

Shaping the next **ten** **years**

**Developing a new strategy for
Arts Council England 2020-2030**

**Strategy consultation framework
Autumn 2018**

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Developing a new strategy for Arts Council England

1.

Introduction

In 2010, Arts Council England presented our first ten year strategy, Great Art and Culture for Everyone. The aim behind that strategy was to help us build a shared vision and a joint set of priorities with the public and our partners for the first time.

Now, nearly a decade later, we are developing a new strategy for the period 2020 to 2030. This strategy will shape our development work, our role as advocates for culture and creativity, and our approach to investment for the next ten years. We hope it will help us go further in realising this nation's creativity, and unlocking the cultural, social and economic benefits that come with it.

The development of a decade-long strategy is itself a lengthy process. So far, we have considered a wide range of evidence, and held conversations with as many people who are involved in the creation of culture in this country as possible, as well as with the wider public. We have analysed the results of that work and identified a series of proposed outcomes that we believe we should aim to achieve by 2030, along with the barriers that might stand in our way.

We have now reached the second of three stages of external involvement aimed at supporting our development of the new strategy. In this stage, taking place over the autumn of 2018, we will ask whether these outcomes are the right things for us to focus on over the next ten years, and, if so, how we might work together to achieve them. The range of people with whom we are consulting is deliberately broad. We are involving those working in national and local government, educators, civil-society members, creative industry workers, and representatives of museums, libraries and cultural organisations, as well as individual creative practitioners of every kind.

These outcomes are not yet fixed and the ways in which we might deliver them are still to be agreed. The purpose of this consultation is to

test our current thinking and consider how best to develop it. We believe that input from every viewpoint is essential if we are to produce an effective strategy which supports a range of policy agendas, allows us to work in genuine partnership, and serves the needs of creative practitioners and all members of the public.

Alongside this consultation process, we are also involved in four projects which will help inform the final strategy when it is published next year. These are the Durham Commission on Creativity and Education, the 25 Year Creative Talent Plan (both of which are looking at how creativity can play a larger part in the lives of young people), a rural evidence review and position statement, and the Cultural Cities Review, which is investigating the future potential for culture in UK cities.

We will consider the findings from this second round of consultation alongside the evidence from those other initiatives to produce a draft strategy, which we will present for a final round of consultation in spring 2019. This will set out in more detail how we will begin to deliver these new outcomes and what they might mean in practice both for the Arts Council and for the organisations we will invest in.

In autumn 2019, we will publish the new ten year strategy which we will use to start shaping our development, advocacy and investment work from 1 April 2020 onwards.

The development of this strategy is an important moment for Arts Council England. If we get it right, this strategy will create an environment in which everyone in this country has the opportunity to fulfil their creative potential, wherever they live and whatever their background. With sustained investment from government, with imaginative responses from cultural practitioners and organisations, and with new ideas from new partners and the greater engagement of the public, this strategy will allow us to achieve our ambition for this country to become one of the world's most creative nations by 2030.

What is in this document?

The material that follows starts by summarising the evidence that has informed our thinking so far, and the issues that have emerged from that evidence. It goes on to sketch out the creative nation we are aiming to build with our partners. It then describes in more detail the outcomes we hope to see, and identifies some actions that we want to explore as we consider how we might deliver those outcomes.

A note on language

Within this document, we refer repeatedly to 'culture', 'creativity', and 'creative practitioners', rather than 'art', 'the arts' or 'artists'. This is partly to acknowledge that our role includes activities involving museums and libraries as well as the arts, but it also reflects findings from the research commissioned for the new strategy, which showed that the general public's understanding of what is meant by 'the arts' and 'artists' is significantly narrower than our own. So, in this document, the word 'culture' should be taken to include the activity we currently support in the arts, museums and libraries, the word 'creativity' refers to the act of creating culture, and the phrase 'creative practitioner' covers all those who are involved in creating culture, from artists and makers through to curators and producers. The use of the word 'we' refers to Arts Council England. For fuller definitions of these and other terms, please see the glossary at the end of the document.

The current state of creativity and culture in England

2.

Overview

We know that across this country there have been important cultural achievements over the last ten years. The Cultural Olympiad in 2012 considerably raised the national and international profile of our cultural organisations and our creative practitioners, and engaged millions of people throughout England. The City of Culture initiative, particularly in Hull in 2017, demonstrated the effect that well-resourced and co-ordinated cultural programmes can have on building the identity of our towns and cities and involving significant numbers of local people. The early results of our Creative People and Places programme show that, at least in some parts of the country, large numbers of people are enjoying publicly funded culture for the first time. Over the last ten years, we have also seen cultural organisations that we fund taking major steps to develop new revenue streams and reduce their dependence on public funding, as well as improve their environmental sustainability.

In the summer of 2019 we will publish a report on the impact of our current ten year strategy. The new strategy will aim to build on the achievements of its predecessor, but it will also need to tackle its shortcomings. In preparing this new strategy we took a rigorous look at the current state of creativity and culture in England, as well as trying to identify the likely opportunities and challenges that cultural organisations and creative practitioners will face over the next ten years.

Between January and March 2018, we commissioned independent researchers to speak to more than 5,000 people – members of the public, creative practitioners, those working in cultural organisations, and our own team at the Arts Council. We also talked to many of the people with whom we work closely in national and local government, and in education.

The public were asked about how they experience creativity and what their cultural lives look like. They were asked to think about what the arts, museums and libraries mean to them today, and how they ought to look in the future. They were also asked about the role of public funding, including what should and shouldn't be funded with public money.

Our evidence review also looked at how publicly funded cultural activity has evolved since 2010. The review included over 100 reports into the quality of work delivered by cultural organisations and creative practitioners, and the ways in which the public benefits from them. We also looked at evidence about leadership in cultural organisations, and their economic and environmental sustainability, and about the contribution of culture to health, wellbeing and criminal justice.

The following summary of our analysis is based on this evidence, all of which is available on our [website](#).

Public view of, and engagement with, cultural activity

Alongside identifying the challenges that cultural organisations and creative practitioners are likely to face over the next ten years, understanding the needs and ambitions of the general public has been at the heart of our research. There are significant differences in how 'arts and culture' are experienced, defined, understood and valued by the public, and by people working in the creative industries and publicly funded cultural organisations. Most people have active cultural lives and their definition of culture is broad, and includes activities such as cooking, crafting, or watching content on a mobile phone alongside visits to arts organisations, museums and libraries.

The numbers of people who are involved with culture in general are relatively high, with over three-quarters of the adult population having taken part in some form of cultural activity at least once over the last year. However, the frequency of that experience is still greatly shaped by people's social, economic and educational backgrounds, and by age, sex, disability status, ethnic group and postcode. Libraries attract people from a wider range of socio-economic backgrounds than museums and the arts. There is evidence that initiatives such as our Creative People and Places programme, which hands power to communities, are widening the range of people engaging with publicly funded cultural activity. However, these initiatives have not been on a significant enough scale to affect the national statistics.

In focus groups, while the majority of people responded well to the word 'culture', they

considered 'the arts' to mean classical music, ballet and opera – forms which they didn't perceive as accessible. They also expressed concern that funding is still too focused in London; they would like to see a greater distribution of funding across England and more touring of collections and shows from the capital. However, they didn't want this to take place at the expense of the capital, which they value for its contribution to England's international reputation and tourism.

Members of the public usually describe their involvement in cultural activity in terms of entertaining one-off visits with family and friends. They have different priorities for using public funding for culture than those of people who work in cultural organisations, who tend to place more value on achieving excellence; in contrast, the wider public places more importance on the benefits publicly funded culture can bring to communities. However, both groups highlight the importance of providing access to cultural activities for children and young people.

The evidence shows that levels of involvement are influenced by the public's awareness of, and interest in, cultural activity. They are also affected by the economic, geographic, psychological and physical accessibility of culture. Technology, meanwhile, provides new ways for the public and creative practitioners to make and enjoy culture. These are all factors that need to be considered and dealt with to increase people's involvement in publicly funded cultural activity.

How children and young people engage with culture

Evidence shows that today, most children and young people have significant involvement with, and enthusiasm for, cultural activity that stimulates their creativity. A lot of this happens in their own time, and increasingly online.

The cultural activities which children take part in strongly determine the choices they make as they get older. Those who are involved in culture as adults are much more likely to have been taken to events or encouraged to take part as children. For some children, school provides their first opportunity for cultural activity. That experience can act as a 'social leveller'. Without this equality of access, the gap in the levels of cultural activity that children experience widens further.

Opportunities to take part are far greater among some groups than others. Postcodes and family background (including factors such as socio-economic status) contribute to this difference. For example, children from wealthier backgrounds are much more likely to play an instrument, receive individual tuition and take a music exam than those in less privileged circumstances, and they are also more likely to continue to play as they get older. Children

are more likely to take part in cultural activities if their parents and carers do, too. The pre-school years seem to be particularly influential in shaping future cultural activity, suggesting that more targeted investment of resources at this group may reap significant benefits. Parents say they are often motivated by the desire to encourage their children's interest and learning. Some students report that they do not feel encouraged by their school, family or local cultural organisations to take part in cultural activity.

The public value the development of children and young people as creative practitioners. They are also keen for children to take part in cultural activity and want them to be suitably skilled to enter the workforce. However, the place of the arts in the curriculum is coming under increasing pressure in many schools and there appears to be limited recognition among many parents, carers, and children and young people of the broader value of studying the arts at school. There is also a lack of understanding among the public about the wide range of careers available in the creative industries, which has implications for the talent pipeline.

The ecology of publicly funded culture

Publicly funded culture is closely connected to the commercial creative industries. Talent and ideas flow back and forth between the two. The diversity of the talent pipeline is critical to the success of all the creative industries. We believe that Arts Council England should be concerned with the health of the whole industry, and especially with how we encourage and maintain creativity in this country.

The make-up of publicly funded cultural organisations does not currently reflect today's society. Although initiatives such as our Creative Case for Diversity have begun to change attitudes and bring renewed focus to improving the range of programming offered by publicly funded cultural organisations, there continues to be a lack of diversity in the workforce. Access for people from ethnic minorities, disabled people and people from economically disadvantaged backgrounds is still limited. In some leadership roles, particularly in our larger organisations, women are under-represented. This lack of diversity has a wider effect on the governance and leadership of publicly funded cultural organisations, affecting who is appointed and, ultimately, what culture is made and which audiences are reached.

Attitudes in the workplace, entry routes, apprenticeships, pay, progression and retention, access, flexible working, leadership and developing skills are all challenges, and affect the overall diversity and innovation (or lack of it) in cultural organisations and their governance structures.

Both creative practitioners and the general public think it is necessary to make sure that a diverse range of people work in cultural organisations. They believe that who people are and where they are from should not be barriers to a successful career.

People working in publicly funded cultural organisations report that – partly because of pressure on public funding over the last ten years – more and more organisations are tending to play safe and are commissioning work from too narrow a range of creative practitioners. At the same time, there is a growing sense that bigger cultural organisations are aiming to transfer risk to smaller organisations or individual creative practitioners (through, for instance, replacing guaranteed fees with a share of box office takings). The consequences of this trend are worrying. Reduced risk-taking and innovation may lead, in the end, to stagnation within cultural organisations and, in turn, the creative industries. More evidence supporting this trend comes from creative practitioners who report difficulty in furthering their practice and developing their skills while also making a living wage.

Cultural organisations use a wide variety of business models, but too few could be described as dynamic enough or fit for purpose for the changing environment of the next ten years. There is evidence to suggest that publicly funded cultural organisations are not as adept at using data and technology as their commercial counterparts. The result is that they are failing to make the most of income streams and do not fully understand their audiences' needs and expectations. Improving the skills and abilities of the leaders of publicly funded cultural organisations will be critical to achieving significant change.

The ‘case for change’

Out of this evidence review we have identified a number of areas that we believe our new strategy should aim to address. Together, these form what we call our ‘case for change’.

The evidence shows that across the population, there are significant differences in how ‘arts and culture’ are defined, understood and valued, and that there are still widespread socio-economic and geographic variances in levels of engagement with publicly funded culture. The opportunities for children and young people to experience culture and creativity inside and outside school are not equally distributed across England.

Although awareness of the issue is now greater, there is still a persistent and widespread lack of diversity across the creative industries and in publicly funded cultural organisations. This is true of the people who govern them, their leadership, their broader workforce, and the creative practitioners with whom they work.

The business models of publicly funded cultural organisations are often fragile and generally lack the flexibility to deal with future challenges and opportunities, especially those relating to operating within the digital economy and within an environment of reduced public funding. Many creative practitioners and leaders of cultural organisations report a move away from innovation, risk-taking and sustained talent development.

At the same time, this country’s very significant cultural and creative achievements over the last ten years have resulted in a growing national and international reputation for the quality and innovation of our creative industries, including our publicly funded cultural organisations. Our

cultural buildings are now better able to meet the complex demands of our creative talent, as well as being more attractive and accessible for audiences. As a result, many cities and towns across England have a greatly strengthened range of cultural activities on offer compared with what was available ten years ago. Policymakers across the board have a clearer and deeper understanding of the role that culture and creativity can play in building the identity and prosperity of places, creating more cohesive communities, and improving people’s wellbeing.

These achievements have been brought about where there has been sustained revenue and capital investment by national and local partnerships, including Arts Council England, local government, higher and further education and local enterprise partnerships. More often than not, we have used our investment, advocacy and development powers to help create these partnerships to deliver our current ten year strategy, Great Art and Culture for Everyone.

In reflecting on the case for change and how it should shape our new strategy, we have considered the need to build on the achievements delivered by the current strategy. At the same time, we have tried to take into account the ways in which the social, economic and technological environments we operate in are likely to shift over the next ten years. While it’s impossible for any of us to predict the future, all the available evidence suggests that the broader trends of a diversifying and aging population, continued pressure on public spending and increasing digital innovation will continue, and so must be taken into account.

What is our ambition for England in 2030?

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We live in culture and it lives in us. Cultural activities take place everywhere, every day – in the form of pursuits traditionally labelled ‘the arts’, but in many other ways besides. Online, in homes, towns, cities and villages, we make, experience, learn and join in because it matters to us. From YouTubers to library users, from spoken word to ballet, we turn to culture to have fun, to connect with friends and strangers, to express ourselves and to make sense of the world. Culture benefits individuals, binds communities, and contributes to both local economic growth and the global success of our creative industries. And it comes about, quite simply, through the use of creativity.

Creativity is a characteristic universal to humans that allows us to invent, explore and make things. This can happen at school or at work, at home or in our community. Being able to be creative is essential if we are to enjoy, understand and benefit from a complex, fast-paced and ever-changing society. While we all have the capacity to be creative, however, not all of us have the freedom to create. Lack of opportunity, lack of resources and lack of confidence can all act as barriers, preventing many of us from fully achieving our creative potential. And unless these barriers can be overcome, in time, the whole country will be impoverished.

By 2030, we intend that this country should become a truly creative nation – one that celebrates the culture of all of its communities, and one that fosters creativity in everyone, throughout their lives, allowing for a new, more diverse generation of creative practitioners who will look further and see differently.

For this to happen, every citizen of this country, at every point in their lives, must be given the power to develop their creativity and take part in cultural activities that are relevant to their lives on the one hand, and expand their horizons on the other.

To achieve this, the Arts Council will need to change – in our values, our ways of working and our investment approaches. And it is not something we can achieve alone. We will need to work closely with others. We will need to forge strong alliances with the many national public bodies that are already active in the areas of culture, creativity and the creative industries. Locally, we will also need to work in partnerships built around places with those organisations and institutions – across government, education, commerce and civil society – who share our goal of developing creativity and supporting culture that is meaningful to the communities that produce and experience it. If we manage to do that, we believe we will witness a flourishing of creativity that surpasses anything yet achieved in our history.

The outcomes for 2030 we want to consult on

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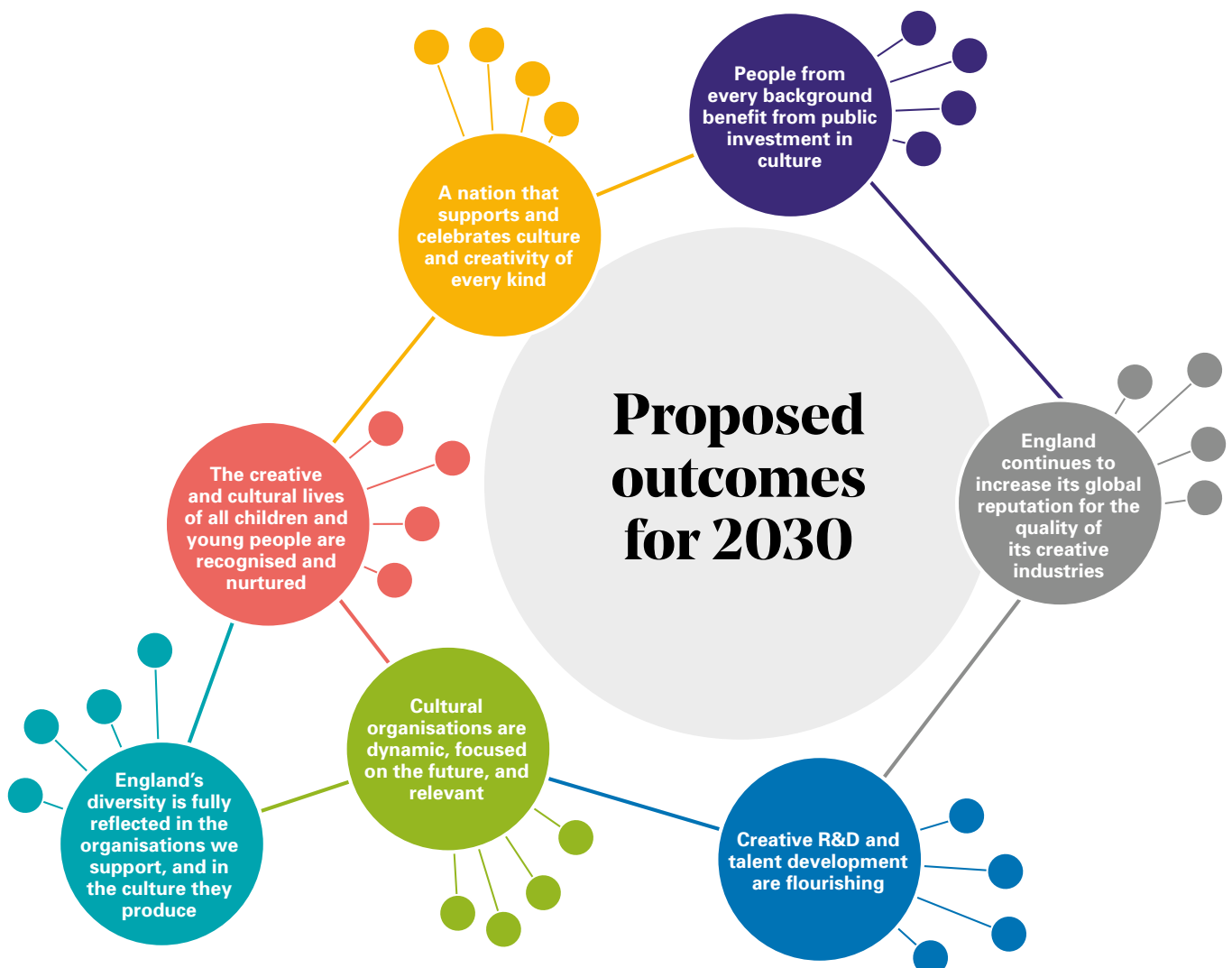
Introduction

The following pages set out seven proposed outcomes. They respond to the case for change we have outlined, as well as to the achievements of the current strategy, and to the level of ambition we want to set ourselves for the future. They are deliberately bold, but they are neither fixed nor final. It is critical to keep in mind at this point that the document you're reading is not our next strategy, nor even a draft of that strategy. It sets out the changes we want to see and our ideas for how best to achieve them, and we want to test these ideas with you through this consultation.

Our initial Conversation phase with the public provided the evidence from which we identified the issues we are seeking to tackle. This second stage of consultation is directed towards policy makers, creative organisations and practitioners, and other stakeholders, many

of whom represent the public. This document is written with that more specialist audience in mind, but we will return to engage the public directly in the spring.

We have chosen to focus on outcomes that describe the results we would like to see, rather than aims or goals which would describe what we want to do. This is because we need to be clear about the impact we want to achieve over the next ten years. We think the outcomes are closely linked: every individual outcome connects with and depends upon each of the others. However, we have separated them out in this document to provide clarity and focus. At this stage, we have assumed that no one outcome is more important than any other. That is something that we want to hear from you about.





A nation that supports and celebrates culture and creativity of every kind

Culture means different things to different people, and creativity can be expressed in many ways. But no matter how people choose to get involved with culture or express their creativity – through painting or papercraft, hip hop or coding, joining a book club or their local choir – the joy and benefits that they receive are real and lasting.

While the breadth of creativity and cultural activity in England today is extraordinary, Arts Council England has generally focused on those activities that come under a traditional definition of ‘the arts’. As the country’s culture continues to widen and deepen, absorbing influences from every corner of the planet and using technologies that didn’t exist

before the turn of the millennium, we think we need to widen our focus as well.

England should be a nation in which culture and creativity of every kind are valued and celebrated for the difference they make to people’s lives and the strength they bring to our communities and the economy. We believe we should be looking to develop, advocate for and invest in a far wider range of culture and creativity. We want to celebrate more of the culture and activities that people are passionate about and help more people to lead creative lives. We also want to support people to develop their own creative practice and increase the range of culture they experience.

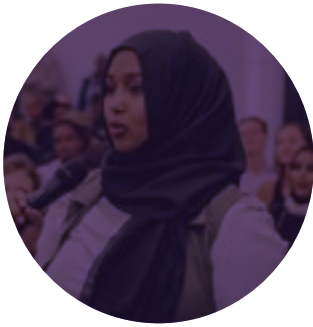
By 2030, we want significantly more people to have access to cultural activities, and to have developed their creativity. We also want public and private investment in all kinds of culture and creativity to have increased.

To achieve this we think we will need to see the following changes:



We have started to think about the sorts of actions we might need to take to deliver these outcomes:

- Champion a wider range of culture and individual creativity, both nationally and locally, e.g. through public facing campaigns, competitions and events.
- Develop new ways and new partnerships to support community-led cultural projects.
- Support partnerships that focus on improving health and wellbeing through cultural experiences and creative opportunities, e.g. with health and social care providers, sports clubs.
- Partner with world-class research organisations to develop metrics and methods that clearly and effectively show how culture and creativity improve people's lives.
- Develop Arts Council England's knowledge and expertise about community-led cultural activity and new forms of creativity.



People from every background benefit from public investment in culture

Our country's thriving cultural organisations and creative industries have built an international reputation for the quality of their output. But while our creative practitioners and cultural organisations have been supported over many years to produce excellent work, less progress has been made in making sure that what they produce is experienced by everyone around the country, no matter where they live or what their background.

Publicly funded culture generally serves only a very small percentage of the population – those who tend to be better off and more likely to have a degree. The Arts Council believes that this situation must change. We know that culture brings powerful benefits to the lives of those who experience it regularly. As a result, where public money is invested in culture, we have a

responsibility to make sure that as many members of the public as possible regularly experience it. Unless this happens, it will prove increasingly difficult to make the case for public investment in culture.

Around the country today there are excellent examples of projects, activities and programmes that tackle this issue head-on. Where these are most effective, they involve creative practitioners and cultural organisations working closely with communities to make sure that the culture they produce reflects and responds to those communities' needs, interests and ambitions. In the future, we think we should invest more in practitioners and organisations who are working with their communities to shape local cultural activity.

By 2030, we plan to invest in culture that is relevant and responds to the needs, interests and ambitions of all people across the country, whatever their backgrounds and circumstances.

To achieve this we think we will need to see the following changes:



We have started to think about the sorts of actions we might need to take to deliver these outcomes:

- Require publicly funded cultural organisations to work in place-based partnerships and/or national networks to deliver shared outcomes.
- Support organisations to distribute their work as widely as possible, including via new technologies.
- Provide better advice and information to the public about what's available locally.
- Invest more in places with less provision via new partnerships to deliver shared, locally relevant cultural outcomes.



Creative R&D and talent development are flourishing

This country's cultural organisations, and its creative industries, are sustained and underpinned by the talent, expertise, drive and innovation of our creative practitioners. Their skills and ideas are a vital source of both inspiration and economic value. But many, especially those working outside our funded organisations, struggle to develop their practice and make ends meet. Building and sustaining a career as a creative practitioner is always challenging, but success currently depends far too much on background and socio-economic status.

We believe the Arts Council should do more to support creative practitioners and independent cultural organisations to develop and maintain

their practice. We want to help them achieve their individual potential so that the benefits are felt across the creative industries. We think publicly funded cultural organisations could also do more to support a sustainable independent sector, through a more structured approach to research and development, nurturing talent and risk-taking.

We also believe that making sure both audiences and creative practitioners in this country have regular and active contact with the best talent, expertise and ideas from around the world is central to developing a vibrant domestic culture and critical to the international competitiveness of our creative industries.

By 2030, we want to see an increased focus on creative R&D, together with a stronger commitment to making sure that more independent cultural organisations and creative practitioners can achieve their potential and maintain their careers.

To achieve this we think we will need to see the following changes:



We have started to think about the sorts of actions we might need to take to deliver these outcomes:

- Invest more in independent creative practitioners from every background to develop and sustain their careers.
- Encourage publicly funded cultural organisations to develop creative talent and collections expertise outside their own organisations.
- Broker partnerships between cultural organisations, universities and technology companies that focus on innovation and creative R&D.
- Promote a wider understanding that creative businesses that systematically invest in R&D and tolerate a significant 'failure' rate are more likely to be successful in the long term.
- Provide specific investment support for the development of innovative new work that may not immediately find an audience.
- Invest in international collaboration, co-commissioning and exchanges that stimulate learning and innovation.



England's diversity is fully reflected in the organisations we support, and in the culture they produce

Diversity is essential to the growth of culture and creativity in England. It gives rise to work that is richer and more varied. Diverse cultural organisations are more relevant to their communities and more successful as a result. Diversity generates new ideas and entrepreneurship. To achieve a vibrant, diverse culture that speaks directly to the experiences of all parts of our society, we need to see the organisations the Arts Council invests in drawing consistently on talent from all parts of our society. This is not currently the case.

Over the course of the last ten years, despite a series of investment programmes and policy initiatives targeted at this issue, we have not

succeeded in delivering systemic change. There are still too few disabled people, people from ethnic minorities or from disadvantaged socio-economic backgrounds working in, leading, or sitting on the boards of our publicly funded cultural organisations – and women are still under-represented in leadership roles. As a result, the work that is produced still fails to reflect fully the breadth of experience and creativity that this country enjoys.

We believe that all of us who work in publicly funded cultural organisations will need to apply new thinking, new approaches and new investment to tackling the causes of this issue. We will need to do more to hold ourselves, and the organisations we fund, to account so we can deliver this change.

By 2030, we intend that all publicly funded cultural organisations will draw from and invest in the widest possible talent pool.

To achieve this we think we will need to see the following changes:



We have started to think about the sorts of actions we might need to take to deliver these outcomes:

- Promote careers in the creative industries to people from every background.
- Develop Arts Council England's knowledge and expertise in recruiting and retaining a diverse workforce.
- Provide advice, guidance and training to cultural organisations in how to recruit and retain a diverse workforce.
- Remove the barriers that prevent disabled people working in cultural organisations.
- Invest in the development of diverse future leaders, e.g. through leadership development programmes, secondments, fellowships, mentoring.
- Arts Council England takes a more active role in senior leadership and governance appointments in larger cultural organisations.
- Link funding of cultural organisations to their progress on achieving diversity targets.
- Encourage greater turnover of leadership in publicly funded cultural organisations, e.g. through better succession planning, use of fixed-term contracts.



The creative and cultural lives of all children and young people are recognised and nurtured

We believe that every child has the capacity to be creative. But the opportunities to realise their potential – through access to encouragement, resources, and inspirational cultural activities – are currently not equally available. We believe that supporting the creativity of all our children is critical to our nation's future success. It will help improve the well-being of our citizens and our communities. It will also drive future economic growth in a world where artificial intelligence (AI) will transform work and where the creative industries will employ more and more people.

There needs to be greater support for creativity, both in and out of school, so that every child and young person has the same opportunities to develop their abilities. This will include making sure that we have an arts curriculum that is fit-for-purpose, is taught widely in schools, and is valued by parents, carers, teachers, employers, and children and young people.

While access to cultural activities is still unevenly distributed across the country, many children and young people lead fulfilling independent creative lives – in their own time, on their own terms, and often online. As well as focusing on broadening access to publicly funded cultural activity for children and young people, we think more needs to be done to acknowledge, celebrate and invest in the culture they are creating for themselves.

We and the cultural organisations and creative practitioners we support will need to work with a wide range of national and local partners to make sure all children and young people, and their families and carers, take part in high-quality cultural activities that are relevant to their lives, meet their needs and raise their aspirations.

By 2030, we intend that investment in the creativity of every child and young person, both in and out of school, will be increased and better co-ordinated.

To achieve this we think we will need to see the following changes:



We have started to think about the sorts of actions we might need to take to deliver these outcomes:

- Learn about and celebrate the culture and creativity of young people.
- Advocate for the development of a high quality, relevant arts curriculum that is valued by parents, carers, teachers, employers and children and young people.
- Advocate widely for the importance of creativity across the curriculum in schools – both in terms of skills development, and the health and wellbeing of children and young people
- Create new partnerships that provide a high quality, relevant and accessible cultural offer for families with pre-school children, e.g. with early years providers, GPs, libraries, and families themselves.
- Deliver a high quality local cultural education offer through local commissioning partnerships involving a wide range of cultural and educational organisations.
- Support publicly funded cultural organisations to work closely with children and young people, and families and carers, to co-design cultural experiences that are relevant to them.



Cultural organisations are dynamic, focused on the future, and relevant

The Arts Council's investment in many cultural organisations is a critical part of their ability to thrive and produce great work. But in a changing economic environment that has seen public funding fall sharply over recent years, we believe that cultural organisations will in future need to focus more on building new sources of income beyond public funding. By 2030, we would like to see a more dynamic environment for publicly funded culture, in which organisations change and develop, and come and go.

We want the organisations that we invest in to sit at the heart of this country's thriving creative industries, able to attract the best creative talent and leading by example when it comes to adaptability and innovation. This will need increased investment in developing leadership and governance so that more cultural organisations,

large and small, are better able to adapt to changing political, economic and social conditions and respond to the challenges and opportunities offered by new technologies. We want cultural organisations to be more collaborative and enterprising, as well as act as models of social responsibility. We want them to lead the way in terms of training and developing their staff and demonstrating best practice in relation to environmental sustainability.

Arts Council England will also need to change and become a more dynamic organisation focused on the future, more skilled at utilising data and new technology. We will need to be better at giving organisations business advice, as well as developing a range of alternative investment tools to go alongside our grant-giving functions.

By 2030, we intend that the organisations we support will invest more in business innovation as a tool for business growth.

To achieve this we think we will need to see the following changes:



We have started to think about the sorts of actions we might need to take to deliver these outcomes:

- Learn from entrepreneurial organisations and leaders in the creative industries, nationally and internationally, particularly when it comes to developing new income streams and new markets
- Work with technology companies to invest in programmes and research projects that model the smart use of digital technology and data for cultural organisations
- Develop a wider range of funding and investment tools to stimulate enterprise and innovation, e.g. crowdfunding, alternatives to grants, competitions and challenge prizes.
- Develop Arts Council England's knowledge and expertise in new business practices, and provide relevant advice, guidance and training to cultural organisations.
- Connect with national and local agencies to provide improved business support to cultural organisations.
- Increase the use of time-limited or start-up investment to support cultural organisations.
- Broker and facilitate partnerships and mergers to improve the delivery of functions such as 'back office', education and marketing.
- Require cultural organisations receiving public funding to make progress on environmental sustainability targets.
- Invest in higher quality and relevant leadership programmes that focus on developing the skills needed for the future.



England continues to increase its global reputation for the quality of its creative industries

Over the last ten years, England has built an international reputation for the innovation and quality of its creative industries. The country's publicly funded cultural organisations, working alongside our commercial creative industries, play a critical role in raising our profile and persuading other nations to do business with us.

Creative talent developed in our publicly funded cultural organisations achieves commercial success in Hollywood, international art markets and elsewhere. Theatre productions made here regularly transfer to Broadway. The reputation and commercial profile of our musical talent of all genres has never been higher, our literature is read around the world, and our museums attract visitors from across the globe. Year after year, the creative industries are our fastest growing economic sector. And those towns and cities that have invested in culture have consistently achieved strong economic and social returns.

But none of us can take this success for granted. As the UK leaves the EU and the international cultural and creative environment becomes increasingly

competitive, we cannot assume that the talent and organisations that are so prominent today will continue to lead the field in 2030. Arts Council England must ensure the right combination of the established and the new, all able to develop ambitious work that makes its mark on the global stage. We will also need to support the right mix of buildings to meet the demands of creative practitioners and audiences of the future. Over the next ten years, to drive national and local economic growth, we must see ever more purposeful collaboration between cultural organisations, the commercial creative industries, higher and further education, local government and other partners.

Getting this balance right – developing our existing cultural assets while supporting a new generation of creative practitioners and cultural organisations – will be key in cementing our creative industries' global position, and maintaining our publicly funded cultural organisations' power to attract visitors and talent from around the world.

By 2030 we intend that this country's publicly funded cultural organisations will improve their ability to explore, develop and share this nation's culture to the highest international standards.

To achieve this we think we will need to see the following changes:



We have started to think about the sorts of actions we might need to take to deliver these outcomes:

- Use advocacy work and global partnerships to build the reputation of our leading creative practitioners, cultural organisations and collections.
- Require and support publicly funded cultural organisations to seek feedback from audiences and peers as a way of continually improving the quality of their cultural offer.
- Invest in touring and other forms of distribution to ensure our most valued cultural activity and collections are more widely available and accessible, at home and abroad.
- Enable cultural organisations to collaborate with and learn from their international peers.

Conclusion and next steps

5.

Please do remember that this isn't the strategy itself, or even the draft strategy.

This document sets out a series of highly ambitious outcomes which Arts Council England cannot achieve alone. For success to be possible, this is a journey we will need to make with others. The outcomes outlined above are the result of extensive research, analysis and consideration. We are now keen to hear from you about whether you believe that these are the right outcomes for Arts Council England to aim for, and if so, how we might work together to best realise them over the next ten years.

Your responses to the proposed outcomes that we set out in this document will help us produce a new strategy to which we hope we can all subscribe – one in which everyone in this country has the power to develop their creativity and get involved with and generate culture that inspires communities, expands horizons and transforms lives.

You can respond to the ideas in this document, and the questions it raises, through our online consultation, which opens on 1 October 2018 and closes on 2 January 2019.

We will listen carefully to what you have to say and then further develop the outcomes. In the spring we will share a draft strategy which will set out in more detail how we will start to deliver these new outcomes and what this might mean in practice, both for the Arts Council and for the organisations we will want to invest in over the ten year period.

We will consult again, asking the public as well as those that we work with about our proposed aims, goals and our thinking about how we will need to use our resources to best deliver the strategy. We will then publish the strategy itself in the autumn of 2019, alongside a detailed delivery plan for the first three to four years of the 2020-30 period.

We can't realise any of our ambitions for culture, and for ensuring that more of the public experience it, without the artists, organisations and partners that work with us, so thank you for taking part in this consultation. Your time and your work are extremely valuable to us, and are greatly appreciated.

We also want to thank the Innovation Unit for working with us on the development of this framework.

Glossary of important terms

Creativity

Creativity is the characteristic that allows us to carry out acts of invention, exploration or making. It involves our emotions, ability to think and imagination. It gives us an outlet through which to fully explore our human potential, and allows us to bring ideas into being. Culture is a product of creativity, and creativity can itself be nurtured through taking part in cultural activity.

Culture

Culture is both the social context in which we live, and the expression of our individual and collective creativity. As well as taking the form of the output and activities we have long supported in the arts, museums and libraries, it also covers a far broader range of traditions and activities. The arts are one aspect of culture, and have always been a vital stimulus within it, but culture itself is wider and deeper, both containing the arts and drawing on them.

Cultural activity

The act of enjoying or taking part in any form of culture, from the traditional (music, theatre, visual arts, museum exhibitions) to the communal (local choirs, book clubs) to the new (vlogging, coding, gaming).

Cultural organisations

An umbrella term for the wide range of organisations, including museums and libraries, that use creativity, skill and talent to develop cultural activity, and whose main aim is to create social rather than financial returns. Some of these are **publicly funded** (see below), most are not.

Publicly funded cultural organisations

The cultural organisations that are supported directly or indirectly by national or local government, or through Lottery funding. These include the arts organisations, museums and libraries that receive funding from us.

Independent cultural organisations

The cultural organisations that do not get regular funding from us, local or national government or other public funding organisations.

Independent cultural organisations

The cultural organisations that do not get regular funding from us, local or national government or other public funding organisations.

Creative practitioners

People who use their creativity, skill and talent to create cultural content and activity. They cover artists, directors, designers, writers, choreographers, performers, composers, curators, producers and so on. Some work for cultural organisations or within the creative industries, but many are independent. Some earn a living as creative practitioners and many do not. Some receive, directly or indirectly, public funding.

Creative industries

All 'those industries 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' (DCMS Annual Report 2001). They cover advertising, architecture, art, crafts, design, fashion, film, libraries, museums, music, performing arts, publishing, research and development, software, toys and games, TV and radio (and their online equivalents) and video games, and include both the **commercial creative industries** (see below) and **cultural organisations** (see above).

Commercial creative industries

The organisations that use creativity, skill and talent to develop cultural activity, and whose main aim is to create financial rather than social returns.

Diversity

Our definition of diversity includes all the 'protected characteristics' as defined by the Equality Act 2010 and the Equality Duty 2011 and includes class and social and economic status.

Children and young people

For the purposes of this document we define children and young people as those aged from birth to 25 years.

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We are committed to being open and accessible. We welcome all comments on our work.

Please send these comments to our Enquiries Team at:

The Hive, 49 Lever Street, Manchester, M1 1FN. Or use the contact form on our website at: www.artscouncil.org.uk/contact-us

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