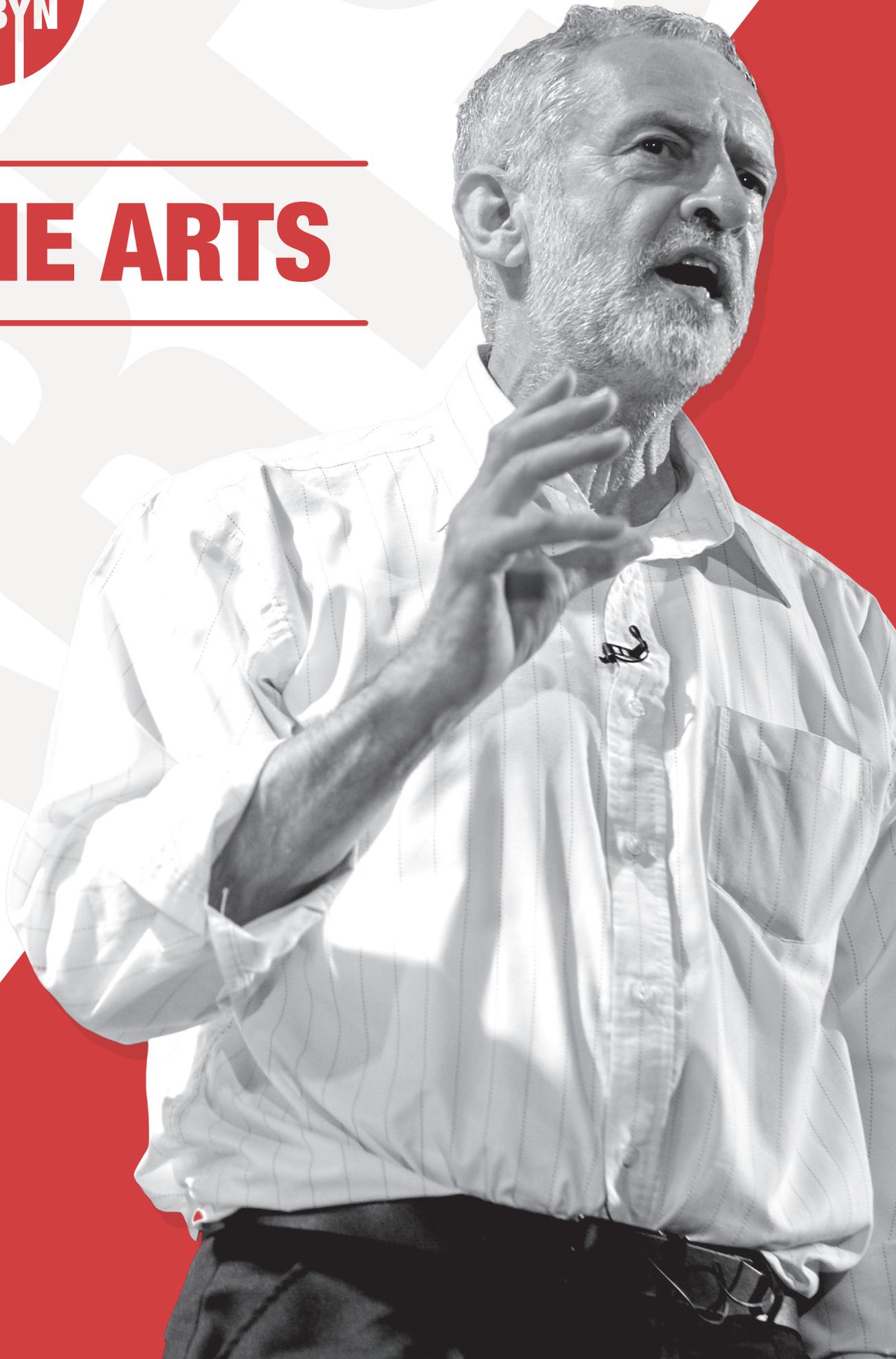
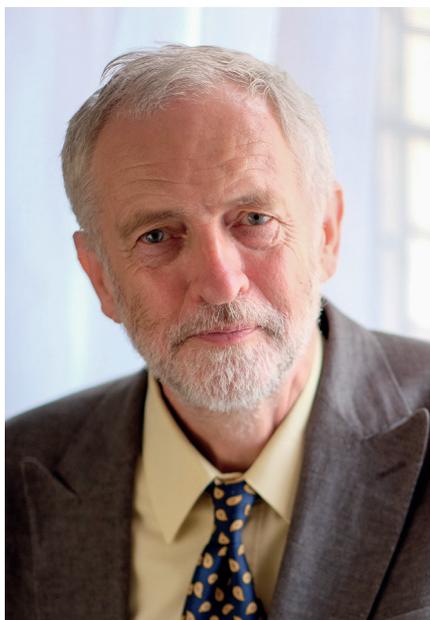




THE ARTS





THE ARTS

A successful economy and a healthy, creative, open and vibrant democratic society depend on a flourishing creative sector. Culture is part of all of our lives; there is creativity within all of us and all must have the opportunity to both participate in, and appreciate the arts along with many benefits this brings.

There is a clear role for government in supporting the arts and ensuring access to them is equally shared across all regions of our country and all sectors of our society.

50 years since Jennie Lee's 1965 ground-breaking White Paper, the first comprehensive national strategy for the arts of its time and the only since, a revisited policy offer drawing upon her inspiring vision has never been more desperately need.

WRITING IN 1965 JENNIE LEE DECLARED:

'There is no short-term solution for what by its very nature is a long-term problem. This is a field in which, even in the most favourable circumstances, it will never be possible to do as much as we want to do as quickly as we want to do it. But that is no excuse for not doing as much as we can and more than has hitherto been attempted.'

Today our creative industries are under the most severe attack in a generation. Our cultural heritage is being eroded by a reckless government intent on reducing the contribution of the arts to our society and culture to a series of value measurement methodologies. During the 1980's Thatcher sought to disempower the arts com-

munity, silencing the provocative in favour of the populist. Under the current climate of politically motivated austerity, this Government has once again savaged arts funding with the Arts Council England being forced into deep real terms cuts over the course of the last Parliament.

It is for the Labour Party, drawing on our proud tradition of support for cultural enterprise to have immeasurably enriched both our nation and the wider world, to provide a radical alternative offer the arts.

What follows is an outline of policy proposals, open to consultation, we believe should constitute that vision.

If we are to achieve our goal in government of supporting people in leading more enjoyable and fulfilling lives, funding for the arts must be central to that offer. If elected Labour leader, I pledge to work alongside the creative industries to support, develop, and collectively achieve a culturally rich, more prosperous future for our country.

Jeremy Corbyn

INTRODUCTION BY FRANK COTTRELL BOYCE

Britain enjoys an influence around the world far in excess of its economic or military muscle, thanks mainly to the sheer exuberance and diversity of its cultural life.

Whether it's Glastonbury or Glyndebourne, Harry Potter or James Bond, the Notting Hill Carnival or the Village Fete, David Attenborough or Mr Bean, Dr. Who or a royal wedding, people look at our culture and see a nation that is uniquely equipped to deal with the challenges of the modern world. A nation that is innovative, bold eccentric, tolerant, able to take risks and to laugh at itself, in tune with its heritage, excited by its future. A nation at ease with itself.

But look into the history of these global successes and you will see that though many of them make huge amounts of money and help brand our nation almost none of them was conceived with that in mind. They were born of unrealistic enthusiasm, carried forward on a sea of faith and favours, fuelled by good will and altruism.

The Beatles first met and played together at a village fete, funded and organised by local volunteers. The gigantic West End hit *War Horse* began when Michael Morpugo invited some inner city children to his farm and saw the way they interacted with horses. The 2012 Olympic opening ceremony drew its inspiration from a series of talks given freely at a miners institute in South Wales during World War II.

This good will and enthusiasm has inscribed

itself into the geography and the rhythm of our cities, towns and villages. It is there in our libraries, our galleries, our festivals, our youth groups, our church hall and faith groups. It's there too of course in the BBC.

These are the seed beds and nurseries that grow our incredible, enviable cultural harvest. Government's job is clear and simple - to protect the fragile habitat in which culture puts down its roots and then to stand back and celebrate the harvest.

Culture grows out of community. It shapes and redefines community. In justice it belongs to community.

'If government does not play its part then - make no mistake - all can be lost. It takes judgement and nerve for a government to undertake this task.'

It takes judgement and nerve for a government to undertake this task.

Culture is unpredictable. It often bites the hand that feeds it. It produces more dross than glory. Of course it does. But the dross must be defended because the road to glory lies always over the bogs of dross.

But culture does not just express a nation, it creates a nation. The nation that others see in us, that relaxed, brave, innovative nation was made by its culture. And if the roots of all that culture are not protected that nation will be unmade.

A COMPREHENSIVE NATIONAL PLAN FOR THE PUBLICLY FUNDED ARTS, CULTURE AND HERITAGE SECTOR

Under the coalition government, state support for the creative industries was reduced in favour of private donations as part of a broader shift toward an increasingly unguarded 'instrumentalist' approach whereby policy makers define the contribution of the arts narrowly in terms of their economic value and their contribution to defined policy objectives, rather than their broader, intrinsic, worth.

Government's approach to the arts and creative sector must be grounded in an appreciation of how our shared culture and people's individual quality of life is raised in intimate often immeasurable ways through their everyday participation in culture.

50 years since Jennie Lee's arts policy 'White Paper' its promise has yet to be fulfilled. We must make the arts central to everyday life and as Jennie recognised, for this to happen the arts must be embedded in the education system, must be valued as highly as any other industry, must be available to all with equality of access across the country, participation must be encouraged and new ventures must be supported as much as established institutions.

To achieve this goal we pledge to develop a comprehensive national plan for the publicly funded arts, culture and heritage sector that complements the Creative Industries Council's

industrial strategy.

This national plan, developed in opposition, must focus on a complete approach to securing the investment needed for sustainable creative and economic success, supporting full participation in a cultural life that celebrates the UK's diversity and artistic richness.

This plan should re-visit arts council funding criteria with a view to supplementing existing aims with reference to long-term targeted funding programmes, increased integration at appropriate local, regional and national levels and increased links with education, healthcare, the voluntary and community sector, and local government.

The arts straddles a number of policy areas and for the policy making process to be at its most effective, we will implement a Cabinet Committee in Parliament on the arts and creative industries bringing cross-departmental teams of ministers together.

RESTORING ARTS FUNDING AS OUR ECONOMY RECOVERS

“The arts are central to our economy, our public life and our nation’s health.”

John Kampfner, chief executive of the creative industries federation

Despite Arts Council England research demonstrating that for every pound invested in arts and culture, an additional £1.06 is generated in the economy, Britain invests a smaller percentage, 0.3%, of its total GDP on arts and culture than many of our European neighbours and less than the 0.5% European average.

In return for the comparatively modest investment, the Cultural and Creative Industries are amongst the fastest growing industry in the UK. The Gross Value Added (GVA) of the sector was estimated by DCMS at a global £76.9bn in 2013, representing 5.0% of the UK economy

This important contribution to our society and economy must be protected. As is demonstrated by the Warwick Enriching Britain: Culture, Creativity and Growth’ report, without adequate baseline investment we cannot expect to maintain, let alone build on, our current cultural and creative success and our leading interna-

tional role. As our economy recovers we should be increasing government arts funding, restoring the cuts made since 2010 and reinstating proper levels of funding for local authorities, helping to keep local museums, theatres, libraries and art galleries open.

Local Government support for the arts and Arts Council England’s grant in aid has disproportionately and ruthlessly been cut in tackling the deficit. The Arts Council England has been forced to undertake unprecedented real terms cuts over the previous Parliament threatening the principle of additionality of Lottery directions, increasingly being used as a substitute for, rather than addition to grant funding. We must heed the DCMS Select Committee’s findings that that Lottery funding is – and needs to remain – distinct from grant in aid funding and instead as the economy recovers, increase in Arts Council grant in aid, investing in our future by doing so.

A FAIRER FUTURE: ADDRESSING REGIONAL IMBALANCES IN ARTS PROVISION

It is calculated by the 2015 GPS Culture report, 'A New Destination for the Arts Between a RoCC and a Hard Place' that currently tax payers funding for the arts and culture by the DCMS directly and Arts Council England provides circa £70 per head to everybody resident in London, against £5 per head to those elsewhere in the country.

More needs to be done to address this stark inequality of arts provision both across the UK and within London between national and local projects, the former currently commanding 64% of available grant-in-aid.

It is clear more needs to be done to promote the arts outside the areas of highest funding concentration, yet this needs to be done while protecting our 'national' companies in maintaining an international benchmark within the UK against which others can judge themselves and protecting London's world status as a cultural centre.

Our approach to a more effective national funding formula must be multi-faceted limiting and redistributing London's proportion of arts lottery funding to its per capita share while protecting its grant-in-aid and aligning funding for culture by devolving cultural budgets (including potentially national lottery funding) to a city, or

city region, level. This would allow an appropriate local or regional authority to take a lead in innovating and developing new models for supporting the sector, potentially matching funding against bids to European sources. Greater devolution would further bring cultural planning closer to those who fully understand local needs, more integrated with local decision-making, better linked to place-making, economic growth, skills to deliver the national cultural strategy approved directly by DCMS.

National taxpayers support, via DCMS and Arts Council England, must require national companies, museums and cultural institutions to make their work widely available throughout the country by relocating assets and collections, by substantial regional partnerships, as well as by touring and where its supports local cultural ecologies, by live streaming.

ENSURING ACCESS FOR ALL

Research by the Sutton Trust demonstrates that 76% of parents say that their children regularly participate in extra-curricular activities. However, there are significant imbalances in the time and quality of this participation within the arts among different socio-economic groups.

This is born often from the significant costs associated with extra-curricular opportunities, which put them beyond reach of low-income families in particular. 22% of parents in the higher social groups pay £500 plus a year on these activities compared to 10% of parents in middle and lower groups. Children of parents with educational qualifications are more likely to access extra-curricular activities than those without academic qualifications while there are also significant differences in the time spent on cultural activities between the two groups. Research by Ipsos MORI shows that 70% of children whose parents do not have graduate qualifications spend fewer than three hours a week on cultural activity compared to 80% of the children of graduate parents who spend more than three hours a week.

To address this, government should do more to ensure local arts and cultural organisations in receipt of public funding collaborate more effectively to ensure a visible, coherent and accessible offer of extra-curricular activities

for all. Organisations should be incentivised to increase demand and take-up particularly from children, young people and families previously less engaged with creative, cultural opportunities. Organisations receiving Arts Council England and local funding should be required to demonstrate how they will extend opportunities to young people and to publish progress towards these objectives year on year.

Some Lottery distributors have long focused investment, with skilfully designed programmes that ensure full community engagement and enhance sustainability, in areas of greatest assessed need and where there are lowest levels of success in accessing lottery funds. Local arts provision and engagement is fundamentally important for individual, communities and the country as a whole and more must be done, with better coordination of national, regional and local planning to increase its reach to all sections of society. Support must be coordinated through all local communities and with local authorities, regional and national support.

EDUCATION AND THE ARTS

Education and skills development are essential in order to maximise our nation's full creative and cultural potential. The key to enriching Britain is to guarantee a broad cultural education for all (through arts skills acquisition, participation in arts and cultural events and enhanced appreciation), an education and a curriculum that is infused with multi-disciplinarily, creativity and enterprise which identifies, nurtures and trains tomorrow's creative and cultural talent.

Nonetheless, as the evidence demonstrates, children born into low income families with low levels of educational qualifications are the least likely to be employed and succeed in the Cultural and Creative Industries; engage with and appreciate the arts, culture and heritage in the curriculum; or experience culture as part of their home education.

The sad impact of these trends, will be to negatively impact not just on the future of the creative industries but on our capacity to produce creative, world-leading scientists, engineers and technologists.

The Department for Education and Ofsted must ensure that all children up to the age of 16 receive a cultural education in order to ensure their life-long engagement and enjoyment as audiences and creators. In addition, policymakers and educators should do their utmost to give young people at all stages of the education system exposure to the multi-disciplinary mix of science, technology, arts, humanities and enterprise that underpins creative success in the UK.

Labour must pledge for every child to have the

opportunity to develop their creativity at school and with the opportunity to learn an instrument, participate in drama, dance and have regular access to a theatre, gallery or museum in their local area at least once every academic year or term.

In order to achieve their deserved parity within our education system, we should consider proposals made by the creative learning alliance to consider dance and drama in the national curriculum as subjects within their own right and to mirror the current Premium for PE and Sport with an equivalent for the arts. For maximum effect, this Premium would be extended from Primary schools to early years settings.

The UN Convention on the Rights of the Child – to which the UK is a signatory – states that all nation signatories shall “respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity”. If we are to meet this promise, more must be done to ensure the many benefits of access the arts and culture are more evenly shared.

A DIGITAL CULTURAL SPHERE OPEN TO ALL

Drawing upon the recommendations of the Warwick University, 'Enriching Britain: Culture, Creativity and Growth' report, we must do more to exploit the opportunities offered by digital media to broaden interest in and access to culture by enhancing the experiences of consumers and producers alike.

DCMS must recognise the opportunities that digital technologies present for access and participation in the arts and enable the organisations they support to maximise their potential benefits. The public sector has a vital role to play in supporting digital R&D in the Cultural and Creative Industries, aimed at innovative content production, audience engagement and financial models, as well as exploring

ways of creating new forms of cultural and social value as technologies evolve. Publicly supported organisations should be expected to share the insights and lessons from publicly funded R&D alongside a broader endeavour to make publicly funded digital content more easily discoverable via a Digital Public Space – a dedicated and freely accessible digital 'cultural library' of all our digitised cultural achievements.

PROTECTING PERFORMERS

TACKLING EXPLOITATION IN THE ARTS

Cuts in funding in the arts and broadcasting have created a profession that suffers from appalling levels of low pay, sometimes no pay at all, insecure employment and, too often, exploitative working conditions

The exploitation of performers and creators is an issue across most art forms, with recent research revealing how poorly paid too many of our directors, writers and composers are, in some cases by well-funded organisations.

Government must do more to address the exploitation of creative talent and must expand upon the recommendations of the commendable 'Paying Artists' campaign to all creative sectors, implementing:

- 1) A national review of the value and impact of the arts' contribution to society and culture in the UK
- 2) National policy and guidelines on minimum standards of artists' pay including exhibition fees, supported by funding agreements from arts councils
- 3) Transparent policies, guidelines and minimum standards for exhibition and performance fees adopted by all

Too often a further source of exploitation is the growing number of graduate internships in the Cultural and Creative Industries. In a recent study of respondents drawn from the Cultural and Creative Industries workforce, 91% said they had worked for free at some point in their career yet only 28% indicated that working for free had led to paid work. In the design industry, 31% of employers report that they use unpaid internships as a source of employees and in journalism 90% of work placements are unpaid. According to the Low Pay Commission there is a growth in internships and other forms of unpaid work placements that entail working activities and to which the National Minimum wage should apply.

To properly protect our performers, writers and creative professionals more broadly, more must be done.

There should be a national Creative Apprenticeship brokerage service with minimum employment standards, delivered by a single combined Sector Skills Council covering the Cul-

tural and Creative Industries and linked to the National Plan, with more detailed and robust data on the supply of creative talent. This scheme would rationalise and scale up existing initiatives by BIS, Arts Council England and current Sector Skills Councils.

Higher Education and Further Education institutions should work closely with the Cultural and Creative Industries to join up employer needs with their courses and, through better partnerships, increase the supply of high quality internships and work placements.

Bursary and scholarship schemes, essential for ensuring access for the most disadvantaged students, could be merged into one nationally administered scheme for ensuring talented students from low-income backgrounds can access specialist training with a consistent criteria for allocating awards and ensuring the quality of training in the independent as well as public sector.

Cultural and Creative Industries organisations in receipt of public funding or tax concessions should adhere to and implement the good practice and guidelines to fairer access and transparent internship recruitment prac-

tices produced by Sector Skills Councils and Arts Council England.

Live entertainment should continue to be supported, building on the change in licensing law making it is now easier to put on acts in venues with a capacity of 500 or below we should look at proposals made by the Musicians Union of the reducing VAT rate for live performances.

Government must revisit the issue of artists' resale rights and Intellectual Property (IP) rights to ensure comprehensive protection for performers. IP rights, intended to protect creators and performers, are fundamental in helping to make their careers viable. The Government's IP policy should reflect this first and foremost. Most artists are sole traders or Small and Medium Enterprises (SMEs), and reliant on their copyright and performers' rights to make a significant part of their income. Government plans to push ahead with copyright exception should be supplemented with fair compensation. One option through which this could be funded is a small levy, applied to certain hardware products that allow copying to take place which is then distributed to the creative community, including musicians.

ENCOURAGING DIVERSITY IN THE ARTS

Diversity and creativity are inherently linked. Diversity must remain an intrinsic and dynamic part of the creative process and more must be done to address imbalances that exist within the sector.

Greater ethnic, gender, class and disability diversity is essential to the future success of the creative industries and our society.

The cuts to arts funding have disproportionately impacted on BME arts organisations and inner-city arts centres specifically targeting multi-ethnic audiences have faced some of the biggest cuts.

Our cultural identity is made up of the fusion of ideas, creativity and traditions that have long been part of the British identity together with those of people who have come from across the world and have become part of our culturally rich, diverse and multicultural society. More must be done to champion and support a richly diverse creative sector.

The Cultural and Creative Industries should lead the national diversity agenda through example by ensuring that boards, trustees and funding councils are widely representative of the population rather than lag behind. To achieve this, chairs of the boards of publicly funded cultural organisations need to share

best participation and diversity practices and must be held to account by the public. Organisations that depend on more than 25% public funding should be required to have approved training in diversity and participation development for their Chairs, and to provide targeted plans to build this expertise on their boards and in their executive team.

Similarly, more must be done to achieve greater equality in on-screen representation and we will support calls from within the industry and beyond to address the imbalance of male and female roles on UK television.

CELEBRATING CULTURE

At a time of austerity in which the arts are being targeted more brutally than other sectors it is incumbent upon us all and particularly the Labour Party to support, front and centre, popular campaigns to celebrate Britain's arts in order to make our cultural landscape more visible and to reconnect the public with culture at national and local levels.

THE BBC IS UNDER THREAT AND WE MUST PROTECT IT

The BBC is a unique asset that defines our country. The commissioning and broadcast support for both emerging and established professionals across the creative industries plays an important role in British music's success as one of the UK's most recognisable global exports.

In 2011, the BBC announced its strategy for dealing with the 16% loss in income created by the agreement with government to freeze the licence fee until 2017. Two thousand job losses were announced coupled with cuts to staff terms and conditions and cuts to a range of output under the banner Delivering Quality First. Unchanged these proposals will destroy quality at the BBC rather than deliver it.

Instead government must support a strong, independent and properly funded BBC so it can carry out its duties as a public service broadcaster; protect quality journalism, its programming, the World Service and the important cul-

tural role it plays.

Standing together with an alliance of organisations, the Labour Party must be at the forefront of the campaigning to defend the licence fee as a means of funding the BBC and to reverse the year-on-years cuts, which have severely wounded one of the world's most respected broadcasting organisation. We must ensure the BBC can continue to provide quality news and current affairs at a local, national and international level. We want the BBC to continue to provide high-quality drama and arts, the Proms, Open University, children's programmes, orchestras and to inform, educate and entertain the nation.