar to (i) but the assessment is now carried out by someone - however expert or well informed - who is outside the work in question; again subjective.

(iii)   Consumer quality. At its crudest, this is purely a numbers game: an exhibition receiving five thousand visitors each day is better than one receiving three thousand; quality is a full theatre. This sort of measure can be used, as Rupert Murdoch used it in the quotation above, as a stick with which to beat a presumed élite. But our starting point for this whole document was that the arts are not a numbers game. So if 'consumer quality' is to be a useful concept, it must be at least as much about the nature of the artistic experience as it is about the numbers involved.

(iv)   Quality in community. As our public attitudes research demonstrated, the arts can be powerful agents for bringing people together in communities defined by geography, ethnicity, gender, religion, or simply shared interest. To the extent that they succeed in conveying a shared vision - giving voice to what had previously been silent - the arts may be considered to be of high quality.

(v)   <u>Quality in variety.</u> This is the other side of the coin of (iv): it is a concept of quality based on the overall availability of the arts rather than on individual works of art. The argument runs that in a society of many different interests, views, cultures and experiences, one of the essential tests of artistic quality is that the arts reflect that diversity.

(vi)   <u>Quality in longevity.</u> Is it reasonable to suggest that works which have 'passed the test of time', which still appear alive to us, after centuries, say, are for that reason of high quality?

(vii) <u>Quality as 'fitness for purpose'.</u> The essence of this approach to quality is that it is not an abstract issue but one which arises from its context: in certain places, at certain times, opera is more appropriate than rock music; at others, vice versa. As to what constitutes great opera or great rock music, one of the earlier tests will have to apply!

Assessing quality - the role of the funding system

We believe that funding decisions should be intimately bound up with issues of quality, and it is this which makes the above discussion of more than academic importance. If the resources available to us were vastly larger than they are, judgements of quality would be less necessary, because there would be enough money to go around. **The less money there is, the more necessary and the more difficult it is to make judgements based on quality. Thinking must be developed not by the funding system alone, but in partnership with others who work in and care about the arts.** But a few general points can be made.

First, one can draw up a list, though not a comprehensive one, of factors relevant to the assessment of quality. Such a list would include aesthetic ambition, artistic and social innovation and significance and likely durability; each of which terms, of course, requires further analysis.

Second, it is important to focus as much on the artistic process as on the artistic product. Factors more appropriate for objective analysis arise at that stage.

Third, we accept the strong view of artists and arts organisations during the consultation process that self assessment should become an important part of assessing quality. This should be as rigorous as any other form of assessment - it is far more than an organisation saying 'We think that we did well (or badly)'. Its starting point must be an artistic mission statement - a statement in advance of overall aims and objectives, against which performance can be assessed. But if an artist or organisation wishes to receive funding then this is clearly not enough: criteria and assessment must be a matter for *negotiation* between the organisation

and the funder.

Fourth, in order to discharge our responsibility to assess quality, we need to broaden the range of experience available to us from both our advisers and our staff. The role of advisers needs to become more coherent. The wider the range of the arts which we support, the more diverse are the scales of judgement and notions of quality which we must apply, and the greater is the range of arts experience and knowledge necessary to help develop and assess the work.

Fifth, and related to this, assessment is one of a funding body's most difficult and most vital tasks. We argue in Chapter 7 that if we wish to have the best assessment of the widest range of work, we may need to pay our assessors. Perhaps they should be paid as a matter of principle also: the creation of a contractual relationship with assessors could have beneficial consequences in terms of responsibility and accountability.

Finally, we must use measures and indicators of performance for no more than they are worth. They are substitutes for performance, not the thing itself. They cannot be 100% reliable and thus 100% reliance on them is inevitably a mistake. Those being assessed may work to score well on the assessment scales, rather than actually to focus on quality. (This is related to the sad phenomenon of arts organisations attempting to construct projects to meet inflexible funding criteria, rather than to fulfil their own aims.) Measures of performance are no more than 'material', to be used as critically as any other in judging how well an arts organisation is doing.

Conclusion

If we have an obligation to recognise and support new and evolving art forms, we have an equal obligation to act when art forms or ways of delivering the arts are losing their relevance. It is difficult to recognise such processes, but given lack of resources it is painful but necessary to respond to them. Flexibility of funding was one of the major themes of consultation and one of the areas seen as most in need of improvement. This is easy to accept in principle but tougher in practice; reducing or ending the support of institutions or whole areas of activity is inevitably painful. If such tough decisions are to 'stick', there are two prerequisites which have been widely identified: an increase in the respect enjoyed by the funding system and in the range of advice available to it, an issue which recurs repeatedly in the strategy; and a more contractual relationship between public funders (including local authorities) and those they fund, which is considered in the next chapter.

We must be prepared to act as advocates in the arts even when we are not major financial players. This is not as arrogant as it may sound; our activity in

these areas should only be by invitation, and it is surprising how often such activity is welcome. Thus those working in the public libraries, major publishers and book store chains are entitled to look to the funding system for support in the 'cause' of literature. We should be prepared to argue for the recognition of movies as an artform as much as part of an industry. Arts broadcasters are entitled to whatever support and lobbying power, regional and national, the funding system has at its disposal.

Chapter 3 and 4 have argued for our developing imaginative ways of encouraging innovation, variety and ever higher quality, and acknowledging that there is no single scale of judgement or method of achievement for any of these. We must work with existing and potential clients, producers, promoters and others. This is a positive and exciting prospect.

Chapter 5

ARTISTS AND ARTS ORGANISATIONS

The needs of artists

The previous two chapters, in their discussion of support for innovation, development, variety and quality in the arts, were inevitably also concerned with support for artists and arts organisations. This chapter is largely a supplement to those and tries not to go over old ground.

In an essay on his adaptation of *Nicholas Nickleby*, the playwright David Edgar wrote:

> I have discovered in recent years that there is nothing more snobbish and élitist than the view of even the most liberal thinkers as to the correct and proper hierarchy of arts. In the performance sector, the so called 'interpretive' arts - musicianship, acting - have struggled for years for their status as equal to and complementary with, rather than secondary and inferior to, the 'primary' arts of composition and playwrighting.

We do not argue that there is any hierarchy of the arts or artists. But it is clear that the needs of artists vary according partly to the forms in which they work and partly to whether they are 'primary' or 'interpretive' artists. At the margins the distinction between the two is blurred and misleading - as discussions of the 'film director as auteur' type demonstrate. We are not arguing for the integrity or universal validity of these distinctions, merely for their convenience.

We may use the visual arts as an example for discussion. One key theme of consultation on the visual arts was that support has been focused disproportionately on its presentation and to some extent distribution, rather than its production. (It is notable that this was not the case in relation to the crafts. The Crafts Council has focused very much - some say, too much - on production, and is itself attempting to redress the balance the other way.) The production of painting and sculpture is, in general, a matter for individual artists rather than for arts organisations. But the agencies which spend public money on the arts, including local authorities, have tended increasingly to deal with arts institutions rather than with individual visual artists. If the arts funding system is not to put the artist at the centre of its work then who is?

A formidable list of visual artists' needs can be built up, including the following:

(i)   high quality technical and creative training;

(ii)   training in the financial and management skills necessary for someone likely to be self-employed;

(iii)   financial assistance both during formal education and during the period when the artist is establishing her career and reputation;

(iv)   networks of information and support from colleagues;

(v)   comprehensive registers of production facilities;

(vi)   easy availability of information over the whole field of the visual arts, including crafts, photography, design and architecture;

(vii)   access, where appropriate, to new technology;

(viii) sufficient, suitable and secure studio space and facilities;

(ix)   assessment procedures for grant-aiding which include discussion with the artist and assessment by a peer group;

(x)   adventurous acquisition and display policies by the major collections (including acquisition by the major galleries of work using new technology);

(xi)   the knowledge that censorship will be steadfastly resisted by those who present and distribute the work, and by those who fund them;

(xii)   active archiving policies - acknowledging the rights of future generations;

(xiii) informed, wide and deep critical debate, including high quality arts broadcasting and writing for magazines;

(xiv)   proper remuneration - a living wage - for work done;

(xv)   concentrated and effective marketing of the artform - in the broad sense of education, promotion and publicity;

(xvi)   a wide geographical spread of commercial/retail outlets;

(xvii) prominent, rather than tokenistic, representation of the many cultures in Britain in the staffing and programmes of visual arts institutions,

galleries, art schools and the funding system;

(xviii) a representative and unified voice for artists, to act as a lobby and think tank; and

(xix) a role for visual artists in the presentation and distribution of their work - including the growth of exhibition spaces programmed by artists themselves.

One feature of this list is that with relatively minor and fairly obvious changes, it would apply well to 'primary' artists in most forms and media, not merely in the visual arts. Obviously, the emphasis will vary from form to form, indeed from artist to artist. Some visual artists and composers may have a particular need for access to new technology; poets for poetry magazines and publishers; choreographers for resources for notation; playwrights and composers for performance opportunities; and so on. **But similar needs arise for most primary artists: training and financial help; mechanisms for getting their work to the public; support systems from their peers; assessment procedures in which they have a stake; provision of a range of services - technical, managerial, financial - by the funding bodies; and the establishment of a more constructive - perhaps a more equal - relationship with those who present one's work.**

The needs of interpretive and 'producing' artists - actors, dancers, theatre directors - are not totally different from the above, but there are, obviously, special requirements also. Dancers' performing careers, for example, are likely to be relatively short. It is vital that their training is broad based and that it includes consideration of their prospects at the end of a performing career, and provision for them to develop skills in such areas as teaching and management. Even so, dance can and should be seen as a career for life in a number of phases, of which one will be performance, rather than as something short term, insecure and for young people.

Status and pay of artists

More generally, if we are in the business of abolishing false hierarchies in the arts, we must beware of any suggestion that artists who work as teachers or animateurs are any less vital or of lower status than those who perform. There are many ways of touching people's lives through art; none is inherently inferior or superior to any other.

A common theme of artists' contributions to strategy discussions was their wish to have a higher status than at present. We can find little to say about this issue in isolation. A wish for higher status is common among professionals - like teachers and nurses - who have undergone lengthy training, who are immensely skilled, but

who find that their recognition by society reflected in particular in terms of financial reward does not match this. Artists fall into this category. **The answer is likely to be that the status of artists will rise when the status of what they do and represent rises.** One of the key aims of this strategy, and one of our most important duties generally, is to stress the importance and the centrality of the arts. To the extent that this is successful, the status of the artist also will rise. If the status of the arts themselves is low, there is little that can be done about the status of the artist.

Pay and conditions in the arts, except for a very privileged few, are so extremely - and notoriously - inadequate that there is little new to say about them. The most startling statistics tend to be those about actors famous from film or TV appearing in plays at prestigious but underfunded theatres for £165 per week if they are lucky, less or nothing if they are not. But they are not the most worrying case. If film and TV payments can subsidise their theatre work and they are willing for this to happen, then at least they are not going to be made hungry by their dedication to live theatre, however unacceptable this is in principle. Still worse is the phenomenon of talented artists with no other secure sources of income subsidising their art. Some fine theatres, for instance, are literally unable to pay their actors anything but a small contribution towards expenses. The Gate Theatre in Notting Hill, which has received many prizes for its innovative productions of neglected classics, is one such. Its Artistic Director, Stephen Daldry, puts the dilemma thus:

> The Gate is a minute theatre but a huge operation. At one point a couple of months ago we had 54 actors in three shows. To be able to fund the Gate and pay all those people a living wage would cost hundreds of thousands of pounds.

Some might argue that if performers, directors and technicians are willing to subsidise themselves in this way, then this reduces the case for public subsidy. We would argue that Great Britain is getting its arts on the cheap, and that in the long term this cannot be sustained. Reductions in the amount of experiment and of new work in all forms are clear signs of damage that could be deep and long term.

All the available research points to the exceptionally high turnover of staff within arts organisations. To some extent this is natural and healthy: it is likely that for many artists, creative excitement comes from different types of work in different types of organisation. But the turnover is higher than can be explained by this alone, and research suggests that low pay and poor conditions are responsible not only for high staff turnover but also for many people leaving the profession who would otherwise have stayed in it.

The question may come down to the use of funding. **If, as many have argued,**

our limited resources were used to fund less work more adequately, rather than more work at subsistence level, then an improvement in terms and conditions might be a consequence; but another consequence might be an increase in unemployment for artists of all sorts. This is clearly one of the areas in which more money is needed.

Career structures in the arts

There is no recognised career structure in what David Edgar calls the primary arts. But in the interpretive arts, which are bound up with organisations - orchestras, theatres, galleries - some of them employing many hundreds of people, career progression is one measure of success. Add to this the lifetime dedication that such careers seem to require, and **you have an industry which appears to depend on its workers' exploitation of themselves.** The sections in Chapter 7 on disability arts and on women in the arts draws out some of the implications of this.

Artists and the funding bodies

One of the themes of the consultation process was that the funding bodies (with the exception of the Crafts Council) have too little contact with individual artists, as against arts organisations. We accept that there is some justice in this charge, and **we shall develop policies to ensure a clearer focus on the artist herself or himself. This will be a key element of the corporate plans to be produced by each of us.**

The means will vary from form to form and region to region. Many of the measures discussed in Chapter 3 to encourage innovation and development at the smaller scale, were focused on the individual artist - bursaries, placements, individual residencies. In addition we shall concentrate on such areas as these (which are samples, not a comprehensive list):

(i)   Diversity is a key aim - it is valuable in itself as well as being the essential condition of sustained development and innovation in the arts. Thus **we shall ensure that there is a wide *variety* of opportunities for artists' work to be seen, exhibited, performed, sold or otherwise to reach the public.** This requires that a wide range of 'outlets' is funded - many small performance and exhibition spaces, for instance, and galleries.

(ii)   **We shall ensure that application procedures for funding are clear, simple and flexible - and actually relate to the way in which artists work.**

(iii)   **The funding system has unrivalled resources in terms of**

information, which it will ensure is collated and co-ordinated effectively. It will be a high priority of the system as a whole and its constituent parts to encourage constructive exchange - rather than mere talking shops - between artists, producers, promoters, the media and funders themselves.

(iv) This strategy has been an exercise in collective policy making. **The next step, as we have already indicated, is the production of detailed plans by the individual funding bodies and departments. These, too, will be informed by full artist participation within the principles established in this document.**

A warning note. **It will not be easy to balance the very desirable aims of flexibility and freedom in the way we support artists with the very proper requirements on the funding system - and thus on those we fund - for financial accountability.** This will require trial and error, and internal and external discussion, to get right.

Promoters and producers

Promoters - ranging from arts centre directors to independent producers working worldwide to discover the most exciting work - have, as far as funding is concerned, tended to be the most neglected element of the arts industry. But for their efforts, however, audiences and artists would have a vastly less interesting range of work to enjoy and learn from. **We propose substantially to develop the support which we provide to promoters.** Because this issue is so closely linked with that of touring, it is discussed in Chapter 14.

Arts organisations

The last section of Chapter 1 showed that, every year within living memory, most of the grant from the government to the funding system has been devoted to a relatively few, relatively large arts organisations. Not necessarily the same organisations over a period of twenty years; but the fact remains that if priorities are reflected in spending patterns, then they have changed only slowly over the years.

These patterns have been partly the result of planning, and partly a response to the initiatives of others. The creation of opera and ballet companies of international standard at the Royal Opera House was an early aim of the Arts Council, one that in its early years required most of the Council's annual funding. The establishment of a network of regional producing theatres resulted from a mixture of artistic enterprise, municipal initiative and funding body encouragement. The growth to their current eminence of the Royal Shakespeare Company and the Royal National

Theatre represented the backing of individual initiative by substantial funds.

The larger and better established such institutions become, the more difficult it is to conceive of ending or reducing public support to them - the more it looks like an unthinkable act of cultural vandalism. In retrospect, it seems almost easier to find the money to get such developments off the ground than to deal with the continuing commitment that they represent. And each such commitment means, in practice, less opportunity for the funding system to finance new initiatives.

That, of course, is to look at the negative side. On the positive, as a result of individual initiative and a level of public investment very low by international standards, Britain has built up an array of arts institutions which, in terms of quality if not quantity, stands high in the world. The ability - and, indeed, the necessity - of major British arts institutions to make do on considerably lower sums of public money than their continental counterparts is a cause of amazement, congratulation and commiseration on the part of foreign observers. Nonetheless, to return to the starting point, **even though funding is scarcely generous, and even though repeated studies have shown these regular recipients of funding to be on the whole well run and efficient, the fact remains that collectively they absorb the majority of the funds available.**

So if the funding system, wishes to develop its priorities significantly, its choices are limited. It can end or significantly reduce funding to a number of these institutions - which in most cases would simply put them out of operation. Or it can decide that it has no business establishing priorities of its own, and leave things as they are. Or it can seek to work *with and through* the major arts organisations, ensuring that they are funded specifically for such policies as support for innovation, presentation of a varied programme, active education work and the provision of opportunities for young artists from a variety of backgrounds.

Our conclusion is that the last of these is by far the best route to achieve necessary change. **Putting an end to the funding of major arts institutions, which have produced and continue to produce work of high quality and which are highly valued in their community, would indeed be an act of vandalism. It is far more appropriate to work with these major arts organisations, to encourage and enable them to respond to changing circumstances and needs. But they must be funded for their present and future, not for their past.**

This has a number of vital implications:

(i)   **The funding bodies should move to a more contractual relationship with their clients.** Theoretically, this is the case at present. In practice it rarely works like that. We intend 'contract' to mean genuine negotiation and agreement in advance; that each side

knows in broad terms why public money is provided and what is
expected for it and that consequences are clear when contract terms
are not met. Such contracts should be realistic: there will be an
inevitable tendency to ask too much of arts organisations.

(ii) **We shall encourage the major arts organisations - in particular,
perhaps, the major arts buildings - to operate more flexibly than
at present.** For example, regional producing theatres should be open
to work beyond their own artform, work from various sources, the
transfer, where appropriate, of the best of their work to other stages,
residencies by smaller touring companies and so on.

(iii) **No organisation should expect to be funded in perpetuity.** For
what are at present regular revenue clients, funding should be offered
in response to, say, three or five year plans; to be renegotiated
towards the end of the plan period.

(iv) **The adoption of measures to foster innovation, education and
equal opportunities agreed with the companies concerned and
tailored to their needs and situation, should be normal terms of
the contract between funding bodies and arts organisations.**

(v) **Funding must be adequate to enable all this to happen.**

Apart from the last, all of these points are in the power of the funding system and
the organisations concerned to negotiate and implement. As to the last, the sums
involved will vary from organisation to organisation. **We shall ensure that in
future, all appraisals of major arts organisations consider not simply their
current level and quality of operation but also - in collaboration with the
company itself - a detailed and *costed* assessment of the sort of contract that
would be appropriate.**

In moving to such a system, it will generally be far more effective to use funding
as a carrot than as a stick - to reward the most imaginative and forward looking
plans. **By no means all the terms of such contracts will require additional
money, but where developments are agreed which do require money, that
money must be found. We hope that we can work with local authorities in
formulating some of the main contractual terms.**

Arts organisations tend to make claims on the funding system which conflict, even
if they are also quite reasonable. On the one hand, they require security of
funding, arguing that it is impossible for them to plan if they do not know how
much money they are to receive. On the other hand, they require flexibility - the
ability to respond fast to new opportunities and situations as they arise. It seems to

us that the only way to square this circle is to retain, alongside this revenue or contractual funding, the funding capacity to help finance such new developments at short notice.

Conclusion

We believe that a move to a more contractual relationship with arts organisations will be widely welcomed - particularly by the organisations themselves. During the consultation process, many clients of the funding system strongly expressed the view that they knew all too rarely why they were funded and in precise terms what was expected of them for the money they received.

It is reasonable for the funders to have objectives which it wishes to achieve with the money it is voted by Parliament. Some of these objectives will be achieved directly, some through artists, promoters and others. To the extent that they are achieved through grants to arts organisations, a contractual model, with terms negotiated and agreed in advance, seems the most appropriate mechanism. The key requirement of a funding contract is flexibility and an acceptance that arts organisations, as well as artists, have their individuality and their rights. Just as there is no single model of an arts organisation, so there can be no single model of the relationship between arts organisations and the funding system.

This chapter has also signalled another major shift of policy - towards the direct empowerment of artists and promoters. The blend between direct provision of services, working with arts organisations and promoters and working direct with artists will vary from artform to artform and funding body to funding body. This chapter has sketched a way forward.

PART III - OPPORTUNITY AND THE ARTS

Chapter 6

CREATING OPPORTUNITIES IN THE ARTS

This word 'access'

'Access' is a term much used - overused - by those in the funding system and by those they fund. All publicly funded bodies with an interest in the arts have access as a principal aim in one form or another. The first clause of the Arts Council of Great Britain's mission statement is 'to open the arts to all'; a guiding principle of the BBC is to provide broadcasting services 'as a means of disseminating education and entertainment'. Throughout the arts community there is wide agreement that the arts should be more accessible. There is less agreement as to what the word means.

This part of the strategy seeks to look behind the word, to consider its meaning in a number of aspects:

> (i) 'enabling' - breaking down the barriers to the enjoyment of the arts;

> (ii) 'enlarging' - providing more opportunities to enjoy the arts; and

> (iii) 'expressing' - assisting people to celebrate their own cultures.

The problem is that the term 'access' has come to obscure rather than clarify what lies behind it. It is, frankly, no longer useful. It is for this reason that the title of this chapter and this part of the strategy uses the word 'opportunity' in preference. In this chapter we look at the first two aspects; in Chapter 7 at 'expressing'; in Chapter 8 at participation in the arts; and in Chapter 9 at education and the arts, which in our view underlies appreciation and participation as a whole.

Enabling - breaking down the barriers

Artificial barriers

The public attitudes survey showed that there are many millions of people actively enjoying and participating in the arts. They do so through the medium of their choice, which may be supplied by commercial organisations, publicly funded organisations and activities, education (particularly adult education in the case of

amateur participation), broadcasting, recording or amateur societies. This mixed economy forms the basis of arts provision.

Unfortunately some arts activities (particularly those in receipt of public funding) are still regarded as pursuits which require a high level of education and a knowledge of certain codes of behaviour. This is often re-inforced by the way they are marketed and reviewed. It is notable, for instance, that the marketing of arena opera and opera on television on the one hand is very different from that of opera performed in conventional venues on the other. There is no obvious reason why this should be so, not even price: arena opera is not on the whole cheaper than opera house opera. It is largely that there are different social codes attached to watching opera in an opera house, in an exhibition venue or in one's own living room. This is one example among many.

We do not suggest that all artforms should become mass activities and have failed if they do not. There is nothing wrong with minority interests - indeed the more opportunities that are available, the more 'minority interests' there will be. But people should not be discouraged from attendance at arts events by either true or false expectations that they will find the atmosphere and conventions alienating and intimidating. Their attendance or otherwise should be determined by the art that is on offer.

In his recent report for the Gulbenkian Foundation, *Beggar's Opera,* Graham Devlin shows how over the years opera has swung back and forth between being a popular art form and one perceived as being socially exclusive. Its current popularity has been won through the influence of many factors - individual artists, exciting staging, the pure spectacle of the event. Whatever the reason demand now outstrips the supply of suitable venues and companies. As the magazine *Opera Now* has noted: 'for people living outside London the biggest single reason for non-attendance is the lack of operas for them to attend'. This demand is to some extent being met by broadcasting, film, arena events, and small-scale productions and touring. Popular opera recordings are doing well in the record charts. Increased availability, largely as a response to market forces, is breaking down many of the social barriers that surrounded the artform.

Physical barriers

Barriers to physical access take many forms. The majority of mainstream arts facilities are located in town and city centres and may be difficult to reach for people living in suburban and, particularly, rural areas. Touring continues to be an important way of combatting both geographical and transport problems. Even people who live near arts venues may be wary of visiting town centres at night.

There is a real need to improve the quality and character of town centres. The

higher percentage 'fill' in West End than in most regional theatres is possibly due in part to the West End's function as an entertainment and cultural quarter. Regional theatres, on the other hand, are often isolated in town centre areas with little else to offer at night.

Physical access problems are most acute for many disabled people. They often have more intractable transport problems and are reliant upon effective and appropriate public transport or upon voluntary, family or paid help. The buildings where arts activities take place frequently do not meet the needs of many types of disability, despite sensitive planning of new buildings and a considerable amount of work undertaken by local authorities and arts venues.

The ADAPT fund has been a welcome initiative in this area. It contributes towards the cost of making new facilities accessible to disabled people, and its own funds are raised from government and private sector sponsorship, administered by the Carnegie Trust. It has given around a hundred grants in its first three years, amounting to about £1.1 million. It is now raising the funds for its next three years and is becoming an independent charity. In the past it has been able to provide funds for the private sector, including cinemas. It will not be able to do so when it has charitable status. Neither is it likely to fund local authorities, but will concentrate on the voluntary sector. The Wolfson Foundation will provide funds for 'prestige' buildings and the Foundation for Sports and Arts will also fund alterations. ADAPT hopes to work with them on standards. There is a continuing need for more capital incentives to encourage investment in improving buildings.

We believe that the ADAPT initiative should be reinforced by a significant sum of public money and that, at the same time, a programme should be established for matching contributions for private sector projects to make arts buildings accessible to disabled people.

Insensitively applied building and fire regulations still identify many types of disability as 'risks', further restricting entry to what are meant to be public buildings. It is easy to understand the sense of frustration of many disabled people. In the arts, as in society as a whole, disability tends to be regarded as a problem to be solved rather than a creative force. The sheer number of disabled people in society (up to 10% of the population) surely requires a change in attitude. **In the long term, this may need to be backed up by a legal right of physical access to public or publicly funded buildings. If the public sector takes a lead then, as in the United States, the private sector will follow.**

In any case, public funding for building projects should automatically include provision for improved access by disabled people. Both the private and public sectors are failing to recognise a potential market as well as excluding significant numbers of people from the arts. One major exception is television, where

commercial stations and the BBC produce teletext subtitling for drama programmes and films (as well as news and other features). The Broadcasting Act requires an extension of subtitling for the benefit of people with hearing difficulties.

Placing conditions on grants is a vexed issue which has had limited success. But it is one sanction that the public sector has as long as it is reasonable and enforceable. **Grant aided organisations should undertake an audit of their provision for disabled people. This should address physical access, employment, training, programming and promotions. It should form part of the contract between organisation and funder (see Chapter 5).** Obviously, the nature and scope of these plans will vary greatly from organisation to organisation: a major building based theatre has greater opportunities, and thus more responsibility, in this respect than a small touring company.

Furthermore, we should work in partnership with disabled people, with advocacy organisations and with national and local government to resolve the issues that affect disabled people's ability to take an active and creative role in society.

There are of course many people who live in closed institutions and thus have no access to the outside world. Different types of arts provision must be made for them. This is considered in Chapter 7.

Price barriers

How important is price? Up to a point, not very. The report *Pricing in the Arts* prepared in 1990 by Millward Brown for the Arts Council showed that 'price' was ranked tenth in a list of twenty factors that people used to make decisions about attending arts events. It was well behind factors such as 'the quality of the performance', 'that it is entertaining' and 'the subject matter'. This response was the same for all sections of the community, including the young, the unemployed, lower income groups and infrequent arts attenders. The public attitudes survey showed that people in the higher socio-economic grades are more likely to be put off by price than those in the lower grades. This suggests that people's reactions are not necessarily determined by levels of disposable income. The price that people are prepared to pay is influenced by the pleasure that they hope to receive: perceived value for money is more significant than price as an absolute issue. Finally, in museums and galleries much that is free is poorly attended, while special exhibitions, with fairly high admission charges, may be huge attractions.

Nonetheless, pricing is clearly significant in a number of respects. As the current recession has deepened, it is very likely that price has become a more important issue - affecting particularly the number of events attended and the seats chosen, and the choice for family visits between a gallery which is free and one with an

admission charge. Furthermore, people are likely to be more cautious about their artistic choices. They may, for example, choose not to pay £10 to see an unfamiliar play at their local repertory theatre but be prepared to pay £30 for a ticket to see a West End musical or £20 for a rock concert which they are confident that they will enjoy. Arts events become 'events' in the sense of being rare and special occasions, rather than an integral part of people's lives. It is notable that the first tickets to be sold for most arts events are the most expensive and the cheapest: those in the middle price ranges are often more difficult to shift.

Arts funding reduces prices for arts events and activities. But unless this goes hand in hand with serious attempts to demystify the arts experience - to remove the artificial barriers we discussed above - it may simply provide the same audiences with a cheaper night out. **What is needed is a planned programme of offers and concessionary ticket prices, carefully targetted and backed up by programmes of education, outreach, venue development (where appropriate) and marketing, designed to broaden the social and economic mix of audiences and visitors. This should not be confined to building-based organisations nor to any particular art form. These elements should form part of the funding contracts with arts organisations, discussed in Chapter 5. Their implementation will require additional money on our part to match enhanced performance on the part of those we fund.**

Enlarging - do we need more arts?

The public attitudes survey found that around half of adults feel that there are enough art events available in their area, against one third who believe that there should be more. There is, not surprisingly, a higher percentage of those interested in the arts who would like to see more available (42%) compared with those who are not interested (23%). Levels of satisfaction increase with age: nearly half of 16-19 year olds feel that there is not enough provision in their area compared with a third of 25-44 year olds and only a quarter of the 65 and over group. There is surprisingly little difference between the 'satisfaction level' in rural and urban areas and conurbations - around 50% in each case. **Generally speaking the higher the attendance at each type of event, the greater the demand for more of the same.** The major exception to this rule is the cinema, which has the highest attendance (45%), but only 5% of the population demanding more, perhaps indicating that the increased provision over the last few years (particularly through multiplexes) has almost satisfied current demand.

Generally the arts which are in greatest demand, whether performed, screened or exhibited, require capital intensive provision, particularly of buildings, if top quality or popular product is to be promoted. **Limited funds mean that to <u>some</u> extent we have to choose between more arts activities and higher quality arts activities.** (Chapters 3 and 4 showed that this is not a clear trade-off.) **The**

findings of the public attitudes survey re-inforce our view that higher quality - backed up by measures to remove the barriers discussed earlier in this chapter - should be in general a higher priority than increased quantity.

We noted above that opera is reaching a wider audience through a variety of means. Broadcasting may be the most important of these because it is so widely available. Clearly, for all art forms it provides a very different experience to live presentation, but one which can be very valuable on its own terms. As well as the tremendous amount of material already produced for television and radio and the number of films shown, there is the potential for greater investment by arts funding bodies in more specialised productions, relays and adaptations; for the encouragement of new writing and composing; and the commissioning of work especially for the electronic media. **We shall ensure that broadcasting becomes more central to all our work, and shall seek to set aside resources to enable us to enter into financially realistic partnerships with broadcasters, producers and broadcasting companies.** We develop this theme in Chapter 15.

We must also take advantage of existing building provision, maximising the use of existing buildings and encouraging the up-grading of village and community buildings and schools to enable them to accommodate arts activity. See further Chapters 12 and 13.

Chapter 7

PROMOTING DIVERSITY IN THE ARTS

Introduction

The variety of cultural groupings in British society - defined by ethnic, social and educational backgrounds and communities of interests - adds both diversity and complexity to arts provision and activity. Almost inevitably, perhaps, public funding reflects the pattern of what *is*, rather than what *might be*. Without a high degree of flexibility and responsiveness it may actually inhibit rather than encourage the development of cultural diversity and cultural exchange. In a fragile subsidised arts environment the strength of existing institutions may appear as a potential or, in some cases, a real obstacle to other interests. This chapter is about how this danger can be avoided.

In the publicly funded sector the desire to support cultural diversity has been expressed in part through policies of equal opportunity. In the commercial sector market forces have led the way. In many cases the latter have been more successful. People have become familiar with African music more through its commercial availability than through the publicly funded sector. This does not mean that equal opportunities policies are of no value; it does mean that they require far more than good intentions. **The vital requirement is for equal opportunities policies to generate genuine change within organisations, rather than to be viewed as bureaucratic hurdles and constraints - something that has to be done. This point applies as much to us ourselves as to the organisations, large and small, which we fund.**

Whose culture is it?

The United Kingdom is made up not of a single culture, but of a multiplicity of cultures, cultural groups and interests. This does not mean that women, say, or people of Indian origin or disabled people are a homogeneous group: there is just as much diversity within each such group as there is outside it. But part of individuals' sense of identity arises from the groups to which they belong. **'British culture' is neither a single concept nor a set of neat packages labelled 'youth culture', 'women's culture' and so on: it is a kaleidoscope, constantly shifting and richly diverse. Our aim as funding bodies should be to reflect and support this diversity.**

But there are real dilemmas as to the form of this support. Identifying 'disadvantaged' groups as a focus for attention risks both being patronising and

ending up with the vast majority of the population in this 'disadvantaged' category (women, young people, old people ...). Focusing on only a few such groups is exclusive. Using a quota system ("2½% of the population is of South Asian origin, so 2½% of arts funding money should go on South Asian arts") is mechanistic and may prevent cross-cultural work.

Our response to these dilemmas is fourfold.

First, there are many artists and arts organisations whose work springs from and pays tribute to specific communities, whether Black, gay or disabled. This is very much a case of following where art leads: **if the art is of high quality, then it deserves support.**

Second, art has a wide range of benefits, including social and economic. But artistic quality and significance (see the discussion in Chapter 4) are the criteria for our funding support.

Third, the arts organisations which we fund should reflect the mixed nature of the communities they serve - and of the communities which pay the taxes to provide the funding. But we must sound a warning note. There is a danger of our trying to fund (or underfund) arts organisations to be all things to all people. **Where an organisation is a major cultural resource for its area, town or the country as a whole, such a requirement is reasonable. In other cases, the better approach may be to promote the widest range of specialist interests in the arts.**

Fourth, our staff, advisory systems and governing bodies also should reflect Britain's multicultural nature. This brings us back to the discussion of variety and quality in Chapter 4, and the crucial question of who is doing the judging and on what basis. The strategy consultation process provided opportunities for groups to meet representing a wide range of interests, including people with disabilities, folk enthusiasts, lesbians and gays, amateur artists and Black artists. They were united by two perceptions: first, that they had been denied public funding as falling outside the 'mainstream'; and second, that the cultural interests they represented were not adequately assessed by the arts and media funding system - that they were doubly excluded.

One implication of developing our advisory systems is that we must reconsider the practice of not paying advisers. The current advisory structure is largely dependent upon people who through their employment or other sources of income are able and prepared to give their time voluntarily. The Crafts Council pays its advisers at the same rate as jurors. The rest of the funding system should be prepared to pay for the advice and time of those many people (including the majority of artists) who are self-employed but can help to strengthen our decision

making processes.

Cultural priorities

A number of cultural priorities emerged from the consultation process. Prominent among these were disability arts; Black people and the arts; women and the arts; gay and lesbian people and the arts; young people and the arts; old people and the arts; and the artist and institutions such as prisons and hospitals. Before discussing these briefly, we should emphasise two points. First, this is not a comprehensive list, and the areas concerned should be treated as examples only. Second, as we argued above, isolating such areas is inevitably artificial: there is no category called 'disability arts' which is entirely separate from other forms of arts practice; the true picture is one of overlaps and mingling.

Disability arts

In recent years many disabled artists have been working to have disability arts recognised as a cultural practice in its own right, incorporating a number of different forms which express the relationships that disabled people - themselves a very diverse group - can have with the world around them and between themselves. The emphasis is on the identity of disabled people and on their 'visibility' in a world which fails to understand the effects of disability and the creative contribution that disabled people can make.

There is one major practical problem. Many disabled people rely on disability benefits. They may feel that taking the step to becoming a professional artist, with all the uncertainty that implies, is too high a personal risk because of the potential impact upon their right to some benefits. The issue is complex and needs dealing with case by case. **We shall work with the government departments concerned to resolve this uncertainty for disabled artists.**

Disabled artists are often dependent upon the funding system for their additional needs. For example, the specific touring needs of Graeae theatre company include special transport and having to stay in - usually expensive - hotels which have facilities for disabled people. **Clearly this requires extra resources. What it requires just as much is a sensitive and flexible attitude on the part of the funders, and the ability to assess and support the special needs of disability arts groups.**

There is also an important issue around how disabled people are represented in the arts and media - an issue which crosses all art forms. One has only to examine poster images of disabled people to see the scale of the problem. **We shall seek to provide support for artists who develop new, positive and unpatronising ways of depicting disabled people.**

In addition we shall ensure that systems are in place to judge disability arts on its own terms; to support projects and organisations arising out of disability cultures; to encourage the development of disability art forms - including specific forms such as deaf people's theatre - through participation and through public performance; and in appropriate cases to provide revenue support for disabled companies.

Black people's arts

The arts in Britain have been greatly enriched by many ethnic groups: people of African, Caribbean, and South Asian origin; Chinese, Vietnamese, Irish, Cypriot, Polish and other Eastern European communities. Some of these groups practice their traditional arts largely to preserve links with their cultural roots, but in the main the arts have had an important function in helping communities to develop their identity within British society. We are focusing here, as an example, on the arts of Black cultural groups (for this purpose, 'Black' includes people of African, Caribbean and South Asian origin).

For these groups, the arts have a critical social and cultural purpose in identifying a place in and a relationship to a predominantly White society. The arts alone cannot resolve social and racial issues but they are a means of understanding and expressing them.

In some areas of the arts, such as popular music, Black musicians and musical influences predominate, although the business interests that control these sectors are largely White. As well as making an important contribution to the evolution and development of the arts as a whole, in many parts of Britain non-Western European arts activities are a major contributor to local culture; for example through Indian festivals and the strength of Asian dance teaching in Leicester, and the creative and participatory opportunities offered by carnival in London and some regional centres. **There is an expanding and dynamic Black arts economy which despite its contribution and its popularity tends not to receive the recognition and level of investment from funding sources which would allow it to achieve its full potential.**

There are very few Black people employed in senior positions in the arts funding system or elsewhere in the arts outside of specifically Black arts organisations. There are few Black people on the governing bodies and boards in the arts and media. The Cave in Birmingham and Talawa Theatre Company's new theatre in London are rare examples of public sector support for independent Black arts venues.

There have been many reports from both within and outside the funding system analysing and making recommendations about the problems facing Black arts as a

whole and the arts of particular cultures. There is little point in reviving the arguments in reports such as *The Arts Britain Ignores* - nearly fifteen years old now - and the Arts Council report *Towards Cultural Diversity*, except to say that many of the issues remain unresolved, and that despite the efforts made in some areas there is still considerable dissatisfaction with the way that Black arts are supported. Black arts organisations believe that both the levels and the methods of their funding (often project rather than revenue funding) are in effect funding them to fail.

In the course of the strategy consultation there was a call for a specific fund to act as an 'investment bank' for the Black arts economy, developing training, materials and new initiatives. Such a call for special funds is understandable as a consequence of frustration at the existing structures. But **this frustration is a sign of our failure, and we are determined to succeed. We believe that the better approach is to get the funding system in order - to equip it to support Black people's arts as a matter of course - rather than to establish special funds. These issues can be resolved only by changing attitudes, policies, staffing and advisory structures by the funding system as a whole. We pledge ourselves to do so.**

We also wish to re-iterate the principal recommendations of *Towards Cultural Diversity* which, though written for the Arts Council, are relevant to the funding system as a whole. We shall:

> (i) **develop plans that create a place for Black arts organisations and groups within each funding category or objective;**
>
> (ii) **institute codes of practice for monitoring cultural diversity;**
>
> (iii) **increase our advocacy of Black arts with government, local authorities, other national and regional arts institutions and development agencies; and**
>
> (iv) **increase the Black representation within our management and advisory structures.**

Women and the arts

The position of women in the arts reflects the position of women in society as a whole: although they are more than 50% of the population they are under-represented in decision-making, management, and organisational processes. Until recently, their influence has been equally under-represented in the 'official' history of art. We wish to focus on five areas where the contribution of women to the arts

has been particularly underrated: as practising artists, in employment and management, in funding, in education and training and as audience and participants.

(i)   <u>Women as artists</u>   The 'rediscovery' and promotion of women writers by publishers like Virago and Women's Press have helped to change many people's view of the history of literature. (Not all of the republished work is first rate, but that is equally true of the work of male writers which has remained in print.) This trend has not extended across the art-forms: performance of work by women composers is rare, men still dominate the visual arts field and are the most produced playwrights. The same is true for interpretive artists such as directors and conductors: women are in a small minority.

There has also been an undervaluing of those art and craft forms - such as textile work - in which women have been pre-eminent. We are a little less dismissive about such skills now, as witness the support given to the development of textiles by the Crafts Council and the Regional Arts Boards, but the situation has not changed dramatically. When the Needleworks project was established in Glasgow in the late 1980s the funding bodies (which did not include one responsible for the crafts) had difficulty in categorising it, and thus in funding it.

We shall review our policies for the support of women as artists and interpreters of art, and shall seek to ensure that selection and assessment processes are genuinely open, fair and representative.

(ii)   <u>Employment and management</u>   Women employed in the arts, particularly within the voluntary sector, are generally paid less well and valued less than their male counterparts. Recent research commissioned by Equity and published as *Equal Opportunities in the Mechanical Media* (cinema, television, commercials and radio) provides some interesting findings. It discovered that women had fewer opportunities for work than men; played fewer different roles; earned less than men throughout their working career; played younger parts than men; and had their career at its busiest up to the age of thirty (compared to forty for men).

There are many women working in the arts but few at a senior level in either artistic or administrative posts, or on the (unpaid) governing bodies and boards of arts and media organisations. The very conditions of work tend to place a premium on a level of dedication and mobility which is difficult to reconcile with family commitments.

There is every reason for the arts and media, where skill and talent should be the criteria for success, to resolve these issues - as a matter of self-interest as much as equity. It requires a more positive attitude towards employment practice, taking into account child-care provision, career breaks for raising

families, adequate parental leave and flexible working hours. It requires also the development of systems of internal promotion and career development, so that able staff have the opportunity to advance their career without having to uproot themselves. We shall ask the organisations we fund to consider the implications of this and to build them into their plans and budgets. We shall also seek a positive response from government to the financial implications of improved employment practice: providing conditions equivalent to those which the government provides for its own employees would make a revolutionary improvement in the arts sector.

(iii) Funding Funding for many projects which explore women's issues through art or give umbrella support for women artists has been lost as a result of the demise of the metropolitan authorities and financial pressures on others. Whether one is adopting a policy of 'following where art leads' or of equal opportunities, this is regrettable.

Many talented women artists have developed valuable ideas and work from a specifically (but not solely) feminist perspective: such work deserves support. We also recognise a continuing need for specialist officers at a national and local level to focus on artistic issues affecting women.

(iv) Education and training Although traditionally women have been encouraged to take up arts subjects, the curricula at all levels of arts courses tend not to take account of either the practical circumstances of many women's lives or of particular issues arising from the relationship of women to the arts.

Training programmes for women should work around the disjointed nature of many women's careers, which may be broken to raise children. The more flexible nature of the National Vocational Qualifications currently being developed is potentially advantageous, because they can be gained over a period of time and may be earned in the workplace and through short-course training as well as through more formal education. There is a need for training designed specifically for women to counteract some of the barriers to advancement that exist in the arts.

We shall work with the training authorities, providers of training and arts organisations to ensure that training opportunities are available to equip women with the skills - and confidence - to operate in areas of employment where they are currently disadvantaged.

(v) Audience and participants The public attitudes survey confirmed that women form the majority of the audience for the performing arts, particularly in such artforms as dance. The audience for visual arts is about equal, with women predominating for crafts, painting and sculpture and men for photography. Women are also the largest audience for the arts on television and other electronic media.

In participatory activities a few stereotypes are confirmed, with men dominating photography and woodwork and women the textile crafts.

These high levels of attendance and participation are in many cases in spite of barriers which affect women particularly - such as time (for example, the pressures of working and bringing up a family or the problems of finding child-care to release time); money (women may have more limited resources than men to spend on arts activity); fear of going out at night in some urban areas; transport difficulties; and the lack of childcare facilities at arts venues.

In such areas as timing and opening hours, the arts sector is set in its ways, with museums and galleries generally confined to daytime opening, and performing arts events scheduled almost exclusively in the evenings. Experimentation on both sides could lead to a broadening of attendance: this is something we shall encourage.

Where children are involved, the issues apply to both parents. The public attitudes survey showed that the presence of young children causes a major reduction in attendance at arts events; less so in participation, particularly if the activity can be home-based. Children, clearly, form a very large part of the audience for pantomime, cinema and activities with an educational bias such as programmes in museums. Some organisations do not take full account of the needs of people with children but may make judgements about age limits which are not to do with the suitability of the material but with assumptions about the behaviour of the audience.

The issue of parents and children is, in part, practical: provision for wheelchair access also helps people with prams and pushchairs. **But we shall encourage arts organisations to see the presence of children as an opportunity, not an obstacle. Arts activities should be provided which parents and children can attend or participate in *together;* or if the activity is not suitable for children, separate and simultaneous arts provision should be made for them - for instance, specially designed programmes in museums. A creche on its own may be valuable, but may also be unduly passive.**

Those who market the arts would serve both the community and themselves, by taking fuller account of the needs of - and opportunities offered by - the women and families who make up so large a part of their audience.

Lesbian and gay people and the arts

No discussion document was written on the issues of lesbian and gay people and the arts; nor, originally, was a consultation seminar scheduled. But we were glad to be able to respond to calls from gay and lesbian artists and administrators to meet and consider as part of the strategy process their particular cultural needs and

contribution. The contribution of lesbian and gay artists to the arts in Britain and worldwide is indisputable, yet their position in society is precarious. Those who declare themselves in favour of freedom of speech often seem to make an exception for lesbian and gay issues - witness section 28 of the Local Government Act 1988. The demands of the gay and lesbian community are in many ways similar to those of other cultural groups: recognition of their cultural identity, support for their artistic practice and peer group assessment. In other ways their position is unique because of legislation restricting their activities. In addition it is common for arts organisations' equal opportunity policies to be limited to issues of gender, race and disability and not to include sexual orientation.

We believe that sexual orientation is an improper ground for discrimination in employment practice, and that this should be made explicit in our own equal opportunities statements and those of the organisations which we fund. We believe, further, that additional opportunities for the gay and lesbian arts community to meet and develop their ideas and policies should be supported.

Young people and the arts

At the Youth Clubs UK conference *Developing Youth Arts Policy* in October 1991, Rachel Feldberg of Red Ladder theatre company said:

> In this country we have cut off the arts from everyday culture; they become something that happens in theatres or galleries behind closed doors. Instead of developing young people's enthusiasm, arts are part of a structure which excludes them, confirming their worst suspicions about 'culture' and convincing them of their inadequacies.
>
> In the face of this, conventional arts wisdom has only two options: either struggle to educate young people, so that they can appreciate the beauty of the objects locked in the institutions; or interpret their activity as a radical oppositional culture and leave them to get on with it. Most education and outreach programmes stem from the first. The second is deceptively simple. It works on the premise that all young people have the freedom, confidence and resources to get involved in whatever activity takes their fancy.

This is a neat summary of one of the themes of this strategy - one which applies not merely to young people. But might it be overstated? Education as an issue we discuss in Chapter 9. In this section we look briefly at young people's involvement with the arts.

(i) Excluded or involved? The public attitudes survey showed that most young people *are* involved in the arts, as broadly defined: people aged between 16 and 24 have the highest level of attendance (91%) and the highest level of participation

(66%) of any age group. Young people form the highest audience of any age group for the cinema (81%), pop music (46%) and rock music (30%); and are major attenders of museums (32%) and plays (24%). In many forms of arts participation, from disco dancing to woodwork to drama, young people are more active than their elders.

The survey suggested two further important conclusions: first, that young people generally have a considerable interest in many areas of the arts which declines as they get older; and second, that education, especially higher education, is a primary influence. This waning of interest may be natural in many cases. In others, it indicates that support systems are not in place to assist young people to develop their arts interests in later life.

(ii) <u>Opportunities for young people</u> As we noted in Chapter 2, the attitudes survey showed that young people are the least satisfied of any age group with the level of arts provision available to them, and the most concerned about the price of arts activities. At a more specific level, it is interesting that the survey showed significant demand by young people for 'mainstream' visual arts and theatre: practical and economic barriers are preventing enjoyment, not merely a perceived 'cultural exclusivity'.

It would not be right to base arts support for young people on the belief that 'youth arts' is a category entirely separate from 'mainstream arts': the two mingle and overlap considerably. But we must involve young people more in the processes that make decisions about their needs: there is a tendency in the arts to prescribe for young people rather than to involve them. In doing so, we must take account of young people's time commitments, lack of resources and inexperience in the ways of bureaucracy, and be creative about their involvement.

(iii) <u>Engaging with young people</u> Commercial and media interests appear to understand young people's needs very well, perhaps largely because they appreciate their value as a market.

Television and radio are important media for young people. Youth programming on television in particular both helps to determine and reflects young people's styles, tastes and interests. **If we are serious in our wish to reach younger audiences, then we and the organisations that we fund must learn some of the lessons of those who make radio and television programmes for and with young people.**

The youth service and youth clubs whether local authority or independent have made a significant contribution to the development of the arts among young people in recent years. The concept of 'youth arts' has developed through this sector. The phrase is a useful shorthand but not a description of a discrete art form: that way

lies a separate and marginalising approach, one which fails to take account of the diversity of young people's cultural interests. **The interests of young people should be dealt with as an integral part of arts provision and support, not as a separate category.**

Provision for young people has become a high priority for RABs and the Arts Council working in partnership with youth organisations and local authorities. But there is more work to be done in relation to the youth service, whose potential for promoting and developing the arts is tremendous. **We support the conclusion of the Youth Clubs UK conference** *Developing Youth Arts Policy* **that every local authority youth service should have a policy for the arts backed by a sufficient budget and a commitment to training youth workers. We commend this to local authorities. We as funding bodies should strengthen or create partnerships with the youth service.**

The other important area of delivery is through arts organisations themselves. There are a number of arts projects which are dedicated to working with young people, including theatre for young people; theatre in education; community arts projects such as Jubilee Arts in the West Midlands; combined arts projects such as Artswork (part funded by independent television companies, representing another side of the broadcasting companies' interest in young people); and youth-oriented arts centres combining a mixture of cultural influences, such as the Waterfront in Norwich, the Leadmill in Sheffield and the Roadmender in Northampton. In common with many community based projects, work of these sorts with young people tends to be low on the list of arts funding priorities. **We believe that the support of such work is critical to developing and sustaining young people's interest in the arts, which may last throughout their lives. Young people must have the opportunity and the means to engage with the arts outside school in ways that suit them.**

Old people and the arts.

Chapter 2 highlighted the increase in the number of people in higher age groups over coming years, and particularly the large increase in the number of people aged over 80. The opportunity to become involved with the arts decreases with age for many reasons such as infirmity, mobility problems and fear of going out at night. On the other hand, interest in the arts does not diminish although, as with every other age group, interests change. Policies for arts development place more emphasis on the young than on the older members of society. **While it is important to ensure that young people have as many arts opportunities as possible, this is equally important for older people.**

Many of the measures which are part of providing opportunity and choice to other social groups are particularly relevant to older people: good physical access to arts

buildings; more daytime activities; the retention of adult education opportunities; a broad range of arts broadcasting (including arts programmes on daytime television); and greater provision within residential institutions and homes.

We shall ensure that our policies take full account of the needs of older people. As with young people, the focus should be on their involvement rather than our prescribing for them. Where necessary, we shall commission studies into the particular needs of older people to inform our policy and decision making.

The arts and institutions

The word institution is an ugly one summoning up images of Victorian asylums and workhouses. For the purpose of the strategy it describes the issues around people who are forced by circumstances to live in an enclosed environment for relatively long periods of time. These range from long-term hospital patients to prisoners.

One of the problems in discussing this type of work is that patients, residents and prisoners are clearly not a homogeneous group. Even within these places there will be a diversity of people from a range of different social and cultural backgrounds and with varying levels of prior contact with the arts. What they have in common is that for whatever period, this place is their home and that their freedom of movement is circumscribed: their range of choice is limited. This being so, we believe that there should be available specific opportunities, appropriate to their circumstances, to engage with and participate in the arts.

There is a considerable amount of research and specialist expertise in this area of work. Here we wish merely to touch upon a topic that presents unique challenges to artists, arts funding bodies and those who run the institutions. We are concerned with the arts not as a therapeutic activity but for their own sake, though undoubtedly they do bring benefits of a social, educational, vocational and creative nature. We believe that, as a matter of principle whenever possible, **arts activities in such institutions should be jointly planned between administrators, providers and participants.**

Exposing institutions to outside influences is often as important as generating internal activity. The artist has a key part to play in this process. The crucial link is that between artist and resident; thus it is important for the artist to be independent of the institution. This implies a delicate relationship between the artist and the staff of the organisation; mutual forbearance and trust are critical. Working in such an environment presents a real challenge to artists, and they in particular, but also the staff of the institutions, should be encouraged to undertake training and to be open to discussion, so that their respective needs and the aspirations of the participants are understood and met. Ideally the institution should have a member

of staff with responsibility for the coordination of the project, who can form a link between the residents, the staff and the arts project and can ensure that the artist is not isolated.

Assessment of this type of work requires a detailed understanding of its limits and particular circumstances. **We shall strengthen our relationship with specialist agencies, government departments, regional health authorities, local authorities and other providers to devise and fund programmes to ensure that the arts are available to those who, for whatever reason, live in enclosed environments without normal access to the arts.**

Chapter 8

ENCOURAGING PARTICIPATION IN THE ARTS

Scope and definitions

Among the most significant features of the public attitudes study were its findings on the level of participation in the arts and the contribution that the arts make to community life. More than half the population participates in the arts in some form, and such participation sustains many folk and traditional arts and crafts around Britain. For many people, 'doing' is as important as 'seeing', or more so. It is sustained by enthusiasm, skill and self-motivation. It is unregulated and largely unfunded but it has its own structures and economy; its significance is undeniable.

Coincident with the development of this strategy two other important reports have been published: *Amateur Arts in the UK* commissioned from the Policy Studies Institute on behalf of the newly created umbrella body the Voluntary Arts Network; and *Arts and Communities,* the report of the National Inquiry into Arts and the Community. Both were concerned with participation in the arts, though approaching the topic from different perspectives. Indeed, the subject has been bedeviled by problems of definition. These are not entirely resolved by the two reports, for all their excellence. In the view of the National Inquiry, in its Interim Statement:

> Amateur arts is primarily the practice of the arts for its own sake. Community-oriented arts is arts with additional social purposes. These include personal development and social cohesion; expressing or reinterpreting cultural, religious or ethnic affiliations; articulating feelings about social issues or local problems; and stimulating or contributing to local action, democracy and change.

The PSI report takes issue with this definition, arguing that the amateur arts, like all human activities, are practised for a mixture of motives; that the 'additional social purposes' of community-oriented arts can be found in the amateur arts; and generally that there is a high degree of overlap. The report suggests that the primary distinction in practice is that amateur arts are self-motivated and self-organised whereas

> community arts programmes and projects tend to be initiated, or at least facilitated, by those paid to take initiatives, whether community artists, animateurs, community workers, local government officers or others.

Part of the distinction may also lie in the amateur arts' focus on people applying their creative skill, against that of arts in the community on helping people to explore and develop as yet unrealised skills.

The distinctions are important not least because of the attitudes of the arts funding bodies: they have traditionally taken more interest in the community development potential of the arts, largely through the funding of community arts projects employing professional workers, than in the amateur arts. But emerging from discussions around these two reports is a greater acceptance of the common ground. **Both areas of work are concerned with the provision of opportunities to practice and enjoy the arts, to exercise and develop imaginative powers, talents and capabilities. The** distinctions are rarely useful: it is time now to emphasise what unites rather than what divides these two streams of participatory arts.

The amateur and the professional

> *To the many problems the theatre has to confront in the provinces there seems to be added, nowadays, the mounting strength of the amateur theatrical movement.*

> *Arts Council Annual Report 1951/52*

Forty years on there is still a residue of disdain for amateurs by the professional arts community - and in some cases, it has to be said, vice versa. But there is also a much greater understanding of the role of the amateur and the volunteer in arts development.

The figures in Chapter 2 demonstrated the scale of the amateur movement. The basic point to be made in this section is that amateur and professional arts are not two separate and distinct worlds. In the words of the PSI Report:

> **The amateur and professional arts are intertwined and interdependent; the term 'amateur' is not unambiguously separated from 'professional'; rather than a clear amateur/professional divide, there is a complex amateur/professional continuum or spectrum of ambition, accomplishment and activity.**

There are three points to be made which embellish or qualify this simple statement. **First, this continuum is clearer in some art forms than in others.** Choral music in Britain is sustained by amateur choirs many of which perform at the highest level of expertise in concert and on record. Several are associated with the leading symphony orchestras and have professional chorus masters and conductors. Furthermore, the National Federation of Music Societies has done much to develop skilled volunteer promotion of music at local level. In drama, on the other hand, there is often a greater distinction between the amateur and the professional, with clear links existing only in particular cases, such as the community play movement and young people's theatre. It is, perhaps, for creative artists - writers, visual artists, craftspeople - that

the image of a continuum is most apt. When a writer for the first time receives payment for a radio play, has she suddenly become 'professional'?

Second, an emphasis on the distinction between amateur and professional can in some cases be culturally irrelevant and damaging to emerging arts organisations. This is exemplified by the following statement (made some years ago) by Jatinder Verma of the Tara Arts Group:

> Over and over again, attempts have been made to categorise us as either 'professional' or 'amateur' or 'community arts'. Tara is an Asian theatre group, drawing upon the resources and skills of the community in London and is held together by two full-time workers. Clearly it is not a 'professional' group, except in standards of presentation. Nor is it an 'amateur' group. Which amateur group has a consistent programme of touring productions throughout the year, productions which are toured around the country? And Tara is not a 'community arts' group either; only two of its twenty members are full-time workers, and the group works solely in the medium of drama.

This is no longer true of Tara Arts, which has developed substantially since the statement was made. But it is true of many other new organisations in the Asian arts field, and in others, such as disability arts.

Third, the quality of work is not affected by the attachment of the label 'amateur' or 'professional'; it is quality (see the discussion in Chapter 4) and not the label which should determine the question of funding support. The funding system already supports participation in the arts in a number of ways: through education programmes, participatory projects, animateurs, film societies, youth theatre and craft guilds for instance. **This is a theme which we wish to pursue with increasing vigour over the coming years. The perpetuation of an amateur/professional distinction is unhelpful in this context.**

A footnote on local authorities: local government has traditionally been the major funder of the amateur. In fact, the sole contribution of some councils to the arts has been through the funding of local amateur groups. Local education authorities have over many years provided support for such activities as youth orchestras, bands and theatre companies. But this situation is changing fast. On the positive side, local authorities with arts budgets and policies have taken on the support of amateurs and professionals as equal parts of their local responsibilities. On the negative side, the introduction of local management of schools has made it more difficult for support to continue for extra-curricular arts activities above the level of the individual school.

Arts in the community

Community-based activity is highly valued: in the public attitudes survey, 79% of respondents felt that the arts bring together people in local communities. But it has not tended to be regarded as a national issue. This strategy places the support of all types of participatory and community-based arts activity alongside and indivisible from our support for the creation, distribution, promotion and presentation of 'professional' arts. **Arts in the community take place, obviously, at the local level; but they should be argued for and supported at all levels.**

Support structures for arts in the community are weak and are characterised by a diversity of institutions and policies, combined in many cases with patchy and short-term funding. The picture across the country varies from region to region and differs between local authority areas. Local authorities have a major part to play, working in partnership with regional funding bodies. Community-based provision has a great deal to lose from pressures on local government arts budgets; and thus a great deal to gain from the introduction of a statutory responsibility on local authorities to support the arts, attracting revenue support grant from central government (see further Chapter 16).

Support structures and the role of the funding system

The earlier parts of this chapter set out statements of principle around the continuum of amateur and professional work, the centrality of amateur arts and arts in the community and the need for support of both alongside professional arts provision. These were important statements in a number of respects. But what are the practical consequences?

(i) **We in the funding system shall ensure that we have the staff and resources to support participatory arts at a national and regional level through advocacy and policy development.**

(ii) **Support of participatory activity (whether provided through amateur groups or community-based activity) will be included as an important element of RAB and national funding body plans.**

(iii) **We shall endeavour to provide practical support for amateurs in a number of ways, through funding umbrella organisations (see below), funding professional input (as is currently done with music societies and via animateurs, for instance), providing training, involving amateurs in decision-making processes and lobbying on behalf of the amateur.**

(iv)   We shall encourage programmes to draw together the wide variety of interests and practices - professional, amateur and community-based - which exist within each art form. In relation to dance, the animateur movement and the national dance agencies provide an obvious focus; similar initiatives are under discussion for literature, building on the work of writers' and readers' groups and partnerships with public libraries. The concept can be extended to other art forms.

Participatory arts activities are essentially locally based. But there is a place for a representative national voice - not as another layer of bureaucracy, but in order to assist networking at local level and to provide an overall view of and advocacy for best practice in this area. For the arts in the community, such a role was performed by the Arts Development Association (ADA); its demise in early 1992 left a major gap. For the amateur arts, the Voluntary Arts Network (VAN), which had its origins in a Carnegie UK Trust conference of 1988, and which commissioned the PSI report, has now been established on a more formal basis under the chairmanship of Sir Richard Luce. It seems, regrettably, that the time is not yet right for the amateur arts and the arts in the community to speak at a national level with a single voice. Accordingly:

(v)   We shall consider providing support for VAN to act as the national voice of the amateur arts, to build bridges with other areas of the arts and to spread best practice throughout the amateur movement.

(vi)   The Arts Council and some RABs provide recognition and support for the National Federation of Music Societies; the BFI similarly for the British Federation of Film Societies. We shall consider extending this support to representative amateur organisations in other fields and artforms.

(vii)   It is not for the funding system to say that a national body should be created to act - as the ADA was doing in effect - as a national voice for arts in the community. But we are prepared in principle to support such an initiative.

(viii)   Finally - and to pre-empt discussion in the next chapter - the arts in adult education are central to participatory arts activity, and deserve our support also.

Folk and traditional arts

The significance of folk and traditional arts

Folk and traditional arts are included in this chapter because as Ros Rigby, author of

the discussion document on folk arts, points out:

> The folk arts are amateur arts in the true sense. Done for the love of the activity, they can be pursued for enjoyment, and there are examples of many practitioners who have not chosen to make a living from their skill.

The folk and traditional arts field is made up of paradoxes. Folk arts can transcend both national and art form borders, yet are locally based and specialised. At their worst they can be inward-looking and exclusive; at their best they can celebrate the diversity of cultures in the United Kingdom, both indigenous and originating throughout the world. Traditional arts activities form the basis of many community celebrations and events among diverse cultural groups, from well-dressing in Derbyshire to the Caribbean tradition of carnival; yet to some their image is aloof and forbidding. The influence of folk traditions is felt across many art forms, though in music above all: perhaps the majority of nineteenth and twentieth century composers have been influenced by folk music in some respect. They have also nurtured many performance and practical skills. But some of the folk tradition is regarded as mildly eccentric, impenetrable and alien, characterised by sterile debates around authenticity and the purity of forms.

The public attitudes survey showed that the audience for folk is comparable in size with that for, say, contemporary dance, jazz or opera; and that participation in folk music is as high as or higher than in most other forms of music requiring instrumental skills.

In common with many amateur pursuits the organisation of folk arts through self-supporting clubs and societies, in many ways a major strength, has left it neglected by arts funders. This protects it from being 'institutionalised' but it also means that development work is difficult to sustain. There are of course exceptions to this: a number of Regional Arts Boards fund folk music development projects.

<u>The role of the funding system</u>

We believe that the significance of folk and traditional arts as performing and participatory activities, their influence on other arts activity, their diversity and scale and the excellence to which they can aspire mean that we should provide more support for them in the future than we have in the past.

For instance:

    (i)   **A feasibility study should be undertaken into the provision of a national working archive or archives to strengthen the study of folk traditions and help their contemporary development.** (At present there appear to be a number of bodies competing for the position of

archivists. Diversity is fine in this respect: there is a variety of traditions. Conflict is not.)

(ii)   We shall examine whether the public profile and artistic awareness of folk music might be raised by establishing a touring network on the lines of the Contemporary Music and Early Music Networks.

(iii) We shall lobby for folk and traditional arts to be part of the arts components of the national curriculum in England. They are already part of the Scottish and Welsh curricula.

(iv)   We shall consider with folk development workers whether the network of folk arts development agencies, such as Folkworks and Traditional Arts Projects, might be extended to other regions, providing educational, training, promotional and marketing services to folk artists, participants, promoters and audiences.

(v)   We shall ensure that our national and regional advisory structures contain appropriate skills to assess and help to develop folk arts policy and practice.

Chapter 9

EDUCATION

Why is education important?

Of all the issues dealt with in this strategy, education is perhaps the most important. It is at the heart of developing an interest in and an understanding of the arts and media. At the same time, it is one of the areas in which the funding system can only be a junior partner to a wide range of public sector organisations: schools, local education authorities, colleges of all sorts, polytechnics, universities, adult education institutions, the Department of Education and Science. Nonetheless, education is central to our work and to that of the organisations which we fund.

The value and importance of education in the arts and the arts in education was the major factor common to all parts of the strategy consultation process. These were some of the areas highlighted:

(i) People *learn* to understand and appreciate the arts: such skills are not innate.

(ii) Education through the arts fosters creativity in areas beyond the arts, cultivates the imagination and develops manipulative skills and critical judgement.

(iii) It is through the education systems - formal and informal, for children and adults - that the arts will come to be seen as a central element in society.

(iv) A society in which learning and doing the arts go hand in hand will be a society in which talented young people will feel encouraged to make their careers in the arts: a virtuous circle will be established.

(v) While some artists can exist in isolation from their audiences, most art needs audiences: an adventurous and (in the broadest sense) educated audience is vital to the long term health and development of each art form and the arts in general.

(vi) Education is central to acquiring that sense of history and sense of place on which so much arts development rests.

Education is a lifelong process which takes place through play, formal teaching, personal enthusiasm and experience, learning and developing practical skills, and contact with others' knowledge and enthusiasm. Formal education is a critical part of this process but it is not a sufficient basis for appreciating the arts; many people do not follow up their experience of the arts in school once they have left and,

indeed, many reject them as a result of bad experiences at school. The author
J. L. Carr, responding to the consultation process, tells a story of his own sisters
and brother being introduced to literature and music at school:

> I recall Schumann's *Two Grenadiers*, Conrad's *Gaspar Ruiz*, Tennyson's
> *The Revenge* - they used to sing or recite them about the house. They left
> school at sixteen and that was the end of it. All three of them. Their
> enthusiasm stopped.....Why for the rest of their lives wouldn't they go a
> dozen yards out of their ways to see a Rembrandt? It's mysterious.....Why
> do so many graduates seemingly believe that their education stopped with
> their degree exam?

**We believe that a civilised society is one which values the arts and artists,
which encourages people of all ages to develop their creative talents and
potential either to make their careers in the arts or for their personal
development and pleasure, and which provides continuing opportunities to
understand and enjoy the arts.**

Education in the arts

Education is now a principal function of the arts and media funding system. We
have initiated and supported programmes and posts in arts organisations and with
education providers that have, we believe, had a major impact on education in the
arts. The BFI has been particularly active in its provision of materials and
publications for media education. The Arts Council recently published a
campaigning and information document on drama in schools. Both RABs and Arts
Council have championed and supported the introduction of artists into schools, as
well as encouraging arts organisations to have their own education officers and
functions.

But much of the initiative has come from arts organisations themselves. Theatre in
education and young people's theatre, for example, are important means for young
people to learn through, about and with drama. The growth of imaginative
education projects by our leading chamber and symphony orchestras has been one
of the great arts success stories of the past ten years. They have, moreover,
demonstrated that young people can find the close exploration of contemporary
music, linked to their own creation and performing of music, both challenging and
absorbing. At their best, such projects are absolutely integral to the work of arts
organisations.

Despite these positive developments, however, education still too often remains - in
resource and management terms - on the margins of the arts and of arts
organisations, vulnerable to budget cuts and policy changes. National funding
agencies do not employ education specialists in sufficient numbers nor at a

sufficiently senior level for them to make a major impact (although the BFI has made a major impression on the teaching of media studies in schools) and at a regional level the picture is patchy.

The central place of education in the arts should be reflected not only in our own staffing and policies, but in the support and funding which we provide for arts organisations. If we believe that education should be a key part of their work, we must fund it as such, not as an add-on.

The arts in education

Schools   Education is a principal function of local authorities, which still support much of the infrastructure of nursery, primary, secondary and adult education (even if much of the day to day control has been devolved to institutions). In recent years, especially since the publication of the Gulbenkian Foundation's report *The Arts in Schools* in 1982, there has been a significant development of policies and partnerships between arts funding bodies and education authorities, which has helped to make the arts more central to the learning process.

The 1988 Education Reform Act, which introduced the national curriculum and local management of schools (LMS), has major implications for the relationship. Only visual arts and music are discrete core subjects in the national curriculum. Drama and media foundation studies are absorbed into English. Dance (which had undergone very positive developments in many schools) has become an element of PE, rather than an independent subject, potentially denying its aesthetic and social significance. The passionate debates over the composition of the music and visual arts curricula - the proper balance between doing and appraising, between the work of Western and non-Western traditions - demonstrate that the arguments do not stop with the acceptance of an artform into the core curriculum and that this is a matter about which those in the arts care intensely.

There is generally insufficient time within the curriculum to do justice to the arts. Furthermore, under recent legislation all arts subjects are discretionary for the 14 to 16 age group (after Key Stage 3). Within the school system, the effective delivery of arts education has perhaps always depended on the commitment of individual schools and teachers. LMS will place a greater responsibility on them, requiring them to prioritise arts spending against all other demands on their budgets. This coupled with the loss of the strategic overview, funding and advice from specialist advisers in the education authorities may tend to place the arts well down the list of education priorities.

Further and higher education   For further and higher education in the arts there is evidence of cuts in courses and resources. Student grants are mandatory for some visual arts and music courses, but not for those in dance and drama. Discretionary

grants mean that policy varies form one local authority to another, and thus that attendance on some courses depends as much on geography as it does on talent.

There is no justification for such distinctions in grant policy between arts subjects; and the varying policies on discretionary grants between local authorities are by definition arbitrary in their operation and, overall, reduce the opportunities for young people to learn and train in the arts. They also reduce the employment opportunities for practising artists, for whom full or part-time teaching may provide a vital part of their income. This is an active discouragement to taking up the arts as a career. In addition, the important research and development role of arts courses, which have traditionally encouraged experiment, is put at risk. Many of the country's most innovative performance artists, for instance, graduated from performing and combined arts courses.

Adult education   The position in adult education, a route for many people wishing to learn about or practice the arts, is similar. The provision of adult education is severely threatened by the tightening of local authority budgets, which has resulted in substantial cuts in provision. The arguments for generous public support of adult education in the arts are the same as those for public funding of the arts in general, which we discussed in Chapter 1. In a recent article in *The Guardian* the author A. S. Byatt recalls a literature class that she taught:

> We worked our way through the European novel - that is where I discovered Kafka, Nietzsche, Dostoevsky, Flaubert, Beckett. We were not professional Eng. Lit. people - we were stockbrokers and psychoanalysts, computer people and social workers, gas board employees and actresses, teachers and retired people, and we read by ourselves and talked to each other about what we found out and how to read better. The adult education services are being run down yet there was a centre of civilisation, where imagination and thought and information met....

This is, quite simply, too valuable to put at risk.

What is to be done?

There is a trend to undervalue those aspects of education which are focused on creativity and spiritual growth - for which there is no obvious quantifiable return. Just as worrying, there is a tendency for education to be undervalued by some parts of the arts community, and to be an early victim of budget pressures. **Our task must be to help ensure that education is seen as central to the arts, and the arts to education.** It is as much an attitudinal as a resource problem; and the gains if it is achieved will be immense.

The funding system is very much a junior partner in this respect - because of the

key role of both the education authorities and the organisations which we fund. These are some of the steps which we consider should be taken by the education providers:

(i) **The Department of Education and Science (DES) should review the position of the arts in the national curriculum, to take full account of their value both in their own right and in developing other skills; and to provide specific recognition to such areas as dance, drama, the crafts and media studies.**

(ii) **The DES should make an arts subject - of the pupil's choice - a mandatory part of the national curriculum for the 14-16 age group. The important thing is not which subject is chosen, but that there is an aesthetic element in the education of all pupils in this age group.**

(iii) **The DES should ensure that the content of the national curriculum encourages interest in the theory, practice and criticism of the arts across a wide range of forms and influences.**

(iv) **The DES should communicate the importance of the arts in the curriculum, and more generally the value of developed creative ability in all walks of life, to education managers and governing bodies; and provide resources specifically to strengthen arts elements of the curriculum and to enable artists and other practitioners to work within educational institutions.**

(v) **The DES should ensure that the importance of the arts in education is emphasised in training courses for teachers.**

(vi) **The DES should make mandatory the provision of grants for all arts courses in higher and further education, particularly in dance and drama, and should allocate resources to maintain and strengthen arts courses at this level.**

(vii) **Individual schools should use their freedom under LMS to put the arts in all forms, and the development of creativity, at the heart of their work. This should be supported by local education authorities which, where appropriate, should 'broker' partnerships between schools for projects beyond the resources of individual schools.**

(viii) **Particular areas of arts education are vital to the health of the professional arts - such as the work of the schools' instrumental**

music service and instrumental loan schemes. Local authorities should seek to ensure that these flourish.

(ix)   Local education authorities should maintain and expand a broad range of affordable adult education courses in all aspects of the arts.

We in the arts and media funding system must also review and renew our commitment to education.

(i)   We must operate in a more strategic manner. We are not an alternative education system, and our role is to help fill gaps, to provide opportunities which will not or cannot be provided elsewhere, to lobby for and advise on best practice, to fund and encourage the educational work of arts organisations and to work in partnership with the education sector.

(ii)   We shall increase the resources available to education work throughout the funded sector, in particular targeting resources at those arts organisations which put imaginative and high quality education programmes at the heart of their work.

(iii)   We shall contribute to relevant training, in particular through the support of joint training programmes for artists and educators and other measures to encourage collaboration.

(iv)   We shall expand our research and development role in arts education, in partnership with arts organisations and other agencies.

(v)   We shall work to ensure a more efficient and effective service for the collection and distribution of information within the funding system and with arts organisations and providers of education.

(vi)   New technology is an increasingly important element of education, of the arts and of education in the arts. We shall seek to develop models of good practice in such areas as the use of new technology in music education.

PART IV - THE ARTS AND PLACES

Chapter 10

URBAN AND RURAL ISSUES

This chapter looks at three areas where the quality, provision, contribution and function of the arts are partly determined by location: urban cultural policy, the arts in rural areas and the major cultural force of London. In a small country with a mobile population, reasonably good public transport and roads and comprehensive media networks, there is relatively little difference in the cultural influences which people receive wherever they live. But there are significant differences in the outlook, backgrounds and expectations of rural, urban and metropolitan populations, and in the arts provision and opportunities available to them.

The arts and urban areas

What is the contribution of the arts?

The arts can make a major contribution to the social well-being and cultural diversity of urban life, to the urban economy, and to the physical and aesthetic environment: they can help to keep cities alive. People in towns and cities take pride in their theatres, concert halls, libraries and museums. The arts can, furthermore, encourage the conditions for creativity, innovation, 'buzz', in areas of life far beyond the arts themselves. If this is to happen, there needs to be a positive and visionary approach to urban design and the care of the environment from the grandest concept to such issues as signposting, lighting, cleaning, policing and transport. It requires also a real partnership between public and private sectors.

The arts can also play a part in ensuring that town centres are lively and friendly environments throughout the day. The architect Richard Rogers notes in the book *A New London*:

> ....city centres with a lively mix of activities, where daytime offices and shops and other places of work coexist with homes and places of night-time entertainment, are safer than those that come alive for only eight hours a day.

The use and welcoming aspect of museums, galleries and other arts buildings is crucial here. This is discussed in Chapters 12 and 13. But arts organisations and local authorities should also consider programming possibilities outside buildings, in streets and public places. **We commend to local authorities the concept of**

'cultural cornershops', serving both arts and wider community uses, located in local neighbourhoods and shopping centres.

Planning

In the twentieth century, urban planning and the arts parted company. The city was viewed and planned as a functional unit with the emphasis more on efficiency and economic prosperity than on the quality of life or the cultural aspirations of its citizens. Yet the cities people enjoy most are those which offer a multiplicity of experiences, beautiful and impressive buildings, busy, lively and safe streetlife day and night, and a diversity of activities, shops, cafes and restaurants. For the British these have too often been the places that they visit on holiday, because the majority of British cities do not fulfil those expectations.

The 1980s saw an upsurge in investment in cities; but this left a legacy of too little distinguished architecture, and too little that distinguished one city centre from another. The planning process seemed to have lost a vision of the purpose and functions of a city. **In the 1990s there is an opportunity to regain that vision through a more complete view of urban development. Planners, architects, the media and the public are all beginning to contribute to the debate. The arts are indivisible from this process.**

The adoption of cultural policies by a number of British cities has placed the arts within a much wider social and economic context. Those which have gone furthest in this respect, such as Glasgow, Birmingham, Sheffield and Bradford, have realised the potential of the arts as an expression of the identity of the city as a whole and of the communities within it. These are not the only cities to have built expensive arts facilities or to have supported innovative and challenging arts programmes; but their conscious integration of the arts within cultural, economic and physical planning policy singles them out. The establishment by Birmingham City Council of an Arts, Culture and Economy Sub-committee to coordinate the cultural policy elements of the work of the Finance and Management, Leisure Services, Economic Development, Planning and Education Committees is one such model.

We commend approaches to planning by urban authorities which recognise and exploit the links between the arts and other cultural and planning issues, and which use artists as a matter of course in the planning and design process.

As to the role of the funding system, the relationship between the London Arts Board (LAB) and the London Planning Advisory Committee (LPAC) is a possible model for the integration of the arts into the planning process. This partnership has enabled LAB to ensure that the arts are included in every Unitary Development Plan in London; to hold seminars with planners to discuss arts and cultural issues;

to develop advice and model policies for local authorities; to commission with others a report on London as a world city, emphasising the contribution of cultural policy; and to make a formal input into the drafting of DoE planning policy guidance. Similar approaches might be replicated elsewhere in the country.

The arts and the urban economy

The 1988 PSI report *The Economic Impact of the Arts* highlighted the contribution of the arts to the urban economy in terms of employment, visitor and tourist attraction, and the 'multiplier effect' of arts investment. The cultural policies of many cities have included support for the cultural industries (film and video, the art trade, music and recording, design and publishing).

Public money already feeds directly and indirectly into the commercial cultural industries. The BFI and the BBC are both important investors in the production and distribution of film in Britain. Many artists, writers and musicians have their early careers sustained through public funding and work successfully in both the public and the commercial sectors. Many local authorities have invested heavily alongside private sector partners in cultural industry development (such as Sheffield City Council's investment in a 'cultural industries quarter'). Such relationships should be extended, though with some caution: cultural industries development offers no quick or certain return. Nonetheless, **it would be possible for the public sector to take a more active part in the establishment and development of cultural industries, for example by establishing an investment fund which in partnership with banks could offer a mixture of commercial and low interest loans to support the development of new businesses. In appropriate cases, funding bodies should be permitted to take an equity in such businesses.**

Urban regeneration

The arts and media as generators of employment or training opportunities have formed part of bids for funding under various government and European development programmes, but it has rarely been possible to make explicit their intrinsic contribution. The current City Challenge scheme allows the arts to be supported explicitly as part of the assets of the cities or towns making the bid.

There are many examples of the catalytic effect of the arts and artists on urban regeneration. The commercial development of such areas as the former Covent Garden market, parts of London dockland such as Rotherhithe, Butler's Wharf and Wapping and Clerkenwell was set in train in the 1960s and '70s when attractive, low rent warehouses were converted into cheap studios for artists. These uses subsequently attracted more 'up-market' designers, architects, media and retail tenants, pushing up the rents and promoting the commercial regeneration of the area; the artists moved on. Had arts funding bodies been able to play a part in the

purchase of these buildings - and had they had the prescience - the stock of studio space could have been retained and the artists would have had a stake in a major capital asset.

At present, there is in most cities in Britain a considerable amount of vacant office space available at low rent, which could be used for many arts purposes without planning permission. **We wish to explore with local authorities methods of using vacant retail and office space for arts and community-based facilities, such as exhibition space. A range of mechanisms may be appropriate for this, such as a development trust to act as an intermediary between commercial banks and artists, to provide collateral and to offer soft loans, or a single fund on a revolving basis. It would be valuable also if local authorities were to review valuations of redundant properties in their ownership and consider selling them to artists.**

Art and the urban environment

The development of art in public places, often as part of urban design schemes, has been among the most exciting arts developments of recent years. Authorities like Nottinghamshire, Birmingham and Gateshead have used public artwork in innovative ways to enhance the urban landscape and to provide local landmarks. In Britain the number of such commissions continues to grow, together with a necessary infrastructure of public art agencies, regional slide indices of artists' work, local authority specialist posts and training courses for artists and craftspeople.

Many local authorities and other public agencies have adopted 'percent for art' schemes, committing a proportion of capital development budgets (normally 1%) to original art or craft as part of the building fabric. This has created valuable partnerships between architects and artists and has made an important contribution to the arts economy. The current recession in both private and public building has limited its effectiveness but not its potential. **Ideally, percent for art requires statutory backing if it is to be a permanent feature of building development. A considerable boost would be given to the quality of the built environment if the government were to require that percent for art provisions be written in to all public sector building contracts.**

We shall ensure that guidelines on the use of percent for art, the services available through national and regional funding agencies and their local application are prepared and circulated to all local and public authorities.

Major cities: a note on critical mass

Several major cities have decided that, in terms of their cultural life, they do not

wish to be 'second' - or second class - Londons, but international cities in their own right. **We believe that aspiring international cities, such as Birmingham and Manchester, should receive encouragement and practical support from the government in their quest to place themselves, and their regions, on the international map.** The action taken by the government to support significant sporting and cultural capital projects in Manchester is a good example of the level of response needed to the initiatives of these cities. We shall play our part in supporting their artistic and cultural life and in promoting nationally and internationally their success as cities of culture.

But it is perhaps right to raise here an issue which may in practice distinguish the approach of local authorities from that of arts funding bodies: the issue of overall levels of arts provision.

For example, Manchester, chosen as City of Drama for 1994, is widely acknowledged as particularly rich in that art form. This richness has a variety of sources: Manchester is acknowledged as the birthplace of the producing theatre, and the Greater Manchester area is uniquely well served by such theatres; the city has venues to receive the largest scale of touring work; and it is a major radio and television centre.

This has had two major benign effects. First, a 'drama economy' had built up in Manchester. Given the variety and scale of drama activity, an actor, director or technician can - if skilled and lucky enough - make a career in Manchester; this is a rare state of affairs for any city outside London. Second, audiences are there for all the drama that the city has to offer. It has not been the case that more theatres have chased diminishing audiences (apart from the general effects of recession). Rather, the more work there has been available, the more a theatre-going habit has grown up. Furthermore, the range of drama has enabled the providers to specialise more than would be possible if any one of them were 'the' rep. One can sum up both of these points by saying that **a critical mass has been achieved for drama in Manchester, enriching rather than diluting what is available.**

This is a situation which all - public, artists, local authorities, funders - must welcome. It has been possible only through a mixture of history and individual, civic and private sector initiative. But it does not necessarily accord with the priorities of the arts funding system. These have traditionally been focussed more on equity of provision ('No-one should live more than twenty miles from a producing theatre') than on developing a critical mass. Which should be the higher priority for the funding system - the establishment (or growth) of a producing theatre in a city less well provided, or further investment in a city already well provided? **It is vital in such cases that all those concerned - particularly local authorities and arts funders - understand and respect the others' policies, even where their own are, inevitably, different.**

The arts in rural areas

The issues

The debate around the development of the arts in rural areas is dominated by two issues. First, what is rural? Second, what, if anything, is there about rural areas and rural life that requires a specific approach to the arts?

What is rural? There is no single definition of a rural area. They include both agricultural and industrial areas (for example, mining and quarrying), determined by landscape and natural resources; they are variously prosperous and deprived. While traditional agricultural and industrial economies are contracting, the rural population is increasing due to an influx of former town dwellers and an expanding group of people who because of modern communications can work from their own homes. These people bring new wealth and different values to rural areas. **The cultural expectations of rural dwellers are extremely varied and must be met in a variety of ways.**

What is special about rural areas? Clearly, one distinctive feature of rural areas is their **remoteness from the facilities and services that are commonplace in cities.** Remoteness may be caused or compounded by generally poor public transport. Another factor is that in spite of the influence of urban values and culture, **in many rural areas the pace and style of life are determined by factors such as landscape, climate, seasons, agricultural calendar, the self-contained nature of communities and local traditions.**

Supporting the arts in rural areas

Historically, arts development in rural areas has been a lower priority for the funding bodies than urban based projects. In recent years the arts in rural areas have moved up the agenda, through the influence of lobbying, reports on the subject and new partnerships between local, regional and national bodies (arts funders, local authorities, rural community councils, the Rural Development Commission, the Countryside Commission, ACRE). This is a developing area, and as is common in such cases, rural projects may receive only intermittent and short-term funding insufficient to enable them to prove their worth.

The strategy public attitudes survey revealed that there is no difference in the percentage of people (79%) attending the arts whether they live in rural areas, urban areas or conurbations. In addition there is little difference between the types of arts events attended, except for cinema attendance (an activity whose largest audience is 16-24 year old, one of the less mobile groups). Most significant, perhaps, the percentage who are satisfied or dissatisfied with the arts facilities and provision available to them was also almost identical between people in rural and

urban areas. Yet throughout the consultation process, a lack of arts provision and facilities was perceived as one of the biggest issues in rural areas. This could be in part because those involved in the consultation process were not typical of rural populations generally. Nonetheless, **it is a high priority for us in partnership with others to ensure that our policies for arts support are relevant to the needs of the less mobile groups in rural areas, such as young people, old people and those on low incomes.**

Current support involves three main elements: taking people to the arts (through transport schemes), bringing the arts to rural communities (principally via touring) and local community-based arts development. Well balanced arts provision should include each of these factors.

(i)Taking people to the arts. Schemes which provide group transport for parties to arts events in nearby towns are a common feature of rural life. They are often organised by clubs and societies for their own membership or by individuals as a community service. In some parts of the country regional funding bodies and local authorities subsidise transport provision. When operated in partnership with subsidised arts venues such as producing theatres or concert halls, this can be an effective means of audience development. **Local authorities and RABs should consider undertaking local audits of the effectiveness of or potential for transport schemes and the possible need for subsidy.**

(ii)Taking the arts to people. On the face of it, touring the arts into rural areas can be linked more closely to local communities than is the case with transport schemes. There is a long tradition of rural touring of performed arts, visual arts and film, supported by local authorities and regional arts funders. But the strategy consultation revealed a debate about the validity of a policy which, while it can provide high quality arts experience, is often seen as an 'off the peg' project, offering little of local relevance. The consultation revealed that many local authorities are keen to retain small-scale rural touring as part of a mixed provision in rural areas but would welcome the opportunity and resources also to support longer term residencies and work that is generated for and with specific audiences.

We believe that arts touring policies in rural areas, both our own and those of local authorities, should be based on a blend of 'touring in' with arts development strategies which emphasise residencies and local collaboration.

The promotion of the arts in rural areas is largely dependent on volunteers, with support from local authorities (where appropriate officers exist) and RABs. Advice is available from many sources; for example ACRE, the umbrella organisation for rural community councils, has recently published *Entertainment, Events and Exhibitions: bringing arts to village halls*, and RABs and local authorities have published promoters' packs. **The key to this type of development is encouraging**

and enabling volunteer promoters to take the type of risks which are second nature to many professional promoters. This can require guidance and support in the form of training and professional back-up. Some local authorities, for example in Northamptonshire, have employed rural development staff with promotion skills to encourage the establishment of local arts councils. In other cases the rural community council can take on this role. **The best location for advice services needs to be determined locally. But in any case, support, training and funding need to be provided by RABs and local authorities.**

(iii)   Local arts development. The PSI report on the amateur arts revealed a higher membership of amateur societies in rural areas and small towns than in metropolitan areas. It gave two reasons for this: first, that small towns and many villages have amateur organisations in various art forms which have an important social and community function; second, that other than in London, there are more arts and crafts based adult education courses in non-metropolitan than in metropolitan districts: adult education is one of the major arts providers in rural areas.

The arts are also an important part of rural traditions and festivals. Many village social activities incorporate the arts through enthusiastic residents, village hall committees and Women's Institutes. As a result community based arts activity is a common feature of rural life. **The wide social mix of rural areas can generate a range of arts skills, interests and enthusiasms cutting across social boundaries. With initial support, these can develop a high degree of self-sufficiency. We believe that they deserve such support.**

What are the arts development needs?

Neither the public attitudes survey nor the PSI report provides evidence of major arts deprivation within rural areas as against urban areas. The challenge is to broaden the opportunities for people in rural areas to express their cultural interests and develop skills through the arts. There was a strong feeling during the consultation process that the funding bodies are often too remote from rural areas to understand their needs, and should not make judgements on their behalf.

A number of policy implications flow from the discussion on the arts in rural areas:

(i)   **Arts development in rural areas is labour intensive and often works on a long timescale. Funders should accept the need for longer term local arts development programmes rather than short term project support.**

(ii)   **In appropriate cases, we should devolve arts development funding to agencies and bodies working closer to rural communities - whether local**

authorities or more grassroots bodies such as local arts councils and parish councils.

(iii)   We should co-operate with the rural development agencies at national, regional and local level on arts plans which develop the relationship between the arts and other social, cultural and economic issues.

(iv)   The provision of adult education is particularly important to the arts in rural areas: see Chapter 9.

London

Any international city has at least two faces: the one it presents to the world, and the one it presents to its citizens. This is clearly true of London.

London as a world city

London as the capital city exerts a crucial influence over the arts in Britain. It has an international reputation for its arts provision, and the cultural life of London is a significant factor in its world status. Over 200,000 people are employed in the cultural sector and there are over 90 million attendances at arts events each year. London is home to most of the 'national' arts institutions as well as being the centre of the commercial theatre and the broadcasting and recording industries.

The critical mass of arts institutions and industries means that London is a major arts economy in its own right. This is good for London, but it can seem to have a negative effect elsewhere, by acting as a magnet to artists and arts organisations. Unlike other countries in Europe where regional 'capitals' can have as high a cultural profile as the national capital, London has tended to dominate the cultural scene in Great Britain. The signs are, however, that the picture is changing. Cities such as Birmingham and Manchester are able to promote themselves convincingly as international cities, investing in their own arts infrastructure and attracting major arts organisations from London.

Several important issues are raised by the position of London.

(i)   The difference between a central and a centralised role. As noted above, London may be perceived to act as a negative force on the rest of the country. **We believe that London is a positive not a negative influence on the rest of the country - a marketplace of ideas and activity which can absorb a range of national and international influences and feed them back to the country as a whole.** London is the world capital for many English language based arts. **This should be a cause of pride: the issue is to use this fact for the benefit of the nation as a whole.**

(ii)   <u>London and the media</u>. The media have a critical role in creating the images that both insiders and outsiders have of London and of other cities in Britain. **We should work with the media to find ways of generating a balanced portrayal of Britain as a whole.**

(iii)   <u>Location of 'national' arts institutions.</u> In theory, with modern communications there is little reason why national arts institutions and cultural industries must be located in London. In reality the position is more complex. The interdependence of cultural institutions makes it difficult for them to relocated. The synergy created by the concentration of arts activity in London is a positive force, producing genuine innovation and a cross-fertilisation of ideas, benefitting the arts in the country as a whole. On the other hand can a 'national' institution based in London claim to be fulfilling national responsibilities if its audience is drawn largely from the population of one city and from international tourism? **National arts organisations should be resourced and encouraged to develop their regional presence by such means as touring, extended residencies, and establishing regional companies or 'branches', such as Birmingham Royal Ballet and the National Museum of Film and Photography (an outpost of the Science Museum) in Bradford. It should not be taken for granted that London is the only home for 'national' arts and media organisations.**

<u>London as a city</u>

On the other hand London is not only a world business, tourist and entertainment centre. It is also home to ten million Londoners and made up of a diverse collection of neighbourhoods and communities, many of them socially and economically deprived. Each of its 33 boroughs is as large as many regional cities. But many of these boroughs have arts facilities considerably inferior to those of an average regional city. Since the demise of the GLC and the ILEA it has lacked strategic authorities. This has impaired arts planning.

The size and complexity of the Greater London area make communications difficult. Residents of the outer suburbs have no easier access to central London than people on the Intercity network living many miles away. **Yet much of the arts provision is concentrated in the few square miles of central London. This is valuable for the 'critical mass' effect, but the development of local arts facilities, particularly in suburban boroughs, is just as important an issue. Serving both London as world city and London as a series of neighbourhoods and communities is a challenging and difficult task.**

One of the themes of this strategy has been to emphasise the benefits that can accrue from a partnership approach to arts support, involving the funding bodies, local authorities and others. In London, with its multiplicity of local authorities, this is exceptionally difficult. **We hope that the government will recognise the**

needs of the arts and the role of the arts funding bodies (particularly the London Arts Board) as it develops mechanisms to address London's planning and development needs.

Chapter 11

BEYOND THE UNITED KINGDOM

Introduction

Internationalism was one of the key themes of the consultation process. As with education, there was a strong view that an international perspective should inform all aspects of arts development and support. This chapter brings together some of the elements of which that support might be composed and what is needed to bring it about. It looks first at the general issue of international support and then at issues specific to the European Community.

It may well be the case that the arts have nothing to do with national boundaries, but it is rare to begin any enterprise or relationship by thinking on a global scale. International collaboration will generally start with bilateral relationships: a dance company working in collaboration with a festival in France; a repertory theatre using a relationship with its city's twin city in the United States; co-operation between an English and a German art gallery. From such partnerships arise a web of genuinely international activity. The role in the international sphere of those agencies which support the arts and culture is, largely, to remove unnecessary obstacles to their free movement and to help them to happen.

There are many parts of the arts and cultural sector which do not need such help; for them, the European market - indeed the global market - is a working reality. For commercial theatrical producers, the major opera houses, museums and galleries, and film and television companies, co-production, selling abroad and international touring have been a way of life and an economic necessity for many years. **Thus the focus of the strategy in this area is particularly on the needs of individual artists and smaller scale arts organisations, for whom information, networks and resources to enable them to participate internationally are not so readily available.**

What do we have to contribute?

Artists and arts organisations in the United Kingdom are highly critical and highly self-critical. But it is important that they recognise and celebrate also the strengths that they bring to the arts internationally, and that they be allowed to do so more effectively. One question which is too seldom asked is: What can the cultures of the United Kingdom contribute uniquely to the patchwork of European and world cultures?

It is worth recording the answer to this question provided by Eduard Delgado, one of the most distinguished foreign commentators on the arts and cultural scene in the UK:

(i) a strong sensitivity to multi-culturalism - even if there is far more still to be done in this area;

(ii) an imaginative approach to the cultural industries;

(iii) an unique artistic heritage;

(iv) a generally positive relationship between the media and the arts, and the high quality of television programming; and

(v) innovative techniques of arts management and distribution, largely born of economic necessity.

Delgado has also noted that the most fascinating thinking in Europe about the arts - their place, practice and economic role - is found in the UK. Alongside this, however, the UK is in his view the European state with the greatest imbalance between the inherent importance and achievement of the arts and their political profile. But there are signs that this imbalance may be changing in the 1990s. These signs come from the arts community - increasingly determined to assert the importance of its work; from the cities, towns and rural areas of the UK where, despite spending restraints, cultural policies are increasingly central; and from central government - expressed through the arts festival for the 1992 UK Presidency of the European Community and, notably, through the creation of the Department of National Heritage.

Principles of an international arts policy

Internationalism is so obviously a good thing that it may be too seldom questioned why this is so. The value of internationalism in and international exchange of the arts may be summarised as follows:

(i) If the arts are local, they are also universal; by broadening perceptions international understanding is increased.

(ii) The work of the cultural sector and the quality of life of the general public in the UK are enriched as a result of exposure to and involvement in the arts, crafts and media of other countries and cultures.

(iii)   The arts community and general public of other countries are similarly enriched by exposure to and involvement in the arts, crafts and media of the UK.

(iv)   The export of cultural activities and artifacts to countries throughout the world plays a major role in enhancing the positive image of the UK.

(v)   Many communities in the UK have historic, ethnic or other links with cultures abroad, which are mutually beneficial and deserve to be supported.

The principal objectives of an international arts policy flow naturally from this:

encouraging an international dimension to the work of artists and arts organisations based in the United Kingdom;

helping the public in the UK to become better aware of cultural trends and activities from all over the world;

broadening international contacts between creators, producers, promoters, venues and others through the exchange of information, co-production and other forms of co-operation; and

ensuring that the interests of the cultural constituency in the United Kingdom are well represented internationally.

Some of this can be done at relatively little expense - particularly those aspects based around co-operation and the provision of information and training services. For instance, we shall take steps to encourage the development of the cultural aspects of town twinning arrangements - an area in which the machinery exists, but is not being fully used. Furthermore, we can undoubtedly strengthen our links with the British Council and Visiting Arts, to provide a co-ordinated information and advice service for UK artists, craftspeople and film and video makers wishing to work abroad or export their work abroad, and to promoters wishing to bring international work here. But a quantum leap in this area is possible only if more money is devoted to it. It is appropriate, therefore, that we begin a discussion of needs with the question of funding.

Needs and opportunities

(i) Funding. It is difficult to reconcile the funding system's encouragement of artists and arts organisations to be more internationally minded with its

inability to provide additional resources to help this to happen. In particular, the rule that clients of the Arts Council may not use any of their grant for overseas touring looks increasingly artificial, restrictive and difficult to enforce.

The funding situation is not getting any easier. For instance, British orchestras have been enormously successful abroad, with very little public funding. But if they are expected at least to break even on foreign tours, the fees they have to charge may lead them to be undercut by heavily subsidised orchestras from Western Europe, or severely underpaid orchestras from Eastern Europe. Furthermore, reciprocity of funding is a major issue both in terms of cash and structurally. It is vital that British artists and arts funders do not use 'abroad' as merely or predominantly a source of money. It is too often the case that British artists travel abroad to take advantage of more generous funding while British promoters import foreign work for the same reason. This glaring cultural imbalance is not a stable basis for growth.

On the structural front, the funding of venues, common abroad, fits uncomfortably with the practice in the UK of funding producing arts organisations instead. It is now evident that foreign orchestras, opera, dance and drama companies and major exhibitions often by-pass the United Kingdom because a visit is no longer financially viable, or because of a lack of suitable venues.

(ii) Information. **There is more that could be done to assist promoters to develop expertise and knowledge of foreign work.** In part, this is a matter of making more widely available the wealth of information already available to the funding system, the British Council, Visiting Arts, and more generally to those working in the arts who have international experience. Where it is in the possession of public agencies, this should pose relatively few problems - it is a matter of improving co-ordination. Where it is information held by private individuals or other organisations, the issue is slightly different. Information on sympathetic host venues overseas, unexpected sources of funding and so on may have been gained with some difficulty and expense. Why should those in possession of such information choose to share it?

(iii) Practical issues - venues, work permits, fire regulations. There is a range of issues under this heading, ranging from the fact that a fair amount of the most exciting foreign work may not physically fit into any UK venues or meet UK fire regulations, to the sometimes restrictive attitude of UK immigration and employment authorities to the granting of work permits and visas to foreign artists.

(iv) Assessment of foreign work. From 1993, it will not be lawful to discriminate against applicants for funding on grounds of nationality. Who within the funding system has the expertise, time or budget to assess whether a company or a piece of work from overseas will justify the use of public funds on it? More significant,

perhaps, what are the implications for UK artists?

How to meet the needs

A policy for the support of international arts activity into and out of the United Kingdom can be summed up in three simple concepts: money, flexibility and the support of individuals.

The following are some of the ways in which we propose to meet the needs set out above. Not all require extra resources and where they do, the necessary amounts in some cases are quite small. **It is a priority for us to make available whatever resources are necessary.**

(i) **Travel grants** are currently available from the funding system in only a limited form. In conjunction with the British Council - who already do very valuable work through their travel bursaries - we shall develop ways to enable 'gateway' promoters, directors, curators and so on to extend their contacts and knowledge of overseas work, on condition that these are shared widely with colleagues.

(ii) We shall provide **training seminars** on the promotion of foreign work, sources of funding, contacts and funding structures.

(iii) More money is needed to enable British galleries and venues to **tour in specific foreign exhibitions and performing arts companies.** Some structures for support already exist, such as the International Initiatives Fund and the work of Visiting Arts. We shall ensure the fullest collaboration between them, and that they are used for the widest range of work, and we shall make the case to the Department of National Heritage and the Foreign and Commonwealth Office for an increase in their funding.

(iv) The establishment of new **networks of information** is not itself a high priority, but the injection of small sums of money to help existing networks to operate more effectively is. We shall make such sums available.

(v) The arts funding system, Visiting Arts and the British Council will work closely, **ensuring that artificial and bureaucratic distinctions are as far as possible eliminated.** In particular, the present rules on the use by clients of any part of their annual subsidy for touring overseas will be re-examined, and clear guidelines established in conjunction with the British Council on costs and fees for overseas tours. In addition, relevant information available to each of these

bodies will be pooled and made available to artists, arts organisations, producers and promoters.

(vi)   We shall work to persuade the domestic authorities in the UK to adopt flexible policies in such areas as **immigration and work permits.** We must make the case that artists are not interchangeable, and that foreign artists add to British life and culture rather than taking work away from their British colleagues. This flexibility should be matched by authorities abroad in their treatment of British artists.

(vii)   Many individual artists and makers in all forms have similar needs in such areas as **advice on overseas sales and marketing** which, individually, they do not have the resources to meet. The Crafts Council, for instance, helps to supply such support services. This is an area in which we intend to play a fuller role.

(viii) **Much of our role in this area must be to identify those individuals - whether artists, producers, or promoters - with the most exciting and creative approach to international work and to provide them with the resources necessary for them to exercise their gifts.** It is diverse approaches, and diverse forms of support, which are the seed of innovation and development. Funding must be administered flexibly, efficiently and speedily if it is to have the fullest effect.

The arts and Europe

Introduction

Europe has at least two geographic dimensions: the European Community, and the wider Europe of the states that have signed the Council of Europe Cultural Convention. In this section, we shall consider the first of these. The second may require particular policies to be developed but in general it is a specific instance of the international arts issues discussed above.

There are clearly limits on the expansion of the European market for the cultural products of the UK. Language, tastes and cost are obvious practical constraints. Furthermore, some artists are fearful that artistic activity in the Single Market may be homogenised, leading to the production of a Euro-art by artists patronised by European institutions for political and economic rather than cultural purposes - for instance, in an attempt to define European culture in opposition to that of North America. On the other hand, there are signs that the Single Market may strengthen individual artistic practice and help to celebrate the diversity of cultures

which make up the Community, whether along regional, ethnic or national lines, rather than seek to dissolve this diversity.

We should perhaps distinguish between two rather different trends emerging from the European institutions concerned with cultural affairs. On the one hand, policy towards the audio-visual cultural industries is already relatively protective, indeed protectionist, because it stems from a wish to get defences in order in the face of competition from, for instance, Japan and the USA. On the other hand, in the 1980s the European Community increasingly recognised the values and virtues of cultural diversity in the arts and heritage. As we suggested above, this is an area to which the United Kingdom could make a major contribution.

A final introductory point. **In all the - justified - emphasis on the Single Market, it is vital that we do not become parochial merely on a larger scale: there is a world beyond the European Community.**

Principles

The principles of a cultural policy in relation to the European Community are the same as those of an international arts policy generally, with these additions: **we seek the integration of cultural activity into every significant aspect of social and economic life within the Community, particularly the environment, education and economic development; and we wish UK artists and public to benefit fully from the funding opportunities specific to the Community.**

Needs, opportunities and solutions

At the same time as the UK has developed a secure position as a net importer of manufactured goods and services, it has acquired an equally secure position as a net exporter of artistic talent, particularly to the Member States of the European Community. This artistic outflow cannot be beneficial in the long term. To stem it will require the sort of measures discussed above. **The particular additional needs and opportunities that arise within the European Community are in such areas as early and comprehensive information on Community directives, policies and funding programmes which relate or could relate to the arts; access to Community funding; and 'ways in' to the Community, including advice on lobbying, introductions and the co-ordination of visits. These are all areas which we need to strengthen for the benefit of the arts and media community generally.**

In relation to film and television, the funding and policy picture has been influenced since 1988 by the European Commission's MEDIA programme, which aims to exploit the benefit for these industries of the Single Market. Its aims are both cultural - to bind European cultures together - and economic - to use

networking between Member States to strengthen their individual audio-visual economies. It is based on establishing partnership funding between the Commission and public or commercial funders in the host country.

If the UK is to benefit from MEDIA and other European programmes, then the obvious needs are projects worthy of support; the potential to influence their development through full involvement in relevant discussions; and sufficient funds in the UK to attract matching funds. The first of these is no problem and neither is the second, if the UK government permits us and itself to play a full part. The third requires additional resources from government.

In other cultural areas, the potential for development at the Community level has been transformed by the adoption of a cultural article in the treaty signed by the Community heads of government at Maastricht in December 1991. Both the need and the opportunity to influence Community cultural policy are far greater than before.

Among the developments for which the funding bodies will lobby vigorously are these:

(i)   The European Commission should be encouraged to establish **funding specifically for cross-frontier touring and for artists' and producers' travel grants.** These could be among the first fruits of the Maastricht cultural article.

(ii)   The Community should be encouraged to adopt **clear and open criteria for its decisions.**

(iii)   The EC cultural plan for the next five years makes no reference to **multi-culturalism.** Attempts should be made to rectify this.

(iv)   At the time of writing, there is a major conflict between the Commission and the UK government over the use of **regional development funds,** and in particular over the possibility of transferring money directly from the Community to the regional level. Such funds have been successfully used for a variety of cultural developments in many areas of the UK. They are too important to fall victim to such disputes.

Both the lobbying and the information capacity of the funding system must be developed to make us more effective in working with the European Community. Moves in this direction are likely to receive a boost if, as planned, the Community develops support systems for cultural networks from 1993. We

must ensure that such aid concentrates on networks which provide practical co-operation across frontiers for arts professionals, which achieve results of real substance and which have the lightest of bureaucracies. We shall also work to support new networks where gaps exist, for instance for the benefit of Black artists throughout the Community.

Conclusion

The relationship on cultural matters between the United Kingdom and the rest of the European Community is a matter which requires on the one hand the greatest respect for diversity - of nation, region, ethnicity and forms of art; and on the other hand co-operation, a sharing of information and the avoidance of duplication. This is not as paradoxical as it may sound. The simpler and clearer the framework, and the more effective the spread of information, the more diversity can flourish. This will be the keynote of our policy towards the European Community, and towards international arts activity generally.

PART V - DELIVERING THE ARTS

Chapter 12

ARTS BUILDINGS

The issue of arts buildings is often seen as secondary to that of the work that takes place in them. It was an uneasiness with this approach that led us to commission The Arts Business Ltd to undertake a combined research project and consultation exercise on the role and future of buildings which house the arts. This chapter considers briefly the significance of arts buildings in their own right; the question of basic levels of provision to serve particular populations; and more practical issues of housing the arts, including maintaining the building stock.

The significance of arts buildings

Buildings are important cultural agents in their own right for both artists and public. The programme, atmosphere, audience and public image of arts buildings act and react on one another in a complex way. One has only to think of, say, Manchester's Royal Exchange Theatre, the Hackney Empire, the Whitechapel Gallery, Birmingham's Symphony Hall, to appreciate that the building itself is not a neutral factor. Productions or exhibitions may be designed to exploit the distinctive features of the 'space'. What works wonderfully in one theatre or gallery may appear entirely unsuitable in another. There is also the issue of whether the building welcomes or intimidates sections of the public, which we discussed under the heading of 'artificial barriers' in Chapter 6.

Furthermore, ownership or control of a building is perceived in the arts as 'growing up'. Talawa theatre company's achievement in becoming the first major black building based theatre, housed in the Jeanetta Cochrane theatre in London, has been seen as one of the major developments in Black people's arts for many years. On another scale, the purchase of the freehold of the London Coliseum for English National Opera has, as its General Director Peter Jonas put it, created a level playing field between ENO and the other national companies. The issue of a National Dance House is perceived as central to the status of dance as an art form, even though its direct effect will inevitably be more limited than this.

Civic pride, artistic ambition and community consciousness all contribute to the demand for arts buildings - whether we are considering a city building a new concert hall, an amateur drama society with its own theatre or a minority interest group with its own centre.

The quality of experience and environment is of critical importance to arts audiences and practitioners. The philosophy that 'if it hurts, it's good for you' is fortunately disappearing. Audiences demand high quality facilities whatever their social background and assumed aspirations. It is, for example, clearly misguided to provide poor facilities for community-based work on the assumption that users do not expect quality surroundings, when the design of the neighbouring pubs, clubs and entertainment facilities often shows that exactly the opposite is the case. This changing philosophy has major cost implications: raising and maintaining the standards of arts buildings is an expensive business.

The issue of provision: every town should have one?

There are mixed views on setting targets for building provision. Many local authority officers, and many touring companies (in order to expand the number of outlets), favour such targets related to population size. They point out that targets cost nothing and act as an incentive for development when the opportunity arises. But the mechanical application of targets may encourage the growth of facilities with inadequate budgets, product, staffing and artistic vision; and lead to a failure to respond to need and local initiative.

It will never be possible to provide arts buildings for every eventuality in every place. A town of 50,000 people may have a demand for a season of symphony concerts, large rock events and regular visits from major touring companies. The range and size of facilities which would meet this need might be largely unused for the rest of the year. Temporary arts-spaces are an acceptable and cost-effective compromise. On the large scale this can mean a cathedral, warehouse, sports-hall or arena; on the small scale a village hall, community centre, church, library or local school.

But this does not mean that provision can or should be left to chance. **In particular, we shall work with other relevant authorities - the Sports Council, local authorities and others - to develop specifications for new and existing multi-use buildings, to ensure, wherever appropriate, that they can be used for arts purposes also. Village halls, sports halls, community centres, schools, colleges and libraries are obvious examples. We shall incorporate guidelines on access for disabled people in these specifications.**

The consultation also revealed several areas in which targets for national provision might be appropriate - such as:

> **- buildings capable of hosting middle-scale touring dance and opera;**
> **- a network of visual arts and crafts exhibition spaces;**
> **- art galleries able to host large scale exhibitions requiring high security; and**

- **a network of media centres.**

There was also an overwhelming call - which we support - for the development of a National Dance House.

Capital funding - strategic or opportunist?

Even with the presumed benefits of a national lottery to draw upon, the level of development funding is unlikely to meet all the demands made upon it. One of the issues to be resolved, therefore, is whether central or regional funds should be used strategically, in order to fill perceived gaps in a national map, or opportunistically, responding to local will and initiative.

In fact, this is not a realistic choice: it is difficult to think of a single arts building development over recent years in which the local element - whether arts organisation, local authority or local community - was not the crucial element; whereas many 'strategic plans' have fallen by the wayside for lack of a local response. **The key for the funding system must be to support and encourage local initiative, and, where major gaps exist, to work with the local authorities concerned to resolve the issue of the demand for a particular arts building and ways of meeting the demand.**

Housing the arts

Needs and mechanisms

From artists and arts organisations, the main need expressed was for flexible spaces which can be adapted by the artists' vision, not that of the planners or engineers. In addition a number of specific gaps in provision were identified, such as buildings adapted to the demands of dance, especially ballet; facilities for presenting drama 'in the round' in London; gallery spaces outside London for the largest scale exhibitions; adequate rehearsal and workshop space; and halls suitable in size, facilities and acoustic qualities for symphony concerts.

This adds up to an impressive agenda for action, and one in which local authorities, in particular, will inevitably be the senior in any partnership with the funding system. Nonetheless, the consultation process demonstrated that such partnership is crucial. The BFI still makes contributions to building costs, whereas the Arts Council lost its capacity to do so by ending its Housing the Arts fund. This is much missed. **We hope that the government will permit us, and fund us, to develop capital funding programmes which might contribute on a challenge basis to new building and, particularly, conversion and refurbishment projects for all types of arts buildings.**

The proportion of total costs that a funding body will be able to contribute to a building development is inevitably small but, in fund-raising terms, may be strategically vital. There are alternatives to straight cash contributions, including funds to support feasibility studies or to pump-prime fundraising efforts. An imaginative and well resourced percent for art programme (see Chapter 10) could both encourage arts buildings projects and raise the quality and quantity of public art.

Building development is complex and daunting. We consider that it would be valuable to create sets of guidelines for the development of arts buildings which could stimulate ideas, aid costing and support political arguments. We acknowledge that the variety of arts activities to be catered for will make this a complex task but believe that it could be achieved by developing existing publications and knowledge across the arts and media.

Improving the condition and use of the building stock

The condition of arts buildings in Britain has reached a critical state. This is the result not just of age causing wear and tear, but also of experimental or poor building methods necessitating major repair. At the moment, we have no more than incomplete and anecdotal knowledge of the scale of the problem. National audits are measures to be used extremely sparingly: too often they result in a mass of interesting but not particularly valuable information. But an audit of arts buildings' repair and maintenance needs would be valuable. We need a broad indication of scale for several reasons, not least for making the case for a capital fund from the proceeds of the proposed national lottery. An audit would also help highlight apparent gaps in provision which would benefit from closer study. **In collaboration with arts organisations and local authorities we propose to institute an audit of arts buildings, their use, repair and maintenance needs.**

There is also a need to ascertain whether buildings are being used as effectively and efficiently as they might be. For example a building economist could usefully examine such issues as the energy efficiency of different types of arts buildings and provide advice for building managers. **We shall investigate the provision of such a service for the arts buildings which we support.**

We noted above that the acquisition of a building is often regarded as a sign of 'growing up' by the arts community. But growing up involves taking on rather tedious responsibilities as well as raising one's status. Arts organisations naturally prefer to spend money on their art rather than on (postponable) work on their building, particularly if the money available to them is not sufficient for the proper discharge of both. This is a disastrous policy in the long term: maintenance is crucial.

We suggest two complementary ways to deal with the issue of maintenance and repair of the arts building stock. The first would be a national 'catching-up' programme, pooling resources from central and local government, the funding system and charitable foundations to meet the needs identified in the audit of arts buildings. The proposed national lottery will probably be a major or the major source of such funds.

Second, we shall encourage the organisations we fund to ensure that the long-term care of buildings is built into their plans and budgets, in order to avoid crisis planning. Provision for maintenance and repair should form part of funding contracts (see Chapter 5). We commend this approach to local authorities also.

Chapter 13

LIBRARIES AND MUSEUMS

Public libraries

What's special about public libraries?

To put it at its simplest, public libraries reach places and people entirely beyond the scope of other arts buildings.

First, there are literally thousands of local authority public library buildings and mobile libraries. **They are by far the most extensive network of arts buildings - and vehicles! - in the country.** They are a central community resource and gathering place; in many small towns and villages they are the only such resource.

Second, **public libraries are the most fully used arts buildings in the country.** As we noted in Chapter 2, public libraries issue an average of ten books per year for every man, woman and child in the United Kingdom. 60% of issues are of fiction. More significant, around half of the adult population of the United Kingdom belong to and borrow books from public libraries.

Third, and related to this, **social class and levels of education have far less influence on public library use than on the use of other arts buildings.** The age, social class and educational background of library users mirror closely those of the population as a whole. Chapter 12 suggested that some people feel a sense of estrangement from many arts buildings. This is not the case with libraries: they are part of people's personal landscape.

....

We have not troubled to debate the question whether libraries *are* 'arts buildings'. They have not always seen themselves as such over the past twenty years. But recently a change in attitude has been apparent in many library departments. For our part - especially bearing in mind that the definition of the arts we have adopted (see Chapter 1) - there is no doubt that public libraries are, in the truest sense, 'arts buildings'.

Libraries and literature.

Literature has networks of production and distribution - publishers, bookshops and public libraries - which other art forms can only envy. As the major publicly

funded element, public libraries are the obvious basis of any national system for the support of literature. The core of this is of course the regular task of lending millions of books to millions of people; and it is this, coupled with the central place of public libraries in the communities they serve, that makes the public library service the ideal medium for literature development. Libraries are no doubt underfunded, in the sense that an increase in resources would enable them to make a quantum leap in the service they provide. Nonetheless, the total annual expenditure on public libraries of £700 million compares starkly with the £2 million spent on literature by the Arts Council and RABs. Given the disparity between these two sums, it is remarkable that the strategy seminar on libraries and literature, attended mainly by those in the public library sector, came to this conclusion: **Libraries need support from the Arts Council and Regional Arts Boards to help secure the policies, funds and staff training needed to develop their potential.**

This is support that we are willing, indeed eager, to provide. Clearly, in financial terms we will only ever be junior partners. But the investment of our time and money to promote literature with and through libraries promises immense returns. If more money is needed on our part, more money must be found; it is likely to be one of the highest value investments we can make.

Where is our support most needed? **First, surprising as it may sound, we need to encourage libraries' commitment to literature.** A Library Association research study in 1989 found less than 20% of survey respondents who believed that 'the main arts responsibility of public libraries lies in literature'; and less than 40% had a policy on the acquisition and promotion of works of literary merit. Writers' and readers' groups were mentioned infrequently, as were poetry workshops. But there are many rays of light. Many library services organise annual readers' and writers' festivals, children's book weeks, regular programmes of author visits, poetry festivals, writers in residence and tours of sites of literary interest. These must be built on.

Second, there is the work of 'literature fieldworkers'. This can sound merely modish, but in practice they can prove and have proved a powerful force for the promotion of literature, and for building links between public libraries, booksellers, schools, adult and higher education and arts funding bodies. They have to be located somewhere, and in most cases the public library service is an obvious home.

Third, what writers need perhaps more than anything else is an audience for their work. The public library service can play a key role here also. A number of libraries have experimented with displays of writing by local people, and by the use of photocopiers and desk top publishing, people can be helped to produce as many copies of their work as there is a readership for. Such work can

be and is made available for borrowing as part of normal library stock. In this way, writers can obtain readers' reactions, and readers may come to identify with new local voices. Of course, the printed page is not the only form of publication. The oral tradition is thriving, particularly but not only in the Asian, African and Caribbean communities. In these areas too, public libraries have a key part to play.

In each of the areas mentioned above, public libraries are potentially or actually a major supplier of facilities and services. We in the funding system stand ready to assist and promote such initiatives by whatever means we can.

It should be noted here, finally, that proposals for the introduction of compulsory competitive tendering (see Chapter 16) could have serious implications for libraries' support of literature - particularly if it were extended to book selection, which at present is a key area for librarians' exercise of professional expertise.

Libraries and the other arts.

Public libraries are a valuable network of buildings for other arts purposes also. Many library departments mount significant programmes of visual arts exhibitions, some in purpose built galleries. The 1989 Library Association study suggested that nearly half of library departments have a building designed for joint library and other arts use. Residencies by dancers, potters, rock musicians and sculptors were among the arts initiatives mentioned by library departments. Public libraries can appear more friendly and welcoming (though not necessarily physically suitable) as venues for concerts and drama performances than 'formal' arts buildings. In around half of library buildings there is accommodation available for use by local groups, including arts groups.

The 'openness' of library buildings makes them particularly suitable for multi-cultural activities. Those which have come to our notice include an Asian video project, a summer programme for children including Mexican music and Caribbean poetry, and sessions for Trinidadian steel bands.

The work of public libraries in promoting and housing arts activities is vital. Perhaps the most important assistance that the national and regional funding bodies can provide is information and advice. (It is notable, for instance, that more than 70% of respondents to the 1989 survey would have welcomed guidelines on visual arts exhibition space.) **This is pre-eminently an area for the closest co-operation and partnership between library departments, local authority arts officers and the arts and media funding system: we have the potential to work together well and productively.**

Museums

Many of the same points apply to museums as to libraries. They are concerned with the arts, but not only with the arts; they offer a permanent national network of arts buildings and art collections; they are a central part of the arts experience of millions of people (as we noted in Chapter 2, museums and galleries in the United Kingdom receive up to 100 million visits each year); and museums can often be less intimidating to first time visitors than performing arts venues.

Art museums.

All museums have, potentially or actually, an arts role, but that role is obviously at its most central when the museum's collection is focused on the arts, crafts or media.

The art collections held in trust for the public by our museums is vast, beyond price and of cultural importance to the world, not merely to the United Kingdom. The demands of conservation and scholarship often seem to be in opposition to the public's seemingly insatiable appetite for viewing these collections. Artists, curators, educationalists, conservators and attendants all play a vital role in caring for and interpreting collections.

In recent years the phrase 'museum culture' has been used - misused - to describe a nostalgic and static love affair with an imagined past. Nothing could be further from the reality of the most exciting of our museums. **Art in museums should be and often is open for dialogue, debate and interpretation. Innovation is just as important in museums as in other arts contexts.** Contemporary art and historic collections are a national resource for enquiry, learning and enjoyment. Museums which fail to mingle these ingredients fruitfully do not make a good case for their survival. Those which do merit the strongest support from central and local government, the private sector and the general public.

It is often said that visual literacy is undervalued in the United Kingdom. If so, museums have a vital part to play in challenging this sad truth. A variety of programmes can be developed, many of which already exist in some parts of the country. Art borrowing schemes enable art from public collections to be seen in domestic and office settings. A nationwide programme to place a new work of public art or craft in every museum (from gallery furniture to a painting) - supported by a challenge fund from central government or the funding system - could achieve at modest cost an exciting national collection of contemporary public work, and a market for artists' and craftspeople's work. Artists-in-residence programmes, and support for artists to use museums as sources of inspiration for creating and displaying new permanent works, represent valuable ways of supporting living artists.

These are exciting areas for development, and many others could be used as examples. As in so many other areas identified in the strategy, **the problem is that such initiatives are isolated.**

What is needed is not central co-ordination - far from it - but support systems which enable good ideas to be disseminated widely and bad experiences to be analysed and guarded against.

It is not for this strategy to make detailed recommendations on museum policies. But **there would be obvious benefits in a closer project-based relationship between the Regional Arts Boards and the Area Museums Councils; and between the national arts and media funding bodies and the Museums and Galleries Commission.** Again and again through the strategy process we heard those who gathered at seminars wonder why they had not got together before, and undertaking to do so in the future. This may be one of the strategy's lasting legacies. It is particularly true in the contexts of museums.

Other museums.

The collections of most museums are not concerned specifically with the arts. But all museums have potentially a major arts role. The Imperial War Museum, to quote just one example, has a unique collection of paintings of war, many of which it has commissioned itself. In addition, museums can be, and often are, venues for a variety of performing arts programmes. They are increasingly used for theatre in education work. Whatever the nature of their collection, they may commission public art for their galleries or their gardens. In many cases, such programmes can both illuminate and be illuminated by the nature of the permanent collection. These are obvious areas for partnership between RABs and Area Museum Councils.

Archives

Archiving the arts - preserving a record of the arts for present and future generations - is a relatively neglected area. It is notable, for instance, that of the strategy discussion papers only that on drama referred to the subject explicitly. **But the preservation of records is a key part of the duty we owe to future generations.** There are relatively few problems about archiving in those cases where the work of art is its own record - which covers most of the literary and visual arts. But we wish to discuss briefly the issue of performing arts archives.

The need to preserve performing arts archive material arises from its significance both as part of social and cultural history and as an information resource for those working now and in the future in the performing arts. The New York Public Library's performing arts reference collections, for instance, receive more than

100,000 visitors each year - theatre professionals, academics, the media and members of the public.

So what is needed in this country? These are some of the areas which we believe should be focused on:

(i) **A survey of what is readily available at present will give those concerned a clear idea of gaps to be filled.** The Theatre Museum, which is a branch of the Victoria and Albert Museum and is the national museum of performing arts, may be the appropriate agency to carry this out. This should be followed by an exercise to identify priorities and to propose ways of creating and preserving archive material for the future.

(ii) **This is the first century in which it has been possible to preserve live performance in sound and vision** - from acting styles in Shakespeare, to poets reading their work, to changing performance styles of classical music, to contemporary dance and live art. We should not have forgiven our ancestors if they had had the opportunity to record Mozart playing the piano or to film David Garrick acting and had neglected to do so. With all the technology at our disposal, it would be equally unforgivable if we did not create a record in sound and vision of the evolution of the performing arts. For non text-based art, such as mime and live art, performance *is* the history: without a record of the performance, the history disappears. **We attach considerable importance to this, and intend to work with arts companies, the entertainment unions and appropriate agencies to make such an archive a reality.**

(iii) Few performing arts companies can afford a professional archivist, but many have material of considerable social, cultural and historical value. **We shall explore the possibility of setting up 'archive deposits', housed in museums, regional or national funding bodies or elsewhere, in which this material can be looked after and made available to the public.**

Chapter 14

TOURING AND FESTIVALS

Introduction

The tension between what the technocrats call 'cultural provision' and 'empowerment' - in plainer language, between providing art for people and enabling them to choose their art - runs like a thread through this strategy; but it appears in a particularly clear form in relation to touring. Over many years, touring in both the performing and the visual arts has largely been about 'delivering' artistic product to audiences and gallery attenders. It was not only the audiences who were treated as being, in essence, passive recipients of the work. It was true of venues and galleries also; there was little feeling that they might have active artistic policies of their own. This chapter is partly about how and why this view is changing.

The subject of touring the visual and performing arts has recently been surveyed in Graham Marchant's report *Where do we go next?* Graham Marchant integrated his work closely with the strategy consultation process. We draw on his report in this chapter, beginning with some basic questions.

First, why tour? Marchant provides the following justification for touring the performing arts (including literature); it seems to us equally applicable to visual arts touring:

> Touring exists as a way to bring about a more equitable distribution of arts activity on a geographical spread ("distribution") and to promote a wider range of artistic experience in places which already have some resident provision ("consumer choice").

This is close to what in Chapter 6 we called 'enabling' and 'enlarging' respectively. We include discussion of festivals in this chapter because their purpose is allied to that of touring, particularly in the area of consumer choice.

Second, what is special about touring? Again, to quote from Marchant's review:

> The peculiarity of touring work in almost all its manifestations is the presence of a third party mediating the relation between those who create exhibitions, literary events, opera, drama, music, dance and the other arts activities..... and their audiences. Whether that third party is an independent promoter arranging work in village halls, a festival director or the manager

of a gallery, theatre or arts centre, the effect is comparable.

Marchant notes that the use of touring to complete a national network of provision is a distinctively British phenomenon. Some European countries, particularly Germany, have such extensive networks of producing venues that they rely more on exchange and collaboration than on touring companies or exhibition services. In Britain, touring is an important element of virtually all the arts, and is the major 'delivery mechanism' for dance and opera.

Third, how much is spent on touring? Marchant estimates that in 1989/90 around £25 million was spent on performing arts touring by the Arts Council and RAAs, and perhaps a further £2 million on visual arts touring - the total representing a little over 20% of what the Arts Council and RAAs spent on the arts in England.

Performing arts touring

Promoters and venues

The strongest single message from both the consultation process and Graham Marchant's review is that **promoters and venues have been damagingly neglected by the arts funding system, with virtually all touring funds going to touring companies. This is not to say that the emphasis should be reversed. It is, rather, a recognition that audience development, education and outreach work, and indeed basic artistic work, are inevitably not the responsibility of the touring company alone, but must be a shared responsibility of company and venue.** Venue managers and companies were relatively at one in their listing of what a venue should be able to offer this partnership:

(i)   decent working and performance conditions;

(ii)   lively and positive links with the local community;

(iii)   highly motivated and skilled staff;

(iv)   venue networks, to share information in such areas as marketing;

(v)   partnerships between specific venues and touring companies, to enable relationships (and thus education work, audience development and so on) to be built up over a period of time;

(vi)   the resources to search out new and exciting work for audiences; and

(vii)   the ability - a mixture of programming and resources - to create a

strong identity for themselves and to project a clear vision of what they want to achieve.

As matters now stand, it is easy for venues and touring companies to blame each other; which makes all the more striking their relative unanimity as to how relationships might be improved.

Graham Marchant makes an interesting point arising from the current emphasis of the funding system - namely, that **the concentration of talent that there is said to be in companies rather than venues may be a result of the talent following the money rather than vice versa. If this is so, it is all the more remarkable that there are so many venue managers respected throughout the industry for their programming, marketing, and audience building skills. Providing them and their colleagues with financial, networking and information support can only be to the good.**

Touring companies

One respondant to the strategy consultation process expressed the view of many:

> Touring for performers is not an enjoyable business, except for the occasional pleasure to be obtained from a successful production targetted to a particular section of society. To performers touring often seems endless and numbing, but accepted as an inescapable chore, like cleaning one's teeth. A number of performers accept that new work must be toured, an essential maturing process attaching to the genesis of a new production. Naturally, the burden of touring is eased when runs at a particular venue run to weeks as opposed to the horror of one-night stands and short runs.

Our emphasis on venues does not mean that we wish to start again with a new system that puts all the money into venues and allows touring companies to sink or swim. The companies are far from lavishly funded - indeed, terms and conditions that companies are able to offer those who work for them are often among the worst in the whole profession. **What we are suggesting is that the highest priority in performing arts touring - for the benefit of audiences, companies and venues alike - is for additional funding to be focused on venues.** Financial support for programming, training and marketing for venues and those who work in them; contributions towards the cost of venue refurbishment and renovation; and the encouragement of networks of information and advice among venues and companies are measures which will work to the mutual benefit of all those concerned with touring the performing arts - not least the audiences!

Visual arts touring

Marchant calculates that around 20% of shows in the independent, local authority, arts centre, university and college gallery sectors are provided by touring exhibitions. Apart from exhibitions which are shared collaboratively between galleries, the main sources are the South Bank Touring Exhibition Service based at the South Bank Centre, the Crafts Council, the National Museums and Galleries and the Area Museums Councils.

Marchant's analysis of the South Bank service prompts two general reflections - applicable as much to the performing as to the visual arts.

First, it nicely illustrates the strengths and weaknesses of a 'cultural provision' model of touring. The major strength of such a service is that it can provide high quality exhibitions of a kind beyond the financial resources and the curatorial expertise of most galleries. Such exhibitions can then receive maximum exposure and repeat showings in strategic venues across the country. Marchant notes that the service provides a lifeline to many galleries under severe budgetary and staffing pressure. On the other hand, the provision of a ready made exhibition package may have the effect either of discouraging the receiving galleries from developing the expertise which would enable them to originate or collaborate in exhibitions of their own; or of making gallery directors less willing to accept 'package deals' which may not relate to their own artistic vision and to the links they have established with their local communities. Marchant suggests that a service which includes the supervision of installations and the provision of a complete marketing package will do little to encourage a sense of ownership by the receiving gallery. **The effectiveness of a particular exhibition in a particular gallery will be increased through a partnership between local knowledge and specialist professional expertise. The provision of a centralised service with little scope for local input is unlikely to be an effective way forward.**

Second, the South Bank service provides an interesting lesson on the implications of subsidy. Marchant points to the advantages of touring which arises from collaboration between galleries - the sharing of costs, the ability to extend the life of and audience for a successful project, the opportunity for the galleries concerned to the show their commitment to particular artists and at the same time develop their own reputation. Of course, in many cases such collaborations have been happening for some time. But the potential for them has been much influenced by the South Bank service, which offers exhibitions at heavily subsidised rates. The very significant place which it holds in the exhibitions economy means that it is in a position to bring down the market price for hire fees. In economists' terms, the South Bank service has set up 'barriers to entry' to new providers of exhibitions: in many cases, they cannot afford to compete. **The problem is not that too much subsidy is going to on the South Bank Touring Exhibitions Service, but that it**

is receiving a *disproportionate share* of the total subsidy available in this area. **The net result may be to inhibit rather than encourage the growth of artistic activity.**

Marchant questions whether in the long term the best way forward may be to replace the current South Bank service with one which focuses on the potential of galleries around the country to be or become involved in touring. This may well be right. But in the meantime, we believe it is an hypothesis to be tested by means of measures to improve support for inter-gallery touring; moves towards a system in which the South Bank service organises exhibitions only in collaboration with other galleries; and a 'levelling of the playing field' to enable galleries to compete fairly with the service when putting together exhibitions and promoting tours.

Meeting the needs - the role of the funding system

Funding structures

The necessary new balance between the originators of touring work and those who present it must be reflected in the funding structures which support it. Touring is necessarily a national business (see below on Scotland and Wales) if one focuses on the originators. It becomes in addition a regional or local matter if the focus is expanded to take in venues. **If venues and receiving galleries are to be supported and funded to play a more equal part in this relationship, this means that RABs will inevitably play a larger part in the support of touring than has hitherto been the case.**

Key areas for support of venues and galleries

> (i) **Building renovation and maintenance.** This is one of the most glaring, and certainly one of the most expensive, needs of all. It was considered in Chapter 12, on arts buildings.

> (ii) **Programming support for venues.** Graham Marchant suggests that a scheme to support venue programming be put in place by the Arts Council and RABs, wherever possible in partnership with local authorities. We strongly endorse this, provided that it is linked with programmes of marketing, education and outreach to ensure maximum effect.

> (iii) **Commissioning networks: venue to venue.** Anyone running a venue who wishes to commission and produce work for it is battling against the odds. Perhaps the most valuable way in which their work can be supported is by establishing networks of similar venues able to

share the cost of such work. This would not be cheap - Marchant suggests that a sum of about £500,000 per year for commissioning might initiate such a shift in practice. But we believe that potentially it offers good value for money, and endorse his suggestion with enthusiasm. We also accept his view that this should be in the form of a pilot exercise at the start, with careful evaluation and self-evaluation of the participating venues. Ultimately, if it proved successful, we would wish to extend this networking approach to cover the touring of culturally diverse work, international arts activity and work for young people and people with special needs.

(iv) **Networks: venues to companies.** Those who run venues and those who run touring companies agreed that touring works best for all parties when there is a good and regular relationship between venue and company. Audience development, education work and so on are far more effective if venues and companies can work together and if the company's visits are reasonably frequent and not too short. We shall develop measures specifically to support such relationships.

(v) **Programming support for galleries.** Similar issues arise in the visual arts as in the performing arts. Funds are needed to support galleries which receive exhibitions as well as those which originate them. If inter-gallery collaboration is to be encouraged there must be a flexible attitude by the funding system. Graham Marchant suggests that the RABs, with their detailed knowledge of the galleries and their audiences, have a particularly vital role. But this requires that they take a wide view of their regional responsibility - extending it to cover the 'export' of the best of the region's work, as well as support for the 'import' of exhibitions for the benefit of regional audiences.

(vi)**Support services: training, travel grants and information.** All the above will be effective only if those who run venues and galleries have ready access to a wide range of training and information. Travel grants are an obvious area for support. Training and information should be based on a judicious mix of directly provided services by the funding bodies, support of self-help advice networks and funds to contribute to the cost of external training courses. All are vital.

Great Britain

This strategy is focused on England: the Scottish and Welsh Arts Councils are co-ordinating parallel exercises. But there are issues which of their nature cross the national boundaries. Touring is one of these. An obvious example is opera.

Welsh National Opera, for instance, spends the majority of its touring weeks in England. Without this, many English audiences would be deprived of top class opera and Welsh National Opera could not survive as a full-time company. **It is clear that the development of opera should be considered on a Great Britain basis.**

More generally, the need not to be bound by the national borders within Great Britain is obvious in the case of the largest companies which tour. But the principle is the same whatever the size of company. English companies wish to appear at the Edinburgh Festival and Fringe; Scottish companies wish to be seen in London. **It is the duty of the three national Arts Councils to facilitate such freedom of movement, for the benefit of both companies and audiences.**

Services to companies.

There are two matters which sound mundane but are in fact important symbols of the proper supportive relationship between the funding system and touring companies, as well as being of much practical significance. The first is to ensure that **rules and procedures are consistent among regions and between regions and the national level.** Genuine regional differences should be supported and nurtured; pointless inconsistencies should be eliminated. Consistency should cover not only such issues as standards of service but also deadlines, procedures and application forms. There can be few matters more infuriating or time wasting for artists and arts organisations than to be faced with a plethora of application systems which do not reflect genuine regional differences but merely a lack of co-ordination between funders. If an organisation has provided comprehensive information to one funding body, it has the right to assume that it will not be required to go through the whole process again, using different forms, to satisfy the requirements of another. As far as possible, we should also seek to make our systems consistent with those of local authorities. **The integrated funding system will not be a reality unless genuine regional identity is respected while information is shared and procedures made consistent throughout the system.**

The second is for **the funding system to use its buying and bargaining power on behalf of the arts community.** Many building based producing theatres, for instance, have arrangements with a local hotel to provide accommodation at reduced rates for visiting artists. Touring companies rarely have the opportunity to negotiate such deals. The funding system is ideally placed to do so. It has the potential to work out deals with airline companies also, and with those who provide other means of travel, accommodation and training courses - indeed, virtually any area in which the grant-aided arts community is a significant purchaser of services. **The conditions of touring, and the inadequacies of touring allowances, are major concerns for those who tour. The funding system can, and should, do much to alleviate this.**

Festivals

What are festivals for?

Festivals can be among the best or the worst forms of arts provision. Some are life-enhancing; others, utterly lifeless. These are some of the purposes that festivals - at their best - can serve:

(i)   Festivals are, or should be, occasions for disruption, surprise and celebration.

(ii)   Festivals are a marketing opportunity in the broadest sense - bringing aspects of the arts to the attention of people who might otherwise not know or care about them.

(iii)   Festivals are a marketing opportunity in a narrower sense - an opportunity for a community to promote its name and image more widely.

(iv)   Festivals bring together disparate talents into a common arena, stimulating exchange between different art forms and creating new ways of seeing and saying. They may mingle amateur and professional, the well established and the innovative.

(v)   A festival can be an opportunity to celebrate the arts of other countries and cultures, and to reflect Britain's many cultures.

(vi)   Festivals create a sense of occasion. By setting a date in the calendar, they provide a focus for creative activity.

(vii)   Festivals bring people together in small or large communities, and help forge an identity for those communities.

(viii) Festivals provide a stimulus for continuing activity, either through work that has been commissioned for them or through ideas exchanged and groups formed in the course of them.

(ix)   Festivals are an arena in which the duty to experiment is more widely accepted and applauded than in day to day work in the arts.

Support for festivals

That is quite a list. At their best, arts festivals are a powerful tool for arts, audience and community development. We believe that the festivals which are or could be most successful in these respects merit significantly more public funding and support than they have received in the past.

The opportunities for partnership between local authorities, the private sector and the arts and media funding system are clear. Each of the parties will have its own agenda and aims, which may well be very different from those of the others; but they have the potential to fit together well. These are some of the elements which we, the funding system, wish to bring to this partnership:

(i)   We wish to protect the essentially unpredictable quality of festivals. Our support should be enabling rather than prescriptive.

(ii)   We shall prioritise the commissioning and presentation of new work at festivals.

(iii)   Even festivals which are focused on individual art forms have, at their best, an open attitude to cross-disciplinary work. Our funding structures should encourage this.

(iv)   For smaller scale and amateur-run festivals, we wish to make funding available to assist with professional administration: voluntary effort is indispensable, but even a small addition of professional help can greatly assist a festival's developmental aims.

(v)   We wish to have available a pool of money to support major large scale promotions from time to time.

Chapter 15

BROADCASTING

Broadcasting and the arts

These are some of the connections between broadcasting and the arts:

(i)   Broadcasting is a major - perhaps the major - medium for making the arts available to the public at large.

(ii)   Broadcasting has created its own forms - nothing like arts documentaries or drama series, for instance, exists in any other medium.

(iii)   Broadcasters commission and produce a vast quantity of new work, notably but not confined to music and drama: a playwright or poet can reach a vastly larger audience through radio or television than through live performance.

(iv)   Channel 4 and latterly the BBC have helped keep the British film industry alive.

(v)   Television and radio provide critical debate, information and education about the arts.

(vi)   Through listings programmes, television helps to market the arts.

(vii)   Broadcasting is a crucial source of work for actors, musicians, writers, composers, technicians and others in the arts world.

What the arts offer broadcasting can perhaps be best summed up in the two words 'people' and 'material'. Creative and interpretive artists more often than not acquire skills and experience outside the broadcast sector which are then of value inside that sector. Straight relays or (more commonly now) adaptations of arts performances can become 'events' on television. If the arts benefit from critical scrutiny by the broadcasters, broadcasting benefits from an exciting arts scene to scrutinise.

Broadcasting and the arts have a relationship of mutual dependence. Each would be crucially impoverished if this relationship did not exist. And as broadcasting is essential to the arts, so strengthening our relationships with

broadcasters is a central responsibility of the arts and media funding system.
The rest of this brief chapter is largely an embellishment of this conclusion.

New horizons for broadcasting

Broadcasting technologies, and thus the frontiers of home-based entertainment, are
changing fast: time-shifting using video cassette recorders; high-definition
television; a wider range of productions on video; more sophisticated sound
recording and reproduction; specialist subscription and independent radio channels;
cable television and community radio; inter-active television and three-dimensional
'virtual-reality' are providing or will provide new and in some cases creative
opportunities for artists and the arts audience. Home-based media of this sort will
continue to be vital, particularly for those who are not able or do not choose to
visit arts venues - increasingly the case with our aging population.

The structures of broadcasting have developed greatly in recent years and,
following the Broadcasting Act 1990, are set to expand further. There has been a
considerable growth in local radio provision both by the BBC and by independent
radio stations. The new independent radio services include specialist services such
as Jazz FM in London and stations for Asian and African/Caribbean interests
around the country. These are positive signs for arts broadcasting, though the
commercial base of independent broadcasting, with its dependence on advertising
revenue, has led some specialist stations either to broaden their remit or to dilute
their purpose, depending on how one looks at it. The new Independent Radio
Authority may license three independent national radio services, one of which will
be devoted to music other than pop.

The advent of satellite television has widened the choice of channels but, with the
exception of films, has not had a major impact on arts broadcasting. Satellite
television has not found it commercially viable to produce much of its own arts
broadcasting, and has tended to rely on archive material. In the early days of
satellite television there was a dedicated arts channel, but this was an early victim
of commercial pressures. Cable television offers new opportunities for cheap access
to broadcasting at a local and community level. The current recession has slowed
down the development of cable networks and their potential has yet to be realised.

**We in the arts and media funding system cannot expect to have a major stake
in any of these areas; yet all of them have considerable implications for the
arts, and thus are bound to be within our area of interest.**

Arts programmes

It can be argued that broadcasting about the arts (review and documentary
programmes as opposed to original productions or relays) is concerned with

education in the broad sense. At its best it should be able to help audiences to crack the codes that surround some of the arts, and to help them feel more at ease with the arts.

The audience for arts related programmes, although small in television terms, is relatively committed. In any case, compared with numbers attending individual live arts events it is inevitably a mass audience: the viewers of a single edition of ITV's 'South Bank Show' would fill a West End theatre for many years. Arts programmes are also influential: surveys have repeatedly shown that television is the most important medium for finding out about and stimulating an interest in the arts. The audience for such programmes is also far more representative of the social composition of the general population than is the audience for live events.

Nonetheless, in the view of broadcasters consulted as part of the strategy process, the arts still have too low a priority on radio and television. **We must renew our efforts to work with broadcasters for the promotion of the arts. This is particularly important at the regional level: there is considerable scope for developing relationships with regional broadcasting companies and the BBC's regional services. The RABs have an important role in providing information and advice and identifying areas of common interest with broadcasters.**

Programming the arts

The public attitudes survey showed the importance of television and radio as arts media. Nearly half the population watch plays on television, for instance, and most people listen to music on radio. The survey also explored the relationship between watching television and attending events. Two conclusions are clear. First, a large proportion of television audience does not go to live events. But second, the availability of the arts on television is a factor persuading a small but significant section of the population to sample the 'live arts'. In other words, **broadcasting is not in competition with live events but helps them, complements them and provides a distinctive experience in its own right. We shall seek to develop a much more productive relationship between the 'live' and broadcast sectors, including joint commissioning of original work and financial and artistic collaboration in the transformation and relay of productions originally designed for live performance. We shall seek to make broadcasting of the work we support as easy as possible, by practical measures such as buy-outs in union agreements, the proper equipping of buildings and so on.**

Arts broadcasters and arts funders

The above are some practical areas for partnership. **The arts and media funding system also has an important 'moral support' role in broadcasting: for**

instance, by lobbying for the retention of the BBC licence fee as the corporation's principal source of funding - the best guarantee of quality arts broadcasting; by monitoring the commitments on arts programming of the companies which won the Channel 3 franchise; by making the case for arts broadcasting to be protected in the schedules in the same way as the Broadcasting Act 1990 protects children's and religious broadcasting; and by promoting internationalism in arts broadcasting.

Finally, we recognise our mutual interest in strategic and planning issues. For instance, it makes little sense for the Arts Council and 'its' constituency to discuss the future of the country's orchestral music while, entirely in isolation from this, the BBC is considering the future of its orchestras. The increase in quality and profile resulting from the joint approach by the BBC and the Welsh Arts Council to the BBC Welsh Symphony Orchestra is just one indication of the benefits that such collaboration can bring.

Chapter 16

LOCAL AUTHORITIES AND THE ARTS

The role of local authorities

This is a brief chapter not because the role of local authorities in the support of the arts is small but for the opposite reason: it is all-pervasive. This has been a key theme of the strategy as a whole, and the central theme of the discussions on education (Chapter 9), urban and rural issues (Chapter 10), arts buildings (Chapter 11) and libraries and museums (Chapter 12). The purpose of this chapter is mainly to pick up a few general issues around local authorities and the arts, and our partnership with them, not dealt with elsewhere.

We acknowledge the enormously important contribution that local authorities and local education authorities make to the arts in this country. Effective public support of the arts can only take place through combining the resources and skills of the local authorities with those of the arts and media funding bodies.

Statutory or discretionary?

Many local authorities employ highly skilled arts development staff who are well placed to understand and respond to the local issues and conditions that influence arts provision and, working with other funding agencies, to realise local needs and aspirations. Local authorities' perception of the value of the arts has developed greatly in recent years, as we showed in Chapter 10 particularly. But the national picture is patchy. Because local authority support of the arts is discretionary it is also vulnerable. More important, perhaps, it lacks the incentive of a central government contribution through the medium of the revenue support grant (RSG).

What has been achieved on this discretionary basis has been admirable - in many towns, cities and rural areas, it amounts to one of the great arts success stories of the 1980s. But it seems to us - to say the least - anomalous that provision of the library service should be a statutory responsibility of local authorities, but not provision of other arts and cultural services. There was a strong general view in consultation that the provision of arts facilities should be made a statutory responsiblity of local authorities. But we should report two pragmatic counter-arguments that were put to us.

The first is that, as a general rule, legal backing and targets are as likely to lead to a levelling-down as to a levelling-up of provision. The second is that a great deal

of arts spending by local authorities is the responsibility of departments other than the arts - notably education and libraries. Bringing it all together might reveal a larger figure for total arts spending than either electorate or elected members expect to see; again, a reduction in spending might be the result.

These are not unpersuasive arguments, but they do not seem conclusive to us. As to the first, it is not clear why, say, Birmingham or Sheffield should reduce their arts spending if arts spending became a duty laid on them: a statutory duty has not prevented them from providing substantial support for their library services, for example. And if the inducement of RSG were added, it is hard to see any reason why the net result should not be an increase in spending. It would certainly lead to such an increase by the lower spending authorities.

As to the second argument, the claims of local accountability suggest that local communities and elected members should have the opportunity to see what arts spending adds up to. It is for all those, inside and outside local government, who care about the arts to justify these levels. **In Chapter 2 we argued that a clear idea of how, and how much, public money was spent on the arts now was necessary if we were to spend it more wisely in the future. We believe that this principle should hold even if the total revealed were unexpectedly high. Accordingly, we believe that the Local Government Act 1988 should be amended to make arts spending by local authorities a statutory responsibility; and that such spending should be designated as eligible for revenue support grant from government.**

The effective implementation of an arts policy is dependent upon enthusiastic and committed members and staff. Making the arts a statutory responsibility will not ensure that this happens, but we believe that it will help to create a climate in which it can more readily happen. One of the problems inherent in this is the need to define the arts clearly so that local authorities know exactly what they are expected to support.

Partnership

We believe that partnership is the essence of the relationship between local authorities, the arts funding system and arts organisations. But at regional level this has been put under stress by the funding system's reorganisation, and in particular the diminished influence of local authorities on RABs. This, coupled with an increase of arts expertise in local authorities, has led RABs and local authorities to reassess their relationship, which in itself may be no bad thing.   Local authorities should be able to expect funding bodies to provide specialist art-form advice; an overview of regional, national and international developments supported by comprehensive research and information services; a forum for discussions and joint planning; effective grant making procedures; specialist services for arts

organisations to achieve their potential; and a link to national and specialist resources. **The signs are of a shift from local authorities' subscribing to RABs to a more contractual arrangement based on the provision of such services, information and consultancy. This makes it ever more important that we are operating effectively and efficiently, and providing the services required of us.**

One issue that can create tension between local authorities and funding bodies is the balance between respective funding contributions. There may be an expectation that each party will match the other in any funding agreement; in practice what often happens is that each party will fund to the level of its interest in the project, and interests may be different. An arts funding body may make a greater initial input into a high-risk project; another may be of greater local than regional significance. **Partnerships are based on negotiation not challenge, and we believe that the contractual arrangements that we propose in Chapter 5 will be of equal benefit to funding bodies and local authorities, providing that the terms and conditions are jointly agreed and monitored.**

There is another point to be made in the area of contract. Some arts organisations funded both by the funding system and, perhaps, several local authorities may have a nightmare vision of being required to negotiate separate, maybe conflicting, contracts with each, and having to account to each for any failure to meet their terms. We must ensure that this does not happen. **Wherever possible, there should be a single contract agreed between an arts organisation and its public sector funders. It is up to the latter - notably ourselves and the local authorities - to work together to enable this to happen.**

Compulsory competitive tendering (CCT)

One of the most important issues affecting local authority arts provision at present is the introduction of compulsory competitive tendering for the operation of arts facilities. As we have noted out elsewhere, local authorities are responsible for both the provision and the management of a high proportion of the arts building in Britain. A change in the management of these facilities through the process of compulsory competitive tendering is obviously of concern.

The aim of CCT is to ensure that services are delivered at the highest quality and as cost-effectively as possible; which does not, of course necessarily mean as cheaply as possible. Generally the management of arts and entertainment facilities, often on very tight budgets, shows local authorities in their most entrepreneurial mode, balancing commercial and cultural pressures. Of course all local authorities should be keen to adopt more effective methods of delivery; but a compulsory process may not be the most effective.

Part of the problem lies in the nature of the tests by which tenders would be

judged. In Chapter 4 we discussed the issue of quality and showed how, in the arts, it is a concept of great complexity and much subjectivity - one that needs to be examined from a variety of perspectives. But 'quality thresholds' are crucial to CCT. **We believe that it would not be right to extend CCT to local authority arts provision until appropriate quality thresholds for this field have been developed - a task in which the arts community and we in the funding system should be involved.**

The proposal to apply CCT to arts facilities is based on the assumption that there is a market interested in competing for their management. In fact the number of companies willing or able to take this on is very limited, and the concentration of management into a few hands could have a negative effect upon the variety and quality of programmes on offer. The great virtue of local authority venues at their best is their ability to respond to local needs, and to undertake imaginative programmes of education, outreach and audience building. A nationally based company taking over venue management may provide a cheaper service, but is unlikely to demonstrate such local responsiveness. **We believe that the process of competitive tendering without a compulsory element could be a positive one, allowing local authorities to analyse needs and seek the best methods of meeting them. This could lead to a sharpening of existing policy and practice. We believe that authorities should be encouraged but not compelled to undertake this.**

In our view, there are simpler and less time consuming ways than CCT of encouraging efficiency and effectiveness in the management of arts facilities - notably by **establishing properly constituted trusts independent of the local authority, with the authority grant aiding rather than directly funding. We believe that many authorities would also favour this option and that pursuing this approach would be more fruitful than CCT.**

Conclusion

The consultation process has demonstrated the importance of partnership between local authorities and arts funders. But it has also shown that there is no consistency across the country and that, for whatever reason, in some areas partnership is potential rather than actual. There is some feeling that arts funders do not understand local authorities and vice versa; that unreasonable demands are made by one on the other; and that funding bodies fail to recognise the arts expertise of many local authorities.

There are bound to be areas of difference, but mutual confidence and respect are essential. These can be achieved only through more formal and informal professional contacts, a demystifying of processes and practices and a greater sharing of ideas and information. This is a question of both attitude and

practical measures, such as joint training, joint policy meetings and joint assessment of arts organisations. We shall play a full part in developing these, and we hope that related organisations, such as the Sports Council and the Area Museum Councils, will wish to be involved also.

PART VI - SUPPORTING THE ARTS

Chapter 17

TRAINING

Importance and emphasis

It is not easy to place the topic of training in a document of this scale. We could have linked it with education because much vocational training in the arts is inseparable from education - becoming an artist is a vocation, an intellectual activity and a process of learning practical skills. We do not separate the academic from the practical, and the purpose of this section is to consider briefly the range and needs of training in the arts, its delivery and its assessment.

The need for adequate training provision and opportunities throughout the careers of the artist and the arts administrator was emphasised throughout the consultation process. The idea that individuals accumulate skills at the beginning of their careers which will see them through to the end is as inappropriate to the arts as it is to any other industry. People working in the arts come from a wide variety of backgrounds. The nature of artists' and arts administrators' work is never static, and is now changing perhaps faster than ever. Needs, audiences, technology, styles and fashions develop and the artist and the administrator must constantly reassess their skills and learn new ones in order to make themselves more effective and to extend their creative range. A strong training base is one of the preconditions of sustained development and innovation in the arts.

We agree with the view of the Arts and Entertainment Training Council (AETC) that

> **Training and education in the arts underpins the future development and continued success of the arts by helping to create skilled and imaginative artists and administrators. It should sustain, refresh, renew and develop each individual practitioner during their career. It should ensure best practice in all aspects of their employment. It should fit each individual to make the best of the employment prospects offered by Europe. Adequately resourced, vocational education and training can play an important part in reducing, and eventually overturning, the historic disadvantages which affect entry and progression in the arts for many people in our society.**

It is important to strike an appropriate balance between training as an artist and

training in arts management. Arts management training has developed considerably over recent years and, while there are few full time courses, there are many short courses available for in-service training in management skills. These have undoubtedly helped to raise standards of management in the arts, though particular needs remain in such areas as the management of people and training for senior managers and boards. **Arguably, however, there has been an over-emphasis by the funding bodies on supporting arts management training at the expense of arts skills training.** The latter continues to be provided largely through full-time student courses. There is also a need for mid-career arts skills training in new techniques, media and technology, which may require funding support.

Training is one of those crucial areas which - like building maintenance - tends to be skimped when budgets are tight. Except when it is a matter of acquiring skills to meet immediate needs, it may not be given the priority it deserves as an integral part of personal and staff development. In this respect the needs of the arts are no different from those of any other industry; and we in the arts can learn many lessons from other sectors.

Industry Lead Bodies

The creation of Industry Lead Bodies (ILBs), which are representative of and set standards for the arts, media and entertainment, has helped to unite the arts and media industries in defining and responding to their training needs. The ILBs were established in response to the government's plan to create standardised National Vocational Qualifications (NVQs). There are several ILBs relevant to the arts and media, including the AETC, the Museums Training Institute, Skillset (representing film and broadcasting), the Arts and Entertainment Technical Training Initiative and others concerned with the crafts, sound, photography, design, publishing and management.

Working with and through these bodies we shall:

(i)   **continue to support the development and implementation of occupational standards for the arts and related industries and of NVQs;**

(ii)   **seek to raise the status of training as a means of personal and staff development by demonstrating how investment in training pays dividends in the long term;**

(iii)   **ensure an appropriate balance between training in arts skills and in arts management; and**

(iv)   **ensure that training is used as a means to promote equal**

opportunities in arts employment for disabled people and other disadvantaged groups.

Our own organisations too must conform with these principles and ensure that models of good practice are disseminated widely.

The possible development of the ILBs into Industry Training Organisations (ITOs) presents new opportunities. They represent all aspects of an industry and will be recognised by government as the responsible body for national training matters. In this role an ITO takes on responsibility for identifying the training needs of its sector, developing standards and methods, and providing research and information. ITOs could be a new platform for training within the arts and media industries and, as a representative body, a powerful new partner for funding bodies, Training and Enterprise Councils and training providers.

Resourcing

The emergence of industry bodies with a broad view of training will enable funding bodies to concentrate upon the task of supporting provision and dealing with the specific needs of funded arts organisations and artists. These could include:

(i)   initiating and funding training projects and networks (such as the regional training centres developed by the RABs and Arts Council);

(ii)   developing national training schemes for skills in particular art-forms or sectors;

(iii)   developing and funding grant, bursary and placement programmes;

(iv)   working at a local level with TECs to ensure that government training resources find their way to the arts; and

(v)   working at regional and local level with education and training networks in order to meet local needs.

National and regional training funds should be used to ensure that strategic developments can take place, to enter into partnerships with other training bodies and to make it easy for individuals and organisations to benefit from training opportunities. But ultimately it is for management and staff of arts organisations to make training a high priority and to take up available opportunities.

Ensuring it happens

One of the characteristics of the arts is the diversity of the workforce, which includes people working for and with organisations; unpaid board members; individuals working entirely for themselves; freelance artists and administrators selling their services to a number of organisations; local authority and funding body officers; voluntary helpers; and entrepreneurial promoters and producers. Job security ranges from high to nil. In these circumstances it is a complex matter to implement a training strategy.

We consider that there should be a national (minimum) target for the allocation of resources on training. The guiding principle might be the European Community Social Charter level of 2% of annual payroll and 5% of staff time. The target should apply to part-time and contracted employees of organisations and the time allocation should apply to voluntary staff and committees. Training provision should be among the contract terms agreed between funder and funded (see Chapter 5).

Further, government might with benefit consider making tax deductable the cost for self-employed people of pursuing training or related activites designed to increase their skills.

Finally, we recognise the importance of informal training and personal development through placements, secondments, sabbaticals and personal study. We shall ensure that programmes to offer bursaries and training grants are flexible enough to accommodate such needs.

Chapter 18

THE ARTS AND THE PRIVATE SECTOR

As this strategy has already shown, the arts are provided and supported by a mixed economy of public and commercial sources. The purpose of this chapter is to look at those areas where there is a direct partnership between the commercial and non-commercial sectors as, for example, in the area of sponsorship, the membership of boards, and the sharing of skills. It draws on a submission from the Association for Business Sponsorship of the Arts (ABSA).

ABSA

Private sector involvement in the subsidised arts is significant and partnerships with this sector have an important role to play in arts development. The principal agent for the development of private sector partnerships in the arts has been ABSA. It has achieved this through acting as a link between the arts, the private sector, the funding bodies and the government. Since 1984 it has administered the government funded Business Sponsorship Incentive Scheme (BSIS) which matches new sponsorship funds with government grant. The scheme has drawn over £32 million into the arts, matched by £15.5 million of BSIS funding.

ABSA has also established the Business in the Arts scheme which encourages the business community to share management skills and experience with the arts. It is based on the premise that the relationship between the business and the arts communities should not be merely a financial one and that there are mutual benefits in arts managers and business people working with each other. Business in the Arts has also created training opportunities by establishing a bursary scheme to enable arts managers to attend courses at business management centres and through opening up companies' in-house training courses.

Sponsorship

We believe that plural funding is vital to a healthy arts economy and that sponsorship is a valuable component of this. We agree with ABSA that sponsorship can only work as a supplement to and not a substitute for public funding. Levels of sponsorship in the arts have continued to increase in recent years. ABSA's survey of business support for 1990/91 showed sponsorship at £44.7 million and corporate membership of arts organisations to the value of £12.5 million. When this is compared with the government grant-in-aid to the national funding bodies (this was for example, around one third of the grant to the Arts Council for the same year) it shows that, collectively, business sponsors are major players in arts funding.

The Business Sponsorship Incentive Scheme has been of great benefit to both business and the arts, attracting over 1600 business into sponsorship for the first time and encouraging over 90% of them to continue to sponsor. **There continues to be a need for BSIS and we hope that it will remain and develop.**

It would also be of benefit if the government were to introduce fiscal reform to make giving to the arts a more attractive and tax-efficient proposition. At present corporate sponsorship is fully tax-deductible as a legitimate business expense, but the position on charitable giving is somewhat confused. There is still much potential for developing private sector donations to the arts. **We shall work with ABSA to develop policy in this area, and to encourage government to make appropriate reforms.**

Levels of business support are impressive and encouraging; but **in the view of ABSA, with which we agree, an increase in public spending on the arts would lead to a still greater involvement by the private sector.** In addition, over-dependence on sponsorship and corporate giving is unlikely to be to the long-term benefit of the arts. Business sponsorship represents a commercial partnership between the sponsor and the arts organisation. It is not a reliable source of core funding. In addition, whether a particular arts organisation (or artist) has a product or image that is 'sponsorable' is an entirely separate question from whether it merits public funding: sponsorship, inevitably, will not be evenly distributed, with some organisations potentially over-dependent on it and others unable to achieve it at any significant level.

It is in time of recession, when all areas of earned income - such as box office - are at risk, that private sector sponsorship and giving are likely to be reduced also: it is at just such a time that the need is at its greatest for high levels of public funding.

Mutual benefits

The introduction of board members from the private sector, who are able to combine personal enthusiasm for the arts alongside their own management and business skills, has increased the range of experience and effectiveness of many boards. For example, it has been a guiding factor in the selection of members of the new Regional Arts Boards, which contain a number of business people in key positions.

As ABSA point out, the involvement of senior private sector representatives on boards is nothing new. But with the current insolvency laws, involving as they do a high level of financial accountability by board members, the status of these members has changed. There is less tendency to recruit the 'great and good' and more to invite on to boards people who have the time and inclination to play an

active part in the organisation. This is of particular value as arts organisations begin to move beyond their traditional activity into, for example, commercial trading activities.

In addition, many arts organisations have been examining the need for better training for existing and potential board members. **We are committed to the development of these initiatives and believe that private sector expertise and experience has an important part to play.**

Another initiative established by Business in the Arts has been the placement of business people in arts organisations in order to exchange skills and experience. The benefits are two-way: the business adviser is able to pass on business practice, and in return can learn how the non-profit sector operates and generally to work alongside people with a different perspective in their professional lives. **Such exchanges are valuable provided that they are seen as a genuine partnership between the private sector and the arts.**

There are many other programmes which involve the private sector in the arts, such as 'friends' schemes, sponsors' clubs and corporate membership. There is a temptation to let such relationships proliferate on the basis that they must, inevitably, be a good thing. In fact, they need careful structuring and analysis if they are to prove fruitful. **We must continue to develop relationships between the arts and the private sector but also to recognise that these require imagination, empathy and a genuine wish to learn and benefit by *all* parties.**

Chapter 19

FUNDING ISSUES

Beyond the grant

Traditionally the arts funding system distributes resources by allocating grants to artists and arts organisations. There are however many other ways in which the money handled by the funding system could be used to benefit the development of the arts. While funding bodies are pressing arts organisations to be more creative and entrepreneurial in their approach to income growth, most arts funding money is still allocated in the form of grant aid. But many funders are exploring the use of different funding methods such as loans, equity stakes and the funding of commercial ventures. This chapter looks briefly at some possible developments 'beyond the grant'; inevitably it is speculative rather than working towards clear conclusions.

To help us examine the options the Comedia consultancy was commissioned to undertake an analysis of existing funding practice with the objective of opening up debate. This chapter draws on the findings of that research. Comedia suggests that there are five primary reasons why methods of funding other than the grant may not be popular among funding bodies:

(i)   Our ethos has been driven by the development of art forms and the application of the arm's length principle not only between government and ourselves but between us and the organisations which we fund. Loans, equity arrangements and so on promise a different sort of relationship, based more on mutual dependence.

(ii)   Many funding bodies are unclear about the legal position of some innovative financial schemes.

(iii)   Arts funding bodies are 'public good' organisations and the grant expresses this more clearly than a more entrepreneurial arrangement would.

(iv)   The skills and experience of the majority of the people working in the funding system are not necessarily well suited to developing innovative approaches to money.

(v)   It is possible that many alternative methods of funding would not be appropriate: the point about most of the subsidised sector is that it

needs subsidy, not loans, if it is to survive.

On the other hand it would be wrong to suggest that there is a standard approach to this issue among the funding bodies. The **Arts Council** operates largely, but not entirely, as a traditional patron of the arts through grant aid. Exceptions include its Film, Video and Broadcasting and Touring Departments which operate in a much more commercial environment.

Distributing grantaid is only about ten percent of the work of the **BFI**. Much of its activity is concerned with intervening directly in the film, video and television industries, in production and distribution, and in the direct provision and management of facilities (such as the National Film Theatre and the Museum of the Moving Image). Comedia suggests that the culture of the BFI is one where an entrepreneurial approach is already widely adopted.

The **Crafts Council** has as principal functions the support of individual craftspeople, through grant aid, and, increasingly, the development of the national and international market for the crafts by a variety of means.

Practice within the **RABs** is diverse and contains elements of practice of all the national bodies. Several operate such programmes as interest free loans for the purchase of works of art and craft, investment in television production, purchase of commercial studio time for the use of aspiring musicians, assistance with the development of markets for regional cultural products and acting as guarantors for loans.

The main conclusion to be drawn from this is that innovative funding and investment programmes exist already in many parts of the funding system, but that hitherto they have developed largely in isolation: we must work more closely together in this area, and learn from each other's good and bad experiences.

How can we best serve the arts?

Do potential and existing clients want financial support from us only in the form of grant, or might other options be attractive and effective? From the economic point of view, it is worth noting that in the grant relationship money circulates only once, while other mechanisms might allow more financial 'leverage' and multiply its effect. Possible examples include;

> making direct loans;
> guaranteeing loans from third parties;
> paying the interest on a loan from a third party;
> taking an equity stake in a project;

> providing venture capital;
> providing an endowment;
> setting up a revolving fund;
> acting as a bulk purchaser of goods and services at a discount on behalf of clients; and
> voucher systems and other methods of targeted support.

Some of these mechanisms would involve us in no direct outlay of cash, some involve risk and/or profit sharing, some would facilitate the recycling of money within the system. Few have been widely used or discussed as alternatives, or as parallel avenues of development, alongside simple grant aid.

We recognise that while we largely operate within certain norms, governed by tradition or legal constraints, many of our arts organisation clients operate within a more commercial environment; there can be a resulting tension to be resolved.

Many funded arts organisations want or need grant aid in its current form: no other mechanism will enable them to break even at year end. Others would benefit from a wider range of options. And certainly there are many others which would benefit from certain elements of their funding being provided in some form other than grant. For instance, building based organisations and those generating income from audiences and by selling products have complex needs. Grant aid may be necessary for the achievement of artistic objectives; while activities requiring a more entrepreneurial approach - publishing and distributing books or catalogues, running a bar or cafe, West End transfers - could benefit from new types of finance offered on different terms.

Through adopting more diverse funding criteria we can work in the middle ground between subsidised and commercial arts provision; for example, sharing the risk with publishers or booksellers for certain types of literature or helping to negotiate terms for the transfer of subsidised productions to the commercial theatre.

We should also consider a broader intervention in the development of markets for the arts. For example, in the visual arts we have concentrated on the development of networks of galleries to exhibit artists' work. This may not improve their ability to earn a living from their work. In addition to supporting exhibition spaces we might also help to create the conditions for the sale of work. A national loan or sales scheme, on the basis of existing regional models, might stimulate the market for purchasing work by institutions and individuals. (Chapter 5 considers other examples of support for individual artists.)

We acknowledge the need to consider the business development needs as well as the artistic objectives of the artists and organisations we fund; and to review our practice, skills and advisory services so that we can respond to these needs.

SUMMARY OF CONCLUSIONS AND RECOMMENDATIONS

Introduction

1.   This strategy is about the central place of the arts in society. It is also about creating the conditions in which the arts of all our various communities can flourish, in which opportunities for participation are open to all and in which active reading, looking, listening and discussing the arts take place throughout society. The 'we' used throughout is the Arts Council of Great Britain, the British Film Institute, the Crafts Council and the Regional Arts Boards.

PART I : THE BIG PICTURE

Chapter 1: Some basic issues

2.   We use this broad definition of the arts throughout the strategy:

> The term 'the arts' includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, and the study and application of the arts to the human environment.

This definition signals our adoption of a broader cultural role than in the past - one which is not limited to areas in which we have a major financial stake.

3.   The development of cultural identity is a basic human need, alongside those for shelter, food and social relations. The arts are central to this whether one is involved as a creator, participant or audience. Those who are denied arts opportunities are indeed deprived.

4.   It is right to fund the arts from public sources because the arts are vital, and because if such funding is well used, it enables more people to enjoy the arts in more ways; helps to ensure that inclination and not income is the criterion for this; enables the best work to be more widely available; and assists the arts to grow and develop.

Chapter 2: The arts in context

5.   There is an inter-relationship between the arts and social and population trends. For instance, as we face an aging population and a declining population in our inner cities, we may need to place more emphasis on arts activities which do not have to take place in large centres of population or which can be enjoyed at home.

6.   Those who support the arts cannot afford to be concerned solely with the arts. Issues such as public transport and safe streets have a major influence on people's ability to visit arts venues, for instance. This is one reason among many why there must be effective partnership between the funding bodies and local authorities.

7.   The arts are a way that people use their leisure time, as participants and consumers. The creation of the new Department of National Heritage, encompassing the arts, heritage, sport, tourism and broadcasting, is a welcome and exciting recognition of the shared interests of these fields.

8.   The arts are a major series of industries enjoyed by many millions of people, employing hundreds of thousands. We - the Arts Council, British Film Institute, Crafts Council and Regional Arts Boards - are significant but relatively small players in a big game.

9.   The roughness of the figures for public expenditure on the arts is a cause for concern. A strategy for supporting the arts and media cannot be fully effective unless we know where we are starting from. We commend to all public agencies and departments involved in arts spending the definition of the arts in Chapter 1 when classifying their expenditure.

10.   All who spend public money on the arts would benefit from a clearer idea of what others in the field are doing. The arts would benefit greatly also. Major opportunities for co-operation and partnership are being missed. Through the strategy we wish to encourage practical linkages and exchanges of information.

PART II : ART AND ARTISTS

Chapter 3: Innovation and development in the arts

11.   Support for the creation of art requires that we focus particularly on innovation, variety and high quality.

12. Innovation covers not merely new art, but new ways of presenting, delivering and interpreting existing art, and new ways of expressing the relationship between art and the public. It cannot be willed into existence, but there are conditions in which it is more likely to flourish than others:

    (i)   where artists have time and space in which to experiment;

    (ii)   where a wide variety of individual artists and small organisations is supported;

    (iii)   where various scales of work, traditions, cultures and forms are mingled;

    (iv)   where funding categories are flexible; and

    (v)   where the logic of artists, producers or promoters is supported, rather than that of consumers.

13. We wish to replace artists' so-called 'right to fail', with a duty to experiment, and the right to be provided with the facilities to do so.

14. Support of the 'pre-electronic' performing, visual and literary arts is not an exercise in propping up archaic forms. Many millions of people enjoy and practice these forms: they are as valuable today as they ever were.

15. Widespread and diverse funding is essential to innovation in the arts, and thus to any real and lasting raising of standards: 'centres of excellence' can stay excellent in the long term only if they are part of a broad and various range of arts provision.

16. Support for innovation and development in the arts is a central responsibility of the funding system. We shall assist not only established arts organisations, but, particularly, individual artists, producers and promoters. The more innovative their work is, the more unpredictable is both the outcome and the direct 'return' on the investment.

17. The major arts institutions are not only crucial to the preservation of our 'classic' artistic traditions and heritage; they also have a key role in renewing them. To do this effectively, they must be prepared to develop and change. We shall support them in this by all possible means.

18. We in the funding system also must be prepared to develop and change:

    (i)   by ensuring an open and flexible approach by art form departments where we have them;

    (ii)   by having strong combined arts functions; and

    (iii)   through the broadening and development of our advisory systems.

Chapter 4: Variety and quality in the arts

19. The concept of quality is central to our work - and we believe that it should be central to all those who work in the arts. But the concept is not associated with particular art forms, and we repudiate the idea that some forms are of themselves superior or inferior to others. We shall not rule out subsidy for any form merely because of its name. Innovation, quality, need and competing priorities are relevant factors; the art form label is not.

20. We shall seek to encourage variety of arts provision and activity by every means we can.

21. Our support for new, emerging or marginalised art forms will have three main elements: flexible funding programmes; explicit recognition that they are indeed valuable art forms; and assistance with organisation - with meetings of practitioners, national and regional organisations and so on.

22. There is a wide variety of scales, and types, of critical judgement: quality is a complex issue. But the less money there is, the more necessary it is to make judgments based on quality. There are several general points which can guide us in its assessment:

    (i)   a list of relevant factors - not comprehensive - can be put together, including aesthetic ambition, artistic and social innovation and significance and likely durability;

    (ii)   we need to focus on the artistic process as much as on the product;

    (iii) rigorous self-assessment should be part, but only part, of the process;

    (iv)   the more rigorous assessment of quality requires a broader range of staff and advisers in the funding system; perhaps the latter will need to be paid; and

    (v)   the significance of 'performance indicators' should not be exaggerated, or they may distort the significance of what is being assessed.

Chapter 5: Artists and arts organisations

23. The support needs of most primary artists - writers, visual artists, craftspeople - are similar: training and financial help; mechanisms for getting their work to the public; support systems from peer groups; having a stake in assessment procedures; provision of a range of services - technical, managerial, financial - by the funding bodies; and the establishment of a more constructive - perhaps a more equal - relationship with those who present the

work.

24. The status of the artist in society is a key issue. But it is one that can be addressed effectively only through the status of the arts themselves: it is one of our key aims to help raise this.

25. Great Britain is getting its arts on the cheap. In the long term this cannot be sustained: experiment and new work in all forms could suffer severe and lasting damage without a higher level of public funding.

26. We shall develop several measures to support individual artists and their work, such as funding a wide variety of performance and exhibition spaces, simplifying application procedures, providing a more effective information service and involving artists more fully in the decision making process.

27. We shall also develop measures for the support of independent producers and promoters - see Chapter 14.

28. The large arts organisations, though funded far from lavishly, nonetheless account for the majority of the funding system's resources. It would be an act of cultural vandalism to reverse this in order to free resources. Instead, we shall seek to work with these major organisations, to encourage them to respond to changing circumstances and needs. Our means will include the following:

> (i)   a move to a more contractual, though flexible, relationship with funded organisations, negotiated and agreed in advance;
> (ii)   measures to encourage the more 'open' use of arts buildings; and
> (iii)   the inclusion of programmes of education and measures to support innovation and equal opportunities among the contractual terms.

Funding must be adequate to enable these developments to take place; and the contracts should be periodically renegotiated.

PART III : OPPORTUNITY AND THE ARTS

Chapter 6: Creating opportunities in the arts

29. We shall work with arts organisations to remove artificial barriers to the enjoyment of the arts - those based on true or false expectations that the

atmosphere and conventions of an arts event will be alienating or intimidating. Attendance should be determined by the art that is on offer.

30. A more positive approach is necessary from all concerned - commercial and grant-aided arts organisations, central and local government and us in the funding system - to ensure that there is in practice a right of access to arts buildings for disabled people. In the long term this right may need to be backed up by legislation.

31. The ADAPT initiative should be reinforced by a significant sum of public money; and a programme should be established for matching contributions for projects to make private sector buildings accessible. At any rate, public funding for building projects should automatically include provision for improved access by disabled people.

32. Grant aided organisations should undertake an audit of their provision for disabled people, addressing physical access, employment, training and programming. This should form part of the contract between organisation and funder.

33. We should work in partnership with disabled people themselves, with advocacy organisations, and with national and local government to resolve the issues that affect disabled people's ability to take an active and creative role in society.

34. Price is a significant but not an overwhelming factor in most people's decision to attend arts events. We shall encourage programmes of offers and concessionary ticket prices which are targeted and backed by programmes of education, outreach, venue development and marketing and are designed to broaden the social and economic mix of audiences. Such programmes should form part of our funding contracts with arts organisations. Their implementation will require additional money on our part to match enhanced performance on the part of those we fund.

35. Limited resources make it inevitable that, in some cases, we have to choose between quality and quantity in what we fund. The findings of the public attitudes survey reinforce our view that increased quality should be the higher priority.

Chapter 7: Promoting diversity in the arts

Principles

36. Equal opportunities policies must be designed to generate genuine change

within organisations, rather than to be viewed as bureaucratic hurdles and constraints. This point applies as much to us as to the organisations, large and small, which we fund.

37. 'British culture' is neither a single concept nor a set of neat packages labelled 'youth culture', 'women's culture' and so on: it is a kaleidoscope, constantly shifting and richly diverse. Our aim as funding bodies should be to reflect and support this diversity.

38. Inevitably, funding decisions are influenced by the wider context of social and political objectives, but the principal criteria for arts funding must be artistic. Nonetheless:

   (i) There are many artists and arts organisations whose work springs from and pays tribute to specific communities. If the art is of high quality, then it deserves support.

   (ii) Funded artists and arts organisations should reflect the mixed nature of the communities they serve - and of the communities which pay the taxes to provide the funding.

   (iii) Our staff, advisory systems and governing bodies should also reflect Britain's multicultural nature.

Disability arts

39. We shall work with the government departments concerned to resolve uncertainties around disabled artists' benefit entitlements.

40. We shall seek to provide support for artists who develop new, positive and unpatronising ways of portraying disabled people.

41. We shall ensure that systems are in place to judge disability arts on its own terms; to support projects and organisations arising out of disability cultures; to encourage the development of disability art forms through participation and through public performance; and in appropriate cases to provide revenue support for disabled companies.

Black people's arts

42. There is an expanding and dynamic Black arts economy which despite its contribution and its popularity tends not to receive the recognition and level of investment from funding sources which would allow it to achieve its full potential.

43. We believe that it is better to get the funding system in order - to equip it to support Black people's arts as a matter of course - than to establish special funds to support Black people's arts. The issues can be resolved only by changing attitudes, policies, staffing and advisory structures by the funding system as a whole. We pledge ourselves to do so.

44. We shall seek to implement key recommendations of the report *Towards Cultural Diversity* in such areas as codes of practice for monitoring cultural diversity, advocacy of Black people's arts, and Black representation in our management, advisory structures and funding programmes.

Women and the arts

45. We shall review our policies for the support of women as artists and interpreters of art, and shall seek to ensure that selection and assessment processes are genuinely open, fair and representative.

46. The arts and media sector should be at the forefront of equal opportunities employment practice. This requires that such measures as child-care provision, career breaks for raising families, adequate parental leave, flexible working hours and improved systems of internal promotion and career development are made part of arts organisations' plans and budgets. We shall seek a positive response from government to the financial implications of improved employment practice: providing conditions equivalent to those which the government provides for its own employees would make a revolutionary improvement in the arts sector.

47. Many talented women artists have developed valuable ideas and work from a feminist perspective: such work deserves support. We recognise a continuing need for specialist officers at national and local level to focus on artistic issues affecting women.

48. We shall work with the training authorities, providers of training and arts organisations to ensure that training opportunities are available to equip women with the skills and confidence to operate in areas of employment where they are currently disadvantaged.

49. We shall encourage the arts sector to be more flexible in such areas as timing and opening hours. Experimentation could lead to a broadening of attendance.

50. We shall encourage arts organisations to see the presence of children as an opportunity, not an obstacle. Arts activities should be provided for parents and children together; or separate and simultaneous arts provision should be

made for children. Those who market the arts would serve both the community and themselves by taking fuller account of the needs of - and opportunities offered by - the women and families who make up so large a part of their audience.

Lesbian and gay people and the arts

51. We believe that 'sexual orientation' is an improper ground for discrimination in employment practice, and that this should be made explicit in our own equal opportunities policies and those of the organisations which we fund. Additional opportunities for the gay and lesbian arts community to meet and develop their ideas and policies should be supported.

Young people and the arts

52. Young people's interest and participation in the arts is in many respects higher than that of their elders, and declines as they get older. Support systems need to be in place to assist young people to retain and develop their interests.

53. 'Youth arts' is not a category entirely separate from 'mainstream arts': the two mingle and overlap considerably. But we must involve young people more in the processes that make decisions about their needs: there is a tendency in the arts to prescribe for young people rather than to involve them.

54. In order to reach young people, we and the organisations which we fund must learn some of the lessons of those who make radio and television programmes for and with young people.

55. We believe that every local authority youth service should have a policy for the arts backed by an adequate budget and a commitment to training youth workers. We wish to strengthen partnerships with the youth service.

Old people and the arts

56. We shall ensure that our policies take full account of the needs of older people. The focus should be on their involvement rather than on our prescribing for them.

The arts and institutions

57. We shall strengthen our relationships with all relevant agencies in order to devise and fund programmes to ensure that the arts are available to those who, for whatever reason, live in enclosed environments without normal

access to the arts.

Chapter 8: Encouraging participation in the arts

Amateur and community-based arts

58. We believe that it is time to emphasise what unites rather than what divides amateur arts and the arts in the community - the two main streams of participatory arts.

59. We agree with the Policy Studies Institute there is a continuum, rather than a clear distinction, between the amateur and professional arts - though this continuum is less clear in some artforms than in others. Quality should be the criterion for support, not the 'amateur' or 'professional' label.

60. We shall ensure that we have staff and resources to support participatory arts at national and regional levels through advocacy and policy development. Support for such activity will be an important part of our individual organisational plans.

61. We shall endeavour to provide practical support for amateurs in a number of ways, through funding umbrella organisations and professional input, providing training, involving amateurs in decision-making processes, and lobbying on behalf of the amateur.

62. We shall encourage programmes to draw together the wide variety of interests and practices - professional, amateur and community-based - which exist within each art form.

63. We shall consider providing support for the Voluntary Arts Network to act as the national voice of the amateur arts, to build bridges with other areas of the arts and to spread best practice throughout the amateur movement. We shall also consider extending our existing support of representative art form based amateur organisations.

64. We are prepared in principle to support a national body to speak for the arts in the community.

Folk and traditional arts

65. A feasibility study should be undertaken into the provision of a national working archive or archives to strengthen the study of folk traditions and help their contemporary development.

66. We shall support folk and traditional arts by a number of means:

   (i)   by considering whether the profile of folk music might be raised by establishing a touring network on the lines of the Contemporary Music and Early Music Networks;

   (ii)   by lobbying for folk and traditional arts to be part of the arts components of the national curriculum in England. They are already part of the Scottish and Welsh curricula;

   (iii) by considering whether and how the network of folk arts development agencies might be extended; and

   (iv)   by ensuring that our national and regional advisory structures have sufficient skills to assess and develop folk arts policy and practice.

Chapter 9: Education

67. Of all the issues dealt with in this strategy, education is perhaps the most important. It is at the heart of developing an interest in, and understanding of, the arts and media. But it is an area in which we can only be very junior partners to a wide range of public sector organisations.

68. The central place of education in the arts should be reflected not only in our own staffing and policies but in the support and funding which we provide for arts organisations. Education should be funded as a key part of their work, not as an add-on.

69. We believe that education, the arts and the community at large would benefit if the Department of Education and Science were to:

   (i)   review the position of the arts in the national curriculum, taking full account of their value in their own right and in developing other skills; and provide specific recognition to such areas as dance, drama, the crafts and media studies;

   (ii)   make an arts subject - of the pupil's choice - a mandatory part of the curriculum for the 14-16 age group;

   (iii) communicate the importance of the arts in the curriculum to education managers and governing bodies and ensure that it is emphasised in training courses for teachers; and

   (iv)   make mandatory the provision of grants for all arts and media courses in higher and further education, particularly in dance and drama, and allocate resources to maintain and strengthen arts courses at this level.

70. Individual schools should use their freedom under LMS to put the arts in all

forms, and the development of creativity, at the heart of their work; they should maintain and develop vital existing networks such as the schools' instrumental music service.

71. Local education authorities should maintain and expand a broad range of affordable adult education courses in all aspects of the arts.

72. We must seek not to be an alternative education sector, but to fill gaps, lobby for and advise on best practice (for instance, on such issues as the use of new technology in arts education), fund and encourage the educational work of arts organisations and work in partnership with the education sector.

73. We shall increase the resources available to education development throughout the funded sector, targeting resources particularly at those arts organisations which put imaginative and high quality education programmes at the heart of their work.

74. We shall contribute to relevant training, particularly joint training for artists and educators; expand our research and development role in arts education; and seek to ensure a more efficient, effective and collaborative information service on education and the arts.

PART IV : THE ARTS AND PLACES

Chapter 10: Urban and rural issues

The arts and urban areas

75. The arts can make a major contribution to the social well-being and diversity of urban life, to the urban economy and to the physical and aesthetic environment: they can help to keep cities alive.

76. We commend approaches to planning by urban authorities which recognise the links between the arts and other cultural and planning issues, and which use artists as a matter of course in the planning and design process.

77. Arts organisations should both contribute to and exploit the links between the daytime and night-time urban economies, by introducing more daytime use of arts buildings, ensuring that they are 'friendly' to a wider cross-section of the public, emphasising their social as well as artistic purposes and introducing arts activities in streets and public places. We in the funding system and local authorities should encourage and support them in this.

78. The public sector - local, regional and central - should consider playing a more active part in the establishment and development of the cultural industries.

79. We wish to explore with local authorities methods of using vacant retail and office space for arts purposes. It would be valuable if local authorities were to review the valuation of redundant properties in their ownership and consider selling them to artists.

80. 'Percent for art' programmes have proved valuable (and could be far more so) in enhancing the urban landscape with works of public art. The government could provide a major boost for this by giving percent for art statutory backing, or ensuring that percent for art provisions are written in to all public sector building contracts. We shall make widely available guidelines and details of advice services on percent for art.

81. We believe that aspiring international cities, such as Birmingham and Manchester, should receive encouragement and practical support from the government in their quest to put themselves and their region on the international map.

The arts in rural areas

82. In general, the nature of arts events attended, and the levels of satisfaction with available facilities, are similar in rural and in urban areas.

83. Local authorities and RABs should consider undertaking audits of the need for transport schemes to arts events for people in rural areas.

84. Arts touring policies in rural areas should be based on a balance of 'touring in' and arts development strategies which emphasise residencies and local collaboration. We should work with local authorities to encourage and enable volunteer arts promoters to be skilled artistic risk-takers.

85. Arts skills, interests and enthusiasms in rural areas can cut across social boundaries. With initial support, they can develop a high degree of self-sufficiency. We believe that they deserve such support.

86. These are some of the measures which we shall adopt (or strengthen) to support the arts in rural areas:

      (i)   make more use of long term local arts support, as against short term project support;

     (ii)   devolve in suitable cases arts development funding to appropriate

(iii)   agencies and bodies working close to rural communities; and co-operate with rural development agencies at national, regional and local level on arts plans which develop the relationship between the arts and other social, cultural and economic issues.

London

87.   We believe that London is a positive not a negative cultural influence on the rest of the country - a marketplace of activity and ideas which can absorb a range of national and international influences and feed them back to the country as a whole.

88.   We should encourage and resource national arts organisations based in London to develop their presence outside London by such means as touring, residencies and establishing regional 'branches'.

89.   Arts provision in London is concentrated in a very few square miles. It fails in many respects to serve the needs of millions of London's citizens: the development of local arts facilities, particularly in suburban boroughs, is a crucial issue for London's local authorities and for the arts funders.

90.   We hope that the government will recognise the needs of the arts and the role of the arts funding bodies (particularly the London Arts Board) as it introduces mechanisms to address London's planning and development needs.

Chapter 11: Beyond the United Kingdom

International

91.   In international matters, our emphasis will be particularly on the needs of individual artists and smaller scale arts organisations, for whom information, networks and resources to assist their international participation are not readily available at present.

92.   An important question in formulating an international arts policy is: What can the cultures of the UK contribute to the patchwork of European and world cultures? The answer lies in such areas as multi-culturalism, the cultural industries, heritage, broadcasting and arts management.

93.   The principal objectives of our international arts policy are:

    (i)   to encourage an international dimension to the work of UK artists;

    (ii)   to help the public in the UK to become more aware of cultural

trends elsewhere;

(iii) to broaden international contacts between all who work in the arts; and

(iv) to ensure that the interests of UK artists are well represented internationally.

94. A policy for the support of international arts activity into and out of the United Kingdom can be summed up in three simple concepts: money, flexibility and the support of individuals. The specific measures proposed include:

- travel grants
- training seminars
- resources to enable British galleries and venues to tour in foreign exhibitions and performing arts companies
- investment in networks of information
- greater co-operation between the funding system, the Visiting Arts Unit and the British Council
- adoption by UK authorities of flexible policies on immigration and work permits
- backing individuals - whether artists, producers, or promoters - with an exciting and creative approach to international work.

Europe

95. In all the - justified - emphasis on the Single Market, we must not become merely parochial on a larger scale: there is a world beyond the European Community.

96. We seek the integration of cultural activity into every significant aspect of social and economic life within the European Community, particularly the environment, education and economic development; and we wish UK artists and public to benefit fully from the funding opportunities specific to the Community.

97. If the UK is to benefit from MEDIA (the Community programme for the film and television industries) and other European programmes, the needs are projects worthy of support; the potential to influence their development through full involvement in discussions; and sufficient funds in the UK to attract matching funds.

98. Since the adoption of a cultural article in the 1991 Maastricht treaty both the need and the opportunity to influence Community cultural policy are far greater than before. We shall lobby vigorously for these developments among others:

(i)   funding specifically for cross-frontier touring and for travel grants for artists and producers;

(ii)   adoption by the Community of clear and open criteria for its decisions;

(iii)   reference to multi-culturalism in the EC cultural plan; and

(iv)   the fuller use of Community regional development funds for the benefit of the arts in the UK.

99. The relationship on cultural matters between the UK and the rest of the European Community requires both respect for diversity - of nation, region, ethnicity and forms of art - and co-operation, a sharing of information and the avoidance of duplication.

PART IV : DELIVERING THE ARTS

Chapter 12: Arts buildings

100. Arts buildings are important cultural agents in their own right, not merely the places where art happens to take place. Owning or controlling a building is perceived in the arts as a sign of 'growing up'.

101. We shall work with other relevant authorities on guidelines (including guidelines on access by disabled people) for the flexible use of multi-purpose buildings such as village halls, sports halls and schools.

102. Targets for national provision of arts buildings based on population levels should be used sparingly. But they might be appropriate in specific areas, such as:
-   buildings for middle-scale touring dance and opera
-   visual arts and crafts exhibition spaces
-   art galleries able to host large scale exhibitions
-   media centres.

There has also been an overwhelming call, which we support, for a National Dance House.

103. In arts building projects, our aim *in general* should be to support and encourage local initiative rather than to seek to fill gaps in a national map of provision.

104. The funding system can only be a junior partner in major arts building projects, but such partnership can be crucial. We ask the government to permit us, and fund us, to develop capital funding programmes to contribute

on a challenge basis to new arts building and (particularly) conversion and refurbishment projects.

105. We shall produce guidelines for the development of arts buildings, in order to stimulate ideas, aid costings and support political arguments.

106. The condition of arts buildings in Britain has reached a critical state. As a first step to dealing with this, we shall, with arts organisations and local authorities, institute an audit of arts buildings' use and repair and maintenance needs.

107. We shall investigate providing the services of a building economist to advise arts organisations on the efficient and effective use of their buildings.

108. We propose two complementary methods of dealing with the maintenance and repair of the arts building stock:

    (i) a national 'catching up' exercise, pooling resources from central and local government, the funding system and charitable foundations to meet the needs identified in the buildings audit (the proposed national lottery would probably be a major contributor); and

    (ii) encouragement of funded arts organisations - through the use of our proposed funding contracts - to include provision for long term building care in their plans and budgets.

Chapter 13: Libraries and museums

Libraries

109. Public libraries reach places and people beyond the scope of other arts buildings:

    (i) they are by far the most extensive network of arts buildings - and vehicles - in the country;

    (ii) they are overall the most fully used arts buildings in the country; and

    (iii) social class and levels of education have less influence on public library use than on the use of other arts buildings.

110. Libraries wish to receive support from the Arts Council and RABs to help develop their role as providers and promoters of literature. This is support

that we are willing, indeed eager, to provide. There are three areas of particular importance:

(i)   libraries' commitment to literature as an art form;

(ii)   the work of 'literature fieldworkers'; and

(iii) the libraries' role in building an audience for writers' work - particularly new and local writers.

111. Proposals for the introduction of compulsory competitive tendering could have serious implications for libraries' support of literature, particularly if it were extended to book selection.

112. The work of public libraries in promoting and housing activities in the other arts is vital. This is an area for the closest co-operation between library departments, local authority arts officers and the arts and media funding system.

Museums

113. Artistic innovation is as important in museums as in other arts contexts. Museums have a vital part to play in raising levels of visual literacy in the United Kingdom.

114. There is a wide variety of valuable arts initiatives in our museums. Ways are needed to disseminate best practice and to enable bad experiences to be analysed and guarded against.

115. There would be benefit in a closer project-based relationship between the RABs and the Area Museums Councils; and between the national funding bodies and the Museums and Galleries Commission.

Archives

116. The preservation of records of the arts and media is a key part of the duty we owe to future generations. These are some of the areas to focus on for the performing arts:

(i)   a survey of what is readily available at present, to help us gain an idea of gaps to be filled;

(ii)   a programme to preserve live performance in sound and vision; and

(iii)   the establishment of 'archive deposits', in which archive material can be looked after and made available to the public.

Chapter 14: Touring and festivals

Touring

117.   Touring is a vital element in arts provision, both in geographical distribution and in increasing the range of available work. For some forms - notably dance and opera outside London - almost all professional activity is based on touring.

118.   Promoters and venues have been damagingly neglected by the arts funding system, with virtually all touring funds going to the touring companies. Audience development, education and outreach work, and indeed basic artistic work, should not be seen as the responsibility of the touring company alone, but a shared responsibility of company and venue. Venues, as well as companies, should be funded accordingly - for the benefit of both and of audiences.

119.   Support of venues should be an element of touring policy in the visual arts as much as in the performing arts: the effectiveness of a particular exhibition in a particular gallery will be increased through a partnership between local knowledge and specialist professional expertise. The provision of a centralised service, with little scope for local input, is unlikely to be an effective way forward.

120.   We believe that the role of the South Bank Touring Exhibitions Service should evolve into one of partnership with galleries around the country. Alongside this, we propose to increase our support for inter-gallery touring; and to 'level the playing field' to enable galleries to compete fairly with the South Bank service when putting together exhibitions and promoting tours.

121.   In a revised system for touring support, RABs should play a larger part than hitherto.

122.   The key areas for support of venues and galleries are:

(i)   building renovation and maintenance;
(ii)   programming support;
(iii)   networks of commissioning venues;
(iv)   networks between venues and companies; and

(v)   support services, such as training, travel grants and information.

123. The development of opera should be considered on the basis of Great Britain as a whole. More generally, it is the responsibility of the Arts Councils of Great Britain, Scotland and Wales to work together to facilitate touring throughout Great Britain, for the benefit of both companies and audiences.

124. We must ensure that, while genuine regional identity is respected, funding rules and procedures are made consistant throughout the funding system.

125. We shall use our buying and bargaining power on behalf of the arts community. The conditions of touring, and the inadequacies of touring allowances, are major concerns for those who tour. We can and should do much to alleviate this.

Festivals

126. At their best, arts festivals are a powerful tool for arts, audience and community development. The festivals which are most successful in this respect merit significantly more public funding and support than they have received in the past.

127. We wish to protect the unpredictable nature of festivals; prioritise the support of new work; encourage cross-disciplinary work; help to fund professional administration for smaller scale festivals: and have available a pool of money to support major large scale promotions.

Chapter 15: Broadcasting

128. Broadcasting and the arts have a relationship of mutual dependence. Each would be crucially impoverished if this relationship and not exist. Strengthening our relationships with broadcasters is a central responsibility of the arts and media funding system.

129. We shall work with broadcasters particularly at regional level for the promotion of the arts.

130. We shall seek to develop a more productive relationship between the 'live' and broadcast sectors, including joint commissioning of original work and collaboration in the transformation and relay of productions originally designed for live performance.

131. We in the funding system also have an important 'moral support' role in relation to broadcasting, for instance by lobbying for retention of the BBC

licence fee as the corporation's principal source of funding and making the case for arts broadcasting to be 'protected' in the schedules. Further, we should collaborate with broadcasters on strategic and planning issues, such as discussions on the future of the country's orchestral music.

Chapter 16: Local authorities and the arts

132. We acknowledge the enormously important contribution that local authorities and local education authorities make to the arts in this country. Their contribution has been demonstrated throughout this document. Effective public support of the arts can only take place through combining the resources and skills of the local authorities with those of the arts and media funding bodies.

133. We acknowledge the strength of the arguments against making spending on the arts a statutory responsibility of local authorities. But on balance we believe that creating this responsibility would be beneficial, provided that such spending becomes eligible for revenue support grant from central government.

134. The signs are that local authorities are moving from a 'subscription' to a 'contractual' relationship with RABs, based on the provision of particular services. This makes it vital that we do in fact provide, effectively and efficiently, the services required.

135. Arts organisations should not be required to negotiate several separate funding contracts with their various public sector funders. Wherever possible, we should work with the relevant local authorities to ensure that there need be only a single contract with each arts organisation.

136. We believe that it would not be right to extend compulsory competitive tendering (CCT) to local authority arts provision until appropriate quality thresholds have been developed - a task of great complexity, and one in which we and the arts community should be involved.

137. In any case, we doubt that CCT for arts provision is the best way forward for the arts or for local communities. Efficiency and effectiveness might be better served by other means, such as the establishment of independent trusts to run arts venues, grant aided rather than directly managed by local authorities.

138. Our partnership with local authorities should be bolstered by a number of practical measures, such as joint training, joint policy meetings and joint assessment of arts organisations. We hope that related organisations, such as the Sports Council and the Area Museum Councils, will wish to be involved also.

PART VI: SUPPORTING THE ARTS

Chapter 17: Training and management

139. We agree with the view of the Arts and Entertainment Training Council that

> Training and education in the arts underpins the future development and continued success of the arts by helping to create skilled and imaginative artists and administrators. It should sustain, refresh, renew and develop each individual practitioner during their career. It should ensure the best practice in all aspects of their employment. It should fit each individual to make the best of the employment prospects offered by Europe. Adequately resourced vocational education and training can play an important part in reducing, and eventually overturning, the historic disadvantages which affect entry and progression in the arts for many people in our society.

140. Arguably we have in recent years focussed on art management training at the expense of arts training.

141. Working with and through the relevant industry bodies for the arts, craft and media we shall:

    (i)   continue to support the development of occupational standards and National Vocational Qualifications in the industries;

    (ii)   seek to raise the status of training as a means of personal and staff development;

    (iii)   ensure an appropriate balance between art form training and arts management training; and

    (iv)   ensure that training is used as a means of promoting equal opportunities in arts employment.

    We shall ensure that our own organisations also conform to these principles.

142. Our major role in training is to ensure that strategic developments can take place, and to make it easy for organisations and individuals to benefit from training opportunities. Ultimately it is for management and staff of those

organisations to place a high priority on training.

143. We consider that there should be a national (minimum) target for the allocation of resources on training, perhaps based on the European Community Social Charter level of 2% of annual payroll and 5% of staff time. Training provision should be among the contract terms between funder and funded.

144. The government should consider making tax deductable the cost for self-employed people of training and related activities.

145. We shall ensure that our training bursary and grant programmes are flexible enough to accommodate placements, secondments, sabbaticals and personal study.

Chapter 18: The arts and the private sector

146. Private sector involvement in the subsidised arts and partnerships with this sector play an important role in arts development.

147. Plural funding is vital to a healthy arts economy; sponsorship is a valuable component of this. We agree with ABSA that sponsorship can only work as a supplement to and not a substitute for public funding. We believe that the Business Sponsorship Incentive Scheme should remain and develop.

148. It is in time of recession, when all private sources of funding including sponsorship are most at risk, that the need for high levels of public funding is at its greatest. We agree with ABSA that increased public spending on the arts would encourage still higher private sector involvement.

149. We shall work with ABSA to develop policy on tax-efficient giving to the arts and to encourage government to make appropriate tax reforms.

150. We believe that partnership between the private sector and the arts beyond the area of sponsorship is to be welcomed, provided that this is accompanied by imagination, empathy and a genuine wish to learn by *all* parties.

Chapter 19: Funding issues

151. The grant is likely to remain the main mechanism for our support of arts organisations, because grant aid is the only mechanism which will enable them to break even at year end.

152. Nonetheless, there is scope for a variety of innovative funding and investment

programmes. Many exist already in various parts of the funding system. We must work more closely together in this area, and learn from each other's good and bad experiences.

153. We acknowledge the need to consider the business development needs as well as the artistic objectives of the artists and organisations we fund; and to review our practice, skills and advisory services so that we can respond to these needs.

THE ARTS AND MEDIA FUNDING SYSTEM

The Arts Council of Great Britain

The Arts Council of Great Britain was formed in August 1946 to continue in peace time the work begun with government support by the Council for the Encouragement of Music and the Arts. It is the national body established to foster the arts throughout Britain and operates under a revised Royal Charter granted in 1967 in which its objectives are:

-       to develop and improve the knowledge, understanding and practice of the arts

-       to increase the accessibility of the arts to the public throughout Great Britain

-       to advise and co-operate with departments of government, local authorities and other bodies.

In practice, the Arts Council acts as the major channel for public funding of the arts from central government. This it allocates, with the help of its advisory structure, to the Scottish Arts Council, the Welsh Arts Council, the ten Regional Arts Boards in England, and a portfolio of arts organisations and projects.

The Council also acts as a policy-maker and advocate for the arts. It is involved in strengthening every area of arts management, offering advice, training and regular appraisals. And it helps the arts to earn more income through assisting with sponsorship, marketing and partnership with other agencies.

British Film Institute

The British Film Institute was first established in 1933 and its aims, outlined in a Royal Charter, are:

-       to encourage the development of the art of film in Great Britain and Northern Ireland

-       to promote its use as a record of contemporary life and manners

-       to foster study and appreciation of films for television and television programmes generally

- to encourage the best use of television in Great Britain and Northern Ireland.

The BFI's task, of encouraging the development of the moving image culture and of fostering a wider and deeper appreciation and awareness of it, ranges across all aspects of film, television and video, production, distribution, exhibition, archiving, preservation and conservation, education, publishing and research. In some cases the BFI undertakes these activities directly. In others it provides funds and support to enable others to undertake tasks similar to its own, in partnership at regional and national levels.

Crafts Council

The Crafts Council was set up as an independent body in 1979 and operates in England and Wales. It receives a grant from central government in addition to earning a large proportion of its income from its activities.

The two major strands of the Crafts Council's work are:

- to ensure that as broad a section of the public as possible is enabled to see, experience, understand and enjoy the crafts; and

- to ensure that craftspeople receive suitable training, that standards of work rise and that businesses flourish.

The Council allocates funds to the Welsh Arts Council and the ten Regional Arts Boards for craft activity and also operates two grant schemes, one for national projects and exhibitions and the other to support new creative craftspeople.

The Council's own activities, mainly provided at their headquarters in London, includes a specialist craft gallery, the publication of 'CRAFTS' magazine, an information service, slide index, loan collection of contemporary craft objects and the provision of sales opportunities, both in this country and abroad. It also runs craft shops at the Council's own premises and at the Victoria and Albert Museum. In addition, the Council has an important advocacy role, particularly in raising the profile of contemporary craft, both nationally and internationally.

Regional Arts Boards

The ten English Regional Arts Boards (RABs) were established in October 1991, replacing the Regional Arts Associations. They are autonomous cultural support and development agencies. Structured legally as charitable limited companies, the Boards operate as partnerships of local government, the national funding bodies (Arts Council of Great Britain, British Film Institute and Crafts Council), the

cultural, voluntary and private sectors.

Each RAB exists to promote the arts in society through a mixture of strategic initiatives, professional services and advice, and partnership funding arrangements. All RABs have two over-riding objectives: standards - supporting and encouraging creative and interpretive work of the highest quality - and access - maximising the opportunities for and availability of artistic experiences for the widest possible cross-section of each region's population.

A statement of current RAB objectives would include the following:

-       to promote regionally, nationally and internationally the quality, diversity and accessibility of the arts in each region

-       to support high standards of arts practice, participation and production at all scales, which will be as varied as the cultures which produce them

-       to increase the opportunities to enjoy a rich and diverse programme of arts practice by developing a region-wide network of venues, arts agencies and other means required for high quality presentation and enjoyment of the arts

-       to work with the Arts Council, British Film Institute, Crafts Council, local authorities and all other relevant partners to ensure that the arts are recognised as an integral part of social, economic and strategic planning within the public, private and voluntary sectors

-       to sustain the arts role as powerful and lucid forms of enquiry and learning to be valued as an integral part of education at all levels

-       to expand the cultural economy of the region and to improve the position of arts practitioners within it

-       to maximise and extend the resources available to the arts in the region.

<u>BY, WITH AND FOR WHOM?</u>

<u>Immediate background</u>

In late 1988, the retired head of the Office of Arts and Libraries, Richard Wilding, was commissioned by the Minister for the Arts to produce a report on the structures through which and the means by which central government money was used to support the arts in England. He reported in October 1989. The response of the Minister for the Arts, in the form of a Parliamentary statement and a letter to the Chairman of the Arts Council, was made in March 1990. The structural changes announced - notably the replacement of the then twelve Regional Arts Associations with ten Regional Arts Boards were intended to further the causes of decentralisation and accountability. In addition the Minister asked the Arts Council to co-ordinate a national strategy for the arts, in collaboration with the Regional Arts Associations/Boards, the British Film Institute and the Crafts Council. This is the result.

<u>The approach</u>

Accordingly, this strategy is in the first place a statement by the arts and media funding bodies. A prime aim is to set out a vision for the future and scheme of priorities to which all these organisations have committed themselves.

But there were several reasons why we did not want this to be an internal exercise. First, the funding bodies are far from being the only major spenders of public money on the arts. Reliable figures are hard to come by, but there is general agreement that local government spends at least as much money on the arts as the funding bodies do. It was this thinking which led to the setting up of a monitoring group to oversee the process. Apart from the arts and media funding bodies, the local authority associations - the Association of County Councils, the Association of District Councils and the Association of Metropolitan Authorities - were represented on the group, along with the Museums and Galleries Commission and Committee of Area Museums Councils. The full membership of the group is listed at the end of this Appendix.

Second, the funding bodies have a duty to choose between competing demands, and to assess the results of these choices. But if they are to adopt policies which may have a significant impact on the cultural scene, it is - to say the least - only reasonable for them to undertake the fullest consultation with those who will be affected.

Third, new ideas emerge when people get together to talk about common needs and opportunities.

Fourth, an open process seemed the most likely means to establish the partnerships so crucial in this area.

How was it put together?

The arts are something which you can plan for rather than plan - provide conditions in which creativity can flourish and in which as many people as possible have the opportunity for participation and enjoyment.

Thus our approach was as open as possible. To put together a draft strategy without consultation would not have been very difficult. But it would have impoverished both the process and the document. It would, furthermore, have 'anchored' discussion around what was in the draft and made it more difficult to develop genuinely new ideas and to achieve a genuine consensus.

To put the matter another way: the raw material of the strategy was the consultation process itself. Nothing was ruled in and nothing was ruled out in advance, and the current document - itself a draft, offered for improvement, criticism, or endorsement - is an attempt to bring together, summarise and generalise what arose during that process.

Hence the major survey of public attitudes to the arts carried out in the summer of 1991. Hence the 44 discussion papers published during the autumn of 1991. They were no more than that: a means of stimulating discussion, rather than draft chapters of strategy. The variety of subject matter, and the range of experience and view of those who wrote the papers, made them well suited to their purpose. Indeed, many will remain valuable works of reference and stimulus. The papers were discussed at more than sixty strategy seminars held throughout England between October 1991 and January 1992. Some were small, focused gatherings; others large open meetings. Altogether, more than three thousand people attended these seminars. There were also many regional and local strategy discussions convened by arts organisations, Regional Arts Boards and local authorities. And the discussion papers generated many hundreds of responses in writing.

This document is the result of putting together the thinking in the research, the discussion papers, the seminars and the written responses. Although it will be central to the work of the Arts Council, British Film Institute, Crafts Council and Regional Arts Boards, it is not for them alone.

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NATIONAL ARTS AND MEDIA STRATEGY MONITORING GROUP

Membership as at May 1992

Arts Council of Great Britain:	Beverly Anderson (Chairman)
	Anthony Everitt
British Film Institute:	Marion Doyen
	Michael Prescott
Crafts Council:	Barclay Price
Regional Arts Boards:	Michael Elliott
	Christopher Gordon
Association of County Councils:	Jayne Knight
	Dugald McInnes
	Sarah Maxfield
Association of District Councils:	Dennis Artess
	Ian Reekie
Association of Metropolitan Authorities:	Chris Heinitz
	David Patmore
	Robert Perkins
Committee of Area Museums Councils:	Simon Olding
Museums and Galleries Commission:	Chris Newbery
Strategy Unit:	Howard Webber (Manager)
	Tim Challans (Co-ordinator)
	Katie Williams (Administrator)
Observers:	
Scottish Charter for the Arts:	Gail Boardman
Welsh Arts Council:	Tom Owen

PUBLIC LIBRARIES - EXPENDITURE ON LITERATURE AND THE ARTS

A formula could be based on the following:

LITERATURE

* All fiction purchases (including children's)

* Poetry, plays, foreign literature (in English and translation)

* Travel writing (excluding guides)

* Biography and autobiography

* Costs of subject specialist staff and literature development workers (but not of staff engaged in general lending library activities)

* Expenditure on literature promotion including printing and graphic design

* All expenditure on special events and activities, eg. festivals, readers/writers in residence

ARTS

To build up a more general picture and to include art forms other than literature, all calculable expenditure within specific areas could be taken as follows:

* Photography - specialist staff, purchases of books and periodicals, maintenance and development of special collections of photographs.

* Music - subject specialist staff (but not those involved in day to day operational work), costs of stock to include recorded sound formats, scores and sheet music (individual copies and sets) and historic manuscripts.

* Drama - subject specialist staff, stock purchasing including maintenance and development of special collections and play set collections.

* Crafts - subject specialist staff, purchase of stock.

* Fine arts - subject specialist staff, purchase of stock, maintenance and development of special collections, eg. fine printing.

* Film and video - subject specialist staff, stock including books, journals films, film-strips, videos.

* Arts development - specialist staff, promotional activities and publicity.

In no cases should costs of buildings and storage or other overheads be included.