

A PROGRAMME FOR THE

ARTS

THE ARTS – A GROWING CONCERN

GLC

1961-1966

Working for London

archive.parrotodyssey.com

NATIONAL CAMPAIGN FOR THE

ARTS

The performing, composing and visual arts in this country have prospered since the Second World War because of public funding.

We have been fortunate that in Britain there is enormous talent available.

We have been fortunate, too, that the last 40 years have coincided with enlightened arts education more generally available in some schools and widely available through radio and television.

Some local authorities have also been imaginative. Sponsorship and private contributions have risen.

But the bedrock and the sine qua non of the whole system has been public funding.

This public funding – or rather public investment – has resulted in the fertile growth of a considerable industry; a social and financial success story; local, national and international fame; and, most important of all, the assertion and demonstration of the pleasures and values of music, dancing, drama and the fine arts to a wide, increasingly informed and appreciative public.

The National Campaign for the Arts is an all-party organisation and it aims to bring together all the arts lobbies and interests in this country. It comes into existence because it believes that the threat to public funding is now clear and critical. That threat has to be resisted.



Foreword by Melvyn Bragg, President of the National Campaign for the Arts

Talent

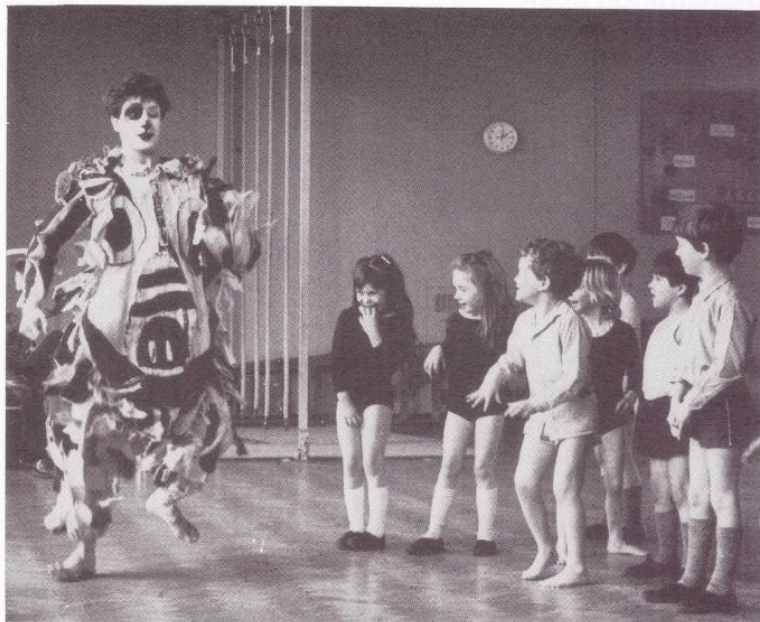
The Threat

A handwritten signature in black ink, appearing to read 'Melvyn Bragg', with a long horizontal line extending from the end.

PROGRAMME

The Campaign is committed to:

- 1 Working for a real increase in public funding of the arts.
- 2 Placing the prime responsibility for the health of the arts on the Government.
- 3 Giving the arts in the regions a fair share of public funding.
- 4 Persuading local authorities to increase their support for the arts.
- 5 Encouraging business and trade union sponsorship and offering individuals tax incentives to support the arts.
- 6 Lifting the burden of VAT from the arts by zero-rating them.
- 7 Putting the needs of women, ethnic minorities and people with disabilities at the centre and not on the fringe of the arts industry.
- 8 Improving the pay and status of those who work in the arts.
- 9 Pressing for a major review of the structure, functions and accountability of the Arts Council, the British Film Institute, the Crafts Council and the Museums and Galleries Commission.
- 10 Lobbying for the creation of a Ministry for the Arts, Heritage and Broadcasting headed by a Minister of Cabinet rank.



Alex Laing

Programme for the arts

• **What future for them?**
 The arts are open to children from all backgrounds through Theatre in Education. Through visits by companies like the Spiral Dance Co (pictured at Malvern Junior School, Merseyside) children can explore concepts and issues, learning through direct experience. Theatre in education depends on public funding, to keep it open to all.

REHEARSING FOR A CRISIS

In 1986, the arts face their greatest threat. Government funding has been effectively frozen, leaving hard-pressed local authorities with the task of financing real growth in the arts. But now the Greater London Council and the six Metropolitan Counties are to be abolished.

At present there is a £20 million shortfall between what the government is offering the museums and galleries, the performing and visual arts and film, and what is actually needed. That would be a body blow to the arts, the people who work in them and the people who enjoy them.

Siren voices say the answer lies in a switch from public to private funding. They see the future of the arts in business sponsorship and individual donations. Even the man charged with handling government funding of the performing and visual arts, the Chairman of the Arts Council Sir William Rees-Mogg, is not sure whether he believes in public support for the arts, venturing that it "can weaken the sinews of self-help."

The National Campaign for the Arts is unapologetic about the need for public funding – so that the arts are open to all.

It is time to make a bold restatement of the case for the arts. One which springs from a commitment to music, dance, theatre, mime, opera, drawing, painting, sculpture, crafts, photography, writing, film, video, community and ethnic arts, and to the people who love them.

The Campaign is working for all the arts, the people who work in them and the people they serve. The Campaign will be here as long as the arts are undervalued. Please give your support.

Public need

‘How many paintings in the National Gallery came about as a result of market forces?’

Sir Denis Forman Chairman of Granada Television, Deputy Chairman of the Royal Opera House

A commitment



Reg Wilson



Sally & Richard Greenhill

• **FAR LEFT:** Opera for all ... Verdi's *Rigoletto* was set in New York in the English National Opera's production at the London Coliseum.

• **LEFT:** Dance for all ...an exhibition of African dancing in an inner London school.



Stephen MacMillan

• The Royal Shakespeare Company: one of theatre's brightest lights.

• Beyond appearances: sculpture for the visually handicapped and sighted at Nottingham Museum



Arts Council

• High Drama in Sweeney Todd at the Half Moon Theatre London



Michaelle Poer Trench

ARTS aliv

Regular and varied exposure to the arts is as important to the educational needs of the **individual**, as learning the other basic social skills of communication.

The arts make us think, provoke our imagination, heighten our feelings, and challenge our attitudes. They bring pleasure and enjoyment not only to those who act, play, dance or compose, but to everyone who watches, listens, touches or is touched by them.

And they are potentially open to all. The Campaign's aim is to provide everyone with their own key to the arts – and the desire to use it.

A triumphant spread of achievement

The arts give whole **communities** a voice, bringing people together in shared experiences, feelings, ideas. They can help break down the sense of alienation and the feeling of stress in our inner city life. And they can provide a healthy creative channel for the often frustrated energies of young people.

As a **nation** we are good at the arts – one of the few areas where we can confidently claim to be world leaders. The secret of the success story of our great national companies and galleries lies in the deep foundations of our artistic activity. In the excitement of small-scale theatre and music, the challenge of film and video workshops, the wealth of our museums and galleries and the rich diversity of community and ethnic arts.

This triumphant spread of artistic achievement can be appreciated in the Notting Hill Carnival (Arts Council grant £6,400), the Edinburgh Festival (grant £437,000), the Ekome Dance Company (£40,500) or the London Festival Ballet (£996,464).

e.....

Our greatest tourist attraction

The arts cannot be described as a small industry, with an annual turnover well in excess of £1 billion. Over 200,000 people work directly in the arts and there is an army of associated workers.

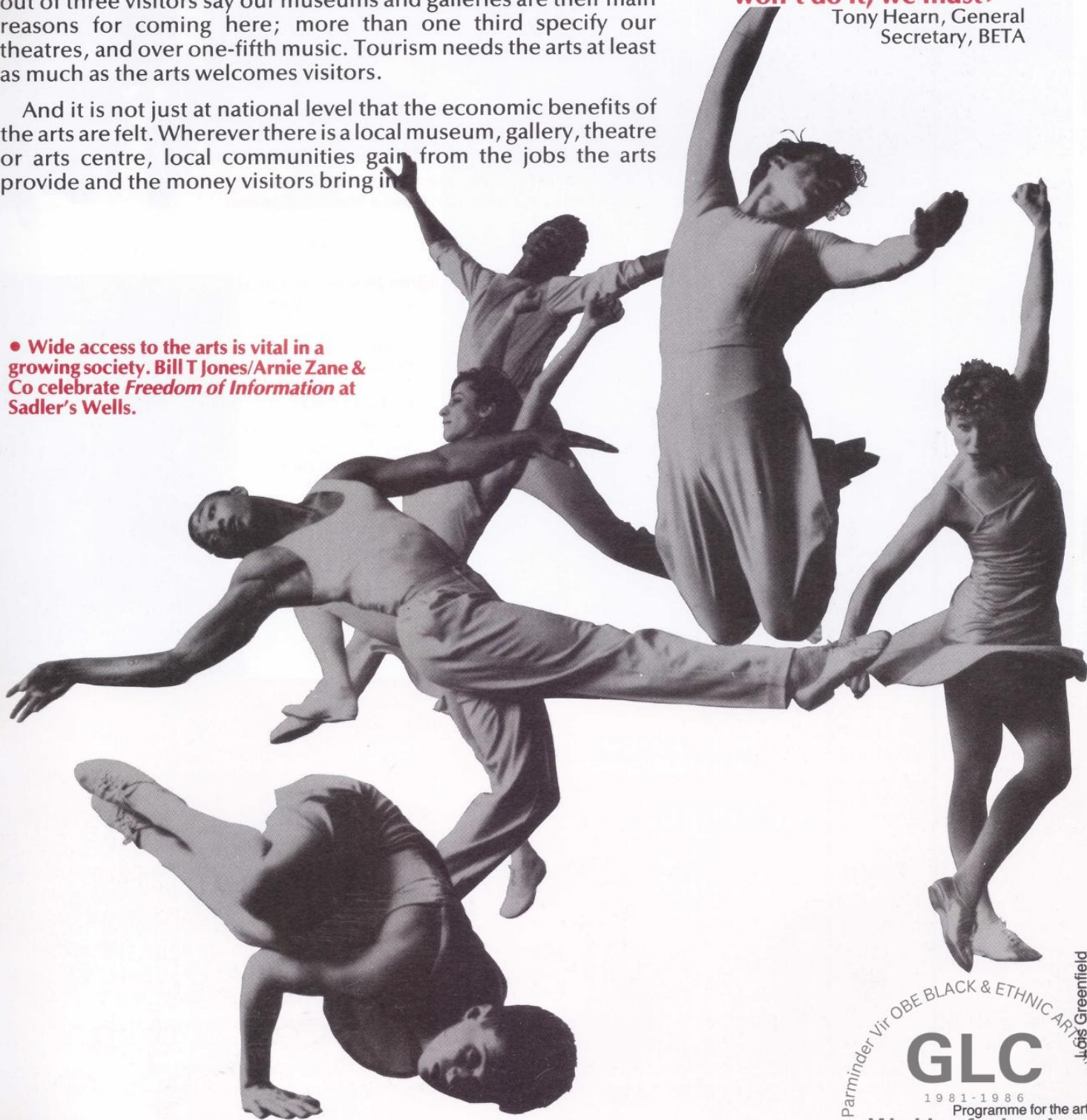
The arts are a major factor in attracting overseas tourists. Two out of three visitors say our museums and galleries are their main reasons for coming here; more than one third specify our theatres, and over one-fifth music. Tourism needs the arts at least as much as the arts welcomes visitors.

And it is not just at national level that the economic benefits of the arts are felt. Wherever there is a local museum, gallery, theatre or arts centre, local communities gain from the jobs the arts provide and the money visitors bring in.

• **Wide access to the arts is vital in a growing society. Bill T Jones/Arnie Zane & Co celebrate *Freedom of Information* at Sadler's Wells.**

'The Broadcasting and Entertainment Trade Alliance backs the Campaign because it is important that our theatres, concert halls, cinemas and arts centres and those employed in them are properly valued and protected. If the government can't or won't do it, we must'

Tony Hearn, General Secretary, BETA



VARI



John Reardon

• Kokuma Dance Co rehearsing at the Handsworth Cultural Centre, Birmingham



Maggie Murray

• Dance workshop for people with learning difficulties at Pineapple Dance Studios, London



Sally & Richard Greenhill

• The arts are everywhere.... children join in the fun at the Finsbury Park Carnival.



Fotogallery

To some people "the arts" seem elitist – a long way from the "real world" of unemployment, bad housing, poor health and inadequate schools.

The only way to overcome this prejudice is to ensure that the arts, in all their wide variety, are available to all.

People living on a low fixed income often find the cost of going to a performance or an exhibition prohibitive. It is precisely because the Campaign recognises that this is a problem for many people that we are committed to higher funding. More money means lower ticket prices.

The arts embody the spirit of society. Each generation, each community brings new ideas, new ways of doing things.

Ours is not a white, male, able-bodied society and the arts are bound to reflect this.

Programme for the arts

In every area of artistic activity women participate and explore in a lively, neglected. But still they are offered fewer opportunities across the arts spectrum.

Putting black people in the arts

Neither women's access to the arts nor black people's is remotely adequate. The Campaign is committed to increasing opportunities across the arts spectrum.

Only in the last few years have the arts been celebrated rather than ignored. Yet, outside the arts, relations are still poor.

The Commission for Racial Equality drew attention to the failure to recognise the ethnic arts as a cultural activity. The result is too little access and too few jobs for black people. We will continue to argue this case.

Working for London

archive.parvindervir.com

Parvindervir OBE BLACK & ETHNIC ARTS ARCHIVE

IATIONS



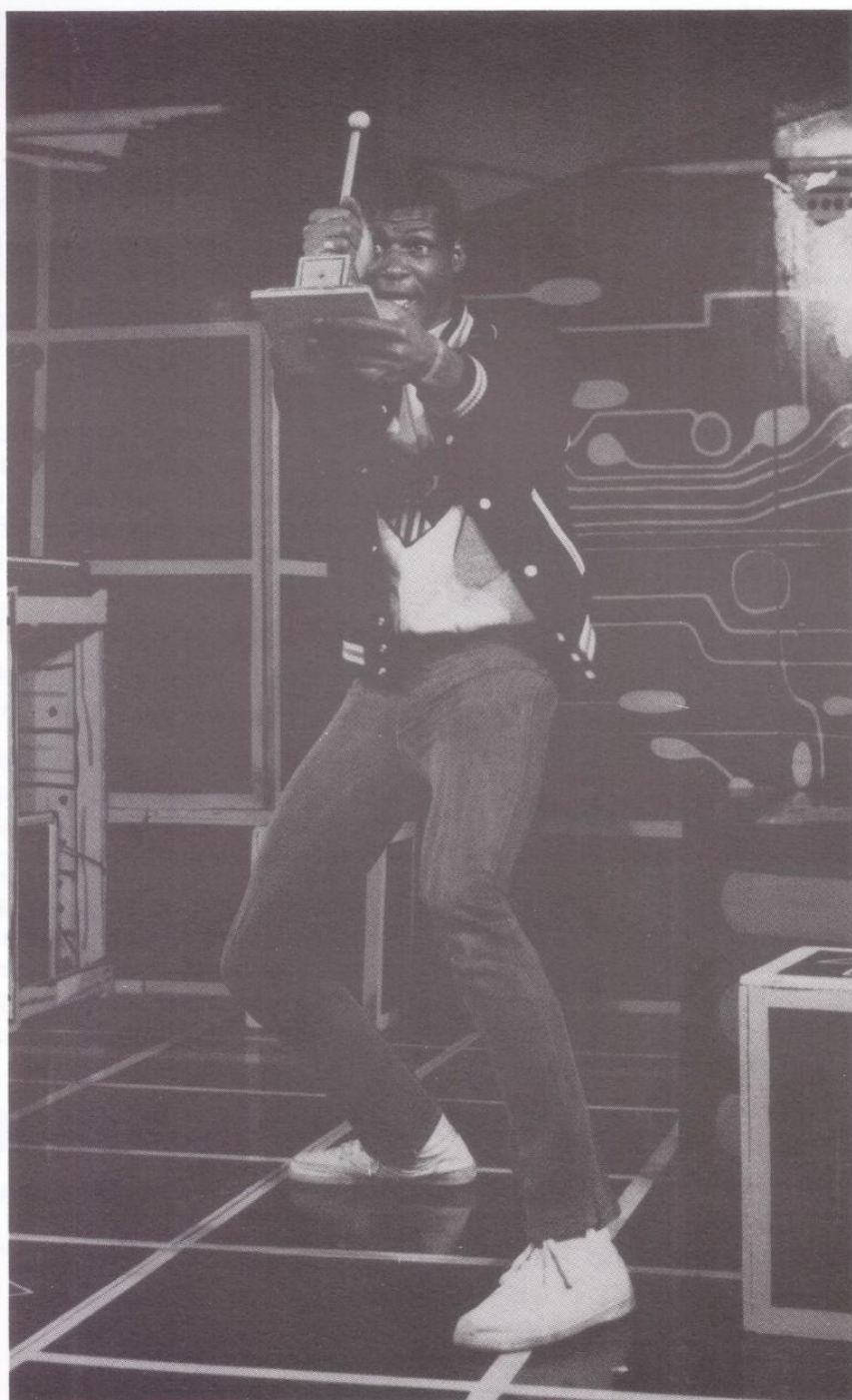
B J Warner



• **TOP RIGHT**
Killer Bytes from
the Half Moon
Young People's
Theatre, London

TOP LEFT The
Graeae Theatre
Co puts people
with disabilities
at the centre

LEFT Pupils from
a Cardiff school
on a study visit to
the Ffotogallery



Half Moon

en are breaking down the barriers to equal
creative way a culture which has been
r and less responsible jobs.

the picture

nor women's opportunities in them are
actively promoting the case for equal job

arts of the ethnic minorities begun to be
de London, the ethnic arts are still the poor

ew attention yet again to the Arts Council's
category worthy of separate funding. The
for black people in the arts. The Campaign

People with disabilities are creating an art that expresses their thoughts and feelings. At the same time they are deepening society's understanding of the problems faced by disabled people.

The Attenborough Report pinpointed the obstacles facing men and women with disabilities in enjoying the arts. All too often, when they get there they are greeted by uncomprehending, even unwelcoming, attitudes from workers and audiences. This is now changing, and the Campaign will press for a special programme of investment in this area.

In the eyes of many of those responsible for distributing arts funding, these groups are on the fringes of the arts.

Central to the Campaign Programme must be the principle of equal access and equal opportunities in a thriving arts industry.

Parma Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986
Programme for the arts
Working for London
archive.parmindervir.com

A RUN FOR OUR MONEY

‘The state’s total expenditure on all purposes is now £130 billion. Of that, the Arts Council receives £100m. The priority the state affords the arts is therefore one part in 1,300 of its expenditure’

Sir William Rees Mogg,
Chairman of the Arts Council,
11.3.85

Planning ahead

‘Though the theatre can never be measured in economic terms alone, it is vital that we get through to the government that the theatre industry is big business. A professional lobby can help us, and the rest of the arts, to do this’

Bob Swash, President, Society
of West End Theatre

Extra funding

The National Campaign for the Arts fully endorse the present system of funding the arts primarily out of the public purse. That way, each of us has a stake in the arts, tickets are cheaper and an essential level of continuity of operation is secured.

Museums and galleries planning exhibitions, for example, need to be sure of a basic level of funding for a period of three to five years.

That is the ideal. In practice, public support for investment in the arts is low – it would be unacceptable to any other expanding and successful industry. Central Government, in 1985/86, invested under one quarter of one per cent of its budget (£208m out of £92.4 billion) on the arts.

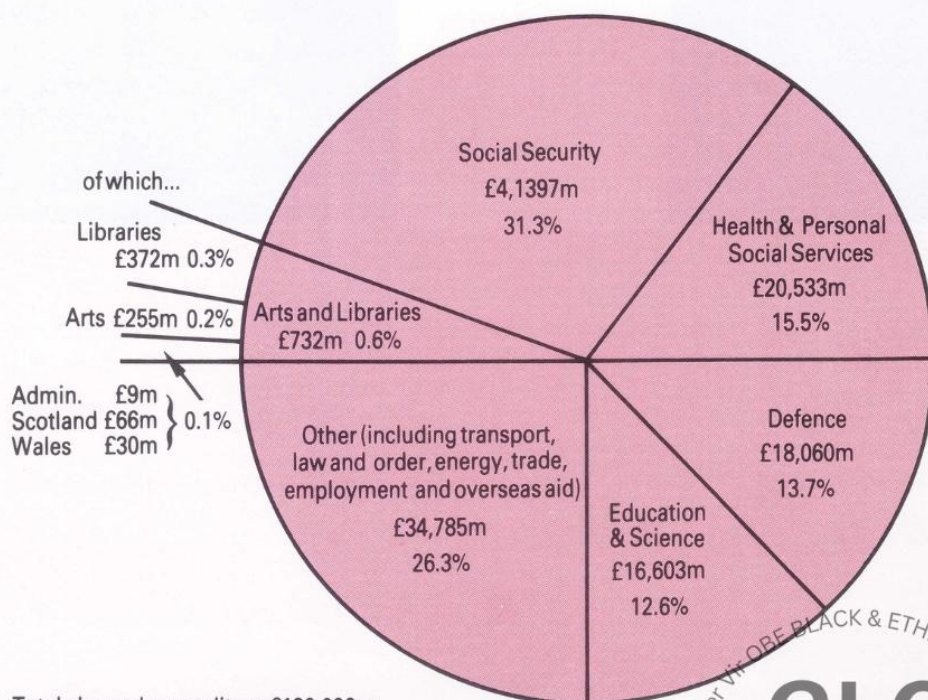
A prime responsibility

A House of Commons All-Party Select Committee, reporting in 1982, described the arts as “irresponsibly underfunded”.

Arts in the regions are grossly underfunded and there is an undeniable bias towards London and the home counties. Over the years the Arts Council and other national funding bodies have done little, or nothing, to correct that imbalance.

The Campaign welcomes the principle of directing extra funding to the regions, but not by robbing Peter to pay Paul. The answer lies, not in taking money out of London – reappportioning a cake which is already too small – but in putting new money into the regions. Baking a larger cake.

UK PUBLIC EXPENDITURE PLANNED 1985/6



Total planned expenditure £132,092m

Source: HM Treasury, Command 9428 – 11 January 1985, Table 2.5

This is where local authorities have a vital role. They know best where to direct public support. But at present, local authorities have as bad a record as central government when it comes to supporting the arts.

Last year 109 district councils, 1 shire county, 3 metropolitan districts spent less than one penny for every thousand people in their area on the arts.

A statutory duty

Of course there were some local authorities notable for their support for the arts, not least the GLC and the six Metropolitan Counties, but these could not compensate for all the councils which failed to meet their responsibilities.

The Campaign must persuade local authorities to take up their responsibility for the arts by a combination of government incentives and statutory obligations. The Government should make an assessment of what each authority should be spending in this area and make a grant towards that expenditure in just the way they do for other key local authority services.

Moreover councils should have a statutory duty, rather than power, placed on them to meet the artistic needs of their communities.

Local demands

ARTS COUNCIL SPENDING BY REGIONS 1980

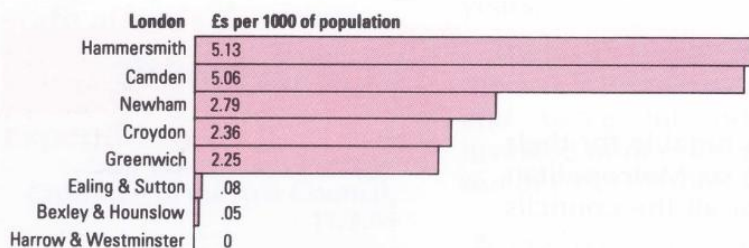
Pence per head of population in each region.

Regional arts association area	Population 1984/85 (millions)	Including national companies		Excluding national companies	
		1980/81	1984/85	1980/81	1984/85
Eastern	4.9	36	55	34	49
East Midlands	3.8	75	87	64	84
Greater London	6.7	337	514	104	133
Lincs and Humberside	1.4	50	72	46	68
Merseyside	1.9	94	117	71	113
Northern	3.1	78	113	69	96
North West	4.7	45	79	43	72
Southern	4.4	72	84	65	78
South East	3.2	42	63	39	58
South West	3.6	90	129	80	118
West Midlands	5.2	80	128	57	84
Yorkshire	4.1	75	111	71	99

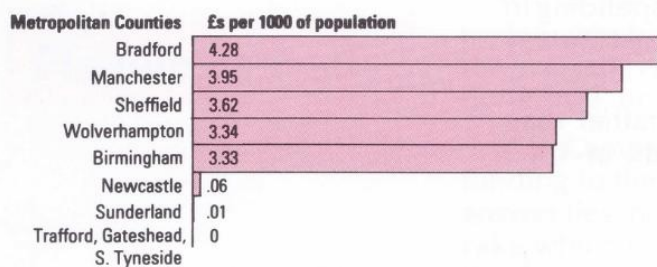
Source: PSI press release, 24 July 1985

LOCAL AUTHORITY SPENDING ON CULTURAL FACILITIES 1984/5 (£126,352m)

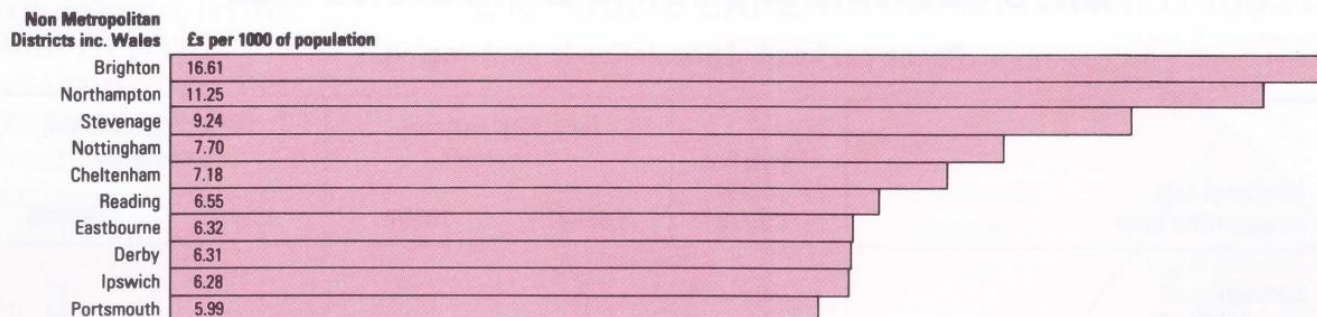
Arts centres etc	- £30,559)	
Theatres	- £36,474)	
Museums	- £59,319)	
Galleries	- £59,319)	
		£126,352



Excludes Tower Hamlets (no return) and City



Excludes Liverpool (no return)



109 Local Authorities pay nothing



Overall - Top Five

1. Brighton	16.61
2. Northampton	11.25
3. Stevenage	9.24
4. Nottingham	7.70
5. Cheltenham	7.18

Bottom Five

Harrow & Westminster	0
Trafford, Gateshead	
S. Tyneside	0
Avon	0
109 non-metropolitan districts	0

Source: CIPFA Leisure and Recreation Statistics, 1984/5

A JOINT PRODUCTION

Artistic freedom can only be enhanced by encouraging as many sources of funding as possible. This is why the Campaign welcomes additional investment sources – from businesses, trade unions and individuals.

Business sponsorship has grown steeply over the last decade to an estimated £17m in 1985. Sponsors can write off their contributions as legitimate business expenses. And the Government's Business Sponsorship Incentive Scheme doubles the value of their money.

Tax incentives

But it is no substitute for public support. As the Association for Business Sponsorship of the Arts points out, that kind of sponsorship can never be large or reliable enough to guarantee that the arts are available to all.

One source of funding which has been badly neglected is the individual donor. At present there is no direct tax incentive to support the arts.

The Campaign believes that a scheme allowing tax to be deducted up to a given percentage of gross income would unlock the door to individual giving. And the first to benefit would be the originators of art – painters, sculptors, photographers and craftspeople.

The workers' contribution

Another source of support for the arts that goes largely unrecognised is the work of the 200,000 employees themselves. Salaries in the arts are quite inadequate, because of underfunding.

Last year the Arts Council admitted that dancers' pay was "unacceptably low". The same is true of every other area of the arts. Actors are used to low wages and long hours of work on a casual basis.

Three out of every four are estimated to be out of work at any one time. Visual artists relying on part-time teaching to supplement poor incomes have been affected by cuts in the educational system. All this, and undervalued too.

● On the road...
The Taming of the Shrew, part of the 1985 RSC/Nat West tour



Donald Cooper

● RIGHT: An English National Opera draughtsman at work
● LEFT: On tour with Saddler's Wells Royal Ballet.



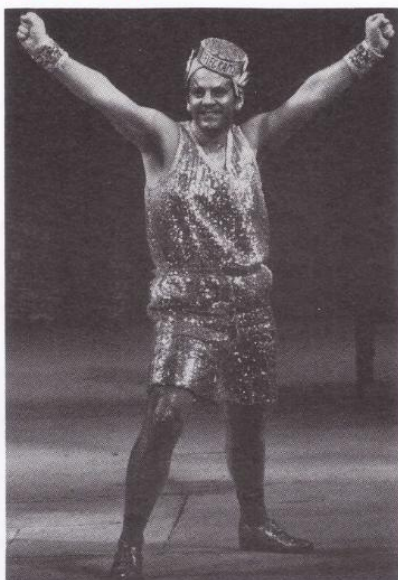
Reg Wilson



Pariminder VIR OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986

THE ARTS – A GROWING CONCERN

• Opera alive ... from the ENO's production of *Orpheus in the Underworld*



Catherine Ashmore

"At its meeting on 25th September (1985), the Arts Council decided it might be facing a situation in which it could no longer hold to its undertaking to organisations receiving annual grant aid that it will provide a twelve month notice of withdrawal or significant reduction of funds."

That was how Luke Rittner, Secretary General of the Arts Council, told companies funded by that body that their future was on the line.

In any other area, such a blanket threat of no-notice withdrawal of funds from a major backer would close an industry down. It is a tribute to the vigour and resilience of the arts industry that we are not sitting back and watching it happen.

In October 1984 we, artists, administrators, employers organisations and trade unions, came together to create a unique campaign – to inform the public, brief the media and alert politicians to the need for higher public and private support for all in the arts.

Since then, we have had support from men and women active in the performing, composing and visual arts, from community and ethnic organisations, from museums and art galleries.

Since November 1985, we have opened up membership to the general public.



Matthew Needham



• **CENTRE:** Pupils from St Martins Junior School, Worle, Avon, record their play, *The Leopards and the Secret Ballet Dancer*

BOTTOM: Some members of the Black Theatre Co-operative.

If you would like more information about the National Campaign for the Arts, please write to:—

Simon Crine, Director,
the National Campaign for the Arts,
Francis House, Francis Street,
London SW1P 1DE.

1985-1990

GLC
1981-1986

Working for London
archive.parmindervir.com

NATIONAL CAMPAIGN FOR THE



FOUNDING MEMBERS

Stephen Remington, Charlotte Ashe, Pierre Audi, Joan Bakewell, David Brierley, Peter Brinson, Peter Conway, Carol Crowe, Les Cullen, Peter Finch, John Fox, G. Laurence Harbottle, Robin Howard, Remi Kapo, Carol Kenna, Errol Lloyd, John Morton, Steve Murphy, Nicholas Payne, Peter Plouviez, David Richardson, Jack Stoddart, Bob Swash, David Aukin, Peter Stark, Olivia Maxwell, Michael Attenborough, Jude Kelly, Michael Bogdanov, Claire Venables, Mamoun Hasaan, John Crisp, Ian Ritchie, Ian Robertson, Clive Smart.