
Achieving great art for everyone

Consultation paper



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Preface: your opportunity to tell us what you think

What will the world look like in 2021? Some things we know: a generation of digital natives will dominate the creative arts; climate change will be central to all our thinking; the demographic composition of Britain – its artists and its audiences – will continue evolving; and the fallout from the recession of 2009 will still be felt in both private and public sectors. Life – and art – will be different.

We cannot tell exactly what else the next decade has in store, but the Arts Council must make intelligent assumptions about the context in which we will operate – and I recommend to you the research we have done to inform our thinking. If we are to succeed in supporting art and artists, creativity and excellence, we must identify the key long-term goals that drive our decision-making, our investment priorities and our relationships with artists and audiences.

The process began three years ago with the arts debate, a research project involving over 1,500 individuals and organisations. Launched in October 2006 and published in March 2008, the results reveal a rich range of thinking about why the arts matter. They also highlight the importance of quality and innovation, the barriers to participation and the challenges and opportunities for the future. The discussions that followed shaped our plan, *Great art for everyone 2008–2011* (www.artscouncil.org.uk/plan), with its focus on excellence, innovation, diversity, engagement and reach. This consultation picks up where that debate left off.

I believe the Arts Council has a duty to set out some clear strategic ambitions so that everyone can see what we stand for and how we expect to be judged as stewards of public investment. But, as with the arts debate, consultation is crucial. We cannot frame or act upon our own ambitions without the input of the artists, arts organisations and the partners we work with, who share our passion for the creative life of England.

Drawing deeply from what we learn in this consultation, later in 2010 we will set out a 10-year strategic framework. This will contain our long-term goals and ambitions for each artform, as well as new ways of working with those we fund. It will also form the basis for our next investment plan, also to be published later in the year. As well as concentrating our own energies, this framework will provide a focal point for partners who deal with us and build further on the remarkable achievements in the arts in recent years.

Life does not always go according to plan, of course. In fact, art almost never does. That's why our framework is conceived as just that – a framework within which things we never anticipated will take place at speeds we may have often misjudged. Nevertheless, we think it is a process worth attempting to get right, and as you read this consultation paper we hope you will recognise and endorse much of our thinking so far. But please understand, it is a work in progress – your contribution is not just welcome, it is essential.

Liz Forgan, Chair, Arts Council England

1 Where are we now?

In 2008 Arts Council England adopted a new mission: *we work to get great art to everyone by championing, developing and investing in experiences that enrich people's lives*. This new mission reflects a renewed sense of purpose behind our conviction in the power of the arts to enrich 21st-century life and the commitment we have to bringing the best art to the widest possible audience.

As we look to how best to pursue this mission over the next 10 years, we recognise that the speed and scale of change today bring exceptional challenges and opportunities for artists and arts organisations, and for the Arts Council to enable the arts to flourish. This consultation paper sets out our understanding of the current landscape and identifies areas for development over the next 10 years. We are asking for your thoughts to inform the development of a long-term strategic framework and our priorities for the next investment plan.

Extraordinary talent, a new arts landscape

The continuing success of the arts in this country, the extraordinary talent and the visionary leadership in our field give us a fantastic starting point. England offers a dazzling array of arts experiences to both audiences and participants. Remarkable artists from around the world work here, producing art that is admired across the globe.

Yet the arts are changing. There has been a blurring of boundaries between artforms and an emergence of new kinds of practice and presentation. Artists work in many contexts and communities today and move fluidly across industries. The arts have become more internationally mobile, more networked and more prepared to take risks to achieve artistic goals.

Sustained investment in the arts over the past two decades has helped arts organisations, from Sadler's Wells and the London Symphony Orchestra to the Ikon Gallery and New Wolsey Theatre, Ipswich, to thrive. The National Lottery has transformed the arts landscape with new, or much-enhanced, arts buildings opening across England and more support for emerging artists. Arts buildings are often the focus of urban and rural regeneration, injecting renewed vitality into places, from The Lowry in Salford to the recently opened Nottingham Contemporary. Some new facilities serve particular cultural or geographical communities with previously poor access to the arts. Others provide a new hub for artforms which lacked a proper home, such as the UK Centre for Carnival Arts in Luton.

This means more work is being programmed in better-equipped buildings. But the picture is by no means complete. In some artforms there remain important gaps in the physical infrastructure, while in others dilapidated buildings need renewal and repair. At the same time, artists and arts organisations are less contained by physical boundaries, with more art taking place outside professional arts buildings. The two BT Visit London awards won by the Greenwich and Docklands International Festival show how imaginative arts collaborations can inspire the public and create a distinctive sense of community and place.

Across the arts, the amateur and voluntary sectors are thriving. All around the country, people are singing, playing, performing, dancing, painting and writing. We recognise the value, breadth and standard of this activity as a critical part of the arts' contribution to people's lives, as well as the importance of the amateur sector as a source of employment for professional artists. Likewise, the arts we fund can often depend on volunteers, bringing long-lasting benefits to those involved. Through the arts, common bonds among communities are built and opportunities are created for people of all backgrounds to participate, learn and progress. The year 2012 will be a major opportunity to give a global profile to some of the more participatory artforms; it will also build international markets for some of our most excellent and innovative artists and organisations.

Connecting art with people

Overall, the arts are popular. More people than ever before say they enjoy arts experiences (76 per cent in 2008/9) and aspire to get more involved. Yet, here again, we know that much work remains, with a minority being engaged on a regular basis and those that are most active tending to be from the most privileged parts of society. We will work tirelessly in our belief that everyone has the right to be inspired and moved by great art.

The context is both challenging and fertile. Changes in society – a growing, ageing and more diverse population – bring questions of integration, inclusivity and cohesion. They also bring a renewed focus on quality of life, individual and community empowerment and the importance of collaboration to achieve change. Centuries of intercultural exchange and population movements have shaped our collective culture and intellectual traditions. They have also demonstrated that the arts offer unique opportunities for building understanding and helping people to navigate this fast-moving world. As such, the arts could and should be playing a more central role in public policy that's increasingly crafted in these terms, helping to address issues of inequality and identity in modern Britain. To be fully successful in this, the arts must be diverse and responsive to this evolving sense of identity and community.

The rapid development of digital technologies is revolutionising all our lives and fuelling a profound shift in attitudes and behaviour. Consumers today are more demanding; they increasingly expect a personalised service, with goods and experiences tailored to meet their needs. Technology allows more people to create art, express themselves and communicate with others in new ways. The distinction between artist and audience is no longer always clear. Some arts organisations are accommodating this change by acting as editors and catalysts for ideas, providing platforms for multiple responses instead of a single, authoritative voice. Others are offering more work online and more information to enable people to make informed arts choices. And new audiences are being created for new kinds of arts experiences: NT Live reached 50,000 people worldwide through its live transmission of *Phèdre* direct from the National Theatre. However, we know there is much more to do if the arts are to make the most of the opportunities offered by new technologies and adapt to a digital future.

Building the arts into public life

In other important ways, the arts are increasingly becoming, or have the potential to become, more central to civic life. The arts remain crucial to the curriculum. Music education in particular has surged in the past decade, bringing with it government investment to support instrumental tuition and singing in primary schools. Creative Partnerships, developed by Arts Council England to deliver creative programmes in schools, recently became an independent organisation, Creativity, Culture and Education, with a mission to go even further. Young people are highly engaged in the arts, but, again, there remain inequities, with young people in the most challenging social and economic circumstances least likely to participate. And there is much for the arts to do to understand the tastes, motivations and different consumption patterns of younger generations, and to respond with a more inclusive approach.

Public policy is increasingly focused on meeting the needs of communities at the local level. In contrast to the dominance of global brands and the prevalence of 'clone towns', neighbourhoods, communities and local authorities are aspiring to develop thriving, vibrant places with a strong sense of local identity. Here there are major opportunities for the arts to become even more integral to local life in funding partnerships with local authorities. Greater success demands that artists and arts organisations develop a deeper understanding of, and responsiveness to, the communities in which they work, and are able to navigate the systems of government.

There is considerable currency behind the value of the creative industries to the economy in the UK and beyond. Much comment has been made about the way in which the arts straddle the commercial and public sectors, with practitioners switching between multiple roles and balancing a portfolio of activities. And there is widespread acceptance of the artistic interdependence between the two, with the art funded through public subsidy valued far beyond the subsidised sector itself and providing a key inspiration for the film, television, design, advertising and computer games industries.

Anticipating future change

Yet the recent economic crisis has threatened the sustainability of the arts. Recession puts at risk the success of a mixed economy model in which public subsidy leverages self-generated and private sector income. Our recent Sustain funding programme sought to offset the risk to continuing artistic excellence and innovation, but we know that there will be further challenges ahead. The urgent and widely accepted need to reduce the UK public spending deficit over the lifetime of our proposed 10-year strategic framework could have a major and far from predictable impact on the arts economy as a whole.

Likewise, regardless of the social, economic and political shifts, the changes that are taking place to the planet will mean preparing for a radically different future. Artists and organisations are playing an inspiring role as society prepares to meet the challenge of a low-carbon economy – now viewed by many as the single biggest issue humankind faces. However, the need to adapt capital infrastructure and to evolve new approaches to touring and international work are challenges that are only beginning to be addressed.

Focusing our efforts behind long-term change

None of what has been achieved in recent years would have happened without partnerships, reflecting an increasing recognition of the value of working together to realise shared ambitions – between arts organisations, between the Arts Council and the Department for Culture, Media and Sport and other government departments, with local government, national and regional museums, heritage organisations, further and higher education institutions, film and media organisations, the voluntary and amateur sectors, the private and commercial sectors. And we know that collaboration is going to be critical to our sector adapting to the changes ahead. We also know that it will be important for the Arts Council to have a clear understanding of our unique role within the ecology, to set strategic vision and direction and to be clear about priorities. So, to be more effective and to encourage a greater sense of shared purpose, we are proposing a number of long-term goals and some new ways of working that we believe must underpin them – both for ourselves and for the organisations we fund.

Shaped by this consultation, *Achieving great art for everyone* will be a 10-year strategic framework for the Arts Council. It will focus on how we can work with our partners to achieve our mission and outcomes of excellence, innovation, diversity, reach and engagement as set out in our 2008 plan: www.artscouncil.org.uk/plan. It will serve as a planning and operating framework, and the point of reference for our funding decisions. It will bring together the arts we fund and the audiences we reach around a handful of bold, long-term goals. It will be a framework that seeks to enable and support the conditions in which ambition, innovation and excellence in the arts can continue to thrive, reaching a growing, diverse audience. To get this framework right, we need the views and ideas of all our partners in the arts and beyond.

Questions:

Do you broadly agree with our analysis in this section and in the supporting research? (yes/no)

Are there other factors we should consider?

2 Our vision for the future

Our vision sees this country as a global creative hub, a platform for world-leading artistic excellence and innovation and a great place for artists to live and work. More people enjoy the best of the arts, engaging and participating in new ways. The arts are playing a dynamic role at the heart of society, both locally and nationally. They are continuing to drive the creative industries and bring critical insight to how we harness the digital revolution and adapt to a low-carbon future. Arts organisations nurture the diversity of artistic talent and champion the value of artistic excellence and innovation on behalf of their communities and the nation. They are resilient, naturally collaborative and adaptable, and thrive within a mixed economy of support.

Questions:

Do you share our vision for the arts? (yes/no)

Do you have any other comments?

Long-term goals

We plan to focus our activity, working with and alongside many partners, to achieve a small number of long-term goals. The goals are interconnected and contingent upon one another. They all involve the Arts Council's three functions of championing, developing and investing.

Goal 1: Talent and artistic excellence are thriving and celebrated

Why this goal?

Great art is produced by talented artists.

In supporting talent, we support excellence. Without excellence, our achievements in the arts would diminish and audiences would suffer.

What do we mean?

We want to establish England as a pre-eminent world centre for artistic excellence. Strong arts organisations, networks, training and spaces work together to support its development. Established artists can take risks and change direction, and artistic excellence in all its forms, alongside freedom of artistic expression, is defended and celebrated. The arts in England are diverse, democratic and outward looking – a vibrant environment in which international artists can live and work.

What will we do?

The Arts Council leads

- by using its national overview and local knowledge to promote artistic excellence across all artforms and in all parts of the country
- through championing artistic innovation, risk-taking, internationalism and new artistic practice

The Arts Council enables through our investment

- a coherent, nationwide approach to artistic development, with funded organisations playing a key leadership role
- the production and presentation of outstanding art
- the development of infrastructure, such as workspace provision, in artforms where it is currently underdeveloped

The Arts Council influences

- the development of talent through closer engagement and alignment with the BBC, other broadcasters and the British Council
- widespread opportunities to showcase talent and build international markets, responding to major opportunities such as Cities of Culture and the London 2012 Olympic Games
- a stronger recognition of the importance of the working relationship between the subsidised and commercial sectors to strengthen a talent pathway that is essential to the success of the wider creative economy

What might success look like?

- sustained national and international critical acclaim for the arts in this country and for innovation in live and virtual environments
- more high-quality arts broadcasting on terrestrial and digital platforms
- more England-based artists achieving international recognition
- more artists encouraged and inspired to produce work in England
- a larger number of diverse artists working with and shaping the programmes of established organisations

Question:

What do you think are the most important things to focus on in order to ensure talent and artistic excellence are thriving and celebrated?

Goal 2: The arts leadership and workforce are diverse and highly skilled

Why this goal?

If our arts leadership is not representative, then neither will be our arts.

Unless our arts workforce is highly skilled, we will fail our artists and audiences.

What do we mean?

We know how important it is that the arts leadership and workforce is representative of society as a whole – the bigger the talent pool, the better the art. We believe arts training and professional development should be integrated into the wider skills economy. Arts Council England will work principally through key organisations such as Creative and Cultural Skills and the National Skills Academy to achieve this goal. We will continue to collaborate with our cultural partners and with further and higher education.

What will we do?

The Arts Council leads

- by example, in our commitment to equality and professional development

The Arts Council enables through our investment

- the creation of a more diverse arts workforce, with a focus on equality schemes within funded arts organisations and tackling barriers faced by people from diverse backgrounds and those excluded by socio-economic status
- the collective influence by arts organisations on mainstream learning policy and programmes and the leveraging of learning and skills funding to meet the needs of the arts sector
- tailor-made solutions to leadership and development needs which can't be addressed by mainstream skills programmes

The Arts Council influences

- national policy on training and skills, to include the reform of qualifications, and finding solutions to skills shortages in the arts
- clear progression routes for talented young people, both in terms of their development as artists and into the arts as a career

What might success look like?

- the arts leadership and workforce better reflecting our diverse society
- a wider range of people valuing the arts as relevant to their lives
- mainstream learning and skills funding supporting the training and development needs of the arts sector
- a greater number of arts organisations demonstrating specific skills such as those required to realise the potential of digital technologies

Question:

What do you think are the most important things to focus on in order to ensure the arts leadership and workforce are diverse and highly skilled?

Goal 3: More people value and enjoy the arts

Why this goal?

Engagement with art enriches people's lives.

Everyone pays for the arts, so everyone should have a right to benefit.

Enjoyment can link directly to action – more people getting involved. And a wider pool of talent means better art in future.

What do we mean?

We want to reduce the inequalities in arts engagement. We want more people to value and feel able to enjoy the arts, so we need to build their confidence and critical skills, as well as giving them opportunities to take part. To achieve this goal, we want to ensure that the arts have an even stronger focus on building new audiences and that the needs of audiences and communities are at the heart of the arts we fund.

What will we do?

The Arts Council leads

- a sustained campaign with the media and other partners, including funded organisations, to stimulate more arts engagement
- long-term collaborations between arts organisations, cultural partners and local authorities on community-focused programmes in places where access to the arts is poor

The Arts Council enables through our investment

- a more joined-up approach by funded organisations to artistic and audience development
- a more strategic approach to touring, providing better access to national and international work
- transformation of the sector's digital capability so people can engage with the arts when and where they choose to
- a more diverse range of people to engage in the arts through special programmes such as for the 2012 Olympic Games and Cities of Culture

The Arts Council influences

- a wider recognition of the value of the commercial amateur and voluntary arts sectors in encouraging people to take part in and enjoy the arts
- opportunities to increase arts engagement through the wider creative economy. For example, a more strategic approach to the production of distributable arts content in collaboration with broadcasters, commercial organisations and other partners

What might success look like?

- bigger and more diverse audiences for arts organisations funded by the Arts Council
- an increase in the proportion of the national adult population engaging with the arts
- an increase in levels of engagement with the arts in parts of the country where engagement is now low
- more people engaging with the arts digitally and through broadcasting

Question:

What do you think are the most important things to focus on in order to ensure more people value and enjoy the arts?

Goal 4: Every child and young person has the opportunity to experience the richness of the arts

Why this goal?

It's every child's birthright.

Creativity starts early and should be given expression and nurtured.

Early engagement with the arts can prevent later barriers of fear or incomprehension.

What do we mean?

We recognise how important it is to get young audiences interested in the arts. We want to inspire future audiences, and the next generation of artists and arts leaders. We want children and young people to become arts consumers, artists, producers and presenters who can confidently shape, design and curate. We want to create a long-term targeted approach to arts provision for children and young people, founded on collaboration between funded organisations and artists, cultural partners, central government, local authorities and higher and further education. Our final ambition is to see the arts fully recognised and valued within the curriculum and within local and national planning for children and young people.

What will we do?

The Arts Council leads

- making the case for the impact of the arts in raising the aspiration and attainment of children and young people
- a coherent and targeted approach to enabling sustained and high-quality arts provision for children and young people, working with funded organisations and artists, cultural partners, central government, local authorities and higher and further education

The Arts Council enables through our investment

- the development of arts practice and programmes within funded organisations that are inspired by and made with children and young people
- high-quality opportunities for children and young people to enjoy the arts in and out of school
- arts organisations to be 'commission ready' to meet the priorities of local authorities and schools and to be able to evaluate the impact of their work

The Arts Council influences

- an ever greater recognition of the value of the arts in the development of national policy concerning children and young people
- the ongoing centrality of the arts within the curriculum and within school life, including the involvement of artists and practitioners

What might success look like?

- an increase in the proportion and diversity of children and young people engaging in the arts both in and out of school
- England being recognised as a world leader in artistic programming for children and young people
- an increase in family attendance – a crucial factor in developing lasting interest in the arts
- more artists and arts organisations commissioned to work with schools, children and young people's services
- more diversity in young people choosing careers in the arts
- a shared understanding among partners of best practice and quality impact evaluation
- the arts being a mandatory part of the curriculum

Question:

What do you think are the most important things to focus on in order to ensure every child and young person has opportunities to experience the richness of the arts?

Goal 5: The arts sector is sustainable, resilient and innovative

Why this goal?

Because artists and arts organisations produce better work when they are not worrying about next week's wage bill.

Because society needs a sustainable arts sector, even more so at a time of profound change and future uncertainty for individuals and communities.

What do we mean?

Our aim here is to sustain and build on the growth and success of the arts, seeking strategic opportunities, in partnership with others, at a national, regional and local level. In the immediate future this is unlikely to mean many new buildings. However, looking after the existing physical infrastructure of the arts will continue to be a serious responsibility alongside realising their digital potential and the need to adapt them for a low-carbon future.

This goal is also about how funded arts organisations perceive their roles and responsibilities within the wider arts landscape and within civic life. And, given the challenges facing the economy, it's about developing resilience. For arts organisations to continue to thrive within a mixed economy, they will have to be even more enterprising. Our vision depends on arts organisations continuing to innovate, collaborate and evolve to sustain the excellence of their work.

What will we do?

The Arts Council leads

- the case to government for sustained arts funding
- the creation of a long-term evidence base to strengthen advocacy and policy
- partnerships with other major public and private funders to secure greater impact from our shared investment in the arts
- building funding relationships that could benefit the arts

The Arts Council enables through our investment

- the continued growth of the arts infrastructure
- the ability of arts organisations to embed their work at the centre of civic life and to help communities to create a distinctive sense of place and identity
- a new connectedness in the arts so that best practice is more widely shared
- greater entrepreneurial flair, bringing in new income from public and private sources

The Arts Council influences

- public policy, based on evidence, that embraces the arts and establishes the conditions in which they can thrive

What might success look like?

- agreed change in the income profile of funded organisations through:
 - new business models and the exploration of new income streams
 - new efficiencies, including collaboration and partnerships
- increased recognition of the value, relevance and importance of the arts among key national, regional and local stakeholders and the wider public
- sustained funding flowing from this
- greater collaboration among arts organisations
- arts organisations having a much lower carbon footprint

Question:

What do you think are the most important things to focus on in order to ensure the arts sector is sustainable, resilient and innovative?

3 Realising our vision

A changing Arts Council

Our vision requires change in the way that we work with our partners. But the arts sector must itself change if it is to sustain excellence and reach more people. Mobilising behind long-term ambitions requires shared purpose and joint effort. The Arts Council has set out our proposed goals, but these can only be achieved through partnership.

Change is an imperative for the Arts Council. The organisation is getting smaller with 30 per cent fewer staff in a new structure which will be in place from 1 April 2010. Just as significant is a new culture taking root within the organisation, a culture which aims to be more permeable, inclusive, open and collaborative.

Our future approach

Arts Council England works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives. We will continue to use these tools to deliver our goals.

We plan to become even more effective on all three fronts:

- as a partner we will be clearer about how and where we influence others in pursuit of our goals. We will bring more focus to our advocacy and underpin our arguments with a long-term programme of research and evaluation. We will be more open, consultative and collaborative in the way we work, drawing support from influential voices who share our views on the future of the arts and the value of public investment
- we will be clearer about our development role, setting out why it is important to spend a percentage of our total resources on supporting it. We will use the most effective and flexible investment mechanisms to enable development, collaborating with a wide range of partners
- we will become a more proactive funder, using the five goals as a framework that allows us to be more purposeful in what we expect from funded organisations

Questions:

Do you agree with our proposals regarding the future role the Arts Council will play in partnership with others?

Do you have alternative ideas?

New funding programmes

New funding programmes will support these changes to the way we work.

We know both from our own analysis and from feedback from our partners that current programmes are too inflexible and not sufficiently able to accommodate our wider ambitions for arts development.

Discussion with partners suggests that we need to bring a more sophisticated and flexible approach to the types of funding relationship that we might have with different arts organisations and with talented individuals.

In short, our funding programmes need to be able to deliver our strategic priorities.

Apart from Grants for the arts, which we envisage retaining in its current form for the time being, we are considering:

- revising our regular funding programme so that it ensures the future health of those organisations essential to England's arts ecology – key partners in the delivery of our mission of great art for everyone
- creating a fixed-term funding programme. This is envisaged to fund organisations and perhaps individuals under variable-length funding agreements with more specific objectives related to our goals. It might also be used to enable artists to become established and new ideas to be tested
- creating a new proactive funding programme to support our development role. This would allow the commissioning of activities that cannot be supported through regular or fixed-term funding. It could enable Arts Council England to work with a wider range of partners and act as a catalyst for new developments
- developing a new capital programme to contribute to the maintenance and enhancement of existing arts buildings, plus a targeted and limited fund for new buildings considered essential to the delivery of our goals

Some of these ideas we hope to adopt in our next Arts Council plan. Others we will phase in over time, piloting new approaches in partnership with potential recipients.

Question:

Do you agree that more flexible funding programmes will be required to achieve our goals? (yes/no) Please tell us whether you broadly share our thinking and/or whether there are other approaches you would suggest.

A changing arts sector

We all need to work more intelligently together. We want to see:

- organisations that we fund in the longer term playing a stronger leadership role. They could, for example, participate in networked programmes to nurture talent and build audiences, or collectively engage with schools or broadcasters. The larger, long-established organisations could play a role in supporting newer, smaller and more fragile ones
- a collective approach to the nation's artistic assets (the recent development of a national collecting strategy for contemporary art is a good example)
- exploration of how more co-commissioning and co-producing could allow the art we fund to endure and reach more people
- collaboration on confronting challenges fundamental to the future health of the arts, such as changing touring practices to reduce carbon emissions
- more activities which recognise the huge potential benefit for artists and organisations of using digital technology collaboratively
- greater collaboration with other cultural and commercial partners
- the sharing of physical and other resources among arts organisations and the exploration of new business models. Arts organisations bringing their expertise to bear in working with multiple funding partners better to exploit opportunities
- smarter sharing of knowledge and signposting across the sector in areas of best practice
- a more connected approach to arts advocacy, supported by the improved knowledge and research that Arts Council England will lead on behalf of the sector

Question:

What implications for artists and arts organisations should the Arts Council take account of if these proposals are developed further?

4 Have your say

Please let us know the following:

1. Do you broadly agree with our analysis of achievements, challenges and opportunities contained within this paper and the supporting research? (yes/no)
Are there other factors we should consider?
2. Do you share our vision for the arts? (yes/no)
Do you have any other comments?
3. What do you think are the most important things to focus on in order to ensure talent and artistic excellence are thriving and celebrated?
4. What do you think are the most important things to focus on in order to ensure the arts leadership and workforce are diverse and highly skilled?
5. What do you think are the most important things to focus on in order to ensure more people value and enjoy the arts?
6. What do you think are the most important things to focus on in order to ensure every child and young person has opportunities to experience the richness of the arts?
7. What do you think are the most important things to focus on in order to ensure the arts sector is sustainable, resilient and innovative?
8. Do you agree with our thinking regarding the future role the Arts Council will play in partnership with others? (yes/no) Do you have alternative ideas?
9. Do you agree that more flexible funding mechanisms will be required to achieve our goals? (yes/no) Please tell us whether you think we are taking the right approach, or if there are other approaches we might take.
10. What implications for artists and arts organisations should the Arts Council take account of if these proposals are developed further?

You can take part in any of the following ways:

- complete your response online at www.artscouncil.org.uk/consultation. Your comments will be automatically collated and sent to us
- join in the open discussion forum at www.artscouncil.org.uk/consultation
- write your comments in a response form (which you can download from www.artscouncil.org.uk/consultation) and email it to consultation@artscouncil.org.uk or post to: Caroline Arbon, Arts Strategy, Arts Council England, 14 Great Peter Street, London SW1P 3NQ

Can we also encourage you to hold your own group discussion and to let us know the results? For information on how we can support you, please visit www.artscouncil.org.uk/consultation

Closing date

The closing date for submissions is 14 April 2010.

What happens next?

We plan to report back on initial findings in the spring. Your views will shape and inform the development of our long-term strategic framework and our next investment plan for the period 2011–14.

Help with queries

Questions about the policy issues raised in the document can be addressed to: Anna Jobson, Arts Strategy, Arts Council England, 14 Great Peter Street, London SW1P 3NQ, email: anna.jobson@artscouncil.org.uk

If you have comments or complaints about the way this consultation has been conducted, these should be sent to: Olly Price, Chief Executive's Office, Arts Council England, 14 Great Peter Street, London SW1P 3NQ, email: olly.price@artscouncil.org.uk