

UNESCO'S 2005 CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS

FIRST QUADRENNIAL REPORT BY THE UNITED KINGDOM

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Executive Summary

The United Kingdom (UK) ratified the Convention on the Protection and Promotion of the Diversity of Cultural Diversity in December 2007. This period has been one of vibrancy and achievement as different groups in society have developed their capacity for cultural expression in the arts and the media.

World class galleries, museums and orchestras have continued to attract millions of overseas visitors. Their presence acts as a stimulus for a diverse range of cultural activities: especially in London, one of the world's pre-eminent international cities, selected to host the Olympic and Paralympic Games in 2012 – and its Cultural Olympiad, which has engaged millions of people in cultural expression.

The future nevertheless holds some important challenges. Not least of these is the financial crisis, with its concomitant risk that cultural expression is seen as a luxury for which funding can be easily reduced.

Economic uncertainty, together with the crisis in Europe, has given rise to populist movements valuing national culture and identity above those of communities which have migrated to the UK from both the Commonwealth and Europe: this risks tensions which could inhibit the diversity and range of cultural expression.

General Information

The UK is in its nature diverse: comprising the four nations of England, Northern Ireland, Scotland, and Wales. Each has a distinct culture, history, and language.

It also includes three Crown Dependencies in the Isle of Man and the Channel Islands of Guernsey and Jersey: together with fourteen Overseas Territories stretching from the Indian Ocean to the Pacific.

That historical diversity has been strengthened over the centuries by successive waves of migration. Since the Second World War migrants from Commonwealth countries have had a key role to play in reshaping the cultural landscape.

More recently, those from Eastern Europe and other EU member states have made their own cultural impact.

2011 census information shows a total population of 62 Million¹, of which around 12% are of Afro-Caribbean, Asian, and European origin.

London, the capital, is both the largest city, and the most diverse. It is estimated that the capital's 1.5 million school children speak over 300 different languages between them: while the UK as a whole is home to the largest number of Community languages spoken in Europe².

It is also home to nearly 30 of the world's religions.³

This wide range of cultures, languages, and religions from all over the world has made the UK unique in the diversity of its cultural expression.

Cultural Policies and Measures

Overview

Responsibility within Government for cultural policy is vested in the **Department for Culture, Media, and Sport** (DCMS). This is a relatively small Government Ministry using a range of 'Arms Length Bodies' for policy delivery purposes.

Of these, the **Arts Council England**⁴ is most closely involved in the promotion of diversity of cultural expression. One of the flag-ship programmes to which it has contributed is the **Cultural Olympiad**⁵, a nationwide programme of the UK's best arts and culture, culminating in the London 2012 Festival immediately prior to the Olympic Games.

Artists from around the world have been invited to participate in an unprecedented range of events across the UK which have attracted audiences of around a million people.

¹ <http://www.ons.gov.uk/ons/rel/census/2011-census/population-and-household-estimates-for-england-and-wales/stb-e-w.html>

² http://www.bbc.co.uk/languages/european_languages/definitions.shtml

³ <http://www.guardian.co.uk/religion/page/0,,818217,00.html>

⁴ <http://www.artscouncil.org.uk>

⁵ <http://www.london2012.com/about-us/cultural-olympiad/>

One of the Cultural Olympiad's main projects is **Stories of the World**⁶. It aims to show-case innovation and excellence in museums, libraries, and archives to a worldwide audience.

Stories of the World welcomes overseas visitors to the UK by using our rich collections to tell inspirational stories about the UK's relationships with the world. The project is led by the Arts Council England in partnership with the London Organising Committee of the Olympic and Paralympic Games (LOCOG).

Young people are at the heart of the project, which relates stories to audiences from the viewpoint of people from diverse cultures, now living in the UK. Objects once bypassed for being reminders of our imperial past are now re-examined and given more relevance to contemporary Britain.

Similar themes can be found in such projects as '**We Face Forward**'⁷, a major exhibition of contemporary West African art: 'the musical collective, **Africa Express**'⁸: 'a celebration of black British comedy, **Ha Ha Hackney – Look Black in Laughter**'⁹: and '**Rio Occupation**'¹⁰ a collaboration between artists from Rio De Janeiro and the UK in London.

International Co-operation

Projects such as these are very much 'people to people' based, involving civil society organisations.

Their work however, particularly in relation to people from abroad, can be encouraged and facilitated by agreements and initiatives at central Government level.

In the sectors of culture and language, one of the main facilitators for international exchange is the **British Council**.¹¹ This is a non-Departmental Public Body of the Foreign & Commonwealth Office (FCO). Running alongside its traditional role of teaching the English language to non-native speakers abroad, it also works with the best of British and international artistic and creative talent to develop events and collaborate with organisations worldwide in the staging of shows and exhibitions.

⁶ <http://festival.london2012.com/about/culturalolympiad/stories-of-the-world.php>

⁷ <http://festival.london2012.com/events/9000961724>

⁸ <http://www.africaexpress.co.uk/>

⁹ <http://www.hackneyempire.co.uk/2685/shows/look-black-in-laughter.html>

¹⁰ <http://www.riooccupationlondon.com>

¹¹ <http://www.britishcouncil.org>

DCMS and the FCO work closely together to remove any barriers impeding the free flow of works of art and historical artefacts which enables our world class galleries and museums to mount a culturally diverse range of exhibitions.

A topical example of this would be the **British Museum's 'Hajj' exhibition**¹² during the first quarter of 2012, the first major exhibition dedicated to the annual Muslim pilgrimage to Mecca.

The exhibition examined the significance of the Hajj as one of the Five Pillars of Islam, exploring its importance for Muslims, and looking at how this spiritual journey has evolved throughout history.

It brought together a wealth of objects from a number of different collections and received a diverse audience of over 100,000 people.

In similar vein, the **Fitzwilliam Museum's Search for Immortality exhibition**¹³ brings together the most remarkable collection of ancient royal treasures ever to travel outside China.

When the **National Museums of Scotland** teamed up with the State Hermitage Museum in St. Petersburg, they produced '**Catherine the Great**',¹⁴ a unique exhibition of her life and works, showing only in Edinburgh.

Further examples of the diversity of cultural expression can be found in the case studies in **Annex I**, covering the work of Asian led theatre company, **Tara Arts**: and also the multi-lingual Shakespeare productions of **Globe to Globe**.

International co-operation in the sectors of culture and heritage is reflected in those of film, television, and theatre where **co-production agreements** bring mutual benefits between the participating countries.

The UK has nine existing co-production agreements, with Australia, Canada, France, India, Israel, Jamaica, New Zealand, the Occupied Palestinian Territories, and South Africa¹⁵. It is also a signatory to the European Convention on Cinematographic Co-production¹⁶.

¹² http://www.britishmuseum.org/whats_on/past_exhibitions/2012/hajj.aspx

¹³ <http://www.fitzmuseum.cam.ac.uk/whatson/exhibitions/hajj/>

¹⁴ http://www.nms.ac.uk/our_museums/national_museum/exhibitions/catherine_the_great.aspx

¹⁵ <http://industry.bfi.org.uk/coproduction>

¹⁶ Ibid

Co-production status can help filmmakers by enabling them to qualify for benefits such as tax-relief, production rebates, or selective funding, in both the UK and the partner country. There have been 385 co-production films made over the last seven years.¹⁷

Nearly all of the UK's co-production agreements have been made with countries outside the EU. Within the EU, much of the work supporting exchanges between member states in the interests of increasing the diversity of cultural expression falls within **the framework of Commission decisions and programmes**: including the Culture programme covering the period 2007-13¹⁸, with its three objectives of supporting mobility of professionals in the cultural sector, encouraging the circulation of works of art beyond national borders, and promoting intercultural dialogue.

In 2007 the ERICarts Institute was selected by the European Commission to carry out a study on 'Sharing Diversity: National Approaches to Intercultural Dialogue in Europe'¹⁹. It noted that cultural diversity was a key objective in all national and local policies in the UK.

This is shared by our leading art galleries and museums, and one of the ways of achieving this is via international exchange.

Museums loan objects across the world – either to be part of an exhibition, or as one of a museum's own touring exhibitions. When the Science Museum, Victoria & Albert, and British Museums lent objects to the Urban Footprint Pavillion (curated by the Shanghai Museum) at the 2011 World expo in Shanghai, 5.4 Million people saw them during the course of the Expo.

In 2010/11, the National Galleries of Scotland lent nearly 400 objects overseas:

Tate's international touring exhibitions were seen by nearly 1.6 Million people in 2010/11: and from March 2009, 58 masterpieces from the National Museum Wales' Impressionists collection toured the United States for 18 months.²⁰

International exchanges are further strengthened by overseas visitors coming to the UK. In 2011 delegates from over 115 countries visited the Bradford International Film Festival at the National Media Museum in Bradford, which is UNESCO's first City of Film. The festival showcased over 190 titles drawn from over 60 countries.²¹

¹⁷ http://www.culture.gov.uk/what_we_do/creative_industries/4112.aspx/

¹⁸ <http://eacea.ec.europa.eu/culture/>

¹⁹ <http://www.interculturaldialogue.eu/web/index.php>

²⁰ National Museum Directors' Conference World Collections publication, 2012: section on cultural exchange, page 3.

²¹ Ibid, page 7.

The Devolved Administrations

Each of the four nations comprising the United Kingdom makes its own individual contribution towards the diversity of cultural expression.

In **Scotland**, the National Plan for Gaelic²² was launched in 2007 following passage of the Gaelic Language (Scotland) Act 2005. Its purpose is to reverse the historical decline in the Gaelic language by increasing the number of speakers, encouraging the use of Gaelic, and facilitating access to the language and culture. This initiative is a response to a decline in the numbers of Gaelic speakers in Scotland from around 7% of the population a century ago to only 1% today.

In **Northern Ireland**, 2012 has seen the launch of the first Intercultural Arts Strategy.²³ Designed to promote cultural diversity in the arts, it recognizes the changing face of society in Northern Ireland, and its increasing cultural diversity. The strategy highlights the need to promote good cultural relations, to actively foster pluralism, and to tackle head on intolerance between communities and their cultures. In 2013, Derry Londonderry will be the UK City of Culture, welcoming visitors from across the UK and the world.

Wales is a leader in the UK in terms of bilingualism²⁴ and shares particular experiences regarding linguistic and cultural identity and confidence with other bi-or multi-lingual societies through activities in theatre, literature, music, and multi-media. It has a history of strong cultural interfaces with the world, ranging from the Llangollen International Eisteddfod after the second World War through to the recently established Artes Mundi exhibition or Wales' presence at the Venice Biennale.

Culture and Sustainable Development

It is a reasonable supposition that societies which are culturally creative and diverse create an environment which is conducive to the development of new ideas, innovation, and business growth.

At a time of economic crisis, recognition of that relationship is important, as all too often cultural activities are presumed to be a luxury on which funding can be curtailed until the next upswing of the business cycle.

²² The National Plan for Gaelic: <http://www.gaidhlig.org.uk/bord/en/national-plan-for-gaelic>

²³ Arts Council launches first Intercultural Arts Strategy for Northern Ireland: <http://www.artscouncil-ni.org/news/2012/new14062012.html>

²⁴ Wales Arts International strategy paper 2013, page 5

This misconception is unfortunate and widespread because of the challenges in quantifying the relationship between culture, creativity, innovation, and economic development. **The 2008 'Creative Britain'**²⁵ report nevertheless made an important contribution in illustrating the importance of these relationships.

In some areas the linkages are anyway clearly apparent. Music and the visual arts contribute over £4 Billion in gross value added to the UK economy. The creative industries overall contribute £36 Billion. In the museum sector, international cultural activity is a driver of economic growth through tourism, and provides a means for museums to encourage overseas investment.²⁶

Publicly-funded museums help encourage and inspire growth within the creative industries. Museums are exploring their newly accessible world-wide audience through the development of services and products, some harnessing new digital technologies to do so. Museums licence the use of images, film, and sound recordings to commercial organisations across the world.

The UK's major museums are some of the country's major tourist attractions. We are home to three of the five most visited art museums in the world. 25% of overseas visitors to London visited the British Museum in 2010/11: there were 17.7 Million overseas visits to DCMS-sponsored museums in 2010/11, and the National Museum of Scotland is the most visited attraction outside London: there are now more visitors each year to museums in London than to the city of Venice.

Relationships developed through cultural activity can help improve business, economic, and trade relationships by adding a more 'human' dimension.

Protection of the Diversity of Cultural Expression

Parties to the Convention are required, in their own territory, to endeavour to create an environment encouraging individuals and groups to create, produce, disseminate and have access to their own cultural expressions: and to have access to diverse cultural expressions from both their own territory and other countries in the world.

The Convention includes provisions on encouraging education on the importance of cultural diversity, training in cultural industries, and the participation of civil society in relation to measures taking forward the aims of the Convention.

It also affords Parties a wide discretion to determine situations where cultural expressions in their territory are under threat, and to take measures to deal with such situations.

²⁵

http://webarchive.nationalarchives.gov.uk/+/http://www.culture.gov.uk/Reference_library/Press_notices/archive_2008/dcms017_08.htm

²⁶ National Museums Directors' Conference, World Collections, Economic Growth and Investment, 2012

Internationally, Parties are required to endeavour to strengthen international co-operation to create conditions conducive to the promotion of cultural diversity, to integrate culture into their development policies: and to support co-operation for sustainable development and poverty reduction in order to foster a dynamic cultural sector.

In the UK, the Government is committed to the protection and promotion of cultural diversity, and the provisions of the Convention are reflected in both its policies and its legislation.

In relation to Articles 2 & 5 of the Convention, the UK is a party to the International Covenants on Civil and Political Rights, and on Economic, Social and Cultural Rights, which implemented the provisions of the Universal Declaration of Human Rights. The UK is also party to the European Convention on Human Rights, which is incorporated into domestic law by the Human Rights Act 1998.

The Government undertakes significant work in providing information on the various grant making bodies which are available to assist the creative industries, and sponsoring bodies in culture and the arts. Cultural diversity is recognised as a significant factor in the cultural life of the United Kingdom, and it is Government policy to ensure that subsidised artistic activity reflects the full range of that diversity. In doing so, it meets the commitments under Article 7 of the Convention.

Other UK legislation contributing to a legal framework in which the diversity of cultural expression is protected includes the Copyright, Designs, and Patents Act 1988, which protects the rights of authors, publishers, directors and performers: and the Equality Act 2010, which provides for equal access to goods, facilities, and services, and imposes a new duty on public authorities to have regard to the need to eliminate discrimination and promote equal opportunities when exercising their functions.

Responsibility for the international dimension to the Convention is vested in the UK's Department for International Development (DFID), one of the world's leading development ministries, which fosters the achievement of the Millenium Development Goals in countries across the world. At the heart of the DFID approach to development is an understanding of the socio-economic and cultural context in which its work takes place. This understanding is used to tailor support to ensure the greatest possible achievements of poverty reduction.

The UK Government provides resources to the Commonwealth Foundation, which works directly to promote ratification and implementation of the Convention.

Their work also directly supports collaborations to engage the cultural sector with Governments, civil society, and international processes.²⁷

²⁷ <http://www.commonwealthfoundation.com/Areasofwork/Culture>

Diversity in the Media

The EU Commission published a study on media diversity in EU Member States in March 2009.²⁸ The study cited thirty examples of best practice. Ten of them were from the UK:

The **Leicester Multicultural Advisory Group** promotes multicultural society in Leicester, which is predicted to be the first European city to have a minority white population by 2020.

Be There, Be Yourself campaigns for better understanding and acceptance of people with mental health problems in Scotland.

Creature Discomforts raises awareness of people with disabilities in the UK, and campaigns to dispel stereotypes.

Radio Salaam Shalom, based in Bristol, is an internet broadcaster, and the UK's first combined Muslim-Jewish broadcast project.

The **Creative Collective National Print Media Internship** promotes ethnic diversity in the print media.

The **Refugees, Asylum-seekers and the Media (RAM) project** promotes a fair and accurate representation of asylum-seekers and refugees in the media.

Mama Youth is a production company that offers young adults from minority communities a chance to gain practical skills and improve their employment opportunities in the media sector.

The **PEARLS** Radio Training course for Women offers training opportunities in radio programme production to women from ethnic minority groups.

BBC Initiatives promote diversity in the corporation's employment, output, audiences, strategy, and business planning: with the goal of it becoming a true reflection of the nations and regions it serves.

Channel 4 Initiatives promotes diversity both on and off the screen, especially in relation to the training and development of ethnic minorities.

Challenges to Cultural Diversity

The main challenges to cultural diversity can be seen in those parts of political discourse which challenge the concept of multicultural societies.

²⁸ Media4Diversity Taking the Pulse of Diversity in the Media. European Commission, Directorate-General for Employment, Social Affairs and Equal Opportunities.

Some argue that their origins can be traced to the July 2005 suicide bombings on the London Underground and bus services, which caused growing public hostility towards the UK's Muslim community. Others attribute challenges to multiculturalism as a reaction against the process of 'globalisation'.

Such hostilities have been exploited by those on the extreme right of the political spectrum, noticeably the British National Party, which sees immigrants in general, and Muslims in particular, as a threat to 'British identity.'

Similar views are echoed by the English Defence League, which campaigns for the primacy of 'English' culture and is overtly hostile to what it describes as 'Islamism'.

These opinions are mirrored by a small minority in the Muslim community, which is hostile to other faiths and cultures.

Both however are based in the margins of their respective communities, and the overwhelming majority of UK society is committed to both freedom and diversity of cultural expression.

To the extent that there is a threat, it arguably –and paradoxically- arises from the proliferation of different 'platforms' for cultural expression which have been enabled by the development of the internet and electronic communications.

It is now possible for members of particular communities to receive all of their news and entertainment from media outlets catering specifically to their community: and as a result, awareness of other communities, and different perspectives, can diminish.

The Role of Civil Society: Participation and Raising Awareness

Promotion of the Convention in the UK has been largely driven by the UK Coalition for Cultural Diversity (UKCCD)²⁹, a not-for-profit body established in 2007. It circulates information on the Convention to Government and Civil Society organisations, holds publicity events, and distributes regular newsletters.

UKCCD is a founder member of the International Federation of Coalitions for Cultural Diversity (IFCCD)³⁰, and also a member of the European Coalitions for Cultural Diversity (ECCD): which monitors the impact of policies on the diversity of cultural expression on such sectors as audio-visual, copyright, education, public service broadcasting, and trade.

²⁹ <http://ukccd.wordpress.com/>

³⁰ <http://www.ficdc.org/?/lang=eng&lang=en>

Its work in promoting the Convention has included, inter alia, meetings with the Arts Council of England, the British Council, the British Screen Advisory Council, the Federation of Entertainment Unions, the National Association of Local Arts Councils, and the National Campaign for the Arts.

UKCCD members are experts in their respective fields within the arts sectors. They are also active in promoting measures to implement the aims of the convention via, e.g., developing new digital licences for greater legal access, ensuring the inclusion of arts and culture in the education system, and contributing to both national and EU policy.

Implementing the Convention

Since 2008 there has been greater recognition that culture and the creative industries play a significant role in achieving sustainable economic development. This was reflected in the Creative Britain Report 2008³¹, and more recently by inclusion of arts and culture as a core planning and strategic principle in the National Planning Policy Framework 2012³².

This recognition has also been reflected in the **Henley Review of Cultural Education**³³, the **mid-term review of the Millenium Development Goals**³⁴, the **National Plan for Music**³⁵, and in the long-term strategy of the **Arts Council England**.³⁶

The UK Government contributes to strengthening the links between culture, the creative industries, and economic development by supporting the roll-out of high speed broadband, which will help ensure universal access to the benefits of digital technologies, in both production and distribution.

Its continued commitment to maintain the principle of free entry to the UK's world class national museums and galleries also contributes to maximising public access to the diversity of artistic and cultural expression.

³¹ <http://creative-blueprint.co.uk/library/item/creative-britain-new-talents-for-the-new-economy>

³² <http://www.communities.gov.uk/publications/planningandbuilding/nppf>

³³ <http://www.education.gov.uk/schools/teachingandlearning/curriculum/a00204067/henleyreview>

³⁴ <http://www.dfid.gov.uk/What-we-do/How-UK-aid-is-spent/a-new-direction-for-uk-aid/>

³⁵ <http://www.education.gov.uk/inthenews/inthenews/a00200370/government-launches-i...>

³⁶ http://www.artscouncil.org.uk/publication_archive/strategic-framework-arts/

The Key Challenges and their Effective Response.

One of the main challenges to cultural expression at present comes from the financial crisis and related uncertainties in the Eurozone. The resulting climate of austerity made it difficult to maintain funding flows, especially those from the public sector: e.g. the annual Grant-in-Aid to the Arts Council England will reduce by 29% from £449 Million in 2010-11 to £349 Million in 2014-5.³⁷ Income for the arts from the National Lottery however is forecast to rise over the same period from £123 Million to £253 Million, leaving a net increase of a little under 5%.³⁸

In the UK, the response to these problems has been a sustained effort to increase the level of funding from both the private sector and individual donations. One way of achieving this is via the concept of 'matched funding' whereby that from the public sector is matched –or ideally exceeded- by contributions from elsewhere.

One example of this approach is provided by **The Catalyst: Endowments Programme**³⁹, a joint initiative between the Department for Culture, Media, and Sport (DCMS), Arts Council England (ACE), and the Heritage lottery Fund (HLF).

Designed to bring new money into the cultural sector, the programme offers match-funding to help arts and heritage organisations become more sustainable and resilient by building a new endowment fund, or developing an existing one, in order to increase their annual income.

£56 Million from the public sector should facilitate the development of projects expected to attract over £100 Million from private and corporate donors.

Future Priorities

We will need to be flexible in responding to the challenges of the future. Diversity of cultural expression can be affected by developments in the economy, politics, and society. The situation is necessarily fluid, and new opportunities –and threats- are sure to emerge.

It is nevertheless already apparent that better metrics would be useful in informing national governments and civil society stakeholders as to whether sufficient efforts are being made to ensure the diversity of cultural expression.

Protecting this aspect of freedom of expression is a relatively straightforward task, as it comes in response to challenges to that freedom.

³⁷ http://www.culture.gov.uk/what_we_do/arts/4078.aspx

³⁸ Ibid.

³⁹ http://www.culture.gov.uk/news/media_releases/9145.aspx

The related policy of promoting diversity of expression nevertheless includes difficult issues on which subjective judgments must be made: e.g. how much promotion is appropriate ? Should promotional resources be targeted at particular, possibly disadvantaged, groups, or should they be aimed at society at large ?

In terms of achieving results, what is the right mix between encouragement and legislative obligation ?

Arts Council England has developed a successful twin track approach. In fulfilling its obligations under equality legislation (the Equality Act 2010) it requires all of the arts organisations it regularly funds to draw up and implement Equality Objectives. Alongside this it has launched a national conversation called “the creative case for diversity and equality in the arts”. The aim of this is to transform the approach to this area of work from one perceived as an “obligation” to one that regards diversity as an essential element in artistic practise, excellence in the arts and innovation.⁴⁰

In some areas we have a wealth of quantitative data. **The British Film Institute (BFI)** published its statistical year-book in July 2012⁴¹. It contains thorough and comprehensive analyses of different types of films and the people who view them. One type of film is that from the South Asian region. Out of 571 cinemas across the UK, three are dedicated mainly to South Asian films⁴².

Is that enough, or should efforts be made to increase that number ? Should the number of films from this part of the world reflect the size of the South Asian community in the UK as a proportion of total UK population, or should some other criteria of evaluation be used ?

We set out in more detail the contribution made by the BFI to cultural diversity in film in **Annex II** below. The contribution of the **Arts Council England** to cultural diversity is set out in **Annex III**.

There are no easy answers to these necessarily subjective questions, but it would be helpful to have some form of comparative methodology which could be used to indicate to what extent the degree of diversity in its cultural expression approximated to the norm for countries of similar population size and economic development.

⁴⁰ <http://disabilityarts.creativecase.org.uk/>

⁴¹ <http://www.bfi.org.uk/education-research/film-industry-statistics-research/statistical-yearbook>

⁴² B.F.I. Statistical Year Book 2012, page 101

Some useful work has already been carried out in this field, in particular a 2006 study on 'Cultural Diversity in Britain, A toolkit for cross-cultural co-operation'⁴³, which includes both international comparisons, and a set of indicators of openness to cultural diversity.

The UK Arts Index – National Campaign for the Arts

The 'health' of a cultural sector, which is a necessary pre-requisite for diversity of expression, has been a recent subject of statistical analysis in the UK, following publication of the 2011 UK Arts Index.⁴⁴

Based on the US Arts Index, it provides a 'state of the nation' type health check for the arts sector in the UK, bringing together key data in terms of ticket sales, corporate sponsorship, philanthropy and public sector funding, attendance levels, and numbers of volunteers.

The index makes use of 20 indicators, mostly financial and cultural. Its findings conclude that the vitality of the Arts sector has been generally stable over the past three years, despite the challenging economic conditions.

Private sector support has declined, while public funds, including those from the National Lottery, have been stable overall. Employment figures have declined, but adult attendance has remained stable, and levels of satisfaction have risen.

In terms of geographic regions, London maintains its dominant position as a centre both of funding for the arts, and of artistic expression. This finding is reflected in the World Cities Culture report 2012⁴⁵, which describes London as "a city that combines a sense of history with cutting-edge creativity and a dynamic pop culture. As one of the most cosmopolitan and tolerant capitals in the world today, it attracts a genuine diversity of people – from radical activists to business leaders, intellectuals to fashionistas."⁴⁶

⁴³ www.praxisinstitut.de/motzko/downloads/pdf/2702.pdf

⁴⁴ www.artscampaign.org.uk/index.php?option=com_content&view=article&id=592&Itemid=164

⁴⁵ www.worldcitiesculturereport.com/

⁴⁶ Ibid, page 69

Conclusion

The last four years have seen undoubted challenges to diversity of cultural expression, as a crisis which had its origins in the banking sector spread to all parts of the economy, and caused significant reductions in the availability of public funding.

The use of National Lottery funds has nevertheless enabled a stable funding programme overall. To take one example, for the period 2011 -15 the Arts Council England will receive £1.4 Billion in public funding, but a further £0.85 Billion from the National Lottery.⁴⁷

Funding considerations are clearly of great importance for activities which may not have immediate (and realisable) commercial value. But of equal importance in recent years has been the growing realisation that diversity of cultural expression has a real role to play in contributing to a creative and innovative society which can attract talented people from across the globe.

It is this consideration which gives cause for optimism in the future. 2012 has been uniquely for the UK a year in which it has been showcased to the world: first by the Queen's Diamond Jubilee, and subsequently by the London Olympics and Paralympics and the Cultural Olympiad. It has been a year when it has established and expressed a sense of its identity in the 21st Century, and acknowledged the importance of welcoming creative and talented people in both business and the arts.

As a trading nation which has always looked outwards to the world, this realisation that its future success is inextricably bound with the diversity of its culture and society has done much to align it with the aims and aspirations of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

⁴⁷ Cf. www.lotteryfunding.org.uk/uk/arts-council-england-2

A Case Study: Tara Arts⁴⁸

‘The most culturally open-minded troupe in Britain’ according to the national newspaper, the Independent on Sunday

TARA Studio opened in 2007. The Studio regularly premieres new work from emerging and established artists from various international backgrounds. In 2012 they plan to transform their freehold asset in Wandsworth, South West London, into the country’s first Asian-led, producing theatre house.

TARA champions creative diversity through the production, promotion and development of world class, cross-cultural theatre. The company tours vibrant adaptations of European and Asian classics, brings the great stories of the world to children in junior schools and at TARA Studio, and develops emerging artists and new audiences. They have produced work at the National Theatre, Trafalgar Square, the British Library and a host of other theatres across Britain, Europe, and Asia.

“Our achievements and a capacity to recalibrate ourselves make Tara Arts a unique and distinctive brand led by a national and internationally recognised Artistic Director. Our plan for the transformation of Tara Arts into a producing theatre building that will create a vital, future legacy for cross-cultural theatre, is again pioneering a new prototype in British theatre life.”

TARA was founded in 1977, by young Asians. It was the first Asian-led theatre company to be formed in the UK, partly in reaction to the racist murder in July 1976 of Gurdip Singh Chaggar, a 17-year old Sikh boy living in Southall. Out of the protests surrounding his death, an Asian public presence emerged in Britain, with a variety of Asian Youth Movements springing up in all the major British cities that included TARA.

Their patrons include Sir Richard Eyre, Hanif Kureishi, Baroness Usha Prashar, Nitin Sawhney and Sir Salman Rushdie. Jatinder Verma, Tara’s artistic director, makes regular appearances on both radio and television in arts and current affairs programmes, and is in great demand as a speaker.

Support for the company’s annual activities comes from 3 sources: Arts Council England (ACE) , Trusts and Private Donations, and earned Income.

⁴⁸ <http://tara-arts.com/#/>

ACE has committed funding awards of £206,000 in 2012/13, £210,738 in 2013/14 and £216,217 in 2014/15. In August 2011 the Heritage Lottery Fund awarded them £41,900 for an 8 month project exploring the local heritage of Earlsfield in south-west London and its development from rural farmland to industrialisation and urbanisation from 1792 to 1938.

A Case Study: Globe to Globe⁴⁹

Globe to Globe is a programme of multi-lingual Shakespeare productions from all over the world. Over six weeks, 37 international companies put on every Shakespeare play in different languages, at Shakespeare's Globe in London, a recreation of the original theatre. Roy-e-Sabs theatre group leaves war-torn Afghanistan for the first time to perform a taboo-busting, mixed-sex production of the Comedy of Errors. The world's youngest country, South Sudan, brings a theatre company to the UK for the first time, staging Cymbeline. The National Theatre of China makes its UK premiere performing Richard III.

⁴⁹ <http://www.worldshakespearefestival.org.uk/london/shakespeares-globe/globe-to-globe.aspx>

The British Film Institute and Cultural Diversity

Key interventions in film

The BFI, picking up from the work of the UK Film Council, considers Diversity to be a key priority, and one which runs through its strategic interventions and the cultural programme. Two key interventions are described below and there are numerous other initiatives and publications demonstrating cultural diversity, including the overall BFI programme:

www.bfi.org.uk

and the Diversity toolkit:

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

UK Film Council / BFI Distribution and Exhibition Strategy

The strategy can be summarised as follows:

More and more people enjoying a wider range of film across the UK

- Improving audiences' access to films
- Helping independent film reach its audience
- Increasing the diversity of films viewed
- Assisting the film industry in challenging piracy

An integrated funding structure was put in place to implement these goals, including:

- **The Prints & Advertising (P&A) Fund** gives audiences more choice by awarding Lottery funding to widen the release of British and specialised films in the UK. The BFI's definition of specialised film is quite broad and relates to films that do not sit easily within a mainstream and highly commercial genre (e.g. Specialised films could be low budget, independent productions that have complex or unusual narrative and cinematic styles, or deal with challenging subjects). Between January 2006 and July 2012, the P&A Fund has supported 489 specialised film releases in the UK.
- **The Digital Screen Network:** Increasing access to these films, the Digital Screen Network (DSN), a network of digital cinema screens across the UK dedicated to the exhibition of specialised films was launched in 2007. The DSN has ensured that a broader range of films has been available for UK audiences: In 2003 the number of Specialised films released was 213 (51%). This rose to 346 in 2011 (62%)
- **The Rural Cinema Pilot Scheme:** In conjunction with the BFI's on-going work to improve access to cinema for audiences across the UK, the Rural Cinema Pilot Scheme was launched in 2010. The scheme brings high standard digital equipment to rural audiences, giving them the opportunity to enjoy the benefits that modern digital cinemas have to offer, including live satellite events and 3D films. Rural cinema in this sense means film screenings in rural areas, normally in non-traditional venues such as village and town halls, arts centres and other community spaces. It encompasses film societies, film clubs, mobile cinemas and community cinemas.

Other key results include:

- Specialised films consistently released on more screens. In 2003 44 Specialised films were released on over 20 screens. In 2009 this had risen to 119.
- There is greater depth of product in the marketplace: the market share percentage of the Top 50 films has fallen from 82% in 2002 to 73% in 2009.
- UK has the greatest number of independent film digital releases in the world - in 2009 75% of all releases were in a digital format.
- Foreign language films have increased in scale and box office results. Between 2002 – August 2010 32 foreign language releases had Box Office (BO) receipts of +£1million. 20 of these were supported by the P&A Fund.

Statistical Analysis reflecting improvement in audience demand for, and consumption of, the P&A Fund.

- Main P&A fund supported 186 films.
- Digital Innovation in Distribution – 12 awards.
- Fast Track (2006 – April 2010): 282 Fast Track awards
(75% of all UK releases were digital in 2009 – the highest in the world)

Specialised film and market diversity

- In 2003 : 213 specialised films released (51% of total releases) earning £41 million (5% of total gross BO).
- In 2009: 347 specialised films were released in the UK (69% of the total) earning £173 million (15% of the total gross BO).
- Gross BO of specialised films as percentage from 2003 baseline +318%.
- Between 2002 – August 2010 (excluding Bollywood), 32 foreign language releases had a BO of +£1million. The UK Film Council supported 20 of these.
- The market share percentage of the Top 50 films has fallen from 82% in 2002 to 73% in 2009.
- In 2002 1.6% of Foreign Language releases went out on over 50 screens. In 2009 8.2% went out on over 50 screens.

	2002	2003	2004	2005	2006	2007	2008	2009	2010	Total
1-20	161	169	195	203	215	230	233	227	15	1648
21-150	47	41	48	48	71	87	71	93	5	511
>150	6	3	7	5	10	13	4	26	1	75
>21	53	44	55	53	81	100	75	119		
Total	214	213	250	256	296	330	308	346	21	2234

Table 1: Numbers of specialised films by widest point of release, 2002 – 2010

First Light

Filmmaking has never been so popular with young people. It is a powerful tool to engage young people of all ages and backgrounds and offers multiple, tangible benefits. Changes in the accessibility to technology means that more and more young people are creating their own films. However the quality of these films varies greatly and young people require support from professionals to unlock their creative potential.

The YouTube generation are watching a lot of moving image content online that is of poor quality and/or not compliant. Making a short film to a high standard is a complicated process and interventions such as First Light enable young people to learn the craft, structure and language of filmmaking using an industry model and high-end equipment, in collaboration with professionals.

First Light's Young Film Fund was set up in 2001 to enable young people aged 5 – 19 to tell their stories, recount their experiences, learn new skills and share their views through creative filmmaking projects.

The Fund comprises two grant schemes: **Pilot**, for projects involving one short film and, **Studio**, for projects involving between two and four films.

In addition, First Light works in partnership to 'theme' funding rounds – offering extra support to applicants and a focus for the films. In 2011/12 we continued to prioritise documentaries (with The Grierson Trust) and archive film (with BFI) and launched the first comedy shorts strands in partnership with YouTube.

To fill an identified gap in talent development for the post 19 age group, First Light launched Second Light in 2009. Second Light seeks to bridge the gap between the work that First Light does in reaching and engaging a wide range of young people from disparate backgrounds and abilities, and the new entry programmes and courses that feed talent into the film industry.

The pilot, funded by UK Film Council and Skillset, aimed to test a model for an effective and sustainable scheme to help young under-represented filmmakers get into the industry. The over-arching driver for the programme was that the UK film industry should have an up to date, technically informed, skilled and diverse workforce representative of the UK population.

Building on the pilot model, Second Light developed a series of one to four day, skills-specific work-shops targeted at groups under-represented in the industry.

Through these grant programmes and other projects, First Light has enabled over 40,000 young people between the ages of five and 25 to make more than 1,000 films and to create hundreds of media projects, including magazines, TV and radio broadcasts, comics and games.

Arts Council England- Diversity and Equality

Diversity in the arts

The Arts Council no longer talks about cultural diversity. We feel this approach is outdated and not a reflection of modern society, nor in itself a fully inclusive approach. We now talk about diversity, recognising that discrimination is complex and rarely reflects one strand. In March 2009, the Arts Council set out its approach to diversity as follows:

Our definition of diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers which prevent people from participating in and enjoying the arts. We are turning our focus from remedying past imbalances towards celebrating diversity positively, with all the artistic and creative opportunities it offers.

We believe that celebrating diversity in society and in the arts shows England at its best. The historical and in many cases unrecognised contribution of diverse artists to British arts, cultural life, the arts sector and even to the creative process itself is vital to a flourishing and vibrant arts ecology. Diversity has the unique ability to refresh, to replenish and to stimulate the arts by encouraging new work that challenges, innovates and takes risks. . It is not really possible to talk about a modern and relevant arts sector without talking about diversity and equality.

Engagement and participation

The Taking Part survey explores how people in England engage with the arts today. It is based on findings from Taking Part, an ongoing survey of cultural engagement among adults.

The 2008/09 Taking Part survey showed that levels of engagement with the arts are affected by a range of demographic and socio-economic factors. Patterns observed in previous years continue; women are significantly more likely to engage with the arts than men, and those with disabilities or from Black and minority ethnic backgrounds are significantly less likely to engage.

People who define their ethnic group as white are significantly more likely to have engaged in the arts at least three times in the past 12 months (61 per cent) than people from Black and minority ethnic groups (49 per cent).

Those from lower socio-economic groups, on lower incomes or with lower education levels are also significantly less likely to engage. Those with childhood experience of the arts are more likely to engage as adults.

These factors are interrelated and it is not surprising that the 2008/09 data continues to show that education and childhood engagement are among the strongest predictors of adult engagement with the arts, even when other factors are held constant.

The Arts Council is aware that not everyone declares their disability status; we acknowledge, therefore, that the data presented may not be entirely accurate in representing the current picture in relation to disability equality.

The Taking Part survey showed that adults with a limiting disability or illness have significantly lower rates of arts attendance than adults with a non-limiting disability or illness or no disability or illness. In 2008/09, 52.7 per cent of those with a limiting disability or illness attended at least one arts event. This is significantly lower than attendance among adults with a non-limiting disability or illness or no disability or illness (70.1 per cent).

Adults with a limiting disability or illness have significantly lower rates of arts participation than those with a non-limiting disability or illness or no disability or illness. In 2008/09, 41.7 per cent of adults with a limiting disability or illness participated in at least one type of arts activity. This is significantly lower than the participation rate of adults with a non-limiting disability or illness or no disability or illness (45.8 per cent).

Gender patterns observed in previous years continue; women are significantly more likely to engage than men. The only significant differences on demographic lines are that women are more likely to report a high-quality arts experience than men and those aged 16-24 or 75+ are significantly less likely to than those in other age groups. It is possible that this is linked to arts engagement levels being higher for women and lower for those in the 16-24 and 75+ age groups and that the effect on quality ratings is a by-product of men and younger and older people having less engagement with the arts.

The findings from the 2008/09 survey illustrate the ongoing importance of policy initiatives and audience development activities that seek to reach out to people with lower levels of engagement with the arts.

Race Equality

The Race Equality Scheme 2009-11 set out the Arts Council's race equality objectives, our vision for race equality in the arts and the actions required to make that vision a reality. It built on the achievements, experiences and learning from the previous race equality scheme which ran from 2004 to 2007.

The Race Equality Scheme articulated how the Arts Council met its legal responsibilities to promote good race relations and equality of opportunity and eliminate unlawful race discrimination.

The Arts Council was bound by a general duty and the employment duty. However, it was not legally bound by the specific duty placed on some public bodies to prepare and publish a race equality scheme and action plan. In the implementation of the race equality scheme the Arts Council voluntarily elected to act as if it had the specific duty. There were two main reasons for this: firstly, to set a good example to the sector and to our stakeholders that race equality in the arts was a value we strongly believed in; and secondly, because producing a race equality scheme was a public, transparent and accountable best practice tool for meeting our general duty and organisational objectives.

Achievements race equality 2009-11

Considerable research and dialogue with Black ethnic minority and other diverse artists informed our thinking on what is now known as the creative case for diversity. In association with the Arts Council regularly funded organisation Third Text, a special Arts Council England sponsored issue on the Creative case was published and a 500 strong conference in Manchester in September 2011 launched the publication and the wider debate.

Our ten year vision Achieving Great Art for Everyone has diversity and equality integrated into all its goals.

Every regularly funded organisation has been obliged to draw up, implement and monitor a race equality scheme.

Development work has taken place with marginalised communities, for example the Bangladeshi art community in East London and in the Refugee arts sector.

In the lead up to the Equality Act 2010, work was undertaken to make the connection between race and all the other protected characteristics as set out in the legislation.

Key highlights:

Arts and Islam

The diversity team at the Arts Council ran a unique programme of work under the Arts and Islam project. The purpose of Arts and Islam was to use informed debate and interventions to explore the issues between artistic practice, religious belief and contemporary society. Arts and Islam was successful in opening up key debates and putting the interests of artists and their art foremost. The Arts Council organised educational seminars, debates, artists' workshops, film tours and live performances both here, in Europe and in the USA. The work has been hosted by arts organisations, universities and mosque authorities.

In February 2009 the Arts and Islam team delivered a debate and performance programme exploring the relationship between Islam and hip hop, in partnership with the Drum Arts Centre and Crescent Media in Birmingham. The debate attracted over 250 guests.

The Deentight UK film tour is the single biggest intervention managed by the Arts and Islam team. The Deentight documentary successfully toured six cities. The film follows a number of Muslim artists involved in the US hip hop industry as they seek to find a balance between their religious beliefs and artistic practice. For the tour, the Arts and Islam team partnered with the Love and Etiquette Foundation, Punch Records, Bristol Council, the US Embassy and Soul City Arts.

The In the Heart of the City seminar explored the relationship between places of worship, their design and the populations they serve. The event was held in October 2009 at East London mosque. This was followed by a partnership with the London based Architecture Foundation, culminating in a two day conference, Faith in the City: The Mosque in the Contemporary Urban West, aimed at architecture professionals, students, academics in faith and the arts and other interested parties.

Arts and Islam was invited to take a programme of work to the prestigious 2010 National Arts Festival in Grahamstown, South Africa.

For more information, visit www.artsandislam.com

Sustained Theatre

Sustained Theatre is the outcome of Baroness Lola Young's national artists' consultation resulting in the 2006 Whose Theatre...? report, which made recommendations on future Black minority ethnic theatre infrastructure. 'The process, made possible with an earmarked £5m capital fund for the development of spaces, is led by artists from across the country. Through a network of regional artists' hubs, work focuses on the development of critical debate, archiving, leadership, international connections and a network of spaces.

The Sustained Theatre website is central to the artists' vision to create a national network utilising existing spaces and partners, helping to improve and extend practitioners' skills base and strengthening the wider theatre ecology.

Internationally, work focuses on South Africa, India and northern Europe. In 2009 the first Black British artists' delegation visited South Africa's Grahamstown Festival. A second visit took place in 2010, with senior artists supporting and mentoring young artists from Talawa Young People's Theatre, performing in the main festival.

A partnership with the British Council, South Africa and the Ministry of the Arts has identified the need for a three-year programme focusing on new writing, producer's capacity building and performance poetry.

To date, this has seen poets working in both countries. In India, opportunities for artists' residencies and exchange have been identified. In 2009, artists visited the Riksteatern theatre company in Sweden as part of a wider northern Europe development.

Sustained Theatre have produced an online archiving toolkit, and with partnerships in place with key national archiving organisations, they are developing an infrastructure for the future archiving of Black and minority ethnic work, engaging with regional hubs. Support from the Arts Council Digital and Broadcasting strategy has enabled Sustained Theatre to partner with the National Theatre Studio and Kwame Kwei Amah, to digitalise over 350 unpublished plays by black British playwrights that have been produced over the last 60 years.

For more information visit www.sustainedtheatre.org.uk

decibel Performing Arts Showcase

The fourth decibel Performing Arts Showcase ran from 15-18 September 2009 and took place in Manchester.

It followed a similar structure to the 2007 event. Artists were invited to present their work in three strands: tour ready work; work in progress; and pitching. Forty artists and companies were selected by a panel comprising of independent artists and Arts Council Officers. A series of critical debates, featuring internationally renowned speakers, took place throughout the week, alongside networking events such as The Marketplace.

A total of 445 delegates registered to attend the showcase, of which 117 were programmers for venues, 55 represented festivals, 15 were from local authorities and 60 represented arts development agencies.

The decibel Performing Arts Showcase 2011 event showcased fifty artists and companies from England. For decibel 2011, Visiting Arts provided 10 bursaries for international arts practitioners to attend the showcase. The [International Connections](#) programme gave delegates and artists, from both the UK and overseas, insight into international markets and the opportunity to develop partnerships.

For more information visit, www.decibelpas.com

Open Door

The diversity team at head office has an open door policy, encouraging potential applicants for Grants for the Arts to drop in for informal conversations and signposting them to other staff in the Arts Council for expert advice.

Key sectorial initiatives to broaden those communities engaging in the arts have been supported through strategic funds at a national and regional level. This includes Platforma – the new national arts and refugee network supporting, developing and mainstreaming refugee related arts.

Repositioning diversity and equality in the arts – The Creative Case

The Creative Case initiative is a fundamental repositioning of the Arts Council's diversity and equality work, towards a more sophisticated articulation, a more inclusive constituency and a new philosophical paradigm all of which places diversity as an integral component of the organisation's 10 year vision of Achieving Great Art for Everyone.

Society's thinking around equality has evolved from the idea that areas of inequality and discrimination could be separated off from one another towards a much more sophisticated approach that recognised the complexity of discrimination. This has allowed us to orientate towards a single equality view, with no strand seen as more important than the other and all of them interlinked. The change of the consensus has informed the generic approach enshrined in the Equality Act 2010.

Over recent years our work on diversity and equality have been driven by a number of 'cases': the legal case (meeting public duties), the moral case (it is the right thing to do) the ethical case (it is the fair thing to do) and the business case (good for the box office).

The vision we are promoting now is that the strongest case of all is the creative (or artistic) case, that the legal, moral, ethical and economic although valid enough in themselves and not to be discarded, but the strongest and most appropriate approach of all is that of the Creative Case. This is based on the conviction that diversity and equality in the arts enriches all of the arts to the benefit of everyone – artists and audiences and wider society. After all, the key business of the Arts Council is "art", and diversity should be regarded first and foremost within that context.

Celebrating diversity in society and in the arts shows England at its best. The historic and in many cases unrecognised contribution of diverse artists to British arts, cultural life, the arts sector and even to the creative process itself, is vital to a flourishing and vibrant arts ecology. Diversity has the unique ability to refresh, to replenish and to stimulate the arts by encouraging new work that challenges, innovates and takes risks. It is not really possible to talk about a modern and relevant arts sector without talking about diversity and equality. The creative case approach requires three interlocking progressions:

1. *Equality*: there has to be a continued drive for equality – to remove barriers in the arts world, release and realise potential and help transform the arts so that they truly reflect the diversity of this country
2. *Recognition*: there has to be a new conversation that attempts through various means to resituate diverse artists, both historically and theoretically, at the centre of British art
3. *A new vision*: there also has to be the construction and dissemination of a new framework for viewing diversity, one that takes it out of a negative or 'deficit' model, and places it in an artistic context. Diversity becomes not an optional extra, but part of the fabric of our discussions and decisions about how we encourage an energetic, relevant, fearless and challenging artistic culture in England and the wider world

The creative case for diversity is now central to all of our diversity and equality work and has been prominent in developing Achieving great art for everyone and in our investment process.
