Shaping the next ten years

ten years

Consultation 1 October 2018 to 2 January 2019

Findings Report

Credits:

Contents

Foreword

The Arts Council's current strategy, 'Great Art and Culture for Everyone', draws to a close on 31 March 2020. We are now a little over six months away from publishing our next 10-year strategy, which will span 1 April 2020 to 31 March 2030.

Developing an ambitious decade-long strategy is an important process. This is the right moment to look again at what we mean by culture and creativity in this country, and the role that the Arts Council can best take in nurturing and supporting them over the next decade.

From October 2018 to January 2019, we held an open consultation with a mix of people from across the country on a set of proposed outcomes for our new strategy and explored ideas on how we might achieve them.

We captured a wide range of views, listening to arts organisations, museums and libraries of all scales. We also heard from funders and policy makers, local authorities and children, young people and their parents and carers.

The consultation was a chance to hear perspectives from across the sector and beyond, to understand the challenges and opportunities, generate new ideas and problem-solve together. This report sets out the broad range of opinions we heard during the consultation from people across the country. This report is intended to present that range of views, not to set out the Arts Council's response to them.

The next step is to review what we have heard and consider it alongside the earlier evidence review that we undertook. We will then create a draft of our new strategy and initial delivery plan, which will be shared and consulted on in summer 2019. The strategy we produce at the end of this process will be the Arts Council's.

We will use our judgement to consider how we can best address the challenges and opportunities ahead. And we will expect to be held to account for the effectiveness of that strategy.

What came through most of all from the consultation was an energy and appetite for tackling the opportunities and challenge of the next decade together. It has given us a renewed determination to be bold and ambitious in applying our collective passion and talent to ensure culture and creativity in this country are thriving and enjoyed by everyone.

Realising these ambitions for culture and creativity would not be possible without our staff and the artists, organisations and partners that work with us. Thank you for your interest in this consultation; your time and your input have been extremely valuable to us and are greatly appreciated.
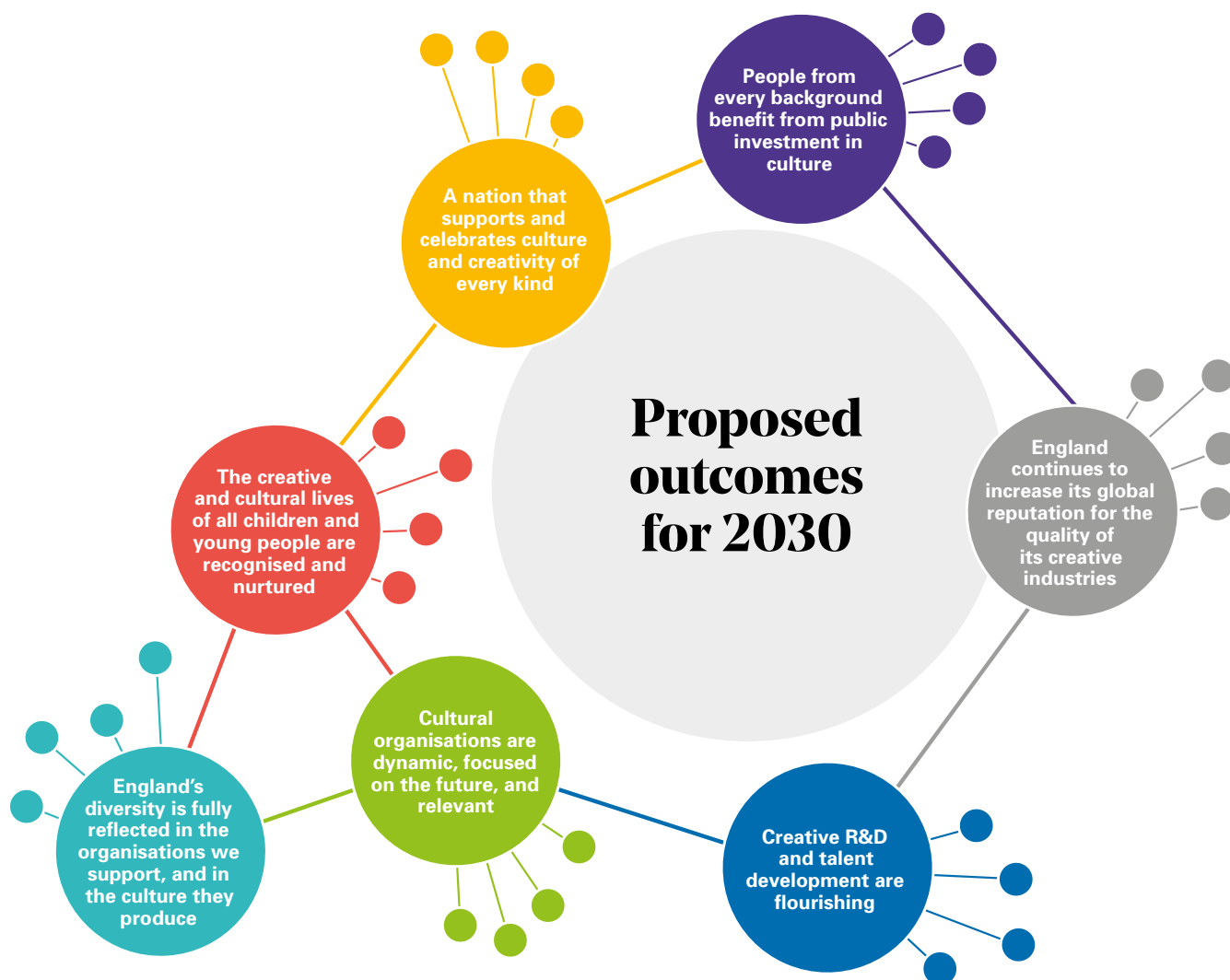
Simon Mellor
Deputy Chief Executive,
Arts & Culture

Introduction

What we consulted on

In 'Shaping the Next Ten Years', we set out our 'case for change' alongside a series of proposed outcomes (**see below**) that we believe the Arts Council should aim to achieve by 2030. 'Shaping the Next Ten Years' was informed by an extensive data and research review and Conversation with the public and stakeholders.

People from every background benefit from public investment in culture

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

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

Proposed outcomes for 2030

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

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

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

Creative R&D and talent development are flourishing

In the consultation, we asked whether these outcomes are the right things for us to focus on over the next 10 years, and if so, how we might work together to achieve them. We wanted to test our thinking, listen to the feedback from participants and use this to inform the further development of a draft strategy and delivery plan.

We believe that input from a range of viewpoints is essential if we are to produce an effective strategy which delivers against 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.

We were clear that what we shared in the consultation was not the strategy or even the draft strategy for the next ten years, but our work to date based on the research, analysis and consideration we have undertaken. This was an opportunity for the arts and the cultural sector and others to feed into our thinking.

We would like to thank the Innovation Unit for working with us on the development of this framework and the design of the consultation, and the four Bridge organisations – IVE, Curious Minds, The Mighty Creatives and A New Direction – for helping us to consider the views of children and young people across the country.

Process

The consultation focused on cultural organisations and their workforces, individual practitioners, stakeholders and policy makers. We invited people to attend interactive workshops across the country and used an open online platform which broadly replicated the approach of the workshops. People were able to contribute both in workshops and online, and the online platform was promoted widely via social media. The online platform was open for 12 weeks.[1]

In total, we held 37 workshops, comprised of 20 external sessions involving 1,248 participants, and 17 sessions for 197 Arts Council staff. We also held a further six sessions for children and young people, which targeted 0 to 4-year-olds and their parents and carers; primary school children; secondary school children; and 16 to 25-year-olds, working with our Bridge organisations.

A full list of places and more information on where the workshops took place and the range of people attending can be found in the appendix, while **Figure 1 on page 7** shows the geographic spread of online respondents.

Methodology

We designed the workshops to be generative, constructive and open, for participants to hear views from people with different perspectives, and with enough time to get to grips with the material. We allocated people to tables to get the best mix of perspectives, and the activities were structured via these table groups. The feedback collected from these sessions, reflected in the analysis below, was therefore mostly the result of joint outputs from each group. However, we did also ask for individual responses to some questions.

The online consultation allowed people to go away from the workshops and provide further and more individual contributions if they chose to, as well enabling us to hear from more people than was physically possible in the workshops.

Quantitative and qualitative responses have been analysed by the policy and research team at the Arts Council and this report sets out what we heard. It provides an overview of the themes and issues which came through most strongly across all the feedback. As we continue the process of developing our strategy, we will continue to draw on the huge range of individual ideas and suggestions that were put forward by respondents.

[1]It should be noted that the consultation was not designed as a representative survey. There was no attempt to weight or balance those who took part in the online or workshop consultation. The data used in this publication should therefore be treated with caution and not used to represent or infer the views of anyone other than those who provided responses as part of the consultation.

Online responses totalled 717. Respondents were not required to state personal information, but from those who chose to do so, **Figures 2 and 3** show the background of online respondents. See appendix for more data on respondents.

We also briefed, or offered to brief, a wide range of stakeholders to keep them updated on our work. This included local authorities, membership and umbrella organisations, other National Lottery distributors and other UK arts councils.

In addition to this, we received several voluntary submissions outside of the workshops and online platform. A list of the organisations who made these submissions and stakeholders we briefed, or offered to brief, can be found in the appendix.

Figure 1: Location of online consultation participants

1445 people attended a workshop

717 people took part online

37 consultation workshops

6 sessions with children and young people

"Useful, enriching and thought-provoking stuff.... here's to 2030 everyone"
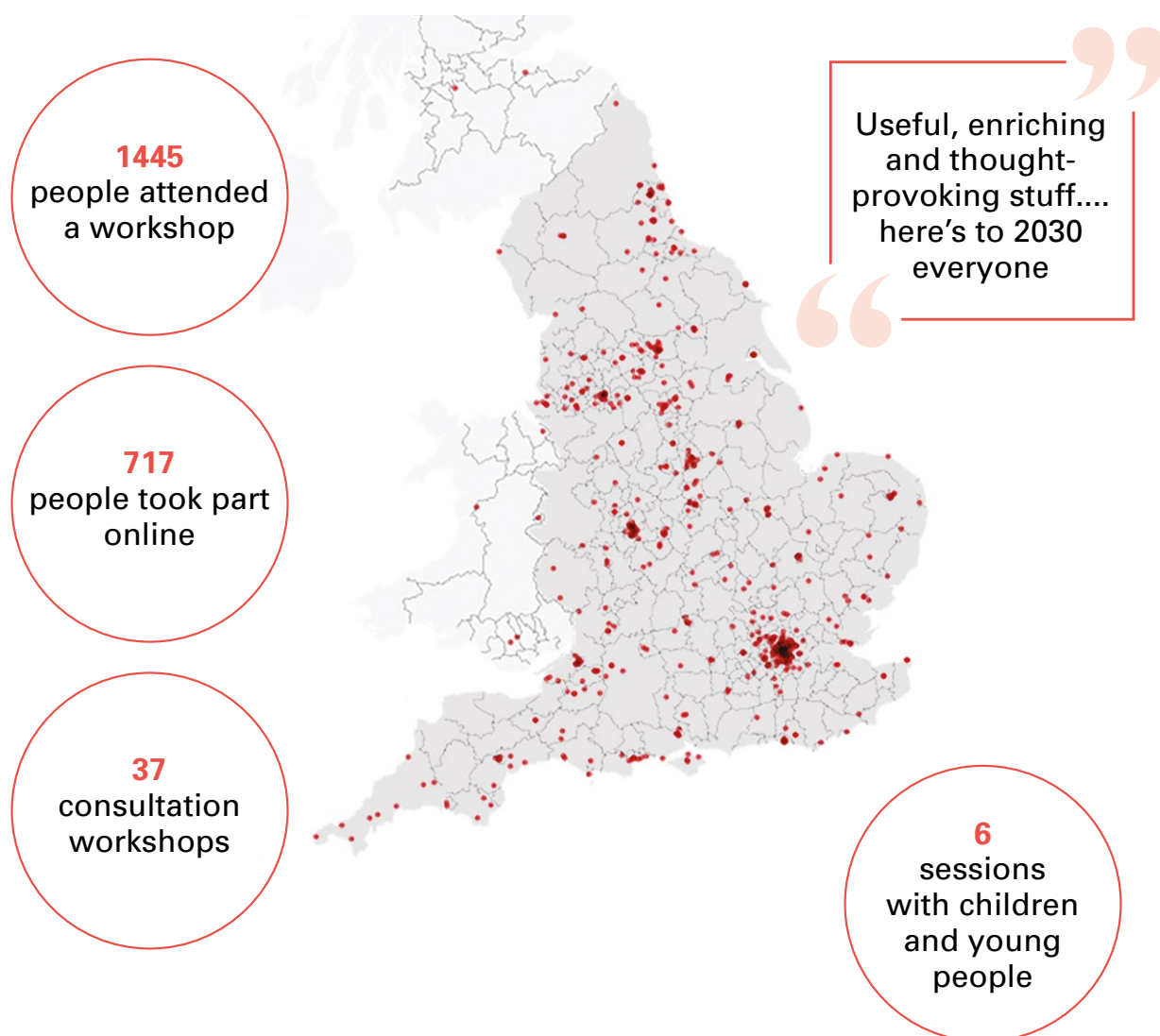
Data drawn from postcodes optionally provided by people who participated in the online consultation.

Figure 2: Relationship of online consultation participants with the Arts Council

Online participants were also given the option to describe their relationship with the Arts Council and whether they were responding as an individual or on behalf of an organisation.

Category	Percentage
Not Answered	2%
I work for the Arts Council	3%
Not applicable	9%
Have never received Arts Council funding	15%
Other	15%
Have received funding from Arts Council in the past	26%
Currently funded by ACE	30%
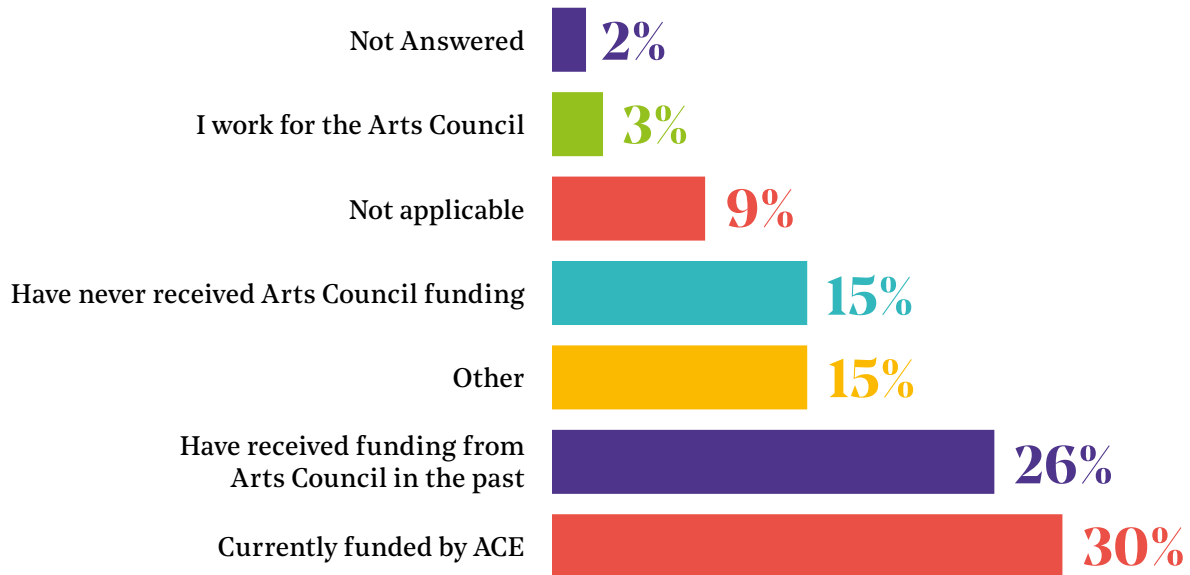
Figure 3: How online consultation participants were responding

Category	Percentage
An individual	60%
On behalf of an organisation	36%
Other	3%
Not answered	1%
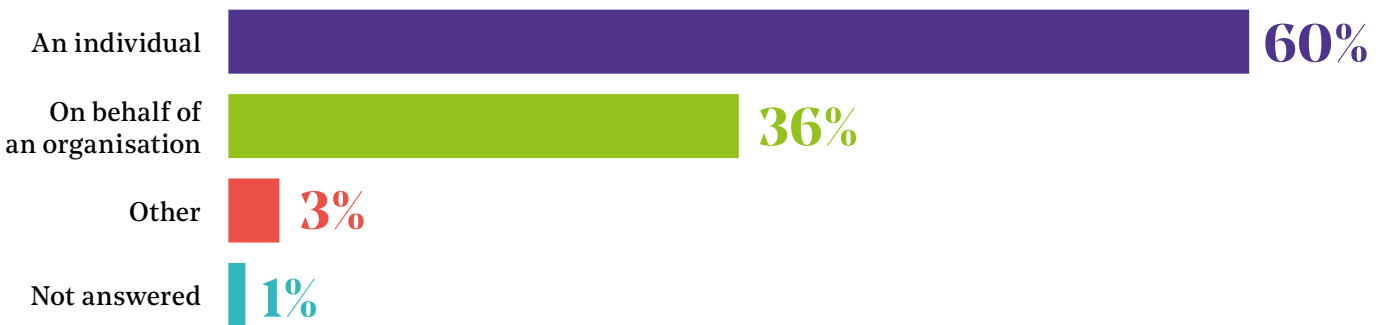
Response to our case for change

From our analysis of a wide range of evidence, and from the conversations we held with the public and stakeholders prior to this consultation, we identified six issues facing the arts and culture sector that we think the Arts Council should seek to address. Together, these issues form our 'case for change'.

The case for change

Across the population there are significant **differences in how 'arts and culture' are defined, understood and valued.**

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 equal** across the country.

Although awareness of the issue is greater than it used to be, there remains a **persistent and widespread lack of diversity** across the creative industries and in publicly funded cultural organisations.

The business models of **publicly funded cultural organisations are often fragile** and generally lack the flexibility to address emerging challenges and opportunities, especially those relating to operating within the digital economy and declining public funding.

Many creative practitioners and leaders of culture organisations report **a retreat from innovation, risk-taking and sustained talent development.**

One of the objectives of this consultation was to ask whether people agreed that these were the key issues that need addressing over the next 10 years. As the **graph below** demonstrates, our consultation has found that there is strong agreement on five of these issues.

Agreement with case for change

There are still widespread socio-economic and geographic variances in levels of engagement with publicly funded culture	**95%** 0% 3% 2%
Across the population there are significant differences in how 'arts and culture' are defined, understood and valued	**95%** 1% 2% 2%
The opportunities for children and young people to experience culture and creativity inside and outside the school are not equal across the country	**9%** **87%** 1% 3%
Although awareness of the issue is greater than it used to be, there remains a persistent and widespread lack of diversity across the creative industries and in publicly funded cultural organisations	**9%** **84%** 4% 3%
The business models of publicity funded cultural organisations are often fragile and generally lack the flexibility to address future challenges and opportunities, especially those relating to operating within the digital economy and within an environment	**18%** **73%** 6% 3%
Many cultural organisations are retreating from innovation, risk-taking and sustained talent development.	**17%** **27%** **53%** 3%

Disagree/ Strongly Disagree   **Neither agree nor disagree**   **Strongly Agree/ Agree**   **Not answered**

This data is drawn from the online consultation

1. **There are still widespread socio-economic and geographic variances in levels of engagement with publicly funded culture**.

   Ninety-five per cent of respondents agreed that this is a key issue that needs addressing. Comments highlighted concerns regarding the imbalance of funding between the north and the south, between rural and urban areas, between different communities and people from different socio-economic backgrounds.

2. **Across the population there are significant differences in how 'arts and culture' are defined, understood and valued.**

   Ninety-five per cent of respondents agreed that this was a key issue. Comments referred to the fact that 'arts and culture' can mean different things to different people depending on factors such as class, where you live and age. People often only associated 'the arts' with perceived 'high' or 'elite' type arts, but interpreted 'culture' more broadly.

3. **The opportunities for children and young people to experience culture and creativity inside and outside school are not equal across the country.**

   Eighty-seven per cent of respondents agreed that this was a key issue. Many respondents felt strongly that arts and culture are overlooked in schools and are not seen as equal alongside other subjects. Some expressed the view that the teaching of arts and culture in some schools had stopped completely, leaving students deprived of a cultural education. Outside of school, it was acknowledged that unless parents, carers or guardians were persuaded by the importance of a cultural education and had the inclination, opportunities and means to support it, children had little opportunity to experience arts and culture. Respondents felt that there are significant geographic disparities between the cultural and creative provision both inside and outside of schools.

4. **Although awareness of the issue is greater than it used to be, there remains a persistent and widespread lack of diversity across the creative industries and in publicly funded cultural organisations.**

   Eighty-four per cent of respondents agreed this was a key issue. Comments pointed to a lack of development opportunities and support networks in the arts and culture sector that are affordable and accessible. There was recognition from responses that a lot more needs to be done to make the sector more representative of people from diverse backgrounds, many of whom are excluded from real opportunities to make, produce and programme work which is meaningful to themselves and their communities.

5. **The business models of publicly funded cultural organisations are often fragile and generally lack the flexibility to address emerging challenges and opportunities, especially those relating to operating within the digital economy and declining public funding.**

   Seventy-three per cent of respondents agreed this was a key issue. If funding continues to be 'chipped away', respondents felt that it will become increasingly difficult to have a resilient cultural sector. Many thought that new income streams will be important in the current political environment to ensure that organisations are strong enough to withstand the financial pressures of the future. Despite this, it was felt that creating resilient business models is very challenging for the sector. Creative practitioners recognise that new innovative solutions for a changing social economic climate need to be adopted. Respondents also felt there should be more development of digital art and digital creative skills which have the potential to attract wider and more diverse audiences.

6. **Many creative practitioners and leaders of cultural organisations report a retreat from innovation, risk-taking and sustained talent development.**

   Responses to this issue, while still broadly supportive, were more mixed. Fifty-three per cent of respondents agreed this was a key issue, twenty-seven per cent neither agreed or disagreed, and seventeen per cent disagreed this was a key issue. Some respondents felt that artists and cultural organisations are committed to both innovation and talent development but, in the face of financial pressure and high levels of accountability, they need support in taking the sorts of risks that are essential to innovation. Conversely, some responses centred on the sector being bolder than many other industries and that historically the most significant and innovative art has happened during times of flux and uncertainty.

Testing the proposed outcomes

In **'Shaping the Next Ten Years',** we set out seven proposed outcomes for 2020 to 2030. The outcomes responded to the case for change, 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 were intentionally bold and broad, describing the results we would like to see and therefore the impact we want to achieve over the next ten years. However, we were clear that the outcomes were not fixed – and we sought to test them through this consultation. Each outcome was accompanied by a set of proposed changes that we suggest might be required to deliver the outcomes.

While acknowledging that these outcomes are closely linked, we wanted to know whether people thought certain outcomes were more important for us to focus on than others. We asked respondents to the online consultation to select which two of the seven outcomes they considered to be the most important, and we asked workshop attendees to rank all the outcomes in order of importance, though it is worth noting that, in the workshops, many groups resisted prioritising the outcomes. The **image on the next page** reflects the response to this activity.

In the separate workshops with children and young people, there was broad consensus across the different age groups that the proposed outcomes were the right things for the Arts Council to focus on over the next ten years, with many considering the most important to be that the creative and cultural lives of all children are recognised and nurtured.

We also gave respondents the opportunity to identify new outcomes. Most of the comments or suggestions received were expressions of agreement or challenges to the existing seven outcomes, as opposed to being genuinely new proposals. There were some policy areas that some respondents thought we could have given greater prominence, with environmental sustainability and the role of the arts in improving people's health and wellbeing frequently mentioned.

The sections that follow will explore views on each outcome in more detail.

Reflections on individual outcomes and changes

In 'Shaping the Next Ten Years', we set out the changes that we think will be necessary to achieve each of the outcomes. For each outcome, we asked people what they thought the most important of these changes were, and to consider any other changes which might be necessary.

We wanted to get a sense of which of the proposed changes listed below each outcome were considered to be most important in delivering success, what nuances we might need to be aware of and how we should best articulate the change we want to see.

While new or additional changes were suggested by some respondents, most commented on the articulation of the outcome or expanded on the changes we had already set out. The key themes that emerged under each outcome are discussed in the following pages.

Prioritising the outcomes proposed for 2030.

1st — People from every background benefit from public investment in culture

2nd — A nation that supports and celebrates culture and creativity of every kind

3rd — The creative and cultural lives of all children and young people are recognised and nurtured

4th — England's diversity is fully reflected in the organisations we support, and in the culture they produce

5th — Cultural organisations are dynamic, focused on the future, and relevant

6th — Creative R&D and talent development are flourishing

7th — England continues to increase its global reputation for the quality of its creative industries[2]

[2]Using the DCMS definition, 'Creative Industries' covers 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 includes both the commercial creative industries and cultural organisations.

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

This outcome provoked discussion about what we mean by 'culture' and 'creativity', and what the role of the Arts Council should be in advocating, funding and developing culture and creativity 'of every kind'.

We set out below the percentage of participants who rated each proposed change as the most important change for this outcome.

Which of the four changes below do you think is most important for achieving this outcome?

Arts Council and the organisations we work with will recognise, value and invest in the culture and creativity that are part of people's everyday lives.

35%	**Workshop**
31%	**Online**
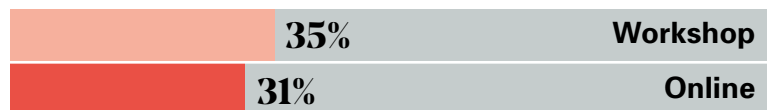
Arts Council and the organisations we work with will give better support to new forms of culture, including those developed using new technologies.

9%	**Workshop**
8%	**Online**

Culture and creativity make a positive difference to society, to the economy and to people's lives. This case must be made more effectively and demonstrated through stronger evidence.

36%	**Workshop**
37%	**Online**
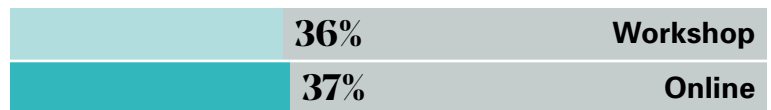
There will be greater public support for, and investment in, culture and creativity.

20%	**Workshop**
24%	**Online**

Comments received about the changes under this outcome are grouped into the categories below.

- **Defining 'culture' and 'creativity':** The most frequently-cited theme within responses to this outcome related to what we include under our definitions of culture and creativity. There was some support for as broad a definition as possible, encompassing activities that are, or will be, relevant and accessible to everyone. It was recognised that continued flexibility will be necessary to meet the requirements of a population with changing and evolving interests. Some responses suggested that this may mean changing the Arts Council's working practices and reconsidering how 'culture' is classified or funded. In the children and young people sessions, there was a view that while there are many ways to be creative (dancing, coding, origami, learning a new language, drama, making music, etc), the word 'art' was much more limiting – making them think only of visual art.

> " The Arts Council should broaden its definition of what arts and culture are – it should be fluid rather than fixed, and we should listen [to] what people think… rather than telling them. "
>
> **Workshop participant**

> " Genre and art forms as [they] exist [should] be scrapped and redefinition created via consultation and research and grassroots and cultural definitions. "
>
> **Workshop participant**

- **'Everyday culture':** Many respondents thought that the Arts Council should recognise the culture that happens in everyday lives, distinct from what some respondents referred to as 'high' art. Comments suggested that cultural opportunities should be relevant for all communities, lifestyles, ages and levels of experience and quality – amateur and professional – although it is not explicitly stated that all such opportunities should be publicly-funded.

> 66
>
> There are different types of culture that are not recognised [with]in the current language – not everything needs funding by ACE.
>
> **Workshop participant**
>
> 99

- **Equality of opportunity:** Several comments suggested that the Arts Council should play a role in helping to remove barriers for certain groups – for example, those with limited access to, or experience of, arts and culture.

> 99
>
> ACE [should] support organisations to fundamentally shift how they are structured to address inequality of access and engagement.
>
> There [should] be greater attention given to programming which appeals to lottery players.
>
> 66
>
> **Workshop participants**

- **Advocacy:** Comments highlighted the perceived importance of advocacy by the Arts Council for the value of, and benefits associated with, 'culture' in the widest sense. This was considered important in spreading awareness of

> 66
>
> There should be national pride in the existence of great art, funded by public money, reaching those for whom it makes a difference. We all have hundreds of stories of great art inspiring children to speak for the first time, reconnecting elderly people with their communities, bringing happiness to newly arrived migrant families who feel isolated, creating a place for care leavers to develop a talent – publicly funded art shouldn't always require a social outcome, but its value is not being properly advocated and I think the public are more sympathetic to this than politicians might think…
>
> **Online respondent**
>
> 99

opportunities and what is available for the public to engage with or participate in, and in making the case to Government or other funders that investment in culture is worthwhile.

- **Other categories under which comments frequently fell included:** the role that specific investment programmes could have within this outcome; how data and evidence can be used to demonstrate the impact of the arts and culture; the importance of embedding cultural creative education within schools; that the ambition for high-quality work and excellence in the arts and culture should not be lost. Some respondents also noted the importance of creating new partnerships and collaborating with communities and existing local organisations.

People from every background benefit from public investment in culture

This outcome was widely supported by respondents and was most often selected as the most important one to focus on.

We set out below the percentage of participants who rated each proposed change as the most important change for this outcome.

Which of the four changes below do you think is most important for achieving this outcome?

Cultural organisations will work together and with local communities to create and develop cultural experiences that involve a far wider range of people.

47%	Workshop
38%	Online
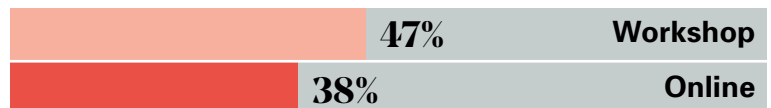
All organisations that receive public funding will tackle the barriers that prevent people from taking part in publicly funded cultural experiences.

29%	Workshop
24%	Online

Cultural organisations will work with a wider range of partners to collaborate and invest together to broaden cultural provision everywhere.

15%	Workshop
23%	Online

Arts Council and the organisations we work with will help more people find and access a wide range of cultural activities.

9%	Workshop
15%	Online

Comments received about the changes under this outcome are grouped into the categories below.

- **Equality of opportunity:** The most frequently-cited theme across comments on this outcome related to providing equal access to the arts and culture for all the population. Many noted that some people face significant barriers to, or are under-served by, current provision. It was suggested that the Arts Council should be more proactive in championing or funding organisations, models or mechanisms which help identify or address these barriers. Many responses focused on the importance of ensuring that all children have equal opportunities, particularly through school provision, to experience art and culture.

> [The Arts Council should find ways] to reach across all barriers to find what marginalised/excluded communities will find engaging.
>
> **Workshop participant**

> The role of a publicly funded organisation should be to engage the community where it lives and works.
>
> **Workshop participant**

- **Local, community or place-based activity:** There was recognition of the role of communities and local organisations in breaking down barriers and in reaching and engaging those who do not typically take part in publicly funded cultural activities. Several comments referred to how cultural organisations should be encouraged and supported to work with and through communities to ensure everyone benefits from public investment in culture. This was believed to help create interest, build trust and provide a wider range of people with the opportunity to be involved in shaping their cultural offer.

- **Levels of funding/investment:** Comments suggested that to achieve this outcome, levels and distribution of funding would need to continue to change.

- **Other categories under which comments frequently fell included:** how culture is defined; the role of diversity or diverse perspectives in ensuring this outcome is met; the impact that arts and culture can have in areas such as health and wellbeing; how communications can be maximised to engage with the public and create a greater sense of relevance/ownership; and the importance of data and research in helping to understand the issues within the sector, and in monitoring progress.

> Local communities [should be] empowered to develop programmes with the support of publicly funded organisations.
>
> **Workshop participant**

Creative R&D and talent development is flourishing

Much of the feedback under this outcome focused on career pathways within the cultural sector, and how individuals and organisations could be better supported in taking artistic risks. Concern was expressed by some respondents that individual artists and practitioners, and small organisations, face much greater challenges in taking risks and undertaking research and development work, and that this issue needed greater prominence within this outcome.

We set out below the percentage of participants who rated each proposed change as the most important change for this outcome.

Which of the four changes below do you think is most important for achieving this outcome?

Arts Council will invest in organisations that consistently identify, nurture and support creative talent and collections expertise.

48%	**Workshop**
36%	**Online**
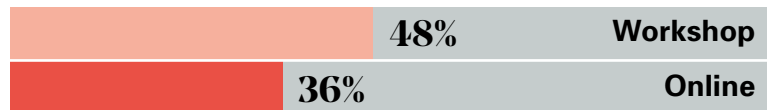
Organisations and practitioners will work with their peers internationally to share best practice and develop new content for wider audiences.

6%	**Workshop**
9%	**Online**

Organisations and practitioners will work with new partners, eg from higher education and the commercial creative industries, to research and develop new forms of creative practice.

16%	**Workshop**
27%	**Online**

Arts Council and the organisations we work with will focus more on supporting independent creative talent.

30%	**Workshop**
28%	**Online**

Comments received about the changes under this outcome are grouped into the categories below.

- **Career development and pathways:** Many of the comments within this outcome focused on the importance of talent or workforce development generally, with emphasis on the role of the Arts Council to invest in or advocate for improved skills development. There was concern about the viability of careers within the arts and cultural sector and the importance of demonstrating potential opportunities and pathways/progression routes for practitioners or employees. This relates both to those entering the workforce and to more experienced practitioners who may be moving roles or

transitioning into a different phase of their career. If the sector is to be sustainable, it needs to be viewed as one in which people can make a living in the long-term. Several comments also noted the importance of alternative career entry routes, such as apprenticeships.

Respondents also noted that more specialist talent development could be required in the future, particularly in training individuals to work on arts, health and wellbeing, while others pointed to the role of 'grassroots' organisations or involvement in nurturing talent.

> " Arts Council England should pay more attention to talent 'pipelines' and look to facilitate coherence and smooth transitions at the different stages of talent development.

Workshop participant

- **Risk-taking:** Comments highlighted the importance of artistic risk-taking within this outcome in terms of the ability to be ambitious and to innovate. A culture of risk-taking should be supported, both in principle and financially, to help develop talented individuals and the production of imaginative and high-quality artistic work. However, it was thought by some that organisations will also need help to reach a position where they are comfortable with taking these risks.

> There [should] be increased priorities of investment in risk and new ideas and less in what [is] safe and known.

Workshop participant

- **Collaboration:** Several people expressed the view that collaboration, partnerships and knowledge sharing will be important in delivering on this outcome. Opportunities to work outside of the sector should be encouraged, both within the UK and internationally.

> [There should be] more interaction between arts and non-arts spheres in terms of investigating critical issues, trends and practice.

Workshop participant

- **The place of individuals and small organisations:** Some people expressed concern about how individuals or small organisations fit within this outcome; reporting that they increasingly struggle with income and are often less able to be open to risk-taking. They may also lack the infrastructure or capacity to undertake R&D or engage in partnerships which would benefit their practice.

> Support for the independent sector is crucial. It is constantly diminishing. It's more people existing on less and less work and therefore less able to develop their practice.

Online respondent

> Often the most creative and innovative organisations are the small ones. They are often under the radar and don't shout as much as more established institutions.

Online respondent

- **Other categories under which comments frequently fell included**: the need for 'space' for thinking and learning (both physical and time); the importance of diversity and equality of opportunity within talent development (and elsewhere); and how museums and libraries fit within this outcome.

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

This outcome was widely supported in the feedback we received, but there was debate about how it should be realised. Some felt that calling for organisations to reflect the diversity of England by 2030 was not ambitious enough, while a significant number of comments proposed that organisations should reflect the diversity of the community or area they are based in, rather than the diversity that exists across England. As seen below, there were also comments on terminology – including what we mean by diversity, representation and inclusion, and how we might ensure that socio-economic background was reflected in this outcome.

In the children and young people sessions we held, some groups thought that this outcome should be integrated across all the other outcomes rather than stand-alone. There was also concern from some young people that the framing of the outcome could limit representation to a tokenistic statistical target and approach.

We set out below the percentage of participants who rated each proposed change as the most important change for this outcome.

Which of the four changes below do you think is most important for achieving this outcome?

| Arts Council will have a governance, leadership and workforce that reflects England's diversity. | 9% Workshop |
| | 13% Online |

| People from all backgrounds will be able to access varied routes from education into careers in the creative industries, or as creative practitioners. | 57% Workshop |
| | 55% Online |

| Future cultural leaders from all backgrounds will be supported to develop and maintain successful careers. | 11% Workshop |
| | 12% Online |

| By 2030, Arts Council will only invest in organisations that have a governance, leadership and workforce that reflects England's diversity. | 23% Workshop |
| | 20% Online |

Comments received about the changes under this outcome are grouped into the categories below.

- **The meaning of diversity and what is representative:** Comments suggested that how 'diversity' is defined is crucial, both in terms of what is considered under the umbrella term and how it might be applied in different parts of the country. Some queried what it is to be 'representative' and others referred to the importance of including socio-economic alongside the protected characteristics. It was

also suggested by some respondents that alternative phrases should be considered, such as 'inclusivity'. Many respondents had concerns over how an outcome like this would be achieved. While there was clear acknowledgment that the Arts Council should address the issue, not all organisations believe that they serve an audience or location with a level of diversity reflective of England as a whole, or are able to aim to work towards this in terms of the diversity of their leadership and workforce.

> "
> Let's not have "one size fits all" – diversity must reflect the area… where each organisation is based.
>
> **Online respondent**

- **Sector pay as a barrier:** Pay in the arts and culture sector was discussed under this outcome, as well as under others. Respondents noted that earnings can be limited in the cultural sector, both in terms of wage levels (living wage, wage levels relative to other sectors, etc) and in terms of the number of paid opportunities against unpaid/voluntary work. Some argued that ensuring practitioners and others working in the sector are better remunerated would attract people into the sector, as would addressing explicit barriers blocking some underrepresented groups from the opportunity.

> "
> ACE needs to be more active in lobbying [the] private sector for fair pay for creative practitioners.
>
> **Workshop participant**

> "
> [The Arts Council should] ensure organisations are properly resourced, funded and assessed on their ability to retain, motivate and attract the best diverse staff and talent. Reputation of arts [is that it is] poorly paid.
>
> **Workshop participant**

- **Other categories under which comments frequently fell included**: the importance of viable career entry routes and progression pathways; that the Arts Council should lead by example in this area with its own workforce; the idea that the proposed 2030 deadline for change in leadership and workforce represents a lack of urgency; and feedback regarding structural issues which exist within the educational system and employment/recruitment processes which present challenges in diversifying leadership and workforce.

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

There was a significant amount of support for the Arts Council focusing on this outcome, with much feedback throughout the consultation reflecting a desire for culture and creativity to be better represented in the school curriculum. There was also a view that the cultural sector, and the Arts Council, should take better account of, and value, the views of children and young people.

We set out below the percentage of participants who rated each proposed change as the most important change for this outcome.

Which of the four changes below do you think is most important for achieving this outcome?

In every community, children, young people, their families and carers will work with educational and cultural organisations to design and deliver high quality cultural activities.

19%	Workshop
30%	Online

The importance of developing creativity in children and young people will be better understood and more widely emphasised, eg by the public, government and educators.

68%	Workshop
53%	Online
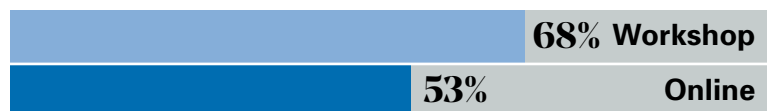
Children's and young people's use of technology to develop and share their creativity and to take part in cultural activities will be recognised, celebrated and supported.

7%	Workshop
5%	Online

Arts Council and the organisations we work with will invest more in accessible, inspirational cultural activities for pre-school children and their families and carers.

6%	Workshop
12%	Online

Comments received about the changes under this outcome are grouped into the categories below.

- **School curriculum:** Comments most frequently referred to the current school curriculum and the place of arts subjects within it. There was a view that these subjects are not given appropriate emphasis within the curriculum overall and are being pushed out through changes to the English Baccalaureate (Ebacc), focus on science, technology, engineering and mathematics (STEM) and other issues. Many respondents articulated how these subjects, as well as creativity more generally, are important both as an opportunity for children and young people to engage in something

they may enjoy and as a means to develop skills that are important for their own, and the country's, future. Some comments referred to the importance of all children and young people being given the opportunity to engage with the arts and culture, with school being the most effective way of doing this. Feedback from the children and young people sessions echoed these sentiments, with respondents feeling strongly that there should be more opportunities and space for children and young people to realise their creative potential through better access to expertise, resources and inspirational activities for all.

- Many respondents felt strongly that the Arts Council has an important role to play as an advocate for arts, culture and creativity within schools – not exclusively restricted to arts subjects. More generally, responses emphasised the importance of creativity to the future and the need to provide meaningful evidence to make the case for this.

> Creative education is the future – what role can ACE play in this?
>
> [The] curriculum [is] not fit for purpose to equip creative thinkers for the future.
>
> **Workshop participants**

- **Listening to children and young people:** People stressed the importance of children and young people being consulted, involved or being given the opportunity to lead on creative endeavours. This could cover both what is provided for children and young people specifically, in terms of content or medium, or giving them a voice within decision-making for a wider audience (i.e. young people on boards, etc).

> ACE [should] listen and respond to the voices of children and young people.
>
> **Workshop participant**

- **Other categories under which comments frequently fell included**: the importance of highlighting to young people the viability of a career in the arts and cultural sector; the question of where young adults come under this outcome; the need to demonstrate the benefits of the arts and culture (whether to children and young people or parents); the importance of partnerships in supporting a strong cultural offer; the development work that could be required to equip educators to teach creatively; and the role of local authorities and Government within any work in this area.

> Schools need to be engaged more with local cultural providers, for example: museums should host regular sessions with schools so that cultural institutions are embedded within the children's minds from a young age.
>
> **Online respondent**

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

Much of the feedback on this outcome focused on the importance of the cultural sector collaborating more effectively with other cultural organisations, and also beyond the sector, to address challenges to sustainable business models. There was also discussion on the importance of addressing environmental issues and the opportunities and challenges posed by new technology.

We set out below the percentage of participants who rated each proposed change as the most important change for this outcome.

Which of the four changes below do you think is most important for achieving this outcome?

Cultural organisations will collaborate to achieve efficiencies, to share good practice and to experiment with new technologies.

32%	**Workshop**
30%	**Online**

Cultural leaders will develop the skills and expertise to guide and govern enterprising and environmentally sustainable organisations.

47%	**Workshop**
38%	**Online**
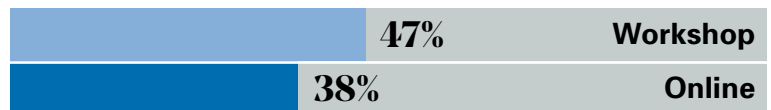
New technologies and data will be used by all organisations, including Arts Council, to better understand demand, reach new audiences, and demonstrate impact.

15%	**Workshop**
19%	**Online**

New national and international markets for our cultural products and services will be developed.

6%	**Workshop**
13%	**Online**

Comments received about the changes under this outcome are grouped into the categories below.

- **Collaboration:** Many commented on the need for collaboration between cultural organisations to address the issues raised within this outcome, but there was also a strong sense that more could be made of transferable expertise from other sectors, particularly in areas such as business models, technology, innovation and the environment.

Collaborate to attract audiences and participants to the sector as a whole.

Get out of the bubble… embrace new models from outside the sector.

Workshop participants

- **The environment/environmental sustainability:** Some people suggested that environmental sustainability, or the environment in general, should be given greater prominence within this outcome or the strategy more generally.

> It [should be] the responsibility of all organisations and creatives to not only gain skills but to lead the change and drive policy on environmental sustainability and communicate the global climate crisis to audiences, visitors, creatives and participants.
>
> **Online respondent**

- **Business models:** Comments highlighted the need for strong and adaptable business models and that small organisations may need more support with this. Training provided or certified by the Arts Council in this and other areas was something that respondents noted could be of interest.

> Small enterprises [should] be supported and nurtured by ACE and NPOs to be sustainable and knowledgeable of business sustainability.
>
> **Workshop participant**

- **Technology:** Responses showed that the use of new and emerging technologies is an important aspect within this outcome, both in terms of how it can be used in artistic production and creation, and the impact it can have on the working lives of those employed within the sector. Respondents acknowledged the importance of technology, but also recognised that it is imperative that people are given appropriate training and guidance on how to take full advantage of new opportunities.

> Invest in training, actual hardware and software for organisations so they can become technologically proficient.
>
> **Online respondent**

- **Other categories under which comments frequently fell included:** the importance of being brave and taking risks, which could also include incentivising cultural organisations to be innovative; how data/research could be useful in terms of ensuring organisations are customer focused and are able to monitor progress; and the role of 'international' within this outcome, whether in working collaboratively towards shared objectives or highlighting best practice.

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

This outcome was least often selected as 'most important' by respondents. While individual changes within the outcome were broadly recognised, the overarching outcome was perceived to be less coherent than the others. Some felt it would take care of itself as this outcome would be a natural result of success in other outcomes, while in the children and young people sessions it was considered by some as nice but not important.

We set out below the percentage of participants who rated each proposed change as the most important change for this outcome.

Which of the four changes below do you think is most important for achieving this outcome?

Publicly funded cultural organisations will develop their global profiles, through international collaboration and producing ambitious work at scale.

|	
23%	Workshop
19%	Online

Arts Council will invest in organisations that have a shared framework for understanding quality and use it to drive the continuous improvement of their cultural offer.

12%	Workshop
13%	Online

Arts Council will invest in an infrastructure of cultural buildings that are fit-for-purpose and used collaboratively for the wider benefit of creative practitioners and audiences.

12%	Workshop
21%	Online

There will be greater collaboration between cultural organisations, the creative industries, higher and further education and other partners to drive national and local economic growth.
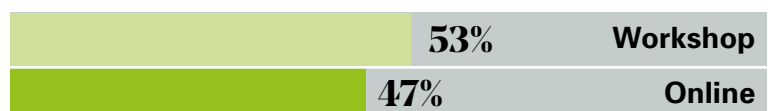
53%	Workshop
47%	Online

Comments received about the changes under this outcome are grouped into the categories below.

- **Local focus:** Many respondents noted the 'internationalism' of this outcome, but in response highlighted the importance of continued investment in local work. This type of work often best serves communities, provides a springboard for artists and creative practitioners and can, with enough development, help deliver international reputation for localities, regions or the nation.

> Local is also valuable: don't lose sight of this and think only globally.
>
> **Online respondent**

> "Local success with excellent community driven projects [should] be celebrated nationally and internationally as part of a wider story of the UK's cultural richness that drives economic growth and social change.
>
> **Online respondent**

- **Response to Brexit:** Many people expressed concern about Brexit and the implications for the arts and cultural sector, which some people felt was underplayed in our articulation of this outcome. While some expressed a clearly anti-Brexit sentiment, others were more focused on ensuring that the arts and cultural sector is still able to benefit from international opportunities post Brexit. There were also concerns about what associated changes will mean for funding opportunities.

> "Arts Council [should] work with appropriate bodies including international to safeguard and ensure the movement of artists post-Brexit. For instance, with visas.
>
> **Workshop participant**

- **Advocacy and international reputation:** Comments highlighted the role of our arts and cultural products, provision and practitioners in building the reputation of England (or the UK) internationally. Some thought that there was an important role for the Arts Council as an advocate for 'our' arts and culture, in helping to provide a high-quality sector that draws visitors and practitioners to the UK and gains renown internationally. Many felt that the UK already has a strong international reputation in the arena of arts, health and wellbeing, and that more could be made of this.

> "Global reputation starts at home with quality activity and local support.
>
> [ACE should advocate for the] UK to remain [an] attractive place to live and work for artists.
>
> **Workshop participants**

- **Quality:** A number of respondents thought that a commitment to quality should run through the document and that it should feature across the outcomes, rather than just sitting within this outcome. Some people raised questions around how best to assess quality, though others acknowledged its importance for ensuring impact and for international reputation. It was also highlighted by a number of people that quality needs to include the process, as well as the end 'product'.

> "We support a shared framework for 'quality' but question if this is possible given the diverse nature of the organisations and their product.
>
> The word 'quality' is vital to drive international exporting of UK culture… ACE needs to ensure [from] 2020-2030 that arts organisations can continue to invest in the quality of their art form to ensure that we build upon our global reputation as leaders in the cultural sector.
>
> **Online respondents**

- **Other categories under which comments frequently fell included:** the importance of cultural exchanges, in particular for talent development; and a question mark around the use of the expression 'economic growth' and whether this should truly be the aspiration of those working within the sector.

Developing new actions and ways of working to achieve the outcomes

To achieve the outcomes set out in 'Shaping the Next Ten Years', the Arts Council recognises that we will need to develop new policies and partnerships to effect change. But we also know that we need to review how we can better carry out our advocacy, development and investment roles. In order to commit to new areas of work, we may need to stop doing, or do less of, certain things – or find more efficient ways of working.

To this end, we wanted to use this consultation to start considering with the sector, partners and stakeholders what new actions might be necessary to deliver the proposed outcomes over the next ten years, and how the Arts Council, as well as cultural organisations, might need to change.

What should we stop doing, or do less of?

In the workshops, we started by asking what the Arts Council should stop doing, or do less of. The graphic below summarises these responses, which we have categorised into broad themes. It should be noted that these views emerged from groups and might not have reflected all individual views within each group, and that we did not ask how strongly each group felt about these suggestions. The responses are explained in more detail on pages 30-31

Language used by the Arts Council

Don't use jargon

Don't use inaccessible language

❝ [Stop using] language that is only accessible to professionals ❞

Arts Council culture and workforce

Stop being so risk averse

Criticisms of how our staff spends time, our levels of expertise, how we're structured and the diversity of our workforce

Relationship with Arts Council

Arts Council as gatekeepers, micro managing, and overreaching

Reporting requirements and bureaucracy

Cut 'red tape' and reduce reporting requirements

❝ Expend less effort in making decisions about small amounts of money ❞

❝ Less jargon that is meaningless or hard to understand ❞

One-size-fits-all

Stop imposing on-size-fits-all frameworks or expectations on organisations

Tackle barriers to applying for funding

Stop using Grantium

Other barriers eg. an over-complicated process, only accepting written applications, requirements on match funding.

66 Invest less in capital and more in people and networks 99

66 Stop making artificial barriers between arts, museums + libraries 99

Expectations for income generation

Arts Council has unfair expectations on how organisations might be able to diversify income to boost resilience

Distribution of funding

Other comments on geographic distribution of our funding

Reduce London funding

Reduce funding for certain organisations or artforms

Large organisations who could find alternative income

Stop funding the 'status quo'

Specific organisations and artforms or 'elitist' and 'high' art

Organisations that do not deliver key outcomes or are generally perceived as failing

66 [Stop] funding the same NPOs everytime – more change needed 99

Reduce short-term initiatives

Fewer short-term/one off initiatives or funding projects.

66 Stop focusing so much resource on urban areas 99

Focus on outcomes and impact

Arts Council should focus less on audiences/engagement

Arts Council should focus less on wider societal impact of arts

Data

Review the agencies we use to collect data on our behalf

Review our approach to measuring quality

Reduce focus on quantitative measures

Stop poor data collection or unhelpful use of data

Under the themes portrayed in these circles, we received a range of comments which are grouped below.

- **Reduce funding for or stop funding certain organisations or artforms:** Most comments fell into this theme, with many suggesting that funding should be reduced for the largest organisations, many of which were perceived to be well-placed to source alternative income. There was also a view that funding should be reduced or withdrawn from organisations that do not deliver on key outcomes (particularly on diversity targets), or that are generally perceived as failing. Finally, there were many comments referring either to specific organisations or artforms, or more broadly to 'elitist' or 'high' art, that respondents thought should receive less or no funding.

> Stop funding organisations that can sustain themselves through sponsors, donors and tickets
>
> Stop funding NPOs who do not meet diversity targets
>
> (Reduce) funding [for] the more elite art forms – especially those able to attract substantial funding from elsewhere – except where funding genuinely attracts diverse audiences
>
> **Workshop participants**

- **Reduce grant recipient reporting requirements and bureaucracy:** Many groups felt that the Arts Council should make a concerted effort to cut 'red tape' for organisations and individuals applying for, and in receipt of, funding. There was a sense that reporting requirements are too demanding, and we were challenged as to how effectively we use all the information that we ask for.

> Stop increasing the reporting demands and admin burden on grant recipients
>
> **Workshop participant**

- **Tackle barriers to applying for funding:** There was a widely shared perception that our grant management system – Grantium – was not easy to use and should be replaced by a more user-friendly system. Other barriers to funding were also discussed, including that all applications must be submitted in written form, and the requirements put in place around match funding.

- **How we use data:** There were comments here which questioned the Arts Council's approach to measuring quality, while other respondents were concerned that there is too great a focus on the collection of quantitative information in general. There were also comments which were critical of how the Arts Council collect and use data, and of some of the external organisations we use to do this on our behalf.

> Stop/push back on the emphasis/pressure for quantitative evaluation for activity that isn't easily quantified – encourage case studies, qualitative and tangible examples…
>
> [Stop] poor quality data collection – only attempt to gather consistent, meaningful data that doesn't duplicate.
>
> **Workshop participants**

- **The Arts Council's culture and workforce:** Within this category, there were several comments that the Arts Council is too risk-averse. Many also thought that our structure is too complex and questioned whether we have the right expertise to support the sector in delivering the proposed outcomes. We were also challenged on how we spend our time and provide advice to the sector, and on the diversity of our workforce.

> 66
>
> **[Stop] talking up the value of risk taking while being structurally risk-averse**
>
> **Stop employing specialists in artforms and start employing [those] who know about and can advise on running cultural businesses**
>
> **Workshop participants**
> 99

- **Distribution of funding:** Most comments under this theme related to a desire to reduce funding to London and invest more across the country. There was also a call to consider the distribution of funding between rural and urban areas, and between large cities and towns.

- **The Arts Council is too controlling, or over extends itself:** Some respondents commented that the Arts Council tries to micromanage too much and should give the sector the space to deliver on outcomes instead.

> 66
>
> **Stop trying to do everything for everyone. Be more focused on identifying deliverable goals and get on with delivering them**
>
> **Workshop participant**
> 99

- **Stop using jargon and/or inaccessible language:** There were several comments that the Arts Council uses jargon that is hard to understand or meaningless to others. It was suggested that we should make our language more accessible, particularly for people outside of the sector.

- **Reduce short-term initiatives.** The Arts Council should reduce the number of short-term or one-off initiatives or funding projects it launches. It should ensure it learns from current and past work and put less emphasis on constantly trying to come up with new ideas.

- **Other themes included:** challenges on the merits of our programmes targeted at children and young people; our perceived 'one-size-fits-all' approach to working with organisations; that we ask too much of the sector; and our relationship with Government. Some groups also felt that we focus too much on success measures around audience reach and instrumental benefits, rather than allow for the intrinsic merits of artistic practice, risk-taking and innovation.

Developing actions to deliver the outcomes

In 'Shaping the Next Ten Years', we set out the types of actions we might need to take to deliver the outcomes.

Workshop attendees were asked in groups to suggest around eight actions which could help the Arts Council achieve the proposed outcomes. Those who responded to the online consultation were also asked to suggest new actions, and to suggest changes that would be required of the Arts Council, the cultural sector and their own organisation (if applicable) over the next 10 years. We received well over a thousand suggestions for new ideas and actions that could help us achieve the outcomes. For the purposes of this report, we have summarised these under the categories below. However, we are continuing to consider the feedback in greater detail as part of our work to design new policies and programmes to help us implement the next strategy.

- **Improving our funding approach:** Many people suggested actions related to the Arts Council's funding role. Comments focused on how we might better distribute our funding (for example, across different artforms or geographically), and there were also numerous comments on how we could improve our application process.

- **Support for individual artists:** Linked to the above theme, there was a sense from many respondents that the Arts Council could give better support directly to individual artists – both in terms of funding opportunities and

guidance. Some positively referenced the Arts Council's Developing your Creative Practice fund, a new development fund designed to support independent creative practitioners, as an example of a move in the right direction.

> 66
> ### Direct more funding at individual artists
> **Workshop participant**
> 99

- **Supporting collaboration and partnerships:** Many respondents identified the need for better partnerships in the cultural sector. Organisations need to work more closely together, sharing learning and resources when necessary. It was also felt that much could be gained from the cultural sector collaborating with, and learning from, commercial and other sectors. Many such suggestions implied that there was an important role for the Arts Council in encouraging and facilitating collaborative working.

> 66
> ### Broker better partnerships between large and small organisations to share resources and learning…
> **Workshop participant**
> 99

> **"** I would like to see more organisations working together and more cross collaborative schemes between different art forms
>
> **Online respondent** **"**

- **Support for the cultural sector:** many respondents suggested that the Arts Council could better support and advise the cultural sector. This could include more direct and personal contact with individuals and smaller organisations, in addition to better support for organisations to learn from each other and share knowledge.

> **"** Cultural organisations need to be able to learn from each other and share good practice in challenging areas of work
>
> **Workshop participant** **"**

> **"** It is important that relationship officers are given time to meet with people – they are the links that enable engagement and accessibility.
>
> **Online respondent** **"**

- **Supporting local communities and grassroots activity:** Many comments suggested that we should increase our focus on, and improve our knowledge of, the needs of different localities and communities. Focusing more on 'grassroots' or community-led projects was a suggestion which came through particularly strongly.

> **"** We would like to see the cultural sector, with ACE support, developing its skills and expertise in community-led projects…
>
> **Online respondent** **"**

- **Communication and language:** Some respondents thought that the Arts Council could improve how it talks and corresponds with people and organisations. We could use clearer, consistent language, increase public advocacy for the sector and communicate more inclusively.

> **"** "Making an effective public case for the arts like *This Girl Can*"
>
> **Workshop participant** **"**

- **The Arts Council's workforce and culture:** Many respondents to the online consultation suggested that the Arts Council needs to act to improve the diversity of its own workforce. There were also suggestions that we need to ensure our workforce is sufficiently resourced and skilled to support the sector in years to come.

> **"** I do think it's important for ACE workforce to reflect change you want to see
>
> More 'working class' workers at the Arts Council, especially higher up – if you believe in every background having access to the arts, reflect this, we want workers who sound like us, who we can relate to, who we feel represent us.
>
> **Online respondents** **"**

Feedback on actions we proposed in 'Shaping the Next Ten Years'

In the online consultation, we asked respondents if they had any direct feedback on the actions we set out in 'Shaping the Next Ten Years'.

Sixty-three respondents provided direct feedback on these actions, while there were 104 responses which made more general comments about actions within or across outcomes. While many of these comments were broadly positive, we also received constructive challenges which we will consider as we begin to develop an implementation plan for the new strategy.

It was also notable that some respondents found it challenging to comment on the broad actions set out in this consultation, with a sense that more focused, measurable actions would be easier to scrutinise. Several respondents also commented that, while commendable in theory, some of the actions might be difficult to implement in practice.

There was an insufficient number of responses to categorise them in any meaningful way, but below are some examples of contributions.

Examples of positive feedback:

Really love the action that supports partnerships with health and social care providers, but we must ensure that arts providers are skilled in working in these areas.

The developing of ACE knowledge and expertise in community-led cultural activity is a good one to focus on – a lot of the smaller museums embedded at the heart of their communities which an ultra-local focus can teach the larger museums a lot about community engagement.

[On requiring publicly-funded cultural organisations to work in place-based partnerships and/or national networks to deliver shared outcomes]

This is an interesting idea. I found the lack of a joined-up approach to outreach across arts organisations (particularly those based in the same place) frustrating – so much more could be achieved with the communities if arts organisations pooled resources and funding for community engagement.

Examples of challenges and/or negative feedback:

I feel as though there is not a lot of focus on the impact and development of individual artists in what you have proposed.

It is important that new work to support creativity of all kinds recognises the important role that 'traditional' homes of culture and the arts already play in supporting a wide range of cultural engagement.

Excellence in artistic work; and the development of quality and innovation need to be placed clearly at the heart of the thinking – from this, everything else can be built.

What key considerations do respondents want the Arts Council to attend to in the next phase of strategy development?

At the end of the workshops, we asked everyone to write down 'the most important thing you'd like us to consider as we develop the strategy'. Most responses highlighted themes already outlined earlier in this report, including diversity within the cultural sector and the need to expand opportunities for children and young people.

On the process of creating a new strategy, many thought that the Arts Council should be bold, disruptive and risk-taking in its approach and should continue to develop excellence within the sector. Some responses also noted the need for openness from the Arts Council, particularly in terms of listening to a range of voices from the public, sector, and other stakeholders, but also in being open-minded when it comes to changes that could be made in the future.

> We need a strategy that will have impact that cannot be ignored. That will make a real difference to [the] cultural offer for all.
>
> **Workshop participant**

> Listening to voices of the public and that we're delivering a strategy 'for and by' the people rather than to people.
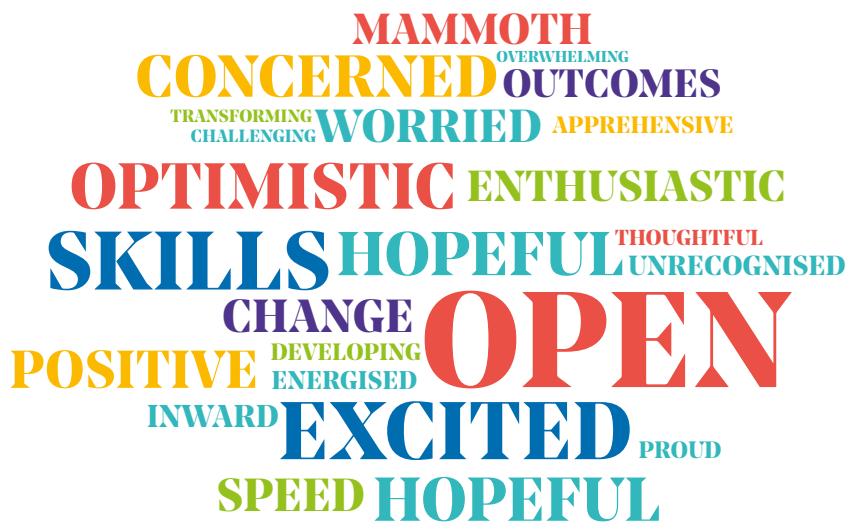>
> **Workshop participant**

> Be as radical… as you expect the cultural sector to be. Accept that there may be controversial decisions as a result of the new strategy.
>
> **Workshop participant**

How respondents feel about the future of culture and creativity

At the end of the consultation, we asked participants for three words that described how they were feeling about the next ten years. This wordcloud reflects how they responded:

MAMMOTH
CONCERNED OUTCOMES OVERWHELMING
TRANSFORMING CHALLENGING WORRIED APPREHENSIVE
OPTIMISTIC ENTHUSIASTIC
SKILLS HOPEFUL THOUGHTFUL UNRECOGNISED
CHANGE OPEN
POSITIVE DEVELOPING ENERGISED
INWARD EXCITED PROUD
SPEED HOPEFUL

Feedback on the workshops

We also asked people who attended a consultation workshop to let us know what they thought about the process. The feedback was positive and people felt like they had been given the opportunity to engage with our process.

CHANGE GOOD
ENJOYABLE OVERWHELMING INFORMED LIVELY
TRANSFORMING NETWORKING WORRIED APPREHENSIVE
ENGAGING REFLECTIVE
PROUD
OKAY RUSHED UNRECOGNISED
SPEED BROAD USEFUL
HAPPY DEVELOPING ENERGISED
FRUSTRATED DRIVEN CREATIVE INSPIRED
UNSURE ABSTRACT
HOPEFUL SOCIAL FOCUSED
FUN OPEN COLLABORATIVE
INTERESTING THOUGHTFUL
THOUGHT-PROVOKING STIMULATED RUSHED
CHALLENGING GENUINE PRODUCTIVE

Children and young people sessions

We commissioned the Bridge England Network to consult with children and young people to see if they agreed that the seven proposed outcomes are the right things for the Arts Council to focus on over the next decade. Four Bridge organisations – IVE, Curious Minds, The Mighty Creatives and A New Direction – held six workshop sessions which targeted 0-4-year-olds and their parents and carers; primary school children; secondary school children; and 16 to 25-year-olds.

We have incorporated the findings from these workshops into the analysis above, but below is a separate brief overview.

- There was broad agreement that the seven proposed outcomes are the right things for the Arts Council to be focusing on in the future, although some were perceived to be more directly relevant to workshop attendees than others. There was also a view that we could use more clear and accessible language to set out our outcomes and intended actions.

- Diversity is a top priority for children and young people. Workshop participants thought that it should be integrated into all outcomes.

- Skills and employability were important discussion points in the workshops. Children and young people want teachers and schools to be better equipped to support career progression into the creative industries. They think this is crucial to achieving greater diversity in the sector.

- Many thought that the Arts Council should play a greater role in ensuring quality arts, culture and creativity is happening in all schools, for everyone, all the time.

- Children and young people want to be consulted and listened to more, so that the sector can really understand and meet their needs.

- Some expressed the view that arts and culture are a way to maintain human connections in an increasingly technology-driven society, and that we should not automatically assume that young people want to do everything digitally – they want a reason to move away from their screens too.

- There was a suggestion in one group that there might be a more specific area of work recognising the importance of creativity to mental health and wellbeing for children and young people.

- The Arts Council could be better at promoting collaboration, and there was a desire from participants to be more actively involved in creating and shaping their cultural futures.

Next steps

We are considering the many and varied responses that we heard through this consultation as we develop the strategy.

In March 2019 we ran a series of one day workshops across the country, to share our proposals and plans so far with the public. We tested our ambitions, ideas and language with a diverse range of people and communities exploring the value of culture and creativity across the country.

We will then return to play back what we hear from the public and share our proposed strategy in a second consultation in summer 2019. At that time we will also share a more detailed plan for how we intend to deliver the strategy in the first part of the next decade. We would like to hear from as wide a range of voices as possible during the consultation.

We will then publish the final strategy and initial delivery plan in the autumn of 2019 including how we intend to measure and report on delivering the new strategy.

Thank you once again for your contribution to this process so far and your ongoing interest in this important work on shaping the next ten years.

Appendix

We engaged a wide range of stakeholders, partners, organisations and individuals who we thought might be interested in hearing about and discussing our strategy development work. The following took us up on the offer to meet in this phase of the process:

Arts Council of Northern Ireland

Arts Council Wales

Arts Council's Rural Stakeholder Group

Association of Independent Museums

BBC

BBC Studios

Bridge Organisations

British Council

Bristol Old Vic and Theatre Royal Trust Ltd

British Film Institute

Creative England

Creative Industries Federation

Creative Scotland

Department for Education

Department for Digital, Culture, Media & Sport (DCMS)

Gulbenkian

Leeds Theatre Trust Limited

Liverpool & Merseyside Theatres Trust Ltd

Local Authorities and LEPs across the country

Local Government Association

The Ministry of Housing, Communities and Local Government

Museums Association

The National Lottery Community Fund

The National Lottery Heritage Fund

The National Museum Directors' Council

Nesta

North East Culture Partnership Board

North East Culture Partnership Annual Forum

Northern Stage (Theatrical Productions) Ltd

Nuffield Southampton Theatres

One Dance UK

Sheffield Theatres Trust Ltd

Sport England

UK Sport

UK Theatre

Wellcome Trust

We also received several submissions outside of the workshops and online platform.

Those authors or organisations are:

- Ae-sop (arts enterprise with a social purpose)
- 64 Million Artists, Voluntary Arts and Fun Palaces (joint submission)
- Bluecoat
- Bromsgrove Arts Culture Consortium
- Invisible Dust
- National Criminal Justice Arts Alliance
- National Theatre
- Thinking Practice

Online consultation participants

When completing the online consultation, participants were given the option to tell us more about themselves. The following tables reflect the responses provided.

Which of the following disciplines best describes the focus of your work?	
Combined arts	15%
Dance	4%
Libraries	7%
Literature	3%
Museums	6%
Music	11%
Theatre	15%
Visual arts	14%
Other	9%
No specific artform	10%
Not applicable	4%
Not answered	2%

If you have been funded by Arts Council, which funding stream(s) does/did this relate to?	
National Portfolio Organisations	27%
Major Partner Museums	2%
Grants for the Arts	34%
Project Grants	16%
Creative People and Places	3%
Strategic Funding	11%
Not applicable	2%
Other	5%
Not answered	9%

Ethnicity	
White: British	68%
White: Other	11%
BME	10%
Prefer not to say	6%
Not answered	4%
Not known	1%

Sexual Orientation	
Bisexual	7%
Gay Man	5%
Gay Woman/Lesbian	2%
Heterosexual/Straight	61%
Prefer not to say	19%
Not known	1%
Not answered	5%

Age	
0-19	0% (two participants aged between 0-19)
20-34	15%
35-49	34%
50-64	30%
65+	7%
Prefer not to say	8%
Not known	1%
Not answered	5%

Do you identify as a Deaf or disabled person, or have a long term health condition?

Yes	12%
No	74%
Prefer not to say	8%
Not known	1%
Not answered	5%

Is your gender identity different to that which it was assumed to be at birth?

Yes	4%
No	80%
Prefer not to say	9%
Not known	0%
Not answered	7%

Gender

Female	55%
Male	30%
Non-binary	1%
Prefer not to say	9%
Not known	1%
Not answered	4%

Consultation workshops

We ran 20 consultation workshops across the country, attended by 1248 people, the below table details this.

Area	Date	Time	Location	Venue
London	06-Nov	10am-1.15pm	London	Barbican
	06-Nov	2.15-5.30pm	London	Barbican
	07-Nov	10am-1.15pm	London	Barbican
	07-Nov	2.15-5.30pm	London	Barbican
	14-Nov	10am-1.15pm	London	Barbican
Midlands	29-Oct	9.45am-1pm	Birmingham	Birmingham Rep
	29-Oct	1.30-4.45pm	Birmingham	Birmingham Rep
	13-Nov	9.45am-1pm	Nottingham	The Bolero Suite, National Ice Centre & Motorpoint Arena
	13-Nov	1.30-4.45pm	Nottingham	The Bolero Suite, National Ice Centre & Motorpoint Arena
North	06-Nov	10am-1pm	Salford	The Lowry
	06-Nov	2-5pm	Salford	The Lowry
	07-Nov	10am-1pm	Leeds	Armouries Museum
	07-Nov	2-5pm	Leeds	Armouries Museum
	08-Nov	10am-1pm	Gateshead	BALTIC
	08-Nov	2-5pm	Gateshead	BALTIC
South East	30-Oct	11am-3pm	London	Barbican
	14-Nov	1.45-5pm	London	Barbican
South West	17-Oct	1-4.30pm	Bristol	Bristol Old Vic
	01-Nov	1-4.30pm	Southampton	Turner Sims
	08-Nov	1-5pm	Plymouth	Devonport Guild Hall

17 workshops were additionally held for Arts Council staff across our nine regional offices.

Artform	Representation at consultation workshop
Combined/ media arts	15%
Dance	6%
Libraries	3%
Literature	3%
Museums	6%
Music	10%
Theatre	15%
Visual arts	13%
No specific artform	15%
Not known	14%