

UNITED KINGDOM¹

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1 The UK entry was compiled by Rod Fisher (International Intelligence on Culture), based on initial work undertaken by Julie Moore (Department of Culture, Media & Sport).

1. Historical perspective: cultural policies and instruments

The United Kingdom is made up of four nations - England, Wales, Scotland and Northern Ireland, each with its own distinct culture and history. Three of these - England, Wales and Scotland - together make up Great Britain.

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

The Council's grant from government in 1945/46 was GBP 235 000. After 10 years it had grown modestly to GBP 820 000 (1955/56). The Council was primarily reactive – allocating funds for arts organisation and artists and providing help and encouragement. Gradually it cut back on direct provision for certain activities yet continued its support for the touring of art exhibitions and an 'Opera for All' touring programme aimed at smaller venues. Significantly the various 'Charters' giving the Council its mandate to operate never defined the 'arts', and although the number of supported arts organisations grew, the range of art forms was still fairly narrow after 20 years (poetry, photography and jazz, for example, were not supported for many years). Although legally part of the Arts Council of Great Britain, Scotland Wales had their own Arts Councils. The Arts Council of Northern Ireland was created as an independent body in the 1940's.

For much of the first twenty years of post war Britain, the government department responsible for the grant-in-aid to the Arts Council of Great Britain, the national museums and galleries and the British Library etc. was the Treasury. However, in 1965 responsibility was passed to the Department for Education & Science. At that time, the UK Government's First Minister for the Arts, Jenny Lee, issued a government White Paper setting out a *Policy for the Arts*, following which the Arts Council's grant significantly increased by 45% in 1966/67 and a further 26% in 1967/68, raising it to GBP 7.2 million. Advice to national government on museums policy came from a Standing Commission on Museums and Galleries set up in 1931. It was given the responsibility of granting aid to national museums in 1963 and became the Museums and Galleries Commission with its own Charter in 1987.

Censorship of the theatre by the Lord Chamberlain's office (which had required the vetting of all new play scripts being performed publicly), was abolished in the more liberal climate of the 1960s.

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

Local authorities began to expand their support, building or refurbishing regional theatres, museums and galleries and multipurpose civic halls, as well as running their own programmes and festivals. However, although government legislation in 1948 had given local councils legal authority to support arts and entertainment the powers were, and remain, permissive rather than mandatory. As a consequence, support was patchy. The 1960s and 1970s were also the period when Regional Arts Associations developed in a piecemeal fashion as a reaction to the closure of the Arts Council's regional offices.

The 1980s were a decade when political and economic pressures led to a fundamental reappraisal of the funding and management of the arts and culture in Britain. While remaining committed to the principle of public sector support, government required the arts and culture organisations to look for new sources of revenue to supplement their income. As evidence of this change in public policy, witness the establishment in 1984 of the Business Sponsorship Incentive Scheme, which for the first time matched funds from business with a government grant, administered by Arts & Business to encourage new sponsorship.

In 1990, the Government asked the Arts Council of Great Britain to develop a National Arts and Media Strategy in partnership with the British Film Institute, Crafts Council, Scottish and Welsh Arts Councils and the regions. This was the first time in the Arts Council's history that an attempt had been made to devise a co-ordinated policy to broadly guide arts funding developments. This process involved the organisation of some 50 seminars around Britain to take evidence and a series of commissioned papers. However, not long after its publication in late 1992, the report was, in effect, 'shelved'. In fact the 1990s were characterised by fundamental policy and especially structural change in arts and culture. In 1992, a re-elected Conservative Government established for the first time a co-ordinated Ministry to deal with arts, museums, heritage, media, sport and tourism called the Department of National Heritage. Then, in 1994, a fundamental decision was taken to devolve the Arts Council of Great Britain's responsibilities and functions to three new separate bodies: the Arts Council of England, the Scottish Arts Council and the Arts Council of Wales. Each nation therefore runs its own affairs in relation to arts funding.

A significant development was the introduction of the national lottery in the mid 1990s which brought a major new income stream for the cultural sector. In the initial years the focus was very much on capital projects, for example the refurbishment of museums and galleries as well as new buildings. More recently, the funds have been allocated in more flexible ways, for example small community projects or commissions.

The incoming Labour administration elected in 1997 renamed the Department of National Heritage as the Department for Culture, Media and Sport. In return for increased investment in culture to end years of 'standstill' funding, the Government also sought to reduce the number of arm's length cultural agencies through a series of mergers. The Museums & Galleries Commission and the Library & Information Commission merged to become a new body: *Resource: the Council for Museums, Archives & Libraries*. The Royal Commission on Historic Monuments was amalgamated with *English Heritage* and the latter has recently been subject to a comprehensive review. A new *Film Council* was created as a strategic agency to develop the UK film industry and film culture and, in the process, absorbing the British Film Commission and the production department of the British Film Institute (BFI). The BFI retains its independence but is now financed by the Film Council through which the majority of government funding for film is now channelled. The *Crafts Council* was to have merged with Arts Council England but, in the event, retained its independence, though now receives its funds through the Arts Council.

The Government has now established eight Regional Cultural Consortia outside London to develop integrated cultural strategies across England and ensure that culture has a strong voice

in regional development (strategies for culture in London are the responsibility of the Greater London Assembly). Local authorities are also now obliged to develop local cultural strategies. In April 2002 the Arts Council of England and the Regional Arts Boards were legally established as a single arts development agency for England, known as Arts Council England.

2. Competence, decision making and administration

2.1 Organisational structure (organigram)

No up to date organisational diagrams are available incorporating all four countries of the UK. The UK Parliament and Government are responsible for all cultural issues in England, and for some issues such as broadcasting across the whole of the United Kingdom. However, in Scotland, Wales and Northern Ireland, most cultural issues are now the responsibility of the Scottish Parliament and Executive, the National Assembly for Wales and the Welsh Assembly Government, and the Northern Ireland Assembly and Executive respectively ("the devolved administrations"). The Northern Ireland Assembly was established as part of the Belfast Agreement and is the prime source of authority for all devolved responsibilities and has full legislative and executive authority. However, the Assembly was suspended from midnight on 14 October 2002 and was dissolved on 28 April 2003. The Secretary of State has assumed responsibility for the direction of Northern Ireland Departments. The *Scotland Act 1998*, the *Government of Wales Act 1998* and the Orders in Council made under it, and *The Northern Ireland Act 1998* specify which issues remain the responsibility of the UK Government in each of those parts of the UK. It should be noted that while the Scottish Parliament and the Northern Ireland Assembly are able to make primary legislation in respect of those issues which have been devolved, the National Assembly for Wales is only able to make secondary legislation; responsibility for primary legislation for Wales remains with the UK Parliament and Government.

2.2 Overall description of the system

The **Department for Culture, Media and Sport (DCMS)** implements government policy and administers government grants to national museums and art galleries in England, **Arts Council England**, the **British Library** and other national culture and heritage bodies. Its other responsibilities include the regulation of the film and music industries, broadcasting and the press, the National Lottery, gambling and the export licensing of cultural objects. DCMS is headed by a Secretary of State, who is assisted by a Minister of State and two Parliamentary Under-Secretaries of State. There is a Parliamentary Select Committee for Culture, Media and Sport.

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

The UK Parliament and Government retain both legislative and policy responsibility for the whole of the UK in the following areas:

- Acceptance in Lieu of Tax;
- Broadcasting;
- Export Controls on Cultural Objects;
- Government Indemnity Scheme (i.e. insurance);
- National Lottery;
- Public Lending Right.

DCMS also retains legislative and policy responsibility for film in Wales. All other subject areas are the responsibility of the devolved administrations in Scotland, Wales and Northern Ireland.

In addition to the specific reserved subjects, EU and international issues are also the responsibility of the UK Government. As with other such matters, however, it has been agreed that the devolved administrations retain a legitimate interest.

There have been significant structural changes to Non-Departmental Public Bodies in England in recent years including, for example, the creation of Re:source, the Council for Museums, Archives and Libraries (which merged the Museums & Galleries Commission and the Library and Information Commission) the creation of a new Film Council, and the merging of the Royal Commission on Historic Monuments and English Heritage under the name of the latter. A new Commission for Architecture and the Built Environment was established to promote better quality building and urban design. Arts Council England was created by the merger of former regional arts boards in England with the Arts Council to create a single, unified development body for the arts.

Non-Departmental Public Bodies working in England, or covering the UK as a whole, receive funding directly from DCMS. This is now done for three years at a time, to allow bodies more freedom in planning ahead. Funding agreements, which are publicly available, set out the aims, objectives and targets that each NDPB has agreed with DCMS.

Cultural policies in the English regions are determined by regional agencies working in DCMS sectors. DCMS has established a **Regional Cultural Consortium** in each of the eight English planning regions outside London.

The administration of cultural matters in Scotland is the responsibility of the Scottish Executive. The Minister for Tourism, Culture and Sport and the Scottish Executive Education Department (SEED) have responsibility for policy covering the arts, film, architecture, the cultural heritage, the Gaelic language, tourism, sport and liaison with the UK Government on broadcasting and the National Lottery. Historic Scotland is an Executive Agency of the Department. It is responsible for safeguarding the country's heritage. The Tourism, Culture and Sport unit within SEED also has responsibility for grant-aiding a number of cultural agencies, including the Scottish Arts Council and Scottish Screen, whose task is to develop and promote film, TV and new media.

The National Assembly for Wales has devolved responsibilities in that country for culture and related issues. Within the Welsh Assembly Government the portfolio of the Assembly Minister for Culture, Welsh Language and sport covers the arts, museums and libraries, language, media and broadcasting, heritage (CADW), sport and recreation and Lottery issues. Since 1999 a number of public agencies, e.g. the Arts Council of Wales, the Welsh Language Board, Sports Council for Wales and National Museums & Galleries of Wales, have been funded by, and accountable to, the Assembly following the transfer of responsibility from the former Welsh Office. CADW is part of the National Assembly and is responsible for the country's built heritage. The Design Commission for Wales, established in 2002, champions sustainable development, equality of opportunity and social inclusion. CyMal ('joining together') will be established as a new, specialist unit within the Welsh Assembly Government from April 2004 to develop strategic direction and advice for the Museums, Archives and Libraries sector.

The Northern Ireland Executive was established as part of the Good Friday Agreement. The Department of Culture, Arts and Leisure (DCAL) is one of 10 Executive Departments. Its remit covers the central administration of arts and culture, film, museums, libraries, sport and leisure amenities, language policy and matters relating to the National Lottery. DCAL supports a number of Non-Departmental Public Bodies. These include: the Arts Council of Northern

Ireland, which became a statutory body in 1995; the National Museums and Galleries of Northern Ireland, established in 1998 by the merger of four major museums and heritage collections; and the Northern Ireland Museums Council, which is the main channel of the Executive's support to local museums. DCAL also supports the Northern Ireland Film Commission, now known as the Northern Ireland Film and Television Council, which is a company limited by guarantee. Local Government also has a role in supporting local museums.

2.3 Inter-ministerial or intergovernmental co-operation

The UK Government is committed to ensuring greater co-ordination between government departments and between tiers of governance to ensure effective delivery of policy. This relates both to cultural matters and to cross-cutting issues. By way of illustration, local authorities in England were required by government to prepare local cultural strategies by 2001 to improve the quality of life. In Northern Ireland DCAL is required by government to work with the district councils to develop local strategies for culture through a Cultural Forum. The Arts Council of Northern Ireland consults regularly with district councils on the exercise of its functions through a Forum for Local Government and the Arts (FLGA).

The Social Exclusion Unit of the UK Government is another example. The Unit set up a series of Policy Action Teams to recommend how policies in different areas of government responsibility could address deprivation and disadvantage caused by social exclusion. One of these, Policy Action Team 10, was asked to consider how to maximise the impact on poor neighbourhoods of government spending and policies on culture and leisure, and also to identify best practice in using arts, sport and leisure to engage people living in deprived areas, particularly those who may feel most excluded, such as disaffected young people and people from ethnic minority groups.

2.4 International cultural co-operation

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

International collaboration is encouraged by such organisations as Visiting Arts, a quasi independent body funded by the British Council, the Arts Councils and the Foreign Office. In Wales a small specialist unit, Wales Arts International, has been set up to advance two way opportunities for the arts supported by the Arts Council of Wales and The British Council. The Arts Council of Northern Ireland works closely with its counterpart in the Republic in cross-border co-operation. The Programme for Peace and Reconciliation in Northern Ireland (PEACE II) of the EU aims to address the legacy of conflict and take opportunities from peace.

The UK Government (through the DCMS) has the lead responsibility for cultural co-operation in the EU, and on cultural policy issues in the Council of Europe. The UK Government had been one of the founders of UNESCO and, after a 12 year absence due to financial and political differences, the UK rejoined UNESCO in 1997. The UK UNESCO National Commission sector committee for culture was set up in 2000 and administered by the British Council. How-

ever, the Commission, along with the culture committee (and other sector committees), was dissolved in 2003.

DCMS, with the Film Council, sits on the management committee of the EU's Media Plus programme. The UK Government is working closely and positively with the European Commission and other Member States to ensure that the programme contributes to a sustainable European film industry. DCMS also represents the UK on the Executive Council of the European Audiovisual Observatory, a Council of Europe organisation, which collects and disseminates data on the audiovisual sector. The key objectives of DCMS are to ensure that British industry derives the maximum benefit from UK participation and involvement in these organisations and to ensure that they are run in an efficient and coherent manner in order to best address the needs and interests of the broadcasting sectors.

The UK model of mixed public private financing is becoming increasingly attractive in the light of the pressures on state funding by other countries. Arts & Business has been involved in training in over 32 countries and also holds the presidency of CEREC, the European Committee for Business, Arts and Culture which promotes business arts relationships at the international level.

3. General objectives and principles of cultural policy

3.1 Main elements of the current cultural policy model

The UK system of support for culture is regarded as the archetypal 'arms-length' model, with successive governments choosing quangos (Quasi-autonomous Non Governmental Organisations) or, as they are increasingly known by Government, NDPBs (non-Departmental Public Bodies) as the instruments which administer the disbursement of government funds for culture and determine who the beneficiaries will be. Arguably, the arm's length principle is essentially a 'convention' between government and the various arts and cultural agencies, which set the boundaries between the two. Certainly, the nature of the relationship between central government and the arm's length agencies has changed since the early 1980s, with government being seen as more interventionist on issues such as setting broad policy objectives or the reorganisation and restructuring of such bodies. In recent years this has been given added impetus by the creation of devolved government administrations in Scotland and Wales, both of which have their own ambitions to develop cultural strategies.

In March 2001, the Arts Council of England proposed a merger with the 10 Regional Arts Boards to create a new single arts funding and development organisation. The new body came into being in Spring 2002 (though it did not have at that time a new name). Integral to the new organisation are nine regional offices to match the nine regional planning areas that form the basis of the Government's regional structure. Each of the nine regional offices has its own regional council and the chairs of each serve on the national Council. In the Arts Council's view, the principal benefits of these changes are:

- a simple, quicker, more arts-friendly service;
- the ability to speak with one voice on behalf of the arts;
- more flexible funding decided at regional level;
- a reduction in administrative costs and bureaucracy;
- a greater capacity to address arts needs and act on bold ideas throughout England;
- a greater capacity to develop partnerships with local authorities, regional development assemblies and others.

The Arts Council had provided the bulk of the Regional Arts Boards' funding, but the separate constitution of each body had led to differing priorities and, in the Council's opinion, to confusion among artists and others as where responsibility lay. The proposals resulted in considerable debate, with concerns centred particularly on whether the effect would be to recentralise rather than decentralise arts responsibilities. In its early history the Arts Council of Great Britain had regional offices, but these were wound up during the 1950s. As a reaction, this led to the creation by local authorities of a network of Regional Arts Associations to represent arts concerns at a regional level which they considered the Council was in danger of overlooking. These were restructured as Regional Arts Boards by Government in 1990. Paradoxically, the recent changes seemed to conflict with the Government's strategic approach to decentralisation, but the Arts Council was able to confirm the importance of the regions at the heart of the new organisation and, following this reassurance, ministers supported the changes.

3.2 National definition of culture

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

3.3 Cultural policy objectives

The fundamental aim of UK cultural policy is to make the best things in life available to the largest possible number of people. Its goals are to increase access to and participation in the cultural and sporting life of the nation and to enhance the quality of the experience on offer, whetting people's appetite for excellence. In 1999, the Government challenged the cultural sector to increase participation in arts and culture from the 50% of the population that say they enjoy or are involved in such activities to 66% within 10 years. UK cultural policy seeks to nurture educational opportunities across cultural sectors, to secure the fullest possible contribution to economic life; and to promote their role in urban and rural regeneration, in pursuing sustainability, and in combating social exclusion. These objectives play a key part in meeting the Government's wider social, economic and educational objectives.

To achieve these aims, the Government has identified six objectives and performance targets. These are set out in a Public Service Agreement between the Treasury and the Department for Culture, Media and Sport, and apply principally to England:

Objective I: Sustain and develop quality, innovation and good design; create an efficient and competitive market, including by removing unnecessary regulation and other obstacles to growth so as to develop the tourism and creative industries; and promote Britain's success in the fields of culture, media and sport at home and abroad.

Objective II: Broaden access for all to a rich and varied cultural and sporting life and to our distinctive built environment; and encourage conservation of the best of the past.

Objective III: Develop the educational potential of the nation's cultural and sporting resources; raise standards of cultural education and training; and ensure an adequate skills supply for the creative industries and tourism.

Objective IV: Ensure that everyone has the opportunity to develop talent and to achieve excellence in the areas of culture, media and sport.

Objective V: Maintain public support for the National Lottery and ensure that the money raised for good causes supports DCMS's and other national priorities.

Objective VI: Promote the role of the Department's sectors in urban and rural regeneration, in pursuing sustainability and in combating social exclusion.

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

4. Current issues in cultural policy development and debate

4.1 Cultural policy priorities in the past 5 years

Recent years have seen an increased recognition in the way in which DCMS sectors (such as arts and sport) can contribute to the achievement of wider Government objectives such as promoting social inclusion and neighbourhood renewal and its increasing commitment to investment in cultural (i.e. human) capital. They have witnessed a closer working relationship between central and local government, in recognition of jointly-shared aims and the need for services to be effectively delivered. A further key development has been the introduction of Public Service Agreements between the Treasury and individual government departments, and the bodies they, in turn, fund. These set out the targets which the funded body has agreed to work towards in return for its funding, and demonstrate the key priorities for the body.

In all four UK nations, the period since 1996 has been one of policy review with a new incoming UK Government in 1997 with its own objectives and the delegation of responsibility for culture to the Scottish Parliament and Welsh Assembly, and the creation of the Northern Ireland Assembly. In this period of upheaval, certain cultural issues have been given priority such as creativity, cultural diversity, the artist, new technologies and the arts and education.

Cultural policies in **England** have been developed in accordance with the Government's second Comprehensive Spending Review, published in 2000. That Review built on the progress already made on access and excellence, and introduced a new focus on realising the potential of culture, sport and the creative industries to enrich education, particularly in schools. In March 2001, DCMS published *Culture and Creativity - the next ten years*. This Green Paper outlined the proposals for the future of culture, and emphasised, once again, the importance of culture and creativity with the themes of education, excellence and access particularly prominent.

Scotland's National Cultural Strategy – *Creating our future - Minding our past* – published by the Scottish Executive in August 2000, set out four policy objectives:

- promote creativity, the arts and other cultural activity;
- celebrate Scotland's cultural heritage in its full diversity;
- realise culture's potential contribution to education, promoting inclusion and enhancing people's quality of life;
- assure an effective national support framework for culture.

Among the actions proposed in the strategy are:

- widening education programmes in/by national museums, galleries and others;
- promoting excellence in traditional (i.e. folk and craft) arts;
- maximising the potential of information technology to widen participation and access;
- maximising the contribution of the cultural sector and creative industries to the economy;
- securing Scotland's position as a film friendly environment;
- developing a successful national theatre;
- enhancing the national and international roles of flagship companies.

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

- inclusion of culture as part of local community plans;

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

In Northern Ireland, the newly formed Department of Culture, Arts and Leisure (DCAL) had to address the multiple challenges facing the cultural sector. In 2000 DCAL initiated a wide-ranging and intensive consultation process. In June 2001 four NI Departments working in partnerships (DCAL, Department of Education, Department for Employment and Learning and Department of Enterprise, Trade and Investment) published "Unlocking Creativity - Making it Happen". This strategy aims to promote creativity as a necessary means to economic prosperity and social cohesion, and cuts across the fields of education, the creative industries, enterprise, innovation, the arts and society. A new medium term action plan to refresh the strategy is in preparation. The Arts Council of Northern Ireland holds a pivotal role in realising many of the core objectives of the strategy.

For its part, the Arts Council of Northern Ireland has issued a five year Arts Plan setting out its strategic priorities and objectives from 2001 to 2006. They are:

- to increase opportunities of creative participation in the arts;
- to develop new audiences;
- to extend opportunities for artists to develop their work;
- to strengthen the capacity of arts organisations and ensure they are financially secure.

4.2 Recent policy issues and debates

4.2.1 Provisions for cultural minorities

The *Race Relations Amendment Act 2000* requires public bodies, including the four UK Arts Councils, to demonstrate that they are promoting racial equality via their policies and practice.

All four national Arts Councils promote cultural diversity in the arts. '*decibel*' – *raising the voice of culturally diverse arts in Britain* is a major initiative of Arts Council England aimed at raising the profile of, and developing infrastructure for culturally diverse arts and artists defined as African, Asian and Caribbean artists. It seeks to place diversity in the forefront of the Council's work, reinforcing professional practice and mainstreaming art works from diverse communities. The Councils encourage the growth of Caribbean carnival across the UK, the most famous of which is the annual Notting Hill Carnival in London, the largest street festival in Europe - through support of both organisations and individual performers. They also fund a variety of other initiatives such as funding the Indian Mahila Cultural Committee in Glasgow and the African and Caribbean Resource Centre in Scotland.

A new report (*Eclipse*, compiled by Arts Council England in conjunction with the Theatrical Management Association) looks at how the theatre industry can develop strategies to tackle institutional racism.

Re:source has created a new National Cultural Diversity Network for the museums, archives and libraries sector delivering support, advice and training through regional Cultural Diversity

Coordinators. Television broadcasters have also established a Cultural Diversity Network which has led to action plans with targets and measures to integrate ethnic minorities into television at all levels (see chapter 4.2.6).

The British Screen Advisory Council established a committee for ethnic minority employment in film to examine how the proportion of black and minority ethnic people entering the film industry can be increased. A report, which sets out a number of recommendations, was delivered to the Secretary of State for Culture, Media and Sport early 2001. The Film Council has been asked to take these recommendations forward.

4.2.2 Gender equality and cultural policies

Although trends reveal that the gender imbalance in some areas of the arts and culture is changing, women remain under-represented in senior positions. In 1997/98, only 39% of the management committee membership of Arts Council England supported organisations was female, though there were marked sector variations. Research conducted by the former Arts Council of Great Britain in 1993 focussed on strategies to promote female participation in the arts but this has not been followed up so far. However, the Department for Culture, Media and Sport is seeking to target all women who have appropriate experience to serve on the public bodies it sponsors and generally encourage a wider participation of women in public cultural life. The target is parity by 2004.

Another area of relevance to the DCMS is the role of the media in portraying images of women, violence and pornography. The report *Living Without Fear* notes the DCMS' role in developing a media initiative on violence and other Government work in this area.

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

The UK Equal Opportunities Commission is an independent statutory body represented in all four countries, where it works with respective governments towards the elimination of sexual discrimination.

4.2.3 Language issues and policies

The UK has signed the Council of Europe's Charter for Regional or Minority languages, and has accepted certain obligations in respect of designated languages in Scotland, Wales and Northern Ireland.

The Gaelic development agency, Comunn na Gaidhlig, is the main advisory and executive body on the Gaelic language which is spoken in parts of the Scottish Highlands and Islands. The responsible Minister is the Deputy Minister for Enterprise in the Highlands & Islands and for Gaelic. The Scottish Executive gives financial support to a number of Gaelic organisations involved in promoting language and culture. The Scottish Arts Council supports the Gaelic Books Council and the National Gaelic Arts project.

The National Assembly of Wales, in its long-term vision for the country (*Better Wales*), included a commitment to "creating a bilingual Wales and fostering its unique identity and the benefits of bilingualism". Subsequently, in March 2003, the Welsh Assembly Government launched *Iaith Pawb* (Everybody's language) the first National Action Plan for a bilingual Wales which sets out its strategy and commits resources for developing and implementing policies to support and promote the Welsh language. A Cabinet post of Minister for Culture, Sport and the Welsh Language was created in 2000. The Welsh Language Board, established as a statutory body to promote the language by the *Welsh Language Act 1993*, awards grants

and regulates the preparation and implementation of Welsh language schemes by public bodies. Language policy in Northern Ireland is developed by the Linguistic Diversity Branch of the Department for Culture, Arts and Leisure. The North–South Co-operation (implementation) Northern Ireland Order set up a North–South Language Body to promote greater awareness and use of Irish and Ulster-Scots culture. In 2002, the Arts Council of Northern Ireland conducted a needs analysis into Irish and Ulster-Scots language arts.

4.2.4 Relation between media and culture (identity and diversity)

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

The BBC's Royal Charter and its agreement with the Government include obligations to provide a properly balanced service consisting of a wide range of subject matter and to serve the tastes and needs of different audiences. There are five terrestrial channels - BBC1, BBC 2, ITV 1, Channel 4 and Channel 5. Under the provisions in the *Broadcasting Act* 1990, ITV and Channel 5 are required to provide a diverse programme service calculated to appeal to a wide variety of tastes and interests. Channel 4 has a statutory duty to provide information, education and entertainment; a wide range of programmes must be provided.

Under the 1990 and the 1996 *Broadcasting Acts*, ITV 1, Channel 4, Channel 5, National Radio Licence holders and digital terrestrial programme licence holders are also required to promote equality of opportunity in employment between men and women and between persons of different racial groups.

Within this framework, decisions about programme content and presentation are a matter for the regulators and the broadcasters themselves. They have set out detailed requirements in the Independent Television Commission (ITC)'s Programme Code and the BBC's Producer Guidelines, including on the specific issues of the portrayal of ethnic minorities in programming.

A *Cultural Diversity Network (CDN)*, which held its first meeting in February 2000, was set up by television broadcasters in response to concerns raised by the Secretary of State for Culture, Media and Sport and others about the adequacy of the representation of the UK's multicultural society on and behind the screen. The network is a cross-industry initiative. As part of its work, the CDN has produced an action plan with shared objectives - *Changing the face of television, Manifesto 2000*. This has formed the basis of individual action plans, containing targets and measures to integrate ethnic minorities into television at all levels, that were launched by individual broadcasters in October 2000. DCMS welcomed the initiative as a demonstration of the broadcasters' commitment to increasing the diversity of those both in front of and behind the scenes, and will be watching progress.

A *Communications White Paper* published in 2000 reaffirms the Government's commitment to ensuring that public service broadcasters continue to celebrate and reflect culturally diverse communities, and broadcast programmes which appeal to a wide range of tastes and interests as well as to people of different ages and backgrounds. This may be achieved through the realistic portrayal of people from diverse or varied cultural backgrounds or through new services, including community radio and television. The scope for such services increases in a digital environment whether they are delivered through terrestrial spectrum, cable, satellite or the Internet.

The Film Council has engaged specialist consultants to advise on a future strategy for cultural diversity to ensure that it reflects a multicultural Britain in its attitudes and practices and also takes into account the British Screen Advisory Council report on the employment of ethnic

minorities in the film industry. The Film Council has set up a committee to take forward a detailed action plan.

In recent years there has been much (and, arguably, unresolved) media debate about "dumbing down" – the notion that quality is being sacrificed in the arts and broadcasting in the pursuit of broadening the audience base.

See also chapters 4.2.1 and 5.3.1.

4.2.5 Culture industries: development programmes and partnerships

All the English regional development agencies and the devolved administrations have recognised the importance of the creative industries to regional economies. The main economic Government departments are reflecting the growing importance of the industries in their policy developments. Moreover, what these industries offer is being understood more widely, both within the UK and further afield.

A key feature of the creative industries initiative has been to bring together, in partnership, the public and private sector. The focus of this activity is on areas of concern to the industry, analysing jointly the issues and drawing up recommendations for change. A number of the recommendations are for the industry to pursue and focus typically on improving capacity. Recommendations for Government concern better focusing of programmes to make them more relevant to, and addressing the needs of, creative businesses. Hence, for example, a strategy review undertaken by the Creative Industries Export Promotion Group, set up by the UK Government in 1999, recommended improvements to communication, co-ordination and commitment of public funds to provide a clearer, improved service to creative exporters. Trade Partners UK, which is part of the Government's trade initiative, is targeting its services more effectively at the creative industries and offers training courses, as well as sponsoring inward and outward trade missions.

4.2.6 Employment policies for the cultural sector

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

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

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

- generated GBP 112.5 billion in revenue;
- accounted for GBP 10.3 billion in exports
- accounted for 1.3 million jobs;
- contributed over 5% to gross domestic product;
- in 1998, the last year for which full data was available, their output growth was 16% against ca. 6% for the economy as a whole.

There remains a key issue in terms of obtaining robust data and the Government is looking at ways of improving data provision. However, the pace of change and the convergence of technologies will continue to create difficulties.

The New Deal for Musicians (NdfM), which started in August 1999, aims to help unemployed musicians or young adults who are seeking a career in the music industry. It aims to help all types of artists (including instrumentalists, vocalists, composers, songwriters and performing DJs) to move into careers in the music industry, either as artists under contract, or as self-employed. NdfM is open to 18-24 year olds who have been unemployed for six months or longer, and people aged 25 and over who have been unemployed for 18 months or longer. Many of the people on the NdfM programme move on to allied roles in the music industry, such as managers or stage crew.

4.2.7 New technologies and cultural policies

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

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

The recognition that digital technology provides opportunities to widen access to the arts and cultural sector is also behind a Government initiative, *Culture Online*. A key objective of *Culture Online* is to mobilise the resources of the cultural sector to enrich school education, particularly in history, English and drama, music, art and design. A budget of GBP 13 million is being made available to fund projects which increase digital access to the nation's culture and heritage. Cultural institutions will be encouraged to tender for funds to undertake projects such as digital access to collections and virtual reality exhibitions.

Britain's first national virtual museum (the 24 Hour Museum) provides an online guide to thousands of UK museums and galleries.

Arts Council England has supported a number of initiatives to develop and promote multimedia arts, and also launched a series of new technology artists fellowships.

4.2.8 Arts education: programmes and models

The DCMS has provided funding for Arts Council England to introduce a programme of Creative Partnerships, which will provide opportunities for young people to work directly with, and experience the work of arts, cultural and creative organisations. Through helping schools and cultural organisations to develop sustained partnerships, pupils will have the opportunity to enrich their learning across the whole curriculum by developing creative skills, understanding and critical appreciation. This major initiative, worth GBP 40 million, was piloted in 16 areas from April 2002, with a further 17 coming onstream in 2003/04. A similar initiative, Creative Youth Partnerships is being developed in Northern Ireland by the Arts Council and the local education authorities.

Artsmark is an award scheme devised and managed by Arts Council England which recognises good arts education practice in schools. The scheme encourages schools not only to provide quality arts opportunities for young people but also to develop and support teachers in their delivery. As a benchmark of excellence, *Artsmark* aims to improve standards of arts education provision, raise its profile nationally, within schools, arts organisations and communities, and encourage effective partnerships between schools and arts agencies and other organisations.

The report of a DCMS/Department of Education & Employment appointed National Advisory Committee on Creative and Cultural Education (*All Our Futures: Creativity, Culture and Education*) was published in 2000. It makes a number of recommendations to strengthen the arts in schools. Paradoxically, it was produced at a time when government policy excluded some arts subjects from the core curriculum.

A new scheme, funded by the Millennium Commission and presided over by the Prince of Wales, was launched in 2002 entitled Arts & Kids. It seeks to encourage more businesses to support arts projects with the aim of giving all children in the UK the chance to engage with the best of the arts.

4.2.9 Heritage development

Towards the end of 2001 the Department of Culture, Media and Sport published a statement on heritage policy – *The Historic Environment: A Force for our Future* – which sets out a series of actions to place the cultural heritage and historic environment "at the very heart of contemporary life". The Report seeks to expand the horizons and impacts of the heritage sector and refers not only to the importance of preserving historic buildings and monuments, but also to the urban and rural landscape. Underlying the report is how the heritage and historic environment can improve quality of life, generate greater employment and prosperity, stimulate the regeneration of cities, towns and rural areas, and build a greater sense of community. The report follows a review, *Power of Place*, of the remit and work of English Heritage, a government appointed body supporting the built heritage.

The Government published a consultation paper, *Protecting our Historic Environment: Making the system work better*, in summer 1993 proposing a new designation system for the heritage in England. (See 5.5)

In October 2001, a government-appointed Regional Museums Task Force issued a report, *Renaissance in the Regions: a new vision for England's museums* - calling for the establishment of a new framework for regional museums in England. The recommendations included the creation of a network of nine regional museum hubs/centres of excellence, plus a significant injection of additional funds over five years and the development of a national strategy for the museums and galleries sector. Concerns have been expressed in the museums world that the Government has not provided the amount of new money over five years called for in

the report. These concerns have been heightened by an overall drop in attendance rates at museums outside London.

A concern of national museums (and the British Library) is a fear that new Treasury regulations will require them to pay a 'capital charge' of 6% on their land and buildings. The Treasury is to introduce from 2003/2004 a new resource budgeting system to ensure that Government funded bodies make more efficient use of their assets. Although national museums expect to receive additional grant support from the DCMS to cover the charge in the first year, some are concerned that they will face the extra costs in subsequent years unless they can negotiate additional grant increases, or be exempted from the changes. It has been estimated that the impact on the British Museum could be some GBP 14 million per year; that for the British Library could be even higher at GBP 27 million.

4.2.10 Other relevant issues and debates

The introduction of the National Lottery in the mid 1990s has had a major impact on the cultural landscape of the UK, especially on the infrastructure. However, concerns have been expressed both about the deliberate emphasis on buildings and not the activity which takes place inside them, and about evidence of a fall in Lottery ticket sales, which will mean less resources for distribution to cultural causes than the sector has been used to in recent years. The Lottery distributors have already begun to give greater emphasis to smaller capital projects and support for such things as the commissioning of new work and community activity. This policy shift may be due in part to concerns that some of the new capital projects were too optimistic in their forecasts of attendance numbers. As a result, a number of new museums, for example, have been in financial difficulty as their income has been considerably less than originally anticipated.

The plight of regional museums was highlighted in a report commissioned by Re:source, the Council for Museums, Archives and Libraries, which suggested that GBP 167 million was needed to address two decades of neglect (Media and Sport is to allocate GBP 70 million up to 2005-06 to regional museums to help. See *Renaissance, in the Regions: a new vision for England's museums*). For the first time the Department of Culture presented them with reforms. However, museum curators say this falls far short of what is needed. This sum is also to be used to advance a programme for the creation of nine regional museum "hubs" recommended in the same report.

5. Main legal provisions in the cultural field

5.1 Overview of legal competence for cultural policy making

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

5.2 Legal framework for artists

There is no overall legal framework for artists in the UK.

5.2.1 Social security/labour relations

Artists fall within the general body of case-law in this area. Arts Council England has commissioned the Institute for Employment Research and the Centre for Educational Development, Appraisal and Research, at the University of Warwick, to undertake research on artists' labour markets and the effect of tax and benefits systems.

5.2.2 Tax measures

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

5.3 Culture industries

The UK television industry is acknowledged as one of Europe's most dynamic. Satellite and cable audiences continue to increase. Commercial radio was forecast to grow at twice the rate of other media in 2000 (12%). Digital technology, the Internet and developments in telecommunications are allowing for a number of new and innovative methods of service delivery by radio and television. The *New Future for Communications* White Paper covers the main issues the industry faces. These include regulation of cross-media ownership, regulation of converging markets, and spectrum management. In addition, emerging technologies (i.e. video on demand, personal television recorders) will create further challenges for traditional broadcasters.

5.3.1 TV quotas

Article 4 of the EC Broadcasting Directive *Television Without Frontiers*, implemented by the UK through the *Broadcasting Acts* 1990 and 1996, requires that Member States shall ensure, where practicable and by appropriate means, that broadcasters within their jurisdiction reserve a majority proportion of their qualifying transmission time for European works. Additionally, under Art. 5, at least 10% of their transmission time must be earmarked for European independent works, including an "adequate" proportion for recent independent European works. Programme content quotas have been statutorily imposed in relation to the UK's terrestrial and public service broadcasters.

The UK Government, through the Department for Culture, Media and Sport, collates and monitors all UK-based cable and satellite channel quota returns. The Independent Television Commission (ITC) monitors digital terrestrial quotas directly. The *Broadcasting Act 1990* requires the BBC, the ITV companies, Channel 4 and Channel 5 to devote at least 25% of their qualifying programming time to broadcasting a range and diversity of independent productions. European and independent production obligations provide continuous investment in the European audiovisual industry, while encouraging innovation and creativity.

5.3.2 Language laws

The only specific legal provisions for the use of indigenous or foreign languages in the culture industries are in Scotland, where the Gaelic Television Fund was set up to grant-aid for Gaelic television production under the Broadcasting Act 1990, and in Wales, where the grant-aided Welsh Fourth Channel Authority was established by the Broadcasting Act 1980 to provide a Welsh language television service.

The Communications Act 2003 established a new Gaelic broadcasting body, with wider powers, to secure the provision in Scotland of a range of high quality and diverse Gaelic television and radio programmes. The 2003 Act also introduced amendments to the Welsh Authority's public service remit, but retained the provision of Welsh language broadcasting as its core.

5.3.3 Film or other promotion laws

The Film Council was set up in April 2000 to develop a sustainable film industry and develop film culture in the UK. Public funding available for film production, and other initiatives intended to help the film industry, e.g. funding for training, is administered by the Film Council. Tax relief is available on production expenditure and/ or the acquisition cost of "British" films, as defined in *The Films Act 1985*. The Act sets out the criteria to qualify as "British", including complying with the provisions of one of the UK's co-production treaties with other film producing countries, or the European Convention on Cinematographic Co-production to which the UK is a signatory.

British films can also take advantage of "sale and lease back" arrangements, whereby a production company or producer can reduce their borrowing by up to 12% of the budget by selling the rights to their film to a UK purchaser, who can then claim tax relief on the purchase price while leasing the rights back to the production company.

5.4 Copyright amendments

5.4.1 Systems of author's rights / *droits d'auteur*

Original literary, dramatic, musical or artistic works (including computer programmes and databases) films, sound recordings, cable programmes, broadcasts and the typographical arrangement of published editions, are automatically protected by copyright in the UK if they meet the legal requirements for protection. In general terms, copyright protection may also be given to works first published in (or, in the case of a broadcast or cable programme, made in or sent from) EU member states, or from countries party to international copyright conventions, the World Trade Organisation, or reciprocal agreements. The copyright owner has rights against unauthorised reproduction, public performance, broadcasting, rental and lending, issue to the public and adaptation of his or her work; and against importing, possessing, dealing with or providing means for unauthorised copies. In most cases the author is the first owner of the copyright, and the term of copyright in literary, dramatic, musical and artistic works is gener-

ally the life of the author and a period of 70 years from the year in which he or she dies. For films the term is generally 70 years, and sound recordings and broadcasts are protected for 50 years.

The EU Directive which harmonises Droit de Suite (artist's resale rights) will be implemented in 2006 in the UK. Meanwhile, Arts Council England commissioned research on the most appropriate arrangements for administering the scheme and the report exploring the possible models was published in 2002 (*Implementing Droit de Suite in England* by Clare McAndrew and Lorna Dallas-Conte).

5.4.2 Blank tape levies

Blank tape levies are not applicable in the UK.

5.4.3 Public lending rights

The Public Lending Right Scheme gives registered authors royalties from a central fund (totaling just over GBP 5 million in 2000-2001) for the loans made of their books from public libraries in the UK. Payment is made according to the number of times an author's books are borrowed. The maximum yearly payment an author can receive is GBP 6 000.

5.5 Cultural heritage and properties

Statutory controls exist to protect historic buildings and monuments when this is considered to be in the public interest. Buildings of special architectural or historic significance (including occupied premises) are "listed" according to specific grades of importance by the relevant government departments or their appointed agencies in all four countries of the UK. Government departments are also responsible for compiling a schedule of ancient monuments, which offers a similar level of protection to that of "listed" buildings. There were more than 29 000 such monuments in the UK in 1998. Local planning authorities in Britain and central government in Northern Ireland are legally obliged to designate as "conservation" areas those places (as opposed to buildings) of special historic or architectural interest. There were more than 10 000 such areas in 1998.

In July 2003, the Government published a consultation paper *Protecting our historic environment: Making the system work better*. This is a review of the designation system in England. It proposes one unified designation system for England in place of the considerable range of statutory and non-statutory schemes now in place.

The principal agencies which support the work of the central government authorities protecting the heritage are English Heritage, Scottish Heritage, CADW: Welsh Historic Monuments, and the Environment and Heritage Service in Northern Ireland. They discharge statutory responsibilities relating to the preservation, protection and maintenance of ancient monuments, historic buildings and conservation areas.

The National Heritage Memorial Fund provides financial assistance towards the acquisition, maintenance and preservation of buildings, land, works of art and other objects of outstanding importance to the national heritage. An independent agency, the National Trust, is responsible for more than 240 historic building in England open to the public. It is funded largely from membership subscriptions and income generated from the sale of products, souvenirs, etc. The bulk of historic buildings and archaeological sites remain in private ownership.

5.6 Legal incentives for private sector investment in culture

Businesses and arts organisations are engaging in ever more sophisticated partnerships, which were worth over GBP 150 million to the arts in 2000. The principle focus of this work is via Arts & Business, the largest organisation in Europe, if not the world, dedicated to developing creative relations between business and the arts. This work concentrates essentially on the provision of high level training for the arts, business member services, research and information to both arts and businesses, as well as lobbying government for better and more advantageous legal and fiscal dispositions for business support for culture. The UK model does not focus primarily on the fiscal environment for private sector support for the arts, but has concentrated on building skills sets and understanding between the two sectors. One illustration of this is the extensive network of business people who have volunteered as arts advisors or have served on arts boards. Programmes of professional development have linked over 4000 business people to arts organisations since 1988, and constitute a powerful resource for the cultural sector.

The principle incentive for business to fund the arts over the past 20 years has been the various incentive schemes funded by DCMS and managed by Arts & Business. These have been called the BSIS (Business Sponsorship Incentive Scheme), the Pairing Scheme and most recently New Partners which seeks to encourage sustainable relationships between business and the arts.

The British model has traditionally focused on the role of business in supporting the cultural sector, but several developments have encouraged a new view of the possibilities of increasing individual support for the arts. Not only has personal wealth grown in the UK, but new models of donor involvement, known as venture philanthropy, have encouraged a more positive view of the proactive donor. The Treasury has also sought to encourage this by implementing more advantageous tax regimes, since tax planning has an obvious attraction for the individual donor. This new way of giving to charities took effect from April 2000 as part of the Government plans "to get Britain giving". Following a review of charity tax law, the Chancellor of the Exchequer proposed major simplifications and improvements to the treatment of gifts to charities including an introduction of a tax efficient way to donate gifts of shares. The changes were made in part to encourage private support, to complement the public money given to the arts, museums and heritage, and to increase the amount of money going to charities. Many cultural organisations in the UK have charitable status and are thus able to take advantage of these changes.

There are a number of schemes to encourage public-private partnerships using tax and customs relief. For example, if a business temporarily second an employee to a charity or educational establishment, such as an arts organisation, the salary cost and other expenses which the employer would normally continue to pay will continue to be tax deductible. An Enterprise Investment Scheme was introduced by the Government to help small companies raise money. It offers income and capital gains tax breaks to investors of at least GBP 1000, though is potentially high risk. New British films and plays have been the main beneficiaries.

The direct tax (corporation tax) and indirect tax (VAT) implications of business support for the arts depends on the nature of the support, who is giving it and the status of the recipient, most particularly if the arts organisation is a registered charity. More information can be found on the websites of the Inland Revenue (www.inlandrevenue.gov.uk), Customs and Excise (www.hmce.gov.uk) and Arts & Business site (www.aandb.org.uk). See also chapter 5.2.2.

6. Financing of culture

6.1 Short overview

In England, central government expenditure through the DCMS in the financial year (April to March) 2002/03 was GBP 1 002 million, made up primarily of:

- GBP 379 million for national museums, galleries and libraries;
- GBP 296 million for the arts;
- GBP 113 million for broadcasting and the media (including film).
- GBP 153 million for historic buildings, monuments and sites
- GBP 50 million for spaces for sports and the arts
- GBP 8 million for culture online

See chapter 6.2 for details.

Expenditure in 2002/03 in actual figures, by the Arts Council for England and Arts Councils for Wales, Scotland and Northern Ireland was respectively GBP 290 million, 21 million, 36 million and 8.7 million. The Scottish Executive provided GBP 65 million to National Institutions (including National Museums of Scotland, National Galleries of Scotland and National Library of Scotland). The National Assembly for Wales in the same period gave GBP 24.4 million to National Museums and Galleries of Wales, GBP 13.5 million to National Library for Wales and GBP 28.5 million to the arts. The Department for Culture Arts and Leisure of Northern Ireland in the same period gave GBP 11.6 million to Museums.

The National Lottery was established in 1994. The net proceeds are divided between five "good causes". These are the arts, sport, heritage, charities (the Community Fund), and the New Opportunities Fund (covering health, education and environmental issues). The actual distribution of funds to the arts has been delegated to the four Arts Councils in the UK. By the beginning of 2000, Lottery awards of over GBP 1.4 billion had been announced for arts projects. Grants for the acquisition of works of art from the Heritage Lottery Fund to museums, galleries and other organisations between June 1995 and December 2003 amounted to GBP 2.8 billion.

Local authorities maintain about 1 000 local museums and art galleries, and a network of public libraries. They also provide grant aid for professional and amateur orchestras, theatres, opera and dance companies, festivals, arts centres, cultural venues, etc. Expenditure by Local Authorities in the UK for culture (variously defined) was at least 1.269 billion in 2000-01.

Total business investment in the arts in the UK in 2001-02, was estimated at GBP 111 million, down 3% on the figure in 2000-01 and considerably below the highest recorded figure of more than GBP 150 million in 1999-2000.

6.2 Public cultural expenditure per capita

Table 1: Direct arts expenditure per capita by the four Arts Councils in the UK, 2001/02 and 2002/03

Arts Councils		Population 2001	Revenue Funds GBP	Per capita spending GBP
England	2002/03	4 9138831	290 400 000	5.91
	2001/02	4 9138831	249 044 000	5.07
Wales	2002/03	2 903085	21 759 000	7.50
	2001/02	2 903085	15 171 000	5.23
Scotland	2002/03	5 060211	36 812 000	7.27
	2001/02	5 060211	33 706 000	6.66
N. Ireland	2002/03	1 685267	8 770 551	3.41
	2001/02	1 685267	7 564 659	4.49

NB: These figures include only direct arts expenditure and do not include any spending on administration or salaries for either revenue or Lottery funding.

Source: Arts Councils, 2003

6.3 Public cultural expenditure broken down by level of government

Table2A: Public arts expenditure broken down by level of government: State, 2002/2003

Level of Government	Expenditure figures GBP	% of total
State		
<i>England</i>	1 002 183 000	79.26
<i>Scotland</i>	118 400 000	9.36
<i>Wales</i>	90 100 000	7.13
<i>N. Ireland</i>	53 700 000	4.25
Total (UK)	1 264 383 000	100

Source: DCMS, Scottish Government, Welsh Government, DCAL

Table 2B: Public arts and cultural expenditure broken down by level of government: Local Authorities, 2000/2001

Level of Government	Expenditure figures GBP	% of total
Local Authorities		
<i>in England</i>	1 088 597 965	85.76
<i>in Scotland</i>	134 174 000	10.57
<i>in Wales</i>	23 464 000	1.85
<i>in N. Ireland</i>	23 097 000	1.82
Total (UK)	1 269 332 965	100

Source: Re:source, Scottish local government, Welsh government, offices of national statistics

6.4 Sector breakdown

Table 3: Public cultural expenditure: sector breakdown for England (except where indicated), 2002/03

Field	'000 GBP	% share of total
Museums, galleries and libraries (and Archives)	379 819	37.90
Arts	296 471	29.58
Historic buildings, monuments and sites	153 753	15.34
Broadcasting and media (UK)	113 169	11.29
National Lottery Commission	1	0.00
Spaces for sports and the arts	50 460	5.04
Culture online	8 136	0.81
Unallocated reserve	374	0.04
Total	1 002 183	100.00

Note: Percentage figures have been rounded

Source: DCMS, 2003

Table 4: Public cultural expenditure: sector breakdown for Scotland, 2002/03

Field	Million GBP	% share of total
National institutions (including national museums of Scotland, national galleries of Scotland, National Library of Scotland)	65.00	54.90
Scottish Arts Council	37.20	31.42
Other Arts	16.20	13.68
Total	118.40	100.00

Note: Percentage figures have been rounded

Source: Scottish Government, 2003

Table 5: Public cultural expenditure: sector breakdown for Wales, 2002/03

Field	Million GBP	% share of total
National museums & galleries of Wales	24.40	27.08
National Library for Wales	13.50	14.98
Arts Council for Wales	21.60	23.97
Welsh language	7.50	8.32
Other arts and libraries	6.90	7.66
Royal Commission of Ancient and Historic Monuments	1.80	2.00
Millennium center for Wales	14.40	15.98
Total	90.10	100.00

Note: Percentage figures have been rounded

Source: Welsh Government, 2003

Table 6: Public cultural expenditure: sector breakdown for Northern Ireland, 2002/03

Field	Million GBP	% share of total
Education & Library Boards	2.87	11.23
Library and other services	0.29	1.13
Arts Council of Northern Ireland	10.80	42.25
Museums	11.60	45.39
Total	25.56	100.00

Note: Percentage figures have been rounded

Source: DCAL, 2003

7. Cultural institutions and new partnerships

7.1 Re-allocation of public responsibilities

The UK did not have a Ministry of Culture until after the 1992 general election, when the Department of National Heritage (DNH) was established to bring together governmental activity on cultural policy. The DNH was given overall responsibility for the arts, museums, galleries, libraries, film, broadcasting, the press, sport, tourism, heritage and listed buildings, the National Lottery and the Millennium Fund. The DNH changed its name in 1997 to the Department for Culture, Media and Sport (DCMS). Following the 2001 general election, responsibility for horse-racing, betting, alcohol and preparations for HM The Queens' Golden Jubilee in 2002 passed to DCMS.

In 2002, the 10 independent Regional Arts Boards merged with the Arts Council of England to form a single arts development and funding agency known as Arts Council England (see chapters 1 and 2.2).

See chapter 1 for details of structural changes in Scotland, Wales and Northern Ireland.

7.2 Status/role and development of major cultural institutions

There have been no significant changes to the status of flagship cultural institutions in recent years (though there has been significant changes to the public agencies that help fund them). However, there has been a strengthening of the performance indicators and targets set by government or the funding agencies.

7.3 Emerging partnerships or collaborations

At a regional level in England there are now a considerable number of public, quasi public and some private sector agencies that are co-operating to develop regional economies, inward investment and further broaden social and cultural agendas. For instance the regional arts offices of the Arts Council (formerly the Regional Arts Boards) and the Regional Cultural Consortia, whose task is to develop an integrated regional cultural strategy, could be expected to co-operate with the regional government offices in relation to European Union funds, the regional economic development agencies in relation to cultural employment, the cultural economy and quality of life in the area, Trade Partners UK, in relation to the export of the products of the creative industries, the regional tourist boards on inward tourism, and the emerging regional assemblies that the Government is creating as an instrument for possible devolution. Cultural organisations and creative industries could be co-operating with commerce and industry through relationships with chambers of commerce, who organise trade visits overseas or so-called Business Links that can provide advice for cultural SMEs.

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

Arts & Business runs a number of programmes that develop partnerships between culture and commerce. The Skills Bank, for example, helps business volunteers share their professional skills with arts organisations. The Board Bank helps arts companies to recruit board members

from business. Arts@Work encourages partnerships that bring the skills, techniques and values of the arts into the workplace. Arts & Business New Partners is an investment programme that facilitates the injection of business sector finance into projects that encourage commerce and industry to try something new with the arts sector.

8. Support to creativity and participation

8.1 Direct and indirect support to artists

Aside from Public Lending Right, the individual creator is not treated differently from individuals in other professions. Support primarily comes through the Arts Council system or agencies such as the Crafts Council, or from a few foundations such as the Gulbenkian Foundation, or in the form of sponsored prizes. However, some artists' supplies are zero rated for Value Added Tax, as are books.

8.1.1 Special artists support schemes

The Government administers a Public Lending Right scheme which remunerates writers for the number of loans of their books through public libraries. The maximum annual payment an author can receive is GBP 6 000.

In 1980 there was a voluntary Exhibition Payment Right (EPR) scheme in England and Wales, which remunerated artists for the exhibition of their work in public galleries. However, responsibility for funding was devolved subsequently to the Regional Arts Associations and, when these were replaced by Regional Arts Boards in the early 1990s, the EPR schemes in five regions were dropped. By 1997 only two survived at a regional level in England and one in Wales. The European Directive on droit de suite will come into force in the UK in 2006 and will ensure artists benefit from a percentage of the resale prices of their works of art.

The Arts Councils of Scotland, Wales and Northern Ireland administer a range of grants, bursaries, commissions and further training for artists and arts practitioners in the fields of dance, drama, literature, translation, music, opera, visual arts, photography, video, etc. Schemes range widely and include commissions, fellowships, artists residencies, travel assistance to facilitate networking or participation in overseas events, support for artists working with education or the community. In England, the Arts Council had delegated much of this funding support to the English Regional Arts Boards. The newly created single arts development agency in England is seeking to simplify the myriad of different funding schemes. The Crafts Council provides support for crafts people and the British Film Institute has supported film-makers.

Arts Council England designated 2000/2001 "Year of the Artist", with a focus on individual creators and makers. It was the culmination of a ten year programme of years designated to promote individual art forms such as dance and literature. 1000 artists benefited from a range of commissions and residencies. The total budget for the Year of the Artist was about GBP 3.5 million.

In 2000, a report (*The Creative Imperative*) was commissioned by the Arts Council of Northern Ireland and The Arts Council/ An Chomhairle Ealaion to provide benchmark information about the impact of existing programmes of support for artists by the two Arts Councils and to make recommendations about future support of the individual artist. Among its many conclusions were that consideration be given to multi-annual grants; that training in business, financial and marketing skills be made available, and that there should be procedures for regular monitoring of the impact of the awards and for periodic review.

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

8.1.2 Support to professional artists associations or unions

Unions in the arts are not directly supported by government or the arts funding agencies. However, Arts Council England supports a number of visual artists associations and services. These include AXIS, which provides information about contemporary artists, AN (the Artist's Information Company) which provides information for artists to enable them to develop their practice and employment, inIVA (the Institute of International Visual Arts) which supports the work of artists from other countries whose work is outside the main canon of arts criticism and teaching, and the Contemporary Art Society, which for many years purchased work from contemporary artists and craftspeople to donate to museums. In the field of literature, support has been given to bodies such as the Federation of Worker Writers, the National Association of Writers in Education and the Arvon Foundation for writers and artists' residencies.

The Creative Imperative: Report on support for the Individual Artist in Ireland recommended that there should be greater financial support for artists' associations both in Northern Ireland and the Republic so that they can develop an advocacy role.

8.1.3 Grants or other schemes for artists

NESTA, The National Endowment for Science, Technology and the Arts, invests in UK creativity and innovation. Set up by Act of Parliament in 1998, NESTA uses the interest on a National Lottery endowment to pioneer ways of supporting and promoting innovation and creativity across science, technology, the arts and learning. This has included support for artists.

8.2 Participation trends and figures

Table 7: Attendance at cultural events in Great Britain, percentages of resident population aged 15 and over

Art Form	1986/87	1996/97	1998/99	2000/01	2001/02	2002/03
Cinema	31	54	57	55	57	61
Plays	23	24	22	23	24	24
Art galleries/exhibitions	21	22	21	21	22	24
Classical music	12	12	11	12	12	13
Ballet	6	7	6	6	6	7
Opera	5	7	6	6	6	7
Contemporary dance	4	4	4	4	5	5

Note: The figures are based on Census data compiled by the Office of National Statistics and refer to the percentages of the total population in Great Britain

Source: Target Group Index, BMRB International; Cinema Advertising Association

Table 8: Percentage attending various cultural events and activities in England in a 12 month and a four week period

Sector	Last 12 months	Last 4 weeks
	%	%
Film at a cinema or other venue	55	19
Play or drama	27	5
Musical	24	4
Library visit	23	-
Carnival, street arts or new circus	23	4
Art, photography or sculpture exhibition	19	6
Pop or rock	18	4
Craft exhibition	17	4
Museum visit	13	-
Pantomime	13	-
All types of live dance performance	12	-
Cultural festival	10	2
Classical music	10	3
Other music	9	-
Event connected with books or writing	8	2
Event including video or electronic art	7	2
Opera or operetta	6	1
Jazz concert	5	2
Folk or Country & Western	3	-
Base	6 042	6 042

Note: The figures are percentages of people surveyed. Percentages add to more than 100% because respondents could mention more than one event.

Source: Based on various information contained in *Arts in England: attendance, participation and attitudes in 2001*, Arts Council of England, 2002.

Table 9: Attendance at various art form in England 2003 (in %)

Art form	Attendance					
	White	Asian	Black	Mixed ethnicity	Chinese and other ethnic groups	All
A film at a cinema or other venue	56	66	63	82	60	58
Play or drama	28	16	24	36	21	26
Carnival, street arts and circus (not animals)	23	20	28	43	28	23
Exhibition or collection of art, photography or sculpture	19	12	18	27	22	19
Craft exhibition	18	7	8	11	8	15
Cultural festival	9	32	14	14	21	13
Pantomime	14	4	10	15	5	12
Event connected with books or writing	8	7	13	22	7	8
Event including video or electronic art	7	7	9	12	10	7

Source: "Focus on cultural diversity – the changing face of arts attendance and participation in England" report by Re:source, Arts Council England and UK Film Council, December 2003.

Note: These figures are percentage of people surveyed and are based on surveys conducted at various stages in 2001, 2002 and 2003.

Table 10: Level of participation in arts events in Scotland, 2000

Art form	Attendance		
	Proportion that ever attended	Once a year or less	2+ times a year
Cinema	65	9	56
Art Galleries/museum	52	7	44
Museums (any)	48	22	26
Art galleries	42	18	24
Plays	38	19	19
Musicals	29	15	13
Scottish Traditional Music	20	9	11
Arts festivals	19	11	8
Carnival/ circus	18	14	4
Scottish Traditional Dance	15	7	8
Orchestral Music	15	7	8
Scottish folk music	14	7	7
Contemporary painting	14	6	7

United Kingdom

Opera/ Operetta	13	7	5
Jazz music	13	6	6
Contemporary Crafts	13	6	8
Dance – other	12	5	6
Country and Western music	12	5	6
Ballet	10	7	3
Contemporary drawing	9	4	4
Contemporary photography	9	4	4
Folk music (exec. Scottish)	8	4	4
Contemporary dance	7	5	2
Literary or poetry event	7	3	2
Contemporary sculpture	7	3	2
Chamber music/recitals	6	3	4
Video/multi-media perf. art	6	3	3
Contemporary illustration	5	2	3
Contemporary printmaking	4	2	2
Contemporary video/ multi-media	4	2	2
Contemporary installation	3	1	2

Source: Report prepared for the Scottish Arts Council by NFO System Three in July 2002 "Attendance at, Participation in and Attitudes towards the arts in Scotland".

Note: the figures are percentages of respondents to surveys.

Table 11: Percentages of adults in Wales attending arts/entertainment events at least once a year in 1998

Sector	%
Musicals	23.2
Opera	7.1
Ballet	3.3
Contemporary Dance	5.4
Plays	25.5
Classical Music	10.3
Jazz	8.7
Other live music	34.1
Art Exhibitions	19.6
Literary events	4.3
Cinema	50.8

Note: The figures are percentages of people surveyed.

Source: Beaufort Omnibus Research, November 1998.

Table 12: Cinema attendance in Great Britain (once a month or more), percentages related to age groups

Year	Age groups			
	7-14	15-24	25-34	35 and over
1984	10	16	4	1
1985	16	22	7	2
1986	14	25	8	2
1987	12	26	7	1

United Kingdom

1988	12	27	10	2
1989	17	30	11	2
1990	18	34	11	3
1991	14	33	15	3
1992	16	45	14	4
1993	22	35	18	5
1994	26	50	25	5
1995	30	38	19	8
1996	25	38	19	6
1997	34	52	34	10
1998	39	53	33	11
1999	37	58	25	12
2000	32	54	31	14
2001	38	50	29	15

Note: the figures are percentages of the total population

Source: Cinema Advertising Association/Cinema and Video Industry Audience Research

Cinema admissions in UK, 2001

Cinema admissions reached 141 million in the UK in 2001, the highest total since 1972. The figures were boosted by 'block busters' such as *Harry Potter* and *Lord of the Rings* (source: Office of National Statistics).

According to Sightseeing Research there were 68.2 million visits to historic properties (excluding churches) in 1998. The following table indicates visitor numbers for properties which charge for admission.

Table13: Number of visits to heritage sites in UK, 1998

Sector	Number of visits (millions)		Number of historic properties	
English Heritage	5.6		138	
Historic Scotland	2.9		70	
Historic Royal Palaces Agency	3.4		4	
Cadw	1.2		35	
Subtotal		13.1		247
National Trust (a)	8.1		208	
National Trust for Scotland	0.8		35	
Subtotal		8.9		243
Total		22.0		490

Sources: c/fHanna, Max, *Profile of the Built Heritage*, in Selwood, Sara (ed.): *The UK Cultural Sector: Profile, and Policy Issues*. London: Policy Study Institute, 2001 and based on various sources.

NB: Includes England, Wales and Northern Ireland.

8.3 Programmes or policy initiatives to promote participation in cultural life

The Department of Culture, Media and Sport aims to promote access, ensure excellence, nurture education throughout life and foster creativity in the economy. It has been looking at ways to promote social inclusion elements in culture and leisure policies for the benefit of poorer communities. DCMS led a cross-governmental Action Team to look at the contribution of arts and sports to neighbourhood renewal. This Policy Action Team claimed in its report that the arts and sports can address not only the symptoms of social exclusion, but also its causes.

(DCMS; *Arts & Sport Policy Action Team 10 report to the Social Exclusion Unit*, London, 1999).

DCMS, together with its partners in the Department for Education and Skills, and cultural bodies such as Arts Council England, are working to ensure that all young people get a rounded education, balancing the academic, the practical, and the cultural and ensuring that these opportunities continue throughout life.

With Government investment of GBP 40 million from the DCMS (for two years to the end of March 2004) and working closely with the Department for Education and Skills, Arts Council England is delivering Creative Partnerships, a unique programme to link culture and education. The aim is to use the arts as a tool to enhance creativity in the process of learning. A further GBP 70 million have been earmarked for these activities until 2006.

For many years young people in Scotland have been able to have free or discounted access to cultural activities through a special youth card.

The UK Government has provided extra resources to national museums and galleries to enable them to abolish admission charges where they were levied, and ensure free access for all.

8.4 The role of amateur arts/cultural associations and centres

The development of the voluntary and community sector, and encouraging people to become actively involved in their communities, particularly in deprived areas, is a key focus for the Government. DCMS works closely with the Home Office to highlight the role that cultural activity can play in strengthening and developing communities, and works to embed this in its programmes on Community Cohesion, Civil Renewal and Active Communities. Local communities are themselves identifying the arts and heritage as a key vehicle for building community networks and fostering improved levels of confidence and skills in individuals - this has been particularly evident from the project plans of the recent Home Office Community Cohesion programme that was introduced in response to street riots in some northern communities in the summer of 2001.

The Voluntary Arts Network (VAN) has been working with DCMS to promote the importance of the voluntary cultural sector in delivering cultural and social policy objectives. In March 2003, VAN published *Doing it Ourselves: Learning to Challenge Social Exclusion through Voluntary Arts*, which argues that the voluntary sector presents a cost-effective opportunity to take Government policies to socially excluded groups and individuals. VAN is the UK development agency for the voluntary arts and works with policy-makers, funders and politicians to improve the environment for those participating in the arts. It provides information, training and networking opportunities to those who participate in the voluntary arts sector. This includes more than 300 national and regional umbrella bodies, and through them, their members groups of local voluntary arts practitioners. It has offices in England, Ireland, Scotland and Wales.

Local partnership bring together local people, community and voluntary organisations, public agencies, local authorities, and business to identify local issues and priorities and implement plans for change.

9. Sources and links

9.1 Key documents on cultural policy

A&B and Arthur Andersen: *Business partnership with the arts – the tax essentials*. London, 2000.

Arts Council of England: *Annual Reports* (various years). London.

Arts Council of Northern Ireland: *Annual Reports* (various years). Belfast.

Arts Council of Wales: *Annual Reports* (various years). Cardiff.

Department for Culture, Media and Sport: *Department for Culture, Media and Sport Annual Report*. London, 2001.

Department for Culture, Media and Sport: *Creative Industries, Mapping Document 2001*. London, 2001.

Department for Culture, Media and Sport: *Culture and Creativity - The Next Ten Years*. London, March 2001.

Jermyn, Helen and Joy, Alan: *Local authority expenditure on the arts in England, 2000/01*. London: Arts Council of England Research Report 25, 2002.

National Advisory Committee on Creative and Cultural Education: *All Our Futures: Creativity, Culture and Education*. London: Department for Education and Employment, 1999.

Re: Source, the Council for Museums, Archives and Libraries: *Renaissance in the Regions: a new vision for England's museums*. London, 2001.

Runciman, Rosy (ed): *Theatre 2001: future directions, conference report*. London: Society of London Theatre, Theatrical Management Association and Independent Theatre Council, 2001.

Scottish Arts Council: *Annual Reports* (various years), Edinburgh.

Selwood, Sara, (ed): *The UK Cultural Sector: Profile and Policy Issues*. London: Policy Studies Institute, 2001.

9.2 Web links - Please note this will be organised in alphabetical order

Culture/arts portals

English Heritage

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

National Galleries for Scotland

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

National Museums and Galleries of Wales

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

National Museums of Scotland

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

Cultural policy making bodies

Department for Culture, Media and Sport

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

Department of Arts, Culture and Leisure (Northern Ireland)

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

National Assembly for Wales – Better Wales

<http://www.wales.gov.uk/themesbetterwales>

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

<http://www.wales.gov.uk/subculture/index.htm>

Scottish Executive

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

Scottish National Cultural Strategy

<http://www.scotland.gov.uk/nationalculturalstrategy>

Grant-giving bodies

Arts Council for Wales

<http://www.ccc-acw.org.uk>

Arts Council of England

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

Arts Council of Northern Ireland

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

British Council

<http://www.britishcouncil.org>

Crafts Council

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

Heritage Lottery Fund

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

National Endowment for Science, Technology and the Arts

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

Re:source

<http://www.resource.uk>

Scottish Arts Council

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

The Film Council

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

Umbrella organisations

Arts & Business, UK

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

British Film Institute

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

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

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

Scottish Screen

<http://www.scottishscreen.com/index.taf>

Visiting Arts

http://www.british_council.org/visitingarts

Cultural statistics and research

International Intelligence on Culture

<http://www.intelCULTURE.org>