

A Policy for the Arts and Culture in England The Next Steps?

**A contribution to the national debate in the
context of new arrangements for local
government**

**An ambition to achieve, throughout England,
both equity in access to opportunities
for participation and learning locally
and excellence in training,
production and presentation**

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GPS Culture

A Policy for the Arts and Culture in England

The Next Steps?

Contents

- 1] Introduction**
- 2] Executive Summary**
- 3] Key Principles**
- 4] England's National Cultural Infrastructure – Rebalanced nationwide**
- 5] A National Lottery for the arts – Refocused locally**
- 6] Coda – Widening the analysis to all Lottery 'good causes'**

Appendices

- A] Cultural organisations in receipt of direct or indirect DCMS funding of more than £1 million per annum**
- B] The Lottery Directions issued to Lottery Distributors in England**
- C] The Authors**

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1] Introduction

The forthcoming Government White Paper on Culture provides a 'once in 50 years' opportunity to debate and agree an effective national cultural policy framework for England.

Jennie Lee's 1965 White Paper, 'A Policy for the Arts – The First Steps' achieved broad, all party, national and local support in principle and in practice over the decade after it was published. Significantly that support evolved during the transition to the new local government structures and extended powers of the 1972 Local Government Act.

Recognising the current challenges presented to local government and communities by the government's commitment to reducing the scale of the state, and the consequent austerity in almost all areas of public funding, there are still some grounds for guarded optimism. That optimism can be derived from:

- the opportunity provided by the White Paper and from some of the recent and clear signals given by the Chancellor of the Exchequer on the principles of building capacity and responding to ambition outside (as well as inside) London;
- government's overall commitment to supporting grass roots enterprise and initiative and to providing more opportunities for people's power to make their own choices in culture as in other fields;
- the determination of local government leaderships to maintain their 'place-making' investment in cultural infrastructure, (including, but not only, building based facilities) of national, regional and local importance in their areas wherever possible, and despite huge resource challenges;
- the commitment of regionally based cultural organisations and artists to find new ways to manage reduced resources yet still produce work of the highest quality;
- the energy and determination of 'creative citizens' to reorganise themselves locally in new alliances to secure local opportunities for participation (see the joint initiative of Voluntary Arts and Arts Development UK through 'Our Cultural Commons' – <http://ourculturalcommons.org/>).

History suggests, however, that without a concerted and maintained effort outside London in argument and advocacy, the vested cultural metropolitan interests that the 1964 Labour Government contained will again reassert their hegemony and exploit their inbuilt advantage for the foreseeable future.

Such arguments from outside London (and from wider local cultural interests within the capital) need to be delivered consistently and powerfully over the coming months. They need to be made by local government, the remaining regional structures in the business and voluntary sectors, parliamentarians in both houses, communities, cultural organisations and artists (whether securely funded, insecurely funded or unfunded).

This GPS Culture report ⁽ⁱ⁾ begins with an Executive Summary of a new approach to national cultural policy that might assist this process and concludes with a Coda that applies the analysis used in considering the future of the Arts Lottery more widely to distribution arrangements for other good causes.

2] Executive Summary

50 years ago, Jennie Lee's White Paper (A Policy for the Arts – The First Steps Cmnd. 2601, February 1965) kick-started a process of growth for the arts outside London that would have delighted her. Her chosen partners in local government rose to a series of challenges presented by successive reorganisations to plan for and invest in new facilities – national, regional and local – and the regional arts structures she championed joined with them in a potent partnership in most parts of England.

20 years ago, the extraordinary level of new arts resources provided by John Major's National Lottery could build on these foundations across a country transformed and made richer by its diversity of cultures and the power of digital technologies but confronted by the new challenges of climate change and an ageing population.

Sadly, and perhaps this would not have surprised her, during the same period the interests of metropolitan London's cultural elites that Jennie Lee and Harold Wilson largely resisted 50 years ago have re-asserted themselves to ever greater effect. London has drawn further and further ahead of the rest of England in its dominance of cultural life and in its 'percentage take' from national funds for culture, both private and public.

More recently the fundamental funding challenges to local government risk substantial damage to the foundations of our cultural life in local communities. It is in these local places that we grow up and grow old and many of us are never able to venture far from them. Facilities, expertise and the small grants that nurture the diversity and richness of local cultural life and provide the seed beds from which new talent emerges are disappearing.

The new White Paper on Culture therefore faces two principal challenges. If it does not address them both head on and provide a credible route forward over the coming decade it will be unworthy of comparison with its predecessor.

First, there should be a straightforward commitment to achieving fundamental change from the present imbalances to an England where great regional centres have the resources within their own mixed portfolio of cultural organisations to work with their international and metropolitan peers as equal partners. The power to achieve this change is located in national government and – as the economy comes into balance – the funding required should be found from taxation for new activity outside London as it is found for current activity in the capital.

Armed with such a commitment from central government, local authorities (alone and in combination), the private sector, higher education and the cultural sector itself (from the largest institutions to individual artists) will rise to the partnership and planning challenge.

Secondly, there should be an equally straightforward commitment to addressing the potential of the arts and culture to play a leading role in supporting and enhancing individual and community wellbeing in the local 'places' where we live our daily lives. Within this policy there must be a very particular emphasis on the deployment of publicly provided funds to those communities and individuals facing the greatest challenges. Here the resources to achieve change can properly be found from the Lottery and the power to design programmes and take decisions within them should be located below the national level.

Local authorities (alone and in combination), health authorities, the voluntary sector, foundations and trusts, schools and further and higher education, providers of apprenticeships, larger cultural organisations and community based artists and trainers will rise to the partnership challenge.

GPS Culture proposes a simple, doable and principle-led approach to such a new national cultural policy framework including a short transitional and preparatory period during which new local government structures – alone and/or in combination – working with appropriate partners would research need and opportunity and develop and pilot detailed outcome-based plans and programmes for each stream of funding in their areas.

3] Key Principles

a) Subsidiarity – taking decisions on the disposition of public funding at the right level

This principle of subsidiarity rules that matters should always be handled by the most local or least centralised competent authority *unless* the case for their being addressed by the higher level is compelling and conceded. In the specific case of a policy for the arts and culture, this would argue that:

- decisions on public policy, funding allocations and balances in relation to England's national cultural infrastructure should be taken at a national level;
- aspects of responsibility might also be held nationally in a small number of other areas such as: advocacy; research; touring; the management of a fund for large scale events; monitoring, moderation and evaluation of devolved functions; liaison with other national departments and agencies and participation in international bodies;
- decisions on programme design and funding allocations in relation to the cultural, economic and social objectives of public policy and on the identification and initial support of creative talent should be taken at the appropriate local level;
- that level would need to be of sufficient scale – perhaps combinations of local authority areas – to reduce the risk of parochialism and ensure the availability of a sufficient range and quality of advice in addressing overall policy directions, properly agreed and monitored nationally.

b) Sustainability and diversity – economic, environmental, social and cultural

- In the new economic realities of reduced public sector funding, new business models, career paradigms and management skills will be needed whether for artists, local facilities or creative production, as well as in our largest cultural organisations, if sustainable operation is to be achieved.
- All policies and programmes must recognise the need to protect the environment.
- Culturally, during austerity, it is vital to identify and nurture the seed corn and seedbeds of the next generations of creative talent, maintaining and enhancing diversity in training and in the workplace.

c) Intrinsic and Instrumental

- Recognition in national policy of both the intrinsic and the instrumental value in the arts and culture, avoiding false juxtapositions.
- Recognition of the very particular role of the creative artist within England's diverse cultures, their different practices and the different mechanisms for support that are required.
- Recognition of the importance of collections, their intrinsic value and the multifaceted roles that they play within society and the economy.

d) The National Lottery is ethically distinct – substitution and additionality

Lottery funds for good causes – provided voluntarily and disproportionately by the poorer in society – are ethically different to those provided by the taxpayer through universal taxation and disproportionately by the wealthier in society. They should be addressed separately.

In his first Ministerial meeting with the Culture Select Committee on 9th September 2015, the Secretary of State, John Whittingdale, was asked what role he saw for the National Lottery as Treasury funding for sports, arts and heritage face further cuts. His response was unequivocal:

“ At a time when the money available from the taxpayer is going to be declining, the amount of money that is being generated from the Lottery is still increasing. What you cannot do is substitute directly. That would be against all the principles of the Lottery. It is additional benefit, and that is a principle that I support.”

Given the Chancellor’s recent decision to protect Treasury funding for the arts in England, it will be possible fully to re-apply these principles from the end of Arts Council England’s current funding round for its ‘National Portfolio’ in 2018. Arrangements that have already clearly breached the additionality principle, principally the straightforward substitution of Lottery for taxpayers’ annual revenue funding of major opera, ballet and dance companies, will need to revert to Treasury funding at that time.

e) Transparency

Transparency is key to public confidence in the use of publicly provided cultural resources. Government should require (and the White Paper should be informed by) clear, accessible and accountable data in:

- publication by Camelot of the sources of good causes income by nation and by region or combined authority area;
- regular and evidenced data on the patterns of visits and audiences at major cultural institutions;
- analysis of the impact of the public sector’s spending in arts and culture for each local government area, and strict adherence to best practice in procurement and in the separation of individual and collective ‘private interest’ in awarding contracts and grants.

4] England's National Cultural Infrastructure – Rebalanced nationwide

England's national cultural infrastructure (NCI) exists de facto, composed of those cultural organisations funded for their total annual programmes on a multi-year basis directly by the DCMS or indirectly as National Portfolio Organisations (NPOs) or Major Partner Museums (MPMs) by Arts Council England. There are 702 organisations (see table overleaf and **Appendix A**) in receipt of a total of over £775,000,000 each year but with 84 (each in receipt of more than £1 million per annum of annual revenue grants) receiving 81% of the total. Almost all of these largest organisations have long histories of public funding but some have developed more recently – most often in partnership with local government – aided substantially by the first 'capital' phase of the Lottery.

The challenge of rebalancing the public funding of England's NCI as between the capital and the rest of the country is not one that can or should be addressed by devolution.

Under the principle of subsidiarity, decisions on the allocation of funds for the organisations that make up that core infrastructure, wherever located, should be taken at national level by the DCMS and/or its appointed arms-length bodies. As this public funding is properly provided by the Treasury, the national effort to 'rebalance the cultural economy' will also require the support of the Chancellor of the Exchequer.

In advance of achieving of a balanced national budget, the Chancellor has clearly indicated his acceptance of the economic case for such investment in the future as the economy improves. He has gone further with his award of new capital and revenue funds inside and outside London, in the latter case with Manchester's *The Factory* allocated £78 million of capital and £9m per annum of revenue support. There are echoes here of the analysis that led Jennie Lee to create the Housing the Arts Fund ⁽ⁱⁱ⁾ in 1966.

“ If a sane balance of population between north and south, east and west, is to be achieved, this kind of development is just as essential as any movement of industry or provision of public utility service. If the eager and gifted, to whom we must look for leadership in every field, are to feel as much at home in the north and west as in and near London, each region will require high points of artistic excellence”

The purposes and functions of a core National Cultural Infrastructure

The significant advantages enjoyed by NCI members suggest a concomitant requirement that they operate with the clearest regard for the four principles set out above. In particular, the best resourced cultural organisations, be they based in London or elsewhere in the country, need to establish respectful, mutually beneficial and collaborative relationships with cultural and other public partners with whom they work. Key to such relationships will be understanding that major decisions that affect local communities – whether in urban or rural areas – require the proper involvement of local government, agencies and communities in those places from the outset, alongside the NCI members and their local cultural partners.

The best resourced organisations within the NCI also have the capacity to be proactive in the provision of intellectual and practical support and to help broker new national and international partnerships for others. Such support should always be deployed with the objective of helping the growth of regional cultural capacity and competence.

Some of the largest London-based organisations operate regional satellites and many tour work or loan objects, some on an extensive basis. Some provide training and other forms of professional and artistic support to arts and cultural organisations elsewhere in the UK. Their work and collections are increasingly able to be accessed physically and digitally (as a complementary additional benefit) throughout the country by UK residents and by international visitors. It is not possible from currently available data to quantify these benefits.

Only when such information is available (see 3d above) will a reliable and comprehensive picture of (in particular the largest London based) NCI members and the benefits they provide to communities across the country be available to enable policy review and further direction. Analysis of the data that is currently available (see earlier GPS reports in Endnote 1, particularly Rebalancing Our Cultural Capital and A New Destination for the Arts) suggests that the overall scale of imbalance and the consequent substantive argument will not be affected.

The current position – public and private funding

Treasury funding – provided from the national tax-base – is now almost wholly deployed to support the NCI. The capital has received a far higher level of this funding than is available elsewhere in the country. GPS Culture has always acknowledged that London requires additional funding to enable it to fulfil its international, capital and ceremonial functions and that the concentration of resources there has supported its ‘global city’ status and fuelled innovation. The recent Commons Select Committee Report (November 2014) observed, however, that the current disparity is too great and that the national taxpayer is carrying too much of a burden that could be shared by the capital itself taking more responsibility for the cultural institutions and free admissions from which it derives so much benefit. This burden is exacerbated by the travel and accommodation premium that has to be paid to access the capital city’s cultural assets by those outside its ‘cultural commuting’ distance.

England’s National Cultural Infrastructure – annual funding 2015/16								
	DCMS		ACE £1m +		ACE up to £1m		Totals	
	No.	£ '000s	No.	£ '000s	No.	£ '000s	No.	£ '000s
London	16	406,609	21 ⁽ⁱⁱⁱ⁾	97,305	224	52,687	261	556,601
East			3	4,061	31	11,239	34	15,300
East Midlands			3	4,274	36	7,931	39	12,205
North East			4	9,786	38	8,117	42	17,903
North West	1	19,761	9	14,579	68	13,126	78	47,466
South East			6	8,789	33	10,400	39	19,189
South West			5	7,577	78	15,366	83	22,943
West Midlands			8	36,584	43	12,677	51	49,261
Yorkshire & Humberside			8	21,444	67	12,699	75	34,143
Total beyond London	1	19,761	46	107,094	394	91,555	441	218,410
England	17	426,370	67	204,399	618	144,242	702	775,011

- 37% by number (261) of the members of the NCI are based in London.
- 72% of national treasury funding for the NCI goes to these 261 London based organisations.
- Just 37 of them (each in receipt of more than £1 million pa – see **Appendix A**) receive 65% of the national total and 90% of the London total.
- The average funding of London based organisations included in the NCI is £2.1 million.
- The average funding of NCI members outside London is £495,000 or 23% of the London figure.
- London’s Southbank Centre (not including the National Theatre or BFI South Bank operation) receives more funding each year (£19 million) than the total allocated to NCI members in any of the East Midlands (£12 million) or East England (£15 million) or North East (£18 million).
- London-based organisations receive 82% of all private sector sponsorship, donations and grants provided to culture, with the largest organisations being by far the most substantial recipients.

In addition, since the inception of the Lottery, London has received four times the per capita funding for the arts that has been available in the rest of the country. The Select Committee proposed that (as a modest first step to rectifying imbalances in Treasury funding) London's allocation of Arts Lottery funds should be limited to its strict per capita share.

The Committee noted that – in a five-year period where the Lottery income would increase as a result of the return of funds previously diverted to the London Olympics – this change could be made incrementally without reducing the cash total available to the capital. Despite this, the only response prior to the Government announcements within the Comprehensive Spending Review had been an Arts Council England decision to move an additional 5% of Lottery funds (circa £11m p.a.) from London to the rest of the country.

The analysis above shows benefit to Londoners of £65.18p per head from NCI organisations based in London against benefit of £4.91p per head to the population based outside the capital from organisations based there. The Arts Council's 5% shift of Lottery resources therefore represents an improvement outside London of £0.25p per head.

Were this to be the first step in a phased move to the per capita limit over 5 years (as recommended in *A New Destination for the Arts*) it would be a welcome first step, otherwise it would have to be seen as only a token in the face of the scale of the challenge.

Approaching the scale of the challenge of change

What is clear is that the present position is unjustifiable. The priority whether during or after austerity, must be to invest in strengthening the NCI throughout England – institutional as well as physical and including some new capital and revenue investment – with a clear priority on the country outside the capital. A more immediate challenge will be the next round of applications to remain in or join Arts Council England's National Portfolio, the process for which will begin later this year.

The White Paper should contain a straightforward commitment to achieving fundamental change from the present imbalances to an England where great regional centres have the resources within their own mixed portfolio of cultural organisations to work with their international and metropolitan peers as equal partners.

An invitation to ambition

Future national Treasury investments such as that in *The Factory* or the new Concert Hall for London will need to be based on a transparent, fair and competitive process that will test creative and cultural concepts, public and cultural outcomes and business models thoroughly in their specific regional contexts. The White Paper provides the opportunity for a clear commitment to such a fund and such a process (even one that only came fully into existence towards the end of the parliament).

Armed with such a commitment from central government – local authorities (alone and in combination), the private sector, higher education and the cultural sector itself (from the largest institutions to individual artists) would address the partnership and planning challenge vigorously. Background research could begin immediately. Government funding to support such planning might be considered an analogous nationwide response to the £5 million provided by the Chancellor for the study to determine the detail of the new Concert Hall for London.

On the basis of such advance research, the new combined authorities and their mayors (or other leadership arrangements) would analyse their major cultural infrastructure for training, production and presentation comparatively and identify gaps and priorities for the future that build on the cultural distinctiveness of their areas and complement those of their neighbours.

International quality in the regions

Many companies of international status and proper national remit are already based in communities across the country. Most often the key need is for reinforcement of existing 'mid-range' and smaller organisations with new sources of sustainable income and with secure new resource for creative production and collaboration. There are, however, clear exceptions that need to be addressed, where areas of the country still lack important facilities or institutional infrastructure that will need to be created, or where relocation might be appropriate.

High quality artistic and cultural leadership, managements and boards, international, national and local partnerships and regional roots and networks are in place. The secure resources to capitalise on those assets are not. Security of resource for creative production and community engagement should be available from Treasury sources as readily to NCI organisations in the regions as is the case in London. Only in this way will cultural producers in the regions be able to work as fully autonomous peers with partners nationally and internationally.

5] A National Lottery for the arts – Refocused locally

The DCMS is the Department responsible for issuing directions for 60% of the National Lottery's funding for 'good causes' with 20% each allocated across the UK to Sport, Arts and Heritage. The Office for Civil Society in the Cabinet Office issues policy and financial directions to the Big Lottery Fund but the devolved governments of Northern Ireland, Scotland and Wales also issue instructions and the 'Country Committees' of the Big Lottery Fund exercise very substantial autonomy as is the case for Sports, Arts and Heritage in the nations and province.

The Lottery Directions to Arts Council England

In 2007 the DCMS issued directions to Arts Council England requiring it – in its work as a distributing body for National Lottery funds to take into account – inter alia (with the full set of directions included alongside those issued to other English Lottery distributing bodies at **Appendix B**):

- the need to increase access and participation for those who do not currently benefit from the cultural opportunities available in England.
- the need to foster local community initiatives which bring people together, enrich the public realm and strengthen community spirit.
- the need to support volunteering and participation in the arts and community arts.
- the need to involve the public and local communities in making policies, setting priorities and distributing money.
- the need to encourage new talent, innovation, and excellence and help people to develop new skills.
- the need to further the objectives of sustainable development.
- the desirability of ensuring equality of opportunity, of reducing economic and social deprivation and ensuring that all areas of England have access to the money distributed.
- the desirability of working jointly with other organisations, including other distributors.

These directions have been endorsed and used by successive Secretaries of State from both main political parties since that time. Taken with the principles that require 'additionality' and forbid 'substitution' (see 3d above) they constitute a national policy framework for designing programmes of lottery funding that continues to be fit for purpose in the light of the Chancellor's specific decision to protect Treasury funding for Arts Council England through the period of austerity.

Government Policy on Sport and the Arts

On 17th December 2015 the government policy for sport ‘A new strategy for an active nation’ was launched by the DCMS in both House of Parliament. Its message is clear and – acknowledging the scale of Lottery funds to be deployed in its delivery – it clearly references the Lottery Directions.

“ Through this strategy, government is redefining what success in sport means, with a new focus on five key outcomes: physical wellbeing, mental wellbeing, individual development, social and community development and economic development. In future, funding decisions will also be made on the basis of the social good that sport and physical activity can deliver...It is Government’s ambition that all relevant departments work closer together to create a more physically active nation”

This paper argues for an equally direct focus on the achievement of a ‘creative nation’ built on the strongest possible local foundations that contribute directly to these same government and departmental ambitions for individuals and communities – as well as to international success.

“ It is the local youth theatre, arts centre, dance class or back room of a pub which provides the incubator for every actor, writer, dancer or musician who later takes on the world.” Dramatist Lee Hall

The basis of the Arts Council England’s case for public investment

In its advocacy role, Arts Council England has produced a series of briefing packs based on a ‘holistic case for public investment in art and culture’ which it describes as ‘a way of thinking about, and describing the benefits of art and culture – its cultural value; how it contributes to individual and collective wellbeing, to a flourishing society, to education and to the economy – and how these benefits are interdependent’.

Cultural value

By this we mean the value of art to entertain us, to move us, to inspire us, and how it is crucial to our identity as individuals, communities and as a nation.

Society

Art and culture bring people together; they make valuable contributions to health, welfare and inclusion, reaching out to vulnerable and marginalised communities in hospitals, prisons and through work with older people. they teach empathy, break down barriers and are vital to releasing the talent within our increasingly diverse society.

Education

The arts are vital at all stages of our education system, from primary school to life-long personal development. the arts are crucial to imagination, self-expression and creativity in young people and develop skills that improve social mobility.

Economy

There is an increasing awareness of the economic value of the arts. Art and culture develop the talent for the nation’s creative industries – which are currently growing much faster than the rest of the economy. they also play a valuable role in helping to revive our cities and drive urban regeneration, changing local and national perspectives and creating better places to live and to locate businesses. Art and culture attract significant vital visitor revenue into the national and local economies.

GPS Culture fully subscribes to this statement of both the intrinsic and the instrumental value of public investment in the arts and culture.

Achieving the public benefit outcomes

GPS research and long experience suggest that these and similar public benefits from the arts and culture flow most effectively and powerfully when:

- they are deployed through place-based and targeted funding programmes, developed for the long term by an organisation specifically designed and directed to achieve these purposes;
- they are developed for and with specific communities or specialisms, and in appropriate partnerships with other relevant agencies;
- they are delivered by cultural organisations and artists with the requisite skills and experience and with similarly long term commitments to place and/or specialism;
- there is recognition that active participation in the arts and culture can very often be the main route to the achievement of the benefit and that such opportunities – programmes, facilities and expertise – must be available locally.

Those same qualities are also the basis for achieving the cross-sectoral and inter-departmental partnerships that national government is seeking, and the co-operative working between distributors that is sought.

The White Paper should contain a straightforward commitment to addressing the potential of the arts and culture to play a leading role in supporting and enhancing individual and community wellbeing in the local ‘places’ where we live our daily lives. Within this policy there must be a very particular emphasis on the deployment of publicly provided funds to those communities and individuals facing the greatest challenges.

The scale of the challenge

In England there are 20,000 primary and secondary schools, 27,000 care homes, 12,000 GP group practices and health centres, 3,000 libraries and 1,400 hospitals. It is only through (often new) local and ‘combined-local’ partnerships and organisations – structured to work across sectors – that it will be possible to address the scale of the task. The challenge to engage the arts with the whole of the warp and weft of English society is huge.

Without denying the importance of NCI organisations in supporting delivery of these outcomes, a delivery strategy based principally on those 702 organisations – for most of which these outcomes would be secondary objectives – cannot address the scale of the challenge. For many NCI organisations, these outcomes would only ever be secondary objectives. For others – those who specialise in this work – the size of the expectation placed upon them would be unmanageable. It is only when the skills and flexibility of smaller professional organisations outside the NCI, individual artists and the networks of the voluntary arts are brought into play that the task becomes one that can be addressed nationwide.

One national strategy, but for local delivery

The DCMS Lottery Directions show the clear intention of successive governments that Lottery programmes should be developed with communities throughout the country and that funds should be delivered back to them equitably – and locally – but with a priority for areas of economic and social disadvantage, and for those least engaged.

Applying the principle of subsidiarity to decision making

Applying the principle of subsidiarity to decision making on the NCI mandates that decisions on inclusion and levels of funding must be taken nationally.

Applying the principle of subsidiarity to the Lottery as described in the Lottery Directions, and to achieve the outcomes articulated in the 'holistic case', means that decisions on the Lottery must be taken at an appropriately local level below that of the UK. They already are in Scotland, Wales and Northern Ireland and they have been in England as well in the field of heritage since the National Lottery's inception.

If cultural, economic and social objectives are to be achieved and if structures for the identification and initial support of talent are to be in place, then deep local as well as specialist knowledge will be required to design funding programmes and make decisions on allocations between and within them. Such programmes will be different in different parts of the country and will vary over time. There are strong arguments for the new combined authorities to take the lead in such decision making.

The principle of subsidiarity suggests however that voluntary combinations of culturally coherent combined authorities that might also be part of a functional economic/travel-to-work area could provide a more appropriate base for decision making. This would also facilitate the inclusion of the other partners – from the voluntary and private sectors, from higher and further education and from artists and the (Treasury funded) NCI organisations in the area – that will be required for wise decisions and to secure public respect.

Where does the money come from?

Sir John Major has recently made clear what his original intention for the Lottery was 'Money from the public, for the public' with most to go 'to small local schemes: to village halls, arts centres, playgrounds for children, parks and open spaces, sports equipment, and instruments for orchestras and bands'

Camelot also emphasise the 'local' nature of their 'good causes' funding. None-the-less, they decline to disclose where their income comes from on the grounds of commercial sensitivity. While this is undoubtedly true at the level of retailer or community it cannot be true as between nations and English regions or combined authority areas. What is available, however, is research from the Gambling Commission (2010) and from ONS 'Regional Trends 42.

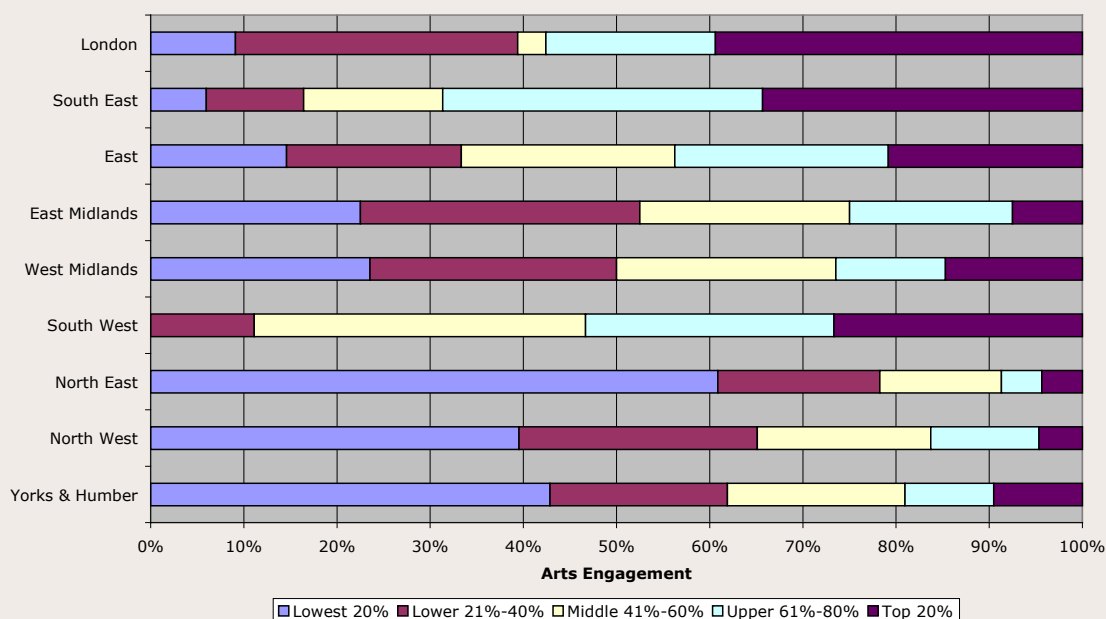
Region	Individuals playing Lottery Draw ^(iv)	Households Playing the Lottery ^(v)	Average Weekly Lottery spend ^(vi)
East	62%	43%	£4.40
East Midlands	64%	45%	£4.50
London	46%	32%	£4.20
North East	66%	56%	£4.80
North West	63%	44%	£4.20
South East	56%	34%	£4.10
South West	58%	35%	£4.50
West Midlands	60%	44%	£4.50
Yorkshire & Humberside	60%	40%	£3.50

It seems clear from this evidence that the poorer parts of the UK are by far the most regular players of the Lottery, spend more per head on it and – almost certainly – a far higher proportion of their income.

England's regions require different cultural programmes

This single table (from the GPS Culture PLACE Report) encapsulates the case for a different set of 'regional' priorities for cultural funding in different English regions, differential programme design to address them and the devolved authority to deliver them. The question of whether there is sufficient English regional competence to address these functions is answered by the already devolved structures for them in Scotland, Wales and Northern Ireland (with comparable or smaller populations) and by the fact that the most important structural element in the design of grant programmes, and the structures that can make authoritative and fair judgements between competing applications is comprehensive local knowledge.

% of LAs by region with Lowest to Highest levels of Arts Engagement



Illustratively, the South West has none of its local authority areas in the lowest 10% nationally for engagement with the arts and museums, while the North East has 60% of its areas in that category. At the other extreme, London has 40% of its local authority areas in the top 10% for engagement while the North East has only 5%.

National initiatives can deliver – differently – locally. An example from the BBC

The BBC's '[Get Creative](#)' campaign is a good example of what can be achieved when national agencies are prepared to design a programme that sees diversity as richness rather than untidiness. Originally developed through discussions with What Next? and the Warwick Commission, Get Creative celebrates the creativity that is already occurring every day through participation in the arts right across the UK. It targets getting many more people confidently involved in finding a creative activity they enjoy and connecting them to others with similar enthusiasms in their locality. It speaks a local language and it knows its place. It is joyful and positive and it promotes individual and community wellbeing through active participation as well as helping to connect publicly funded culture to the mainstream local radio audience, an audience with a very different profile to regular attenders at most subsidised arts and cultural events.

For the past five years, Voluntary Arts has been working with BBC Local Radio in Merseyside, Lancashire and Cumbria on what has become a pilot programme for rolling out a national network of part-time 'Get Creative' posts based in Local Radio stations across the country. That network would build on the already over 1,000 strong group of Get Creative Champion organisations and grow – from the bottom up – a new national celebration of the diversity, ingenuity and eccentricity of England's local cultural life sustained as it is by voluntary and (even now but increasingly tenuously) by local authority investment.

The difference fully devolved funding could make

Although a gradual approach to the devolution of Arts Lottery funds is advocated, it is instructive to illustrate the scale of resource that could be available nationally in each region. The base figure used here is the planning figure for ‘good causes’ budgets issued by the DCMS for the period from 2015/16.

It has been argued that, under the principle of subsidiarity, there are certain national and international functions that should be retained at national level (see 3a above). A 20% retention for these functions (for example) and the consequences of this for regions is illustrated here.

Arts Council England Lottery funding per annum (13.956% of total UK Good Causes)					
	Population	Pop. %	£ ph pa	Total £ pa ^(vii)	Total £ pa at 80%
England	53,012,456	100.00%	£4.74	251,279,041	201,023,233
East	5,846,965	11.03%	£4.74	27,714,614	22,171,691
East Midlands	4,533,222	8.55%	£4.74	21,487,472	17,189,978
London	8,173,941	15.42%	£4.74	38,744,480	30,995,584
North East	2,596,886	4.90%	£4.74	12,309,240	9,847,392
North West	7,052,177	13.30%	£4.74	33,427,319	26,741,855
South East	8,634,750	16.29%	£4.74	40,928,715	32,742,972
South West	5,288,935	9.98%	£4.74	25,069,552	20,055,642
West Midlands	5,601,847	10.57%	£4.74	26,552,755	21,242,204
Yorkshire & Humberside	5,283,733	9.97%	£4.74	25,044,894	20,035,916

A gradual approach to devolution

This analysis points straightforwardly to the ‘rightness’ of a devolved structure for decision making in the arts to deliver the Lottery funds in accordance with the Lottery Directions and the desired outcomes derived from the holistic case. Whilst it is acknowledged that the necessary structural building blocks at combined authority for this approach are not yet in place across the country, the same is also true for many other areas of public provision and development now proposed for devolution. In all of these areas, the devolution project is precisely about establishing new ways to put local priorities at the forefront – ranging from increased influence and strategy alignment to joint working and co-design, to direct control, decision-making and commissioning. Common to the development of many of these new solutions is an emphasis on partnership working at scale with other sectors locally.

In the cultural sectors, many Local Enterprise Partnerships have already identified the creative and cultural Industries, and the visitor economy, as key economic drivers which are now being supported by joint working with the Big Lottery Fund and European programmes, by skills and cluster development, by culture-led regeneration, and by promotion of innovation, start-ups and enterprise.

In the North East, addressing cultural, economic and social benefits, a Cultural Partnership of 12 Local Authorities joined at Board level by representatives of the private sector, higher education and cultural organisations has already produced an ambitious ‘Case for Culture’ through a year-long consultative process. The Culture Minister, Ed Vaizey, has said that he sees this approach as a ‘template’ that he would like to roll out across the country.

As new local governance models continue to gain in confidence, and as mayoral candidates begin to develop their manifestos, local priorities for culture will increasingly come to the fore. These are issues of identity, place, heritage, aspiration, and competitive advantage that will be key factors in winning public support, in stimulating community engagement, and in promoting democratic participation and legitimacy.

A commitment in the White Paper to explore models of devolution for arts lottery funding in the future with a view to comprehensive implementation after 2018 would galvanise debate and place culture at the heart of achieving the distinctive vision of each new combined authority throughout England.

6] Coda – Widening the analysis to all Lottery ‘good causes’

The Lottery Directions issued by the DCMS to most of its distributors in England and to the Big Lottery Fund by the Cabinet Office are, essentially, the same. (See **Appendix B**). The Directions all also include reference to the desirability of distributors working with each other. Viewed from the emerging local authority perspective such joint working would clearly be advantageous.

For local government the challenge of addressing individual and community wellbeing and aspiration with substantially reduced resources is demanding an increasing emphasis on the need for joint working and co-operation – between services and authorities, with partners, with communities, and with citizens and users. A ‘whole place’ approach requires joint assessment of needs, pooling of budgets, and integration of delivery. Such joint working, along with a sharper focus on outcomes and a shared need to achieve ‘more for less’, is also placing greater emphasis on addressing the needs of the ‘whole person’.

The prospect of a place-based alignment of Lottery funded programmes delivered at scale – across distributors and across services – offers very substantial opportunities not only for all to achieve ‘more for less’, but also for the joined-up mobilisation of sport, art, heritage, and communities in meeting the needs of citizens as such ‘whole people’. The same individuals and families have sporting and creative lives, are active as volunteers (or need the voluntary support of others), use parks and libraries and visit museums, and enjoy their natural and cultural heritage. Such an approach can also recognise and prioritise the particular needs of young people (in and out of school) and the elderly.

In addition, all of the arguments for the deployment of the principle of subsidiarity that apply in the arts and culture appear to be as applicable in each of the other good causes (including the argument for retention of a proportion of funds at national level for identified purposes where specific activities and decisions can best be located at that level e.g. UK Sport’s support for Olympic success).

Unhelpfully, the ‘regional’ structures and borders of the four distributing bodies in England are not aligned, making joint working less straightforward.

There would be clear benefits to be derived from such a realignment around any geographical/political model that could deliver regional and local knowledge, experience, expertise and authority into a future system. That local base would be complemented by the availability of the specialist expertise properly required by each ‘good cause’.

The government has announced its intention to replace the current Rate Support Grant by giving councils the right to retain business rates. Concerns have been expressed that some councils with lower business rate potential income are also those who carry the highest costs of delivery in areas such as social care.

Were all Lottery ‘good causes’ income derived from a given geographical area also to be retained within that area, then – given the patterns of Lottery product purchases by the public illustrated in the Gambling Commission and ONS research above – there is a likelihood that those same areas facing the largest challenges would be those receiving a premium (compared to wealthier areas) from their own residents. The resources to help to address these social priorities (as well as cultural ones) would be very substantial.

Information from Camelot on levels of spend on Lottery products is not available by English region or by more local areas (see 3d above). The following table is therefore only able to illustrate on a per capita basis the scale of overall Lottery resource that might be available in a range of combined authority areas. The same 20% retention for national functions as was used in the Arts Lottery example is illustrated here for all distributors.

All Lottery 'good causes' funding per annum from 2015/16				
Combined Authority	Population	£ ph pa	Total £ pa ^(vi)	Total £ pa at 80%
Based on UK totals	63,182,000	£28.49	1,800,000,000	1,440,000,000
London	8,173,941	£28.49	232,875,579	186,300,463
West Midlands CA	2,736,460	£28.49	77,961,745	62,369,396
Greater Manchester CA	2,682,528	£28.49	76,425,223	61,140,178
West Yorkshire CA	2,226,058	£28.49	63,420,392	50,736,314
North Midlands CA	2,010,897	£28.49	57,290,456	45,832,364
North East CA	1,934,095	£28.49	55,102,367	44,081,893
Liverpool CA	1,506,935	£28.49	42,932,578	34,346,063
Sheffield CA	1,343,601	£28.49	38,279,192	30,623,354
Tees Valley CA	662,791	£28.49	18,882,916	15,106,332
Cornwall & Scilly CA	534,476	£28.49	15,227,221	12,181,777

This table uses examples of combined authorities where first stage agreements are already in place. London has been included as – until now – it has uniquely enjoyed a 'regional' tier of government with strategic powers and responsibilities, some of which will now be available elsewhere in the country.

Endnotes

- i] GPS Culture has over the past three years produced four substantial and wholly independent reports on policy for the arts, culture and heritage in England. All four reports can be found at www.gpsculture.co.uk.
- In October 2013, we published '[Rebalancing our Cultural Capital](#)' (The RoCC report) – an analysis revealing the scale of imbalance of resources for the arts – and culture more widely – between London and the rest of England.
 - Six months later, our second report, '[Policy for the Lottery the Arts and Community in England](#)' (The PLACE report), complemented the case for broadly geographic redistribution of resources by analysing the failure in deployment of Lottery funds for the arts as being neither equitable within society, nor promoting wide and effective local participation in the arts. Consequently individual and community wellbeing was marginalised as a key factor.
 - In October 2014 '[Hard Facts to Swallow](#)' demonstrated that Arts Council England's investment plans for 2015–18 not only failed to address these issues but would cumulatively exacerbate the problems identified.
 - '[A New destination for the Arts](#)' (February 2015) was able to take account of the debate that followed the publication of the House of Commons Culture Select Committee's Inquiry into the work of Arts Council England and drew our research to a conclusion.
- Although our work has been attacked from some quarters and occasionally wilfully misinterpreted, it has not been substantively challenged. Our data and analysis were checked by House of Commons Select Committee officials as they provided a critical pretext for the Inquiry into Arts Council England, and they underpinned its conclusions. They have been substantially validated by independent researchers and informed commentators.
- ii] This has a curious historical parallel. It was as a result of the recommendation of an ad hoc committee, sponsored by the government in 1954, for a New Queen's Hall that Harold Macmillan – then Chief Secretary in HM Treasury – got the process moving that later created the 'Housing the Arts Fund'. In Part I of *Housing the Arts in Great Britain* (Arts Council of GB, April 1959 – Preface p.vii) we read that "The then Chancellor, Mr Harold Macmillan, adopted the recommendation, and invited the Arts Council to proceed with the survey" [sc. of the cultural building needs of London and the whole country].
- The Queen's Hall (capacity 2,400) had been London's premier concert hall from 1895 until it was destroyed in the Blitz on 10 May 1941, having also been the home of the Promenade Concerts and base for the BBC Symphony Orchestra and London Philharmonic Orchestra. The committee appointed by the Treasury to consider replacement of the hall, chaired by (Lionel) Lord Robbins of the LSE, concluded in 1955 (Cmnd.9467) that it was not possible – partly since by that date the Royal Festival Hall had been built and opened (3 May 1951) and there were considered to be other London concert halls whose existence might be damaged by oversupply.
- iii] English National Opera will receive over £16m of revenue and transitional funding in 2015/16 but it has been removed from Arts Council England's list of National Portfolio Organisations and does not, therefore, have the guaranteed funding for 3 years that is the qualification for inclusion in this list of the National Cultural Infrastructure.
- iv] Percentage over 16 participating in National Lottery Draw. Gambling Commission. *Participation in Gambling*. 2010.
- v] Household Lottery expenditure. ONS Regional Trends 42. Table 5.
- vi] Household Lottery expenditure. ONS Regional Trends 42. Table 5.
- vii] Source: Official DCMS estimates for Lottery income provided to Distributing bodies.

Appendix A] Funding levels in excess of £1M pa

2015/16 funding levels and 'base' location for those parts of the National Cultural Infrastructure receiving more than £1 million per annum in revenue support (see summary table for all organisations in NCI on page 8)

Organisation	Amount ^(a) £'000	Funder
London Based		
British Library ^(b)	93,043	DCMS
Science Museum Group	45,111	DCMS
Victoria & Albert Museum	42,176	DCMS
British Museum	41,293	DCMS
Natural History Museum	41,815	DCMS
Tate Gallery	30,991	DCMS
Imperial War Museum	26,042	DCMS
Royal Opera House	24,772	ACE
National Gallery	24,092	DCMS
British Film Institute ^(c)	22,225	DCMS
Southbank Centre Limited	19,186	ACE
Royal National Theatre	17,217	ACE
Royal Museums Greenwich	17,020	DCMS
Royal Armouries	7,088	DCMS
National Portrait Gallery	6,634	DCMS
English National Ballet	6,214	LOTTERY RS ^(see note 4 below)
Horniman Museums & Gardens	3,820	DCMS
The Wallace Collection	2,751	DCMS
Crafts Council	2,503	ACE
Sadler's Wells Trust Ltd	2,456	ACE
English Stage Company Ltd	2,311	ACE
Rambert Dance Company	2,237	LOTTERY RS
London Symphony Orchestra	2,206	ACE
London Philharmonic Orchestra	2,042	ACE
Philharmonia Orchestra	2,042	ACE
Contemporary Dance Trust	1,793	ACE
Young Vic Company	1,760	ACE
English Touring Opera	1,743	LOTTERY RS
Whitechapel Gallery	1,510	ACE
A New Direction	1,506	LOTTERY
Geffrye Museum	1,496	DCMS
Unicorn Theatre for Children	1,304	ACE
Serpentine Gallery	1,194	ACE
Pioneer Theatres Ltd	1,106	ACE
Lyric Theatre Hammersmith	1,100	ACE
Museum of London	1,100	ACE
Sir John Soane's	1,012	DCMS

East England based		
University of Cambridge Museums	1,455	ACE
Aldeburgh Music	1,403	ACE
Norfolk Museums Service	1,203	ACE
East Midlands Based		
Leicester Theatre Trust Limited	1,914	ACE
Nottingham Playhouse Trust Limited	1,354	ACE
Nottingham Contemporary	1,006	ACE
North East based		
North Music Trust	3,512	ACE
Baltic Centre For Contemporary Arts	3,158	ACE
Northern Stage Company	1,562	ACE
Tyne & Wear Archives & Museums	1,554	ACE
North West based		
National Museums Liverpool	19,761	DCMS
Royal Exchange Theatre	2,332	ACE
Royal Liverpool Philharmonic Society	2,232	ACE
Halle Concerts Society	2,084	ACE
Liverpool Everyman & Playhouse	1,650	ACE
Manchester City Galleries	1,598	ACE
Curious Minds	1,335	LOTTERY
Greater Manchester Arts Centre Ltd	1,298	ACE
Tullie House Museum & Art Gallery	1,045	ACE
FACT	1,006	ACE
South East based		
Chichester Festival Theatre	1,740	ACE
Glyndebourne Productions Ltd	1,629	LOTTERY RS
Artsworld Limited	1,519	LOTTERY
University of Oxford	1,457	ACE
Re:Bourne Ltd	1,294	LOTTERY RS
Brighton Dome and Festival Ltd	1,150	ACE
South West based		
Bournemouth Symphony Orchestra	2,555	LOTTERY RS
Bristol's Museums, Galleries & Archives	1,576	ACE
Bristol Old Vic And Theatre Royal Trust Ltd.	1,228	ACE
Theatre Royal Plymouth	1,186	ACE
Exeter City Council (Royal Albert Memorial Museum)	1,032	ACE

West Midlands based		
Royal Shakespeare Company	5,447	ACE
Birmingham Royal Ballet	7,891	LOTTERY RS
Welsh National Opera Limited	6,123	LOTTERY RS
City Of Birmingham Symphony Orchestra	2,181	ACE
Birmingham Repertory Theatre Limited	1,834	ACE
University Of Wolverhampton	1,090	LOTTERY
Ikon Gallery Limited	1,010	ACE
Birmingham Museums Trust	1,008	ACE
Yorkshire and Humberside based		
Opera North	10,386	LOTTERY RS
Northern Ballet	3,112	LOTTERY RS
Leeds Museums and Galleries	1,590	ACE
Leeds Theatre Trust Limited	1,508	ACE
Yorkshire Sculpture Park	1,313	ACE
Sheffield Theatres	1,280	ACE
York Museums Trust	1,230	ACE
Cape UK	1,025	LOTTERY

Notes and footnotes

- 1] It is acknowledged that '£1 million' is an artificial 'cut off' point in the description of the NCI. It is used as the DCMS does not make any annual grants below this level and as a crude indicator of 'scale'. In some forms of cultural production scale is a pre-requisite – though never a guarantor – of quality. In many others, work of international excellence is produced by far smaller organisations and individuals with very small budgets and no or little security of revenue funding. The full list of organisations receiving secure revenue funding from Arts Council England can be found at <http://www.artscouncil.org.uk/funding/our-investment-2015-18/national-portfolio/new-portfolio/interactive-map>
- 2] It is acknowledged (at Section 4 in the main text) that some of the largest London-based organisations operate regional satellites, many tour work or loan objects and provide other services. It is not possible from currently available data to quantify these benefits (see section 3d in the main text) and it is only when such information is publicly available that the benefits they provide to communities across the country will be able to be illustrated and evaluated.
- 3] Analysis of the currently available information suggests that the overall scale of imbalance and the consequent substantive argument for rebalancing will not be affected. The information required will be held by these organisations. Proper consideration of national cultural policy for the future appears to require access to it and the White Paper is an opportunity to make this evidence available publicly.
- 4] Arts Council England funded organisations where Arts Lottery funding is currently being used to replace annual revenue funding previously provided from Treasury sources in apparent contravention of clear guidance that Lottery funds shall not be used for substitution in this way and should only be used for clearly 'additional' activity are identified as LOTTERY RS. Organisations – such as Bridge Organisations providing educational linkages – where the use of Lottery funds appears to be appropriate are identified only as LOTTERY.
 - a] Source: Department for Culture, Media and Sport 2015–16 Main Estimate and ACE published information on NPOs, MPMs and Bridge organisations.
 - b] Including Public Lending Right.
 - c] Almost all of the BFI's funding is allocated to its South Bank Centre and Archive operations and to the London Film Festival.

Appendix B] Lottery Directions issued by DCMS and the Cabinet Office (BLF only)

Area of direction		Detailed
Types of beneficiary	HLF	H. The need to ensure that money is distributed for projects which promote public value and which are not intended primarily for private gain.
	Sport England	G. The need to ensure that money is distributed for projects which promote public value and which are not intended primarily for private gain.
	Arts	H. The need to ensure that money is distributed for projects which promote public value and which are not intended primarily for private gain.
	BLF	<p>B. The need to ensure that the Fund achieves the distribution of funds to a reasonably wide spread of projects, primarily those delivered by the voluntary and community sector and social enterprises, including small organisations, those organisations operating at a purely local level, newly constituted organisations, organisations operating as social enterprises and organisations with a base in the United Kingdom and working overseas.</p> <p>C. The need to ensure that money is distributed for projects which promote the public and social benefit and are not intended primarily for private gain.</p> <p>B. The need to ensure that money is distributed to projects that benefit local people and local communities served by the voluntary and community sector.</p>
Community Consultation and Engagement	HLF	B. The need to involve the public and local communities in making policies, setting priorities and distributing money.
	Sport England	A. The need to involve the public and local communities in making policies, setting priorities and distributing money.
	Arts	A. The need to involve the public and local communities in making policies, setting priorities and distributing money.
	BLF	<p>1. ENGAGEMENT – the development of programmes should be based on the active engagement of public, private and voluntary & community sector and social enterprise partners.</p> <p>D. The need to involve the public in making policies, setting priorities and making grants and which may involve partnerships with broadcasting, electronic, print, digital and other media.</p>

Area of direction		Detailed
Access and Participation for those least engaged	HLF	C. The need to increase access and participation for those who do not currently benefit from the heritage opportunities available in the United Kingdom.
	Sport England	B. The need to increase access and participation for those who do not currently benefit from the sporting opportunities available in England.
	Arts	C. The need to increase access and participation for those who do not currently benefit from the cultural opportunities available in England.
	BLF	A. The need to ensure over time that the distribution of money: (i) Ensures people are engaged and involved in using the Fund's funding to provide solutions to the issues that matter to them in their communities; E. The need to ensure funds are distributed on the basis of need, delivering measurable outcomes and broader impact for communities and individuals.
Children and Young People	HLF	D. The need to inspire children and young people, awakening their interest and involvement in the activities covered by the heritage good cause.
	Sport England	C. The need to inspire young people, awakening their interest and involvement in the activities covered by the good cause.
	Arts	D. The need to inspire children and young people, awakening their interest and involvement in the arts.
BLF		
Fostering Community and the Voluntary sector	HLF	E. The need to foster heritage initiatives which bring people together, enrich the public realm and strengthen communities. F. The need to support volunteers, and encourage volunteering activity, in heritage.
	Sport England	D. The need to foster local community initiatives which bring people together, enrich the public realm and strengthen community spirit. E. The need to support volunteers, and encourage volunteering activity.

Area of direction		Detailed
Fostering Community and the Voluntary sector	Arts	<p>E. The need to foster local community initiatives which bring people together, enrich the public realm and strengthen community spirit.</p> <p>F. The need to support volunteering and participation in the arts and community arts.</p>
	BLF	<p>A. The need to operate within the distinctive context of policy, government and civil society action adding value in appropriate ways to the aim of creating a fairer, freer and more responsible society where everyone has a part to play in improving their community and helping one another.</p> <p>C. The need to ensure over time that the distribution of money addresses one or more of the following priorities:</p> <p>(i) Encouraging social involvement in communities and removing barriers;</p> <p>(ii) Strengthening the capacity of voluntary and community organisations and social enterprises; and</p> <p>(iii) Strengthening and increasing the capacity of the social investment market for supporting public benefit and social action.</p>
Talent, innovation and skills	HLF	G. The need to encourage innovation and excellence and help people to develop their skills.
	Sport England	F. The need to encourage new talent, innovation, and excellence and help people to develop new skills.
	Arts	G. The need to encourage new talent, innovation, and excellence and help people to develop new skills.
	BLF	<p>A. The need to ensure over time that the distribution of money:</p> <p>(ii) Helps identify and enable those who are ready to lead the process of providing these solutions and removes barriers for those that may need help in doing so; and</p> <p>(iii) Supports new and innovative solutions alongside tried and tested models, and generates learning to help the development of policy and practice beyond the Fund's funding.</p>
Inequality and deprivation	HLF	J. The desirability of, reducing economic and social deprivation and of ensuring that all areas of the United Kingdom have access to the money distributed.
	Sport England	I. The desirability of ensuring equality of opportunity, of reducing economic and social deprivation and of ensuring that all areas of England have access to the money distributed.
	Arts	J. The desirability of ensuring equality of opportunity, of reducing economic and social deprivation and ensuring that all areas of England have access to the money distributed.

Area of direction		Detailed
Inequality and deprivation	BLF	<p>2. REPRESENTATION – the development of programmes should take account of those most in need by targeting inequality and improving the capability of people and communities to contribute to, participate in and benefit from outcomes funded through the Fund’s programmes.</p> <p>D. The need to have regard for:</p> <p>(i) The interests of and scope for taking effective action for England or the Isle of Man as a whole and for different parts of England or the Isle of Man; and</p> <p>(ii) The relative population sizes and levels of economic and social deprivation in different parts of England and IoM.</p>
Sustainability	HLF	I. The need to further the objectives of sustainable development.
	Sport England	H. The need to further the objectives of sustainable development.
	Arts	I. The need to further the objectives of sustainable development.
	BLF	3. SUSTAINABILITY – a programme’s ability to improve the environment today and for future generations and reduce the impact on the environment.
Joint working and acknowledgements	HLF	<p>K. The desirability of working jointly with other organisations, including other distributors where this is an effective means of delivering elements of the Fund’s strategy.</p> <p>L. The need to include a condition in all grants to acknowledge Lottery funding using the common Lottery branding.</p>
	Sport England	<p>J. The desirability of working jointly with other organisations, including other distributors.</p> <p>K. The need to ensure that all those receiving Lottery money acknowledge it using the common Lottery branding.</p>
	Arts	<p>L. The desirability of working jointly with other organisations, including other distributors.</p> <p>M. The need to ensure that all those receiving Lottery money acknowledge it using the common Lottery branding.</p>
	BLF	<p>6. COLLABORATIVE WORKING – where this produces better results, the development of programmes and funding of projects should support collaborative action between funded organisations and public, private and civil society partners.</p> <p>F. The need to include a condition in all grants for recipients to acknowledge Lottery funding using the common Lottery branding.</p>

Area of direction		Detailed
Time-limited, capital, other funding & resilience	HLF	<p>M. The need to require an element of partnership funding, or contributions in kind from other sources, to the extent that this is reasonable to achieve for different kinds of applicants in particular areas.</p> <p>N. The need (a) for money distributed to be applied to projects only for a specific time-limited purpose (b) to ensure that they have the necessary information and expert advice to make decisions on each application and (c) for applicants to demonstrate the financial viability of projects.</p> <p>O. Where capital funding is sought, the need (a) for a clear business plan showing how any running and maintenance costs will be met for a reasonable period, and (b) to ensure that appraisal and management for major projects reflect the Office of Government Commerce's Gateway Review Standards.</p>
	Sport England	<p>L. The need to require an element of partnership funding, or contributions in kind from other sources, to the extent that this is reasonable to achieve for different kinds of applicants in particular areas.</p> <p>M. The need (a) to set time limits for which grants are payable, (b) to ensure that the English Sports Council has the necessary information and expert advice to make decisions on each application and (c) for applicants to demonstrate the financial viability of projects.</p> <p>N. Where capital funding is sought, the need (a) for a clear business plan showing how any running and maintenance costs will be met for a reasonable period, and (b) to ensure that appraisal and management for major projects match the Office of Government Commerce's Gateway Review standards.</p>
	Arts	<p>N. The need to require an element of partnership funding, or contributions in kind from other sources, to the extent that this is reasonable to achieve for different kinds of applicants in particular areas.</p> <p>O. The need (a) to support projects which are for a specific, time-limited purpose, (b) to ensure that Arts Council England has the necessary information and expert advice to make decisions on each application and (c) for applicants to demonstrate the financial viability of projects.</p> <p>P. Where capital funding is sought, the need (a) for a clear business plan showing how any running and maintenance costs will be met for a reasonable period, and (b) to ensure that appraisal and management for major projects match the Office of Government Commerce's Gateway Review standards.</p>
	BLF	<p>4. LONGER TERM BENEFIT – that projects can achieve longer-term financial viability and resilience.</p> <p>5. ADDITIONALITY AND COMPLEMENTARITY – the development of programmes and funding of projects should complement, add value and be distinct from the work of other funders and parties working towards the Fund's goals</p>
Distributor Specific directions	HLF	<p>A. Their assessment of the needs of the national heritage and their priorities for addressing them.</p>
	Arts	<p>B. Its assessment of the needs of the arts and its priorities for addressing them.</p> <p>K. The need to support the long-term managerial viability and leadership of organisations in the arts.</p>

Appendix C] The Authors

The authors have worked in the arts and culture – together and independently – over 45 years. They share a concern for community and the ‘local’, for the work of the contemporary artist and a profound belief in the importance of local government. To this David Powell adds a lifetime’s commitment to London and the experience of Dockland renewal. Christopher Gordon brings 30 years of work in the cultural policies and structures of Europe, East and West, North and South. Peter Stark brings the experience of the regeneration of Tyneside and the fresh perspective of his recent return from 12 years work with the arts and culture in the inner city of Johannesburg and in the rural areas of South Africa.

Christopher Gordon is an independent consultant and university lecturer in international cultural policy in the UK and in continental Europe. Formerly Chief Executive of the English Regional Arts Boards, a local authority Arts Officer (London Borough of Camden and Hampshire County Council) and festival programmer, he led and wrote the National Cultural Policy Evaluations of Italy, Latvia, Cyprus and Turkey for the Council of Europe, and is author of two UNESCO cultural policy publications. Sometime adviser to the Culture Committee of the European Parliament, Treasurer of the European Forum on the Arts & Heritage, he is an Editorial Board member of the *International Journal of Cultural Policy*.

David Powell works as an animateur, consultant, mentor and board member with arts and cultural organisations across the UK and internationally. Since 1990 he has run his own research and development practice, DPA, which promotes the role of cultural practice and creative businesses in regeneration and community building, helping strong local cultures and economies to flourish. He has advised civic and cultural leaders in East London and the Thames Gateway, the North of England, in coastal communities and elsewhere. He was a Director of Inter-Action, the influential arts and community development charity until 1985. Former Chair of Camden Arts Centre and Film and Video Umbrella, he is a Director of ACAVA, the national artists’ studio development company and is one of the initiators of the Camley Street Sustainability Zone in Camden, London. Now based in South Wales, he is a Visiting Professor at University of East London and a founder member of the London Legacies Group.

Peter Stark’s work in researching, developing and delivering cultural policy and projects in the UK has ranged from his founding directorships of South Hill Park Arts Centre and Voluntary Arts to the culture led transformation of his native Tyneside where he worked first as Director of Northern Arts and then as Special Projects Adviser to Gateshead Council. In South Africa between 2000 and 2012 he worked in Inner City Johannesburg and the former homelands of the Eastern Cape. On his return to the UK he became Chair of Voluntary Arts and he is now Development Director for the Nicholas Wood Memorial Library and Neville Hall in Newcastle. Throughout his career he has been a teacher of cultural management and leadership. He was awarded the OBE in 1990 and he was appointed Professor in Cultural Policy and Management at Northumbria University in 2000.

Previous GPS Reports in the series

GPS Culture has produced four substantial and wholly independent reports on policy for the arts, culture and heritage in England over the past two years, in addition to providing substantial evidence to the Commons’ Select Committee on Culture, Media and Sport’s Inquiry into the work of Arts Council England 2014–15. All four reports can be found on our website at www.gpsculture.co.uk

Rebalancing our Cultural Capital’ (The RoCC report), October 2013

Policy for the Lottery the Arts and Community in England’ (The PLACE report), April 2014

‘Hard Facts to Swallow’, October 2014

‘A New Destination for the Arts’, February 2015