

Regional arts funding - getting the balance right



1. Should any of the following be funding priorities for Arts Council England?

	Definitely	Probably	Unsure	Probably not	Definitely not	Rating Count
More cultural production based outside London	81.8% (526)	11.2% (72)	3.9% (25)	2.2% (14)	0.9% (6)	643
More arts organisations producing work for digital distribution	20.6% (130)	36.1% (228)	27.1% (171)	13.9% (88)	2.2% (14)	631
More touring by London-based arts organisations	29.6% (186)	35.8% (225)	14.5% (91)	15.3% (96)	4.9% (31)	629
More touring by non-London-based arts organisations	52.6% (333)	37.4% (237)	7.0% (44)	2.8% (18)	0.2% (1)	633

Please comment here on your views

191

answered question

644

skipped question

1

2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

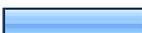
		Response Percent	Response Count
Definitely		27.9%	178
Probably		26.9%	172
Unsure		10.0%	64
Probably not		16.4%	105
Definitely not		18.8%	120

Please comment here on your views 208

answered question 639

skipped question 6

3. Should the distribution of Lottery funding for the arts reflect regional population densities?

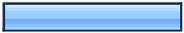
		Response Percent	Response Count
Definitely		22.5%	145
Probably		30.5%	197
Unsure		17.2%	111
Probably not		22.2%	143
Definitely not		7.6%	49

Please comment here on your views 207

answered question 645

skipped question 0

4. Should national arts funding be used to compensate areas of the country that have suffered as a result of arts cuts by local authorities?

		Response Percent	Response Count
Definitely		30.3%	195
Probably		28.1%	181
Unsure		12.9%	83
Probably not		17.6%	113
Definitely not		11.0%	71
answered question			643
skipped question			2

5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

	Response Count
	235
answered question	235
skipped question	410

6. At what level is your work with or in the arts sector

		Response Percent	Response Count
Senior		47.9%	300
Middle		39.1%	245
Entry / Junior		5.6%	35
Student / Intern		2.6%	16
Do not work in or with the arts sector		4.8%	30
Other (please specify)			51
answered question			626
skipped question			19

7. Which age group are you in?

		Response Percent	Response Count
Under 22		1.6%	10
22-30		13.3%	85
31-40		21.9%	140
41-50		28.8%	184
51-60		22.1%	141
Over 60		12.4%	79
answered question			639
skipped question			6

8. Where do you live?

		Response Percent	Response Count
England - London		16.3%	104
England - East		7.5%	48
England - North East		8.2%	52
England - South East		11.0%	70
England - East Midlands		8.6%	55
England - West Midlands		9.4%	60
England - South West		14.3%	91
England - North West		11.0%	70
England - Yorkshire		9.7%	62
Northern Ireland		0.2%	1
Scotland		1.3%	8
Wales		2.0%	13
Elsewhere in Europe		0.0%	0
Outside Europe		0.6%	4
answered question			638
skipped question			7

Q1. Should any of the following be funding priorities for Arts Council England?

1	Anything receiving Arts Council funding should be seen by as many people as possible. Touring is definitely one way to try and ensure this.	Feb 17, 2014 11:14 PM
2	More more more out of London funding!	Feb 17, 2014 4:02 PM
3	There are too many important, talented and ground-breaking institutions operating outside of London who receive little or no funding in comparison to those in the S.E. The quality of their work is equal if not better than that produced by London institutions. Welsh National Opera, Liverpool Philharmonic, Halle, Everyman & Playhouse, Baltic, Sage, CBSO, Manchester Jazz Festival etc.	Feb 17, 2014 12:06 PM
4	Support and infrastructure for touring outside of London is very lacking and it is very noticable	Feb 17, 2014 11:53 AM
5	There are many times more opportunities for people to attend arts and cultural events in the capital seven days a week, and far fewer everywhere else. Ranging from huge national institutions to independent cinemas, small-scale cultural events and gigs in local pubs. The cost and timetabling of our public transport system makes it difficult for people to attend events in London (and other major cities) - midweek opportunities are almost impossible to attend for people working full-time. My experience is that regional venues without ACE funding can take fewer risks with programming and leave audiences with a dearth of top quality performances, often choosing comedy and tribute acts over 'unknown' artists/artforms. In my experience, many top London-based companies and artists do not want to tour to the regions, and when they can be convinced to, they often expect unrealistic fees.	Feb 17, 2014 11:35 AM
6	make arts accessible natiowide	Feb 17, 2014 10:17 AM
7	Artists, curators and producers in the English regions do not want 'the crumbs' from London, such as live screenings of NT productions at a local cinema. We are making the art and displaying it ourselves. Digital distribution is just using digital as a tool, it is not the art itself.	Feb 17, 2014 8:40 AM
8	Funding is currently far too London-centric and there are huge swaths of area outside of London who don't get any funding who desperately need it...	Feb 15, 2014 5:04 PM
9	Living in Cornwall, I often find visiting orchestras, London based and from elsewhere do not bring their "A" team and thereby we are subjected to listen to inferior quality performances. The name of certain world renowned orchestras carries the concert through to many concert goers who associate it with quality, but for the more discerning listeners, it is insulting.	Feb 14, 2014 9:40 PM
10	All this is irrelevant if the recipients of grants are not involved in risk assessments.	Feb 14, 2014 5:10 PM
11	I feel that there is an unhelpful emphasis on Digital distribution which is risking bending arts creation out of shape - only a small percentage of arts are suitable for digital distribution.	Feb 14, 2014 4:23 PM
12	Great art for all - how can there be equal access to great art in the regions without touring	Feb 14, 2014 11:18 AM
13	I think it is too simplistic to ask about funding priorities in this way so I ticked unsure. it's not just a London issue but about reach and engagement.	Feb 13, 2014 6:35 PM

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14	Getting funding from the arts council is a prolonged battle, with hoops and obstacles. The funding process is so long and complicated for amounts of money that would be just small change to the regularly arts council funded organisations.	Feb 13, 2014 6:29 PM
15	the imbalance is shocking and does not reflect population spread in the UK.	Feb 13, 2014 5:50 PM
16	it is important to boost the cultural activity from regional areas and do this in a non tokenistic way.. the arts participation from the East Anglia and Suffolk / Ipswich in particular where i work is BAD - even though we have 5 NPO's support the grass roots participation and activity and you will breed new aspirational artists, don't do this and you will perpetuate the polarised cultural cities... otherwise London will give a fake aspiration warped view of creativity.	Feb 13, 2014 4:33 PM
17	Digital distribution by London based organisations such as The Royal Opera House, do enable quality productions to be viewed by many people however, there is still a bias in the actual live performance only being staged to a limited audience in the venues. Audiences regionally should be able to access directly these kinds of performances, not just via a screen. I am concerned that the organisations in London will satisfy their output through these mediums without more integral approaches.	Feb 13, 2014 3:13 PM
18	Quality, resonance, diversity should be more important than geographical engineering	Feb 13, 2014 2:20 PM
19	Increasing funding for work to get developed and seen in the regions is key. Too much funding goes solely to London and for London runs, but it is also crucial to ensure that the excellent quality and/or interesting work done in London or by "London-based" organisations are seen outside the capital. Funding needs to be more dispatched, there are a lot of valuable organisations and companies that could keep going and produce qualitative work even with a bit of funding rather than none. Giving more chances from the same money pot but better redistributed is in my view the best way to push artistic organisations to thrive and for them to feel they can keep going and create.	Feb 13, 2014 12:07 PM
20	Work is being produced in the North, but not highlighted enough because there is no need to tour to London because of the sheer over-programming in the capital. Alongside this the Northwest does not get the monetary support to tour or create impact.	Feb 13, 2014 11:37 AM
21	The Creative Case should be a funding priority for Arts Council England as it addresses these questions with progressive thinking. Collaborative companies such as ZENDEH www.zendeh.com based in the North East.	Feb 12, 2014 9:20 PM
22	There is too much emphasis on digital media, perhaps out of a misguided desire to appeal to the short attention span of the modern lifestyle, rather than working to engage and encourage deeper thinking.	Feb 12, 2014 6:44 PM
23	As a programmer in a regional venue there is a lack of quality work. More touring is needed to ensure wider access to the arts but this also requires a healthy infrastructure of regional venues to receive the work and develop audiences.	Feb 12, 2014 4:39 PM
24	It is as important for non-touring organisations to tour into London as anywhere else in the region. So often something considered of national importance is seen as having to be created in London	Feb 12, 2014 4:20 PM

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25	the balance of investment rightly reflects the infrastructure, but increasing access outside of the established infrastructure needs a step change.	Feb 12, 2014 3:10 PM
26	Living in the South West touring is the life blood for acces to quality cultural experience. Funding in this area has been severely cut and diminished the services offered to the community.	Feb 12, 2014 2:18 PM
27	Digital distribution has to be part of the solution to a more equitable and pervasive cultural offer	Feb 12, 2014 12:40 PM
28	Producing houses outside of London are now really struggling with the deeper cuts being felt by the Arts Council and their local Councils, despite the concrete evidence showing how beneficial they are to the local economy.	Feb 12, 2014 12:24 PM
29	There needs to be a balance and at the moment the balance is not right. It is important to maintain and increase investment outside London, to ensure the cultural vibrancy and impact of culture on the societies and economies of the regions. Regions need to increase not decrease their impact at a time when creativity and inspiration is so important and when many regions are suffering a range of challenges. Simply touring London-based arts organisations is not good enough, regional organisations need to tour within and around the country and we need to increase production in the regions. Also - the idea that most of the population will be able to go to London to access the great art and culture there is simply not a reality. It is too expensive all round for most people and families to afford. Therefore ACE is subsidising organisations that can raise their own funding, attract huge amounts of visitors (including a lot of foreign visitors), can earn income more easily - this is not a good use of public funding.	Feb 12, 2014 11:57 AM
30	The outer regions of London (particularly the outer boroughs) often become cultural deserts as they do not have the funds, concert halls, theatres or resources to attract the big names	Feb 12, 2014 11:42 AM
31	I live in Coventry, it takes me an hour and a half to get to london to see a show that I might extremely want to see. I'm more interested in seeing a thriving producing industry in the Midlands that connects to the place I live.	Feb 12, 2014 11:19 AM
32	Digital does not and should not be allowed to replace the live experience	Feb 12, 2014 11:04 AM
33	London-based companies are able to draw more on tourist trade for income generation, than those in the regions so additional support could ensure that good quality work is produced across the UK.	Feb 12, 2014 10:50 AM
34	Funding priorities should be based on artistic engagement and artistic outputs regardless of where it is based. The government should stop trying to distract us by 'firing-up' a north/south divide debate and letting politics interfere with creativity.	Feb 12, 2014 10:17 AM
35	Believe that if London based organisations were to tour they would demand even more money than currently given, thereby creating a further drain on the funding pot. It should be part of their current remit.	Feb 12, 2014 10:09 AM
36	Spread the love!	Feb 12, 2014 9:30 AM
37	I wouldn't want to see production reduced in London, more see a balancing of the emphasis on where work is produced.	Feb 11, 2014 8:45 PM
38	National organisations have a duty to make sure that all tax payers are	Feb 11, 2014 3:51 PM

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reflected by and benefit from their output.

39	Since moving to live and work in Devon I have noticed a distinct shortage of Arts Events, and probably, therefore, funding. The uphill struggle ensues without doubt.	Feb 11, 2014 3:46 PM
40	Theatre is about entertainment and educating audiences, if all companies do not tour, how can you fore-fill the educating contract of dramatic art?	Feb 11, 2014 3:09 PM
41	As a child growing up in a rural village, who had few opportunities to attend theatre or arts performances/exhibitions, I would go so far as to say larger organisations operating from cities and towns in rural locations should tour to their less connected communities. There are people of all generations living in remote areas who would relish the opportunity to see a music performance/play/reading/exhibition somewhere they could get to (and home from) more easily (their local town hall? A school?). Many rely on public transport to get around which is notoriously slack in more remote areas.	Feb 11, 2014 3:02 PM
42	I despair at the prospect of even more arts investment going to London-based touring companies at the cost of opportunities for regional development.	Feb 11, 2014 2:30 PM
43	I don't think the current touring model is working well. I think we need to invest in non London institutions developing audiences (in and out of the theatre) rather than just spending £££ on getting loads of shows on the road.	Feb 11, 2014 2:26 PM
44	The priority should be on quality always, not just place of origination. This is reductive about 'London based companies' many of which are touring company and present the majority of their work outside of London yet have a base in London.	Feb 11, 2014 2:06 PM
45	The importance here is that opportunities for work to be created and have the ability to tour outside of London are supported properly. Incentivising artists and producers to consider working outside London as an fertile ground for new ideas and enquiries, not just as places to take work once created in London.	Feb 11, 2014 1:22 PM
46	Digital should never be a replacement for actual.	Feb 11, 2014 1:21 PM
47	We are tired of being sold work by London based organisations; they rarely reciprocate.	Feb 11, 2014 12:11 PM
48	Our country has failed to support the arts as vigorously in the regions as it does in London. Since 1965, and after many botched initiatives we still percieve the best in theatre, dance, music and the visual arts to be in the capital, and this is just not true. The balance must be redressed before it is too late.	Feb 11, 2014 12:04 PM
49	Work with young people and giving access to the arts	Feb 11, 2014 12:03 PM
50	We need to reflect the diversity and high quality of art produced outside the capital, including a proper representation of the high quality art from rural areas.	Feb 11, 2014 12:02 PM
51	Priority should be to ensure arts are operating on a level playing field, in and out of London, so that the emphasis is on the highest possible standards all over the country.	Feb 11, 2014 11:55 AM

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52	Spending on cultural events is too heavily London weighted.	Feb 11, 2014 11:48 AM
53	The London venues are the only ones capable of delivering the 'blockbusters', many of which are self financing and contribute the most to the visitor economy. However, the regions can have a bigger role in developing both artforms and new artists of all kinds because they have lower overheads. Digital distribution of ballet and theatre performances has been very successful but it's not a substitute for the real thing	Feb 11, 2014 11:25 AM
54	London is a creative Hub like no other. Of course more daring and innovative projects will appear in London than elsewhere. These should have the opportunity to go out and expose the rest of the country the latest art & science	Feb 11, 2014 11:23 AM
55	This is more complex than the reported figures indicate. An organisation having a registered base in London does not mean it only works there. Dividing up funding allocations into Regional v London would be irrational. Awareness of where audiences benefit from work is a better approach. Neither should the Arts sector fall prey to a divide and conquer approach. The cuts are hitting everywhere. Outer London also thinks of itself as an unresourced area.	Feb 11, 2014 11:22 AM
56	More touring by London and regionally based arts organisations must be a positive for more isolated regions, and must also raise the organisations profiles hopefully leading to more private funding	Feb 11, 2014 11:17 AM
57	Its about combating the view that London-based or London centric is necessarily 'best' or high quality. If we are to be about a variety of views, then that certainly means looking outside of the capital for highlighting quality work, and not a natural presumption that a West End version is the best.	Feb 11, 2014 11:00 AM
58	Arts organisations outside London need greater investment to survive as they have neither the population of the metropolis to support them or the private investment base. Innovation is just as prevalent outside London. 10 years ago it was a condition of funmdinf that leading London/National arts organisations toyed with small scale productions - this has almost ceased and needs to be revived along with joint creation of product with arts organisations outside London. London visual arts organisations/galleries have hi uge collections in store never seen by the public. These should be loaned for display in venues across the country - local galleries, schools and hospitals.	Feb 11, 2014 10:36 AM
59	It's ok for London based companies to tour but we need to invest in talent outside London and promote this. There is a perception that London is best, it's not and we need to shout about this.	Feb 11, 2014 10:31 AM
60	Touring by large national organisations so expensive but it should be attempted as it was in the 1980's	Feb 11, 2014 10:27 AM
61	Touring is very expensive and with the advent of cinema screenings, work by the national companies can be see not only around the UK, but around the world.	Feb 11, 2014 10:16 AM
62	We need to ensure that good art is seen by as many people as possible. London has many other economic benefits, we need to draw people out of London	Feb 11, 2014 10:07 AM
63	Dissemination is always good. Leads to cross-fertilisation	Feb 11, 2014 9:53 AM

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64	I think digital work can be amazing, but sometimes the quality and accessibility is questionable. It's great to stimulate this sector but it feels like anything is funded just as digital is a priority. We still have young people that can't use a pair of scissors!	Feb 11, 2014 9:49 AM
65	This survey does not go far enough for the distribution of arts funding. This survey should have funding for minority groups	Feb 11, 2014 9:23 AM
66	On the basis that there is less at present outside London and should therefore be stimulated	Feb 11, 2014 9:12 AM
67	Communities outside London need to benefit from both high quality arts production, as well as community arts on a grassroots level. Community arts and celebratory arts strengthens communities and builds social capital at a time of economic struggle in the countryside / outer-city areas. Arts should be used to celebrate our heritage, grow local economies through tourism. The government's cuts and poor distribution of funding are killing the artistic community that the government relied on so heavily for Olympic celebrations in 2012. What 'legacy' ???	Feb 11, 2014 8:54 AM
68	I believe that the arts crosses all section of the community and if possible should be funded	Feb 11, 2014 8:14 AM
69	There is a concentration of talent in London and this shiuks be reflected in funding	Feb 11, 2014 8:05 AM
70	Touring is limited to regional venues available so better venues are needed too.	Feb 11, 2014 6:30 AM
71	Personally I think the recent report "Rebalancing our cultural capital" was a weak and partisan piece of work. The fact that it caught such attention is more about political shifting within the national media than about a nuanced understanding of the way arts funding works. There are huge disparities in arts funding, These are between major arts organisations and organisations which work to actively engage people in creating their own art. not between London and other parts of England. To look at this is to miss the bigger picture. £200k spent in Barking or Barnet goes just as far as it does in Barnstaple.	Feb 11, 2014 12:08 AM
72	Arts Council needs to however demonstrate more leadership in brokering touring opportunities for small-scale theatres by insisting that regional subsidised theatres have to accept a proportion of work and challenge their risk adversiveness.	Feb 10, 2014 11:34 PM
73	London has a lot going on, it's good for new companies from wider regions to tour in my opinion	Feb 10, 2014 11:25 PM
74	Digital is over-rated for the performing arts - nothing can compare with breathing the same air as the performers, being in the same environment, being in the same NOW. KEEP THE PERFORMING ARTS LIVE!!!!!!	Feb 10, 2014 11:20 PM
75	Any touring is ideally embedded within genuine relationship building	Feb 10, 2014 11:15 PM
76	Very little encouragement for out of London arts production at all. Exacerbated by unwillingness of critics and funders to venture beyond M25	Feb 10, 2014 11:12 PM
77	There is a quieter contemplation perhaps outside of London that offers specialist perspectives often overlooked due to the critical mass of London's	Feb 10, 2014 10:53 PM

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	brilliance. However there are distinct cultures outside of London that have developed unique models in creating and producing art.	
78	Activity whether digital or physical outside of London needs to be prioritised	Feb 10, 2014 10:49 PM
79	Would like to see Arts Council working closer with local regeneration schemes to try and complement the work being done.	Feb 10, 2014 10:43 PM
80	There is great touring work created outside of London that is very poorly supported.	Feb 10, 2014 10:38 PM
81	In my view this isn't about London. We are great in the regions and we are not overt to London organisations touring, but we definitely don't need it as a priority.	Feb 10, 2014 8:44 PM
82	touring is expensive so I think the future lies in an arts venue producing work that can be digitally hired to other institutions for a digital screening so that a rational assessment of demand for a touring work can be established prior to booking a tour. I would love to show screenings of plays produced by the likes of the tricycle or soho theatres in Manchester - breathing life into otherwise finite pieces of work.	Feb 10, 2014 8:37 PM
83	Touring is of course valuable, but equally valuable is the work of arts organisations - especially producing organisations - based in and consciously serving communities.	Feb 10, 2014 8:21 PM
84	point 2 is already an ACE priority ACE strategic touring programme targets points 3 and 4	Feb 10, 2014 8:05 PM
85	The London-centric funding focus is shameful. Regional artists need supporting in a much more flexible, structural framework	Feb 10, 2014 7:53 PM
86	I live near Exeter. We used to see Saddlers Wells Royal Ballet most years, the RSC in Newton Abbot & Tiverton and we'd attend Bournemouth Sinfonietta concerts all locally. These events no longer take place and not everyone can travel 50 + miles to Plymouth.	Feb 10, 2014 7:39 PM
87	The challenge of 'moving' orgs or investment from cities is not that easy, and there are many economic geographic and tourism reasons some of this has happened. Many across UK already tour, and seeing this as purely a financial equity issue is too simplistic.	Feb 10, 2014 7:35 PM
88	For me it's not about the amount of work that is produced outside of London or produced outside of London that tours or indeed about London based arts organisations touring more. For me it's about the quality and range of work that covers all 3 of these. The diversity of work in London including the ability for London to stage 'interesting' work that is different and in some cases more 'one off' is what we need more of outside London and I would suggest that this might come from a mixture of the above - but the emphasis needs to be on 'quality' through great execution of great inserting ideas rather than quantity	Feb 10, 2014 7:32 PM
89	More work coming from the regions will help redress the balance	Feb 10, 2014 7:28 PM
90	The UK is far to London centric in every aspect, currently there is a dearth of quality tour product at all levels	Feb 10, 2014 7:25 PM
91	It is important to provide resources outside London, but London will continue	Feb 10, 2014 7:12 PM

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	to be a magnet to arts producers so funding a dynamic touring schedule is important, including getting work to London from around the country.	
92	I	Feb 10, 2014 7:10 PM
93	Extra support should be given to non-london based arts organisations. Especially in areas that have suffered greatly due to government cuts.	Feb 10, 2014 7:04 PM
94	lets get into provences	Feb 10, 2014 7:00 PM
95	I find the notion that London work is automatically better and sharing it to the regions is somehow doing them a favour offensive, and yet it underpins a lot of funding	Feb 10, 2014 6:52 PM
96	Personal preference to live experience which should have more funding than the digital side	Feb 10, 2014 6:50 PM
97	A very good example of touring organisation would be Northern Highlights coming to small local church halls and community centres, bringing culture to the people instead of us all having to travel to major cities and London. Young people especially need to experience this kind of provision for inspiration. I am a fine art photographer and have to travel long distances to be part of the photography movement in this country, which is still a mostly underground art movement.	Feb 10, 2014 6:37 PM
98	This country spends less on the arts than Germany and France. The arts have proved beneficial in all areas of society including health and science	Feb 10, 2014 6:37 PM
99	More cultural production outside London would be great but not if it means cutting the production that is inside London for its own perfectly good reasons. Touring is a good idea if your work lends itself to touring - but this isn't always the case and therefore not the only / best answer to the distribution problem.	Feb 10, 2014 6:31 PM
100	Important to avoid London-centric cultural colonialism. We ahve a story to tell and the means to tell it, up/out here!	Feb 10, 2014 6:04 PM
101	The quality of the art and not the geographic location is what matters	Feb 10, 2014 5:55 PM
102	Feel strongly that the regions should not be fobbed off with digital distribution rather than live art.	Feb 10, 2014 5:55 PM
103	There needs to be support for a stronger arts infrastructure outside of London in order to create a more balanced, and sustainable arts ecology for England in the long term.	Feb 10, 2014 5:54 PM
104	So many reasons to even out the funding. Cultural diversity - regional arts have their own, unique voice the contribute. Egalitarianism. It is unjust for people who do not live in London (which is most people) to be increasingly denied access to quality artistic activity. London companies have greater access to business sponsorship opportunities so more state funds should go to the regions where business is considerably less generous	Feb 10, 2014 5:51 PM
105	I'm not sure it's terribly helpful sitting in either camps regional v's london. I think the key is that ACE should be investing in excellent art - irrelevant of geographical area. It should sit centrally and be allocated on the merit of the work.	Feb 10, 2014 5:39 PM

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106	The current funding situation has created an environment where touring companies seem to tour less and companies that would like to tour are unable to schedule dates to get funding to tour so can't schedule dates. venues expect artists to split the cost and risk when venues should be the ones using their programming expertise to take risks (sometimes not very risky risks).	Feb 10, 2014 5:29 PM
107	More touring by everyone needed - and more places outside London they can tour to....	Feb 10, 2014 5:28 PM
108	I advocate this not instead of, but on top of ensuring that London arts provision can continue at its current level. These are not alternatives.	Feb 10, 2014 5:27 PM
109	be great to make productions more accessible to audiences who can't get to London	Feb 10, 2014 5:20 PM
110	Focus on enriching arts provision in areas such as Corby which already has embryonic seeds that need TLC.	Feb 10, 2014 5:17 PM
111	I don't think it's about more cultural production per se, but just that the cultural production that is happening in the regions is proportionally funded	Feb 10, 2014 5:16 PM
112	The funded organisation need to do much more to reach out beyond traditional London borders, they will reap benefits by building audiences, revealing new talent.	Feb 10, 2014 5:16 PM
113	Touring and digital distribution is all well and good, but we should have the real thing spread out across the UK. Nothing compares to the real thing over a digital reproduction. And a one-off pit stop on a national tour is fine, but we should be investing in local theatre production, giving more jobs in the arts to local people.	Feb 10, 2014 5:10 PM
114	The funding needs to be placed in the hands of those organisations serving audiences in the regions, to enable the 'power' to be with those committed to their local audience and enabled to produce or purchase work in line with local needs.	Feb 10, 2014 5:08 PM
115	All Arts are becoming too London centric denying access to quality cultural experiences for all other regions	Feb 10, 2014 5:05 PM
116	However good it would be to have more regional production, there is a strong argument for ensuring that national inspiration and excellence, so often rooted in London (whether we like it or not) continue. The quid pro quo is that national organisations should not only tour beyond London, but should share their resources as umbrella organisers thus getting better leverage eg for training, contacts, archiving etc	Feb 10, 2014 4:56 PM
117	The Digital Distribution agenda is just another way of maintaining the status quo for performing arts - make it in London and grant access to it vicariously by digital means. I don't hear anybody suggesting that digital reproduction is 'enough' for sculpture or the rest of the visual arts., and that's because the argument is being advanced from a London based performing arts perspective as usual. Surely the point is about access to the live experience, for audience of course but also for artists and makers. NPO's become creative hubs for ideas and energy in ways which are not always reflected in their own programmes but in what they inspire in the people and places around them.	Feb 10, 2014 4:56 PM

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118	It is easy to tour out of London as it is easier to get enough venues, supporters, funders and critics to see a show in London and support touring it.	Feb 10, 2014 4:56 PM
119	it has become increasingly difficult to tour exhibitions to London from outside London over the last 10 years.	Feb 10, 2014 4:46 PM
120	The wealth of our artistic talent should be spread across the nation as a whole. Arts for all should also be arts by all. London based artists and organisations are not always better and in some cases artists who are based in others areas are better suited to create art that is of value nationally but inspired by local social attitudes and arts collectives.	Feb 10, 2014 4:44 PM
121	These are tough questions but we're in tough times and they have to be faced up to. If great art/culture is to be available to the whole nation, as it should be, then it follows that more must be based out of London but also that more touring of great shows/exhibitions/performances by London-based arts organisations will make the very best (and that which is most heavily supported by grants) more accessible to more people.	Feb 10, 2014 4:43 PM
122	Dissemination (live/real and digital), the longevity of good work and artform impact should be fundamental cornerstones on which investment decisions are made.	Feb 10, 2014 4:42 PM
123	Everything seems very London-centric not only in the arts and this distorts all manner of things and does not help create vibrant regional identities.	Feb 10, 2014 4:30 PM
124	Not enough funding is being provided for the arts. Britain is full of artists and performers with enormous talents and they are not provided with the opportunity to showcase it. They cannot be expected to work for free.	Feb 10, 2014 4:22 PM
125	Producing work for digital distribution is great for many artforms. However it's not when national, but London based, performing arts organisations think digital broadcasting is what gives them a national presence. It's not a real presence and it leaves no genuine positive trace. It can be great for their brand but not necessarily for regional arts organisations - and it confirms to young and emerging artists that they need to move to London. This would be unhealthy for any ecology and certainly is for our cultural ecology which needs strong creative voices from all over the country and from all backgrounds.	Feb 10, 2014 4:14 PM
126	This work, activity and support should focus on UK not London and be based on the merits of the work/outcomes ONLY.	Feb 10, 2014 4:13 PM
127	Cultural production outside London is the key as it will allow for the development of ecosystems and help prevent the talent drain to London that currently happens. Digital distribution may be a fig leaf.	Feb 10, 2014 4:12 PM
128	I think that funding is too quickly given to the mainstream companies and the grass route artists get left behind. Unless they are working in disability or art and social care. Its stupid because people create inclusive projects just for funding with no real interest in it, which the dumbs down that art form and completely undermines talented artists from those communities.	Feb 10, 2014 4:12 PM
129	Diverse high quality theatre has to be more accessible across the UK.	Feb 10, 2014 4:12 PM
130	Extra touring doesn't help if the regional theatres are underfunded and can't put on this work	Feb 10, 2014 4:10 PM

Q1. Should any of the following be funding priorities for Arts Council England?

131	Sharing work across the country is essential. Repeated performances improve the quality of the work and enable more people to experience it.	Feb 10, 2014 4:10 PM
132	The balance of ACE supported organisations in London needs to be addressed in relation to support across England. This is extremely important as you cannot expect people to travel to the SE to see and experience art which is what is happening. ACE are there to support art across England not just the SE. If this isn't addressed the rich cultural offer across England will diminish and the arts ecology will be irrecoverably damaged.	Feb 10, 2014 4:08 PM
133	As someone who used to work for an organisation with 'London' in the title, visiting very rural areas, you could feel a palpable sense of excitement of the anticipation of something really high quality from the capital, rather than local groups. However, local groups are vital to the local arts economy and life and London groups can't tour all the time.	Feb 10, 2014 4:07 PM
134	I'm unsure about the digital distribution because while I know that people enjoy the screenings of the National Theatre in their local cinemas, it could also be seen as an easy way to say that's our nationwide obligation dealt with. Live screenings are still not the same as being in a theatre with live actors.	Feb 10, 2014 4:04 PM
135	London is no longer an integral part of the UK financially or culturally. As someone who lives in the Midlands, I have absolutely no interest in supporting the arts activities of this metropolitan elite.	Feb 10, 2014 4:02 PM
136	There is a lot of talent outside London and it needs to be recognised. Not sure about more digital distribution as there is an enormous amount of digital and it is "live" that makes a real difference to people, including interaction with other audience members.	Feb 10, 2014 4:01 PM
137	digital distribution whilst allowing some access to non London arts consumers simultaneously undermines local arts delivery. A proportion of the income generated from this should be reallocated back into regional arts funds. A re-balancing generally is overdue.	Feb 10, 2014 3:59 PM
138	We need to shift the view that good work only gets produced in London - it's simply not true.	Feb 10, 2014 3:56 PM
139	When small scale touring was severely cut a number of years ago, it left a huge gap in the quality of theatre available to people in most small venues around the country. Add to this the loss of repertory theatres it means that unless London based companies tour, people don't have a chance of seeing high quality work. This can be produced outside of London and should be, London is not England, but the funding needs to be with the artists to develop their practice, relearn about real touring and produce the highest quality work possible.	Feb 10, 2014 3:48 PM
140	Funding needs to be available for arts organisations working at grass roots level in rural areas. Small rural arts charities require much smaller amounts of money and can make it go much further. There is a wealth of creative talent bursting out of all corners of the countryside (many ex londoners) who find it increasingly difficult to get any sort of funding at all.	Feb 10, 2014 3:48 PM
141	Before making decisions, we need to established whether the imbalance is due to London organisations wielding too much power, or to the regions not investing enough in infrastructure, staff training and audience development.	Feb 10, 2014 3:48 PM

Q1. Should any of the following be funding priorities for Arts Council England?

142	London and regional based arts organisations alike should be encouraged to tour - audience development / cross-fertilization / equal platforms for both artists and audiences.	Feb 10, 2014 3:47 PM
143	There should be an even spread of artistic endeavor and output from all across the U.K. London centric productions do nothing to help inspire communities living in the blasted cultural deserts outwith the capital.	Feb 10, 2014 3:44 PM
144	Arts organisations based outside of London also tour high quality work to other partners across the UK, it's not just about London distributing their work to others!	Feb 10, 2014 3:43 PM
145	the main issue is to locate and produce work outside of London - not an occasional live screening in a cinema or the occasional tour.	Feb 10, 2014 3:42 PM
146	most important in the short term that the highly trained, highly skilled London companies tour and share their work.	Feb 10, 2014 3:41 PM
147	London is the capital and easy to get to for many so seems a good central hub to me! I don't live in London myself	Feb 10, 2014 3:40 PM
148	The imbalance of arts funding across regions is reflective of policy in general, and it's one reason why the Independence debate in Scotland is gaining ground. I see that trend as on the rise nationally. I've lived and worked in regions across the UK as a curator, and the complacency of arts scenes in the main cities, particularly London, is in marked comparison to the attitudes of artists and creatives in 'poorer' areas	Feb 10, 2014 3:38 PM
149	Danger that increased digital distribution (and to an extent more touring) will be seen by London-based companies as a way of getting them off the hook: "but people in Bradcaster-on-the-North can see it digitally." As the Report said - that's a two-way street: how would people in London react if all the funding was Up North and they were told - "don't worry, you can see it in the cinema or when we tour."	Feb 10, 2014 3:37 PM
150	Digital distribution must be quality assured	Feb 10, 2014 3:37 PM
151	We need to move people out of London permanently, not on tour - this might incentivise them!	Feb 10, 2014 3:35 PM
152	Well yes - all of the above, but only if the work is good enough.	Feb 10, 2014 3:32 PM
153	Digital distribution such as NT Live is wonderful, but it isn't a replacement for a healthy live sector nationwide. It is providing a good income stream to the National Theatre and to commercial cinemas - but how does that affect local venues for example?	Feb 10, 2014 3:30 PM
154	touring, both from London and from the regions is a major problem currently- the main problem being the cost , both to the touring companies and the venues-Arts Council strategic touring does not seem to be resolving this	Feb 10, 2014 3:28 PM
155	London arts organisations are too expensive particularly performing arts. They should be funded on a guarantee against loss scheme. ACE forgets that regional audiences cannot afford train costs to get to London to engage with the major arts and cultural organisations	Feb 10, 2014 3:25 PM
156	Too London centric. Even University Art Teaching is dominated by lecturers from London and the RCA-Cultural Imperialism.	Feb 10, 2014 3:23 PM

Q1. Should any of the following be funding priorities for Arts Council England?

157	London artists and companies have much more opportunities	Feb 10, 2014 3:14 PM
158	It's important to look at London-based funding in relation to the concentration of artists and arts organisations as well as within its own competitive context. London cannot be contemplated the same way other regions because of its drastically different needs and nature.	Feb 10, 2014 3:13 PM
159	More touring for work that is recognised as having quality and value (eg. not to be measured by how popular it is or how much money it makes) is incredibly important no matter where it is created. It allows access to and enjoyment of the work by different groups of people in different places and can enrich areas where less opportunities exist for enjoying and taking part in any kind of art.	Feb 10, 2014 3:12 PM
160	more support for venues to become commercially viable so they can afford to pay proper fees and commission	Feb 10, 2014 3:11 PM
161	If work is created using public money then as much of the public should be given the opportunity to see the work and touring is the way to do that. Digital versions of any art form that is originally not digitally based does not provide the same experience so is essentially a poorer version of the original. Experience of the original piece of work should be given priority over creating digital versions.	Feb 10, 2014 3:08 PM
162	There is no doubt digital development helps and it can be by its very nature cheap and quick with a huge reach but there is very little equivalent to going to a gallery and seeing art in the flesh or watching dancers dance instead of looking at oil on canvas or a video of movement through a computer screen. And this is true of all art.	Feb 10, 2014 3:07 PM
163	i ticked opt 2 because its the closest what should be there. By mentioning digital distribution in this context it looks like a bit of a red herring, like saying . If you had said 'organisations working in a digital context...' i.e. encouraging the production and appreciation of digital art in a digital context or otherwise then definitely yes. we are years behind the cutting edge after the funding cuts.	Feb 10, 2014 3:04 PM
164	Arts outside of London needs greater support to address the funding imbalance caused by the perception that anything "regional" is of lower quality than anything produced in London. And the fact that the majority of funding and income from ticket sales is currently received by organisations based in London	Feb 10, 2014 2:59 PM
165	It's hard to suggest that policy should be made on the basis of distribution. It's right that underpinning ACE's work should be a desire to engage more people with high quality work but this is not simply a matter for geography. Even within London there is a question about the diversity of people who are engaging with that work. I think this is more of an issue than plain geographical spread.	Feb 10, 2014 2:57 PM
166	Not all work is suitable for touring, obviously, nor do all organisations have the infrastructure, capacity or skills to tour even if they want to - although this can be developed with support.	Feb 10, 2014 2:55 PM
167	London has so many cultural opportunities already and so much of the funding yes going to London is still not possible for many people and we need to develop cultural opportunities elsewhere	Feb 10, 2014 2:53 PM

Q1. Should any of the following be funding priorities for Arts Council England?

168	London sucks the wealth of the whole UK, as it's done for hundreds of years. We need more touring product from wherever it's created.	Feb 10, 2014 2:53 PM
169	Touring shows always go north and never west!!	Feb 10, 2014 2:51 PM
170	Too much funding has` gone to London & Home Counties where large businesses are also based who could sponsor Arts, whereas out in rural counties we are dependent on ACE funding.	Feb 10, 2014 2:50 PM
171	More active/positive sharing of good/effective practice and much more joined up thinking to produce high quality work accessible to as many people as possible	Feb 10, 2014 2:44 PM
172	Funding is not evenly distributed across the country	Feb 10, 2014 2:43 PM
173	Art is a visceral thing, unless it's created or specifically meant to be viewed digitally the focus should be on access to physical creations/productions	Feb 10, 2014 2:39 PM
174	I think the overriding factor should be the quality of the work and the distribution networks, rather than the geographical location of the administrative or production base.	Feb 10, 2014 2:37 PM
175	More cultural production based outside London would require ACE to reduce or drop funding for effective existing organisations, many of whom have a London office but a great many of whom are already making and touring excellent work outside London. It might be more effective to focus on a much more strategic approach to touring and audience building across the country,	Feb 10, 2014 12:20 PM
176	We need physical engagement, otherwise human beings will evolve into long fingered beings with little legs, a hunched back and a lack of speech - it's called digitalisation overload.	Feb 8, 2014 3:48 PM
177	its would be nice if the obsession with both london based arts and the obsession with digital platforms was toned down a little the whole of artistic practise does not rotate around london arts or artists hype or indeed on the fact that we should all have a "digital solution" it is especially jimportant to realise that the digital arts have the biggest commercial business in gami g available to them. So why do we need an obsession with charity funding going to digital art.	Feb 7, 2014 6:55 PM
178	I think many of our touring models are creaking at the seams and need rethinking.	Feb 7, 2014 5:35 PM
179	I am in favour of there being a bias towards the regions in terms of funding as I am fed up with the long-term weighting that has been given to a few well known cultural brands over many years ... it's like when the media reports that house prices are rising... only in London/SEast, I retort!!!	Feb 7, 2014 4:27 PM
180	We must be careful not to damage London in the process	Feb 7, 2014 4:02 PM
181	It is time that the in balance of Arts funding is dealt with. Digital distribution is OK but should not just be London sending out to regions. It would be great to see what regional arts produce by allowing more touring.	Feb 7, 2014 3:55 PM
182	Reduce north/south disparity (the haves vs. the have-nots). Prioritise one-nation, acknowledging/celebrating eccentricities and difference.	Feb 7, 2014 3:02 PM
183	But as part of a balanced offer - we don't want preference over London, just	Feb 7, 2014 2:14 PM

Q1. Should any of the following be funding priorities for Arts Council England?

	parity.	
184	The imbalance is so great, the entire emphasis must be on improving provision and access in the regions.	Feb 7, 2014 1:21 PM
185	The larger institutions that can afford to exploit the digital and live-streaming potential should certainly do so - but the serious money some of them can make out of this should be considered in the context of the public money they are hoovering up, and that should be adjusted accordingly in favour of new work and building up the live production base in neglected areas of the country that have a greater need for investment.	Feb 7, 2014 10:33 AM
186	I think all of the ones I ticked are already funding priorities for Arts Counik	Feb 6, 2014 3:01 PM
187	Regular access to consistent high quality work across all disciplines is vital for the people and cultural industries outside London. More support for collaboration and programming would reap rewards.	Feb 6, 2014 2:58 PM
188	There IS a lot of cultural production outside of London and many companies outside London tour or at least collaborating to take the same show to each of their respective venues so not sure there needs to be more. Perhaps more regional work needs to be given a platform in London. The digital question is a distraction.	Feb 6, 2014 2:39 PM
189	There's a difference between more touring of the work by London orgs (yes please) and more work being produced by London orgs to tour (no thanks!).	Feb 6, 2014 2:37 PM
190	xyz	Feb 6, 2014 11:05 AM
191	A forthcoming Culture Media and Sport Select Committee will be focusing on the distribution of arts funding across England. This survey aims to gather opinions from arts professionals on this theme. It has been designed to explore the sector's views on some of the issues raised in the report Rebalancing our Cultural Capital which provides facts, figures and analysis of the regional distribution of arts funding, and has led to widespread media coverage and a debate in Parliament. See AP's coverage. In this survey you can tick boxes to indicate your responses to the four main questions, but you can also leave anonymous comments and longer reflections on the issues raised if you wish. Please note that comments will be moderated, but will then be published unedited, so if you wish to remain anonymous you should not make any comments that will identify you as the author.	Feb 6, 2014 10:59 AM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

1	Whether we like it or not, our National organisations tend to be London based. They have an international profile and must be a special case. However, they could sometimes do more to have an appreciated national profile.	Feb 17, 2014 11:14 PM
2	Very much so. Lumping theatres in the London REGION together with national arts organisations with the HQs in London is a big problem.	Feb 17, 2014 3:47 PM
3	I think 'national' organisations across the UK should be separated from regional & local - not just in London.	Feb 17, 2014 1:45 PM
4	Each Organisation should be taken on their own artistic merit, not whether they fir into the correct postcode.	Feb 17, 2014 12:37 PM
5	London based organisations are NOT national in some cases, they rarely operate north of Watford in terms of their reach. So organisations should be funded both on merit, audience reach and regional spread so there is equal distribution of funding. In the SW region particularly Somerset, there are 2 (and I mean 2) NPO's yet there are hundreds of people attending arts events organised by volunteers. The Sixteen concert in Taunton (organised by a high quality organisation) attracted 800 plus people and was sold out twice over - need proven for more provision yet bids are rejected when applied to ACE as 'lack of funding' and I quote!	Feb 17, 2014 12:06 PM
6	I don't think the issue is with London being the hub for National organisations, I think the issue is with those National organisations not having strong links to regional organisations	Feb 17, 2014 12:03 PM
7	I think it should be one pot of money for all of us as we all pay our taxes! Regional organisations are as valuable as national ones. If National arts and cultural organisations receive more money it should be on the proviso that they tour a significant/scaled percentage of their work to the regions (and this includes small market towns as well as cities). And not with a digital substitute for the real thing!	Feb 17, 2014 11:35 AM
8	More thought and selection should be exercised when considering the distribution of arts funding - London is more capable of being closer to self-sufficiency than the rest of the country, therefore other areas will require more financial aid.	Feb 17, 2014 10:25 AM
9	If London based National orgs were to have their funding considered separately then their funding should come from a different pot of money. Otherwise it should not be considered separately.	Feb 17, 2014 10:03 AM
10	Why does London's leading national organisations such as Tate and Opera House get ACE money when they are best placed to attract philanthropic donations and corporate sponsorship? It is much more difficult in places such as Wolverhampton or Blackpool, if not impossible.	Feb 17, 2014 8:40 AM
11	London has a plethora of high capacity halls and a massive audience base upon which to draw. With all the proven values of the arts to individuals and communities, surely they should be as readily available as, for instance, the National Health service.	Feb 14, 2014 9:40 PM
12	Above applies	Feb 14, 2014 5:10 PM
13	All arts and cultural organisations should be judged in the same way on	Feb 14, 2014 11:58 AM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

	merit, not because they are in London.	
14	Open decision making on ringed fence funding for London and non-London with rationale	Feb 14, 2014 11:18 AM
15	The arts is an interconnected and complex ecology. Geography is one lens to look at it but it's not London v the rest...there are rural and urban issues, artform and diversity questions and most importantly how people engage with the arts.....	Feb 13, 2014 6:35 PM
16	London organisations should only get a percentage in order for a greater amount of money to go out to arts organisations in other parts of the country.	Feb 13, 2014 6:29 PM
17	it is a world within itself - you can't put it on a par with other areas, otherwise it will reign unfairly	Feb 13, 2014 4:33 PM
18	The focus on London based organisations tends to eclipse all other work in the regions. It would be useful to distinguish between those assets which are 'national' and fund these centrally as distinct from those that are local and impact more directly on discrete communities of interest.	Feb 13, 2014 4:09 PM
19	They are important to the economy of the whole country being high profile and world renowned. However they are able as a result, to attract large sponsorship deals which other smaller regional arts organisations have less access to if at all.	Feb 13, 2014 3:35 PM
20	Can there be a redistribution of national collections across the regions in the long term to offer balanced cultural resources? The BBC has moved part of its organisation to Manchester recently which is a good example of enabling quality opportunities in cultural outputs.	Feb 13, 2014 3:13 PM
21	Not all organisations with national reach / impact are London based!	Feb 13, 2014 2:20 PM
22	There should be no competition between the two.	Feb 13, 2014 1:15 PM
23	a National and London based Organisation has got completely different level of funding needs and separating both would allow for more medium scale and small organisation to get some funding from the pot reserved to non-national scale organisations. It is not just a case of separating London-based National organisations and the rest, but in my opinion separate National organisations - including the London based ones - from the medium and small ones. Making a complete distinction only for London based ones is not the only way forward as it makes it stand out even more as a favorite. I believe both types of organisations have the need for funding to function properly, but making a distinction between the source of funding (such as have a 'national-scale grant for the arts' and a 'medium to small scale organisation grant for the arts', differentiated by their number of staff, their turnover each year, their seating capacity and maintenance cost of the building (if building-based), their budgets for projects, community, touring, shows, staff, capital replacement, marketing....etc This I think would make the "competition" for funding more realistic and fair between different sized organisations and would also make the figures more understandable once distributed (seeing that an organisation receives £400,000 for one year and another one £746 is more easily understood if the first one has applied for a national organisation grant, whether they are London based or not. In a second instance, it would probably be good to differentiate non-London-based organisation and London- based ones within the 'National scale grant'	Feb 13, 2014 12:07 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

to distribute the funds equitably.

24	National arts organisations should be considered separately as they have a high profile, attract funders and generally are separate to the rest of the uk.	Feb 12, 2014 5:41 PM
25	This is too simplistic approach. Some arts organisations in London are contributing to London being a cultural world capital others serve their local community or generate work that tours nationally. This all needs to somehow be taken into account while at the same time ensuring a level playing field in the regions.	Feb 12, 2014 4:39 PM
26	There are also national organisations (either in name or reach or significance or uniqueness) located right across England. The danger with this statement is that there's an assumption 'national' only applies to London. Of course if funding was more equally distributed across England then more regional organisations could deliver more ambitious, nationally-significant work.	Feb 12, 2014 4:20 PM
27	investment ought to seek to enable existing infrastructure in medium term, whilst looking to balance out access in longer term	Feb 12, 2014 3:10 PM
28	Question is unclear - amount of funding allocated to regions should be separate but London benefit in terms of employment creation and audience reach must be counted in London allocation	Feb 12, 2014 2:51 PM
29	We all should have the right to access quality cultural experiences across the nation and not just in London and the Home Counties.	Feb 12, 2014 2:18 PM
30	We need to be saving and strengthening our regional theatres as many London establishments receive money from wealthy donors and organisations. Many local theatres do not have this luxury and are very reliant on funding.	Feb 12, 2014 12:24 PM
31	London is important, but London based organisations also have the ability to earn income, raise funding, sponsorship and achieve philanthropic giving in a way that regional organisations do not. There has to be recognition of this, but if it were considered separately, there could still be a disproportionate amount spent in London.	Feb 12, 2014 11:57 AM
32	Just because they are in London this does not mean they have the monopoly on creativity or standards	Feb 12, 2014 11:42 AM
33	To consider London separate would defeat the point!	Feb 12, 2014 11:19 AM
34	If they are London-based but organisations with a national remit it shouldn't make a difference - arts funding should be determined by the reach of the organisations and if we have sufficient creative work across England.	Feb 12, 2014 10:17 AM
35	The hugely disproportionate spend per head in London needs to be acknowledged and addressed openly. As 90% of DCMS direct funding for the 16 major national institutions is already focussed on London, one could argue that this is already the case anyway!	Feb 12, 2014 9:05 AM
36	London is an important driver of culture in the UK, but it is not the only driver. If we looked at London entirely separately it may create a 2 tier system, however the current system seems far too weighted in London's favour - so some re balancing is required.	Feb 11, 2014 8:45 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

37	The way figures are currently displayed is reductive and not useful to considered debate.	Feb 11, 2014 3:51 PM
38	National arts are very unlikely to get the funding stopped. This is why funding should must be calculated separately, then we will get a good picture of how little cultural funding is received.	Feb 11, 2014 3:09 PM
39	Depends on what changes are made to the current Arts Council structure which is clearly deeply flawed. I suspect that separation would ultimately lead to even more polarisation and ring-fencing of funding in favour of London and that such a move could further weaken what's left of the regional arts infrastructure.	Feb 11, 2014 2:30 PM
40	What is the point of national companies with internationally regarded reputations if they are not placed in a separate category? You have to compare like with like	Feb 11, 2014 2:06 PM
41	This would only serve to suggest that London should remain special.	Feb 11, 2014 1:22 PM
42	It's all part of the package of culture and the arts, the the amount going to our larger, flagship organisation needs to be included in the funding mix, not brushed aside.	Feb 11, 2014 1:21 PM
43	Funding for all 'National' arts and cultural organisations, whether London-based or not, should be considered separately from 'regional' organisations (including London-based orgs with no national impact). Funding should be assessed based on where organisations present work rather than where they are based.	Feb 11, 2014 12:52 PM
44	This is a no-brainer when some of the world's foremost companies are based in London.	Feb 11, 2014 12:31 PM
45	The arts - if not the funds - have moved a long way since the 1970's demonstration on "cutting the roses" (who remembers?). This remains the most political of questions - tied to the intent of particular Governments and possible changes in the responsibilities and funding of ACE. As long as ACE retains responsibility it should consider the overall distribution of its funds, and take into account the leverage its support truly has on other public funding.	Feb 11, 2014 12:31 PM
46	But not if it prejudices against those outside of London	Feb 11, 2014 12:16 PM
47	Arts funding should be distributed fairly across the country without the current London weighting	Feb 11, 2014 12:04 PM
48	The links between London and the regions are very important (Tate for example) and a portion of their funding should be to strengthen this. Visual arts and museums are doing well but the performing arts need to do more.	Feb 11, 2014 11:25 AM
49	This is more complex than the reported figures indicate. An organisation having a registered base in London does not mean it only works there. Dividing up funding allocations into Regional v London would be irrational. Awareness of where audiences benefit from work is a better approach. Neither should the Arts sector fall prey to a divide and conquer approach. The cuts are hitting everywhere. Outer London also thinks of itself as an unresourced area. Do not over-simplify.	Feb 11, 2014 11:22 AM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

50	These are world class institutions that attract tourism from the rest of the uk and internationally so need to be properly funded	Feb 11, 2014 11:17 AM
51	In order to re-dress the balance.	Feb 11, 2014 11:00 AM
52	Not sure what the implications of this would be. I am in favour of a whole county wide provision which London is integrated into and actively participates in. If funding for London was considered separately this could cement divisions and lead to less integration.	Feb 11, 2014 10:36 AM
53	Institutions need to be considered in the round, there are no holy cows. Funding would be considered on merit.	Feb 11, 2014 10:31 AM
54	The national organisations should not be top sliced	Feb 11, 2014 10:27 AM
55	The high level of subsidy to the national companies skews the London figures (and the perception of London) and makes it look like the many small-scale companies working in and around the South-East are fat cats, rather than the lean beasts they really are.	Feb 11, 2014 10:16 AM
56	if grants are given according to criteria, postcode should not matter. budgets would be spread fairly across the country	Feb 11, 2014 10:07 AM
57	London is the Capital and should always be treated differently	Feb 11, 2014 9:53 AM
58	I think the Country should be looked at as a whole rather than separating London out, I think that's what is happening now. I'm unsure about the right approach for this but the economy of the Country as a whole needs stimulating and people need access to culture to keep stimulating growth in creative industries	Feb 11, 2014 9:49 AM
59	If there was a proportionate amount of funding ring fenced for regional organisations in a nationwide funding round then yes; if that is not possible then I believe London organisations should be looked at separately. It is important that funding reach the regions of England and not just be mopped up by the "national" London based organisations.	Feb 11, 2014 9:36 AM
60	London Arts organisations should be considered as part of the wider national portfolio - not as a special case.	Feb 11, 2014 9:35 AM
61	Not all London companies are national organisations and many are not attractive to corporate support so have no slice of that pie either	Feb 11, 2014 9:30 AM
62	The total picture should always be considered	Feb 11, 2014 9:12 AM
63	This will highlight the lack of regional funding more obliquely.	Feb 11, 2014 8:54 AM
64	I believe that arts across the board should be supported	Feb 11, 2014 8:14 AM
65	We have a number of galleries run by DCMS - they are funded without the intervention of ACE - what does this impact on delivery? Is it for better or for worse	Feb 11, 2014 12:08 AM
66	London is a capital city and it is a centre to which most young artists from all over the world aspire to work in. Once London ceases to be the leading cultural capital of the world regional art suffers> look after London and you look after the regions	Feb 10, 2014 11:35 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

67	The large institutions should be taken out of consideration though, as they distort the London figures.	Feb 10, 2014 11:34 PM
68	London is vast and in terms of arts, there are lots of exciting things happening. I worry that a lot of money is pumped into that work, there are similar companies set up around England who do not get that help so if they were decided seperately it could benefit those outside the capital.	Feb 10, 2014 11:25 PM
69	Spread it evenly across the country.	Feb 10, 2014 11:12 PM
70	The scale and dynamic of London is very different to any other city in the UK. The contexts of communities however do overlap. The population is certainly more complex and concentrated and there is a historical pattern of funding and investment that is not so easy to redistribute or compare. However what are the comparisons and impacts of the investment in London compared to other areas, For example East Midlands 6 million people - London is 7/8 million what are the inputs v outputs and what other indicators determine the need for investment. What equation best demonstrates this?	Feb 10, 2014 10:53 PM
71	London already benefits greatly from the lion's share of tourism and a high concentration of creative venues, organisations and individuals in close proximity to each other. Whilst the economy of the UK is recovering, it is massively unbalanced with London and the surrounding areas booming whilst the rest of the country is missing out.	Feb 10, 2014 10:43 PM
72	charge for non UK citizens visiting all subsidized venues	Feb 10, 2014 9:45 PM
73	Possibly because it is an international tourist attraction and is the national capital. But this should not be to the detriment of the regions.	Feb 10, 2014 9:21 PM
74	"London-based" and "National" do not rest easily in the same sentence. Too much has been spent for too long supporting London-based organisations that the majority of people north of Watford have no access to!	Feb 10, 2014 9:02 PM
75	ACE should bite the bullet and significantly cut funding to one or more of the biggest grant-receivers, to free up funds for the rest of the sector (including new-comers)	Feb 10, 2014 8:45 PM
76	I think this question is muddled. Are you saying that there should be a special pot of money for London based companies with national reach? If that is what you are saying then my answer is maybe. Depends on what that special pot of money is for. I'm more interested in special pots of money to achieve goals than the geographical base of those who receive it.	Feb 10, 2014 8:44 PM
77	Why should London be a special case? London audiences are already over served by arts & cultural provision.	Feb 10, 2014 8:38 PM
78	there is no need in this modern world for any institution to be based in London and the expense of being based in London is a drain on constrained budgets that could be better spent on productions rather than rent and business rates. If national institutions are factored into their geographical location then there will be a natural inclination to only remain in London if it's necessary - plus the expense of travelling and living in London pushes up salaries that could be perhaps 15-20% lower if based outside the south-east.	Feb 10, 2014 8:37 PM
79	It is specious to call something based in London 'National' as if that something benefitted the whole nation. It doesn't; it benefits London. And to	Feb 10, 2014 8:21 PM

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call it 'National' as if that were a mark of quality improperly derogates artists and organisations based outside London.

80 Depends what you mean as a "national arts/cultural organisation"...if it is a National Theatre or gallery, then no as they serve a local/regional population, if it is a nationally/internationally significant 'event', then yes. Feb 10, 2014 7:53 PM

81 Some recognition of local product as well, but deprivation and travel perception barriers in capital mean those closer to some orgs can be, ironically, harder to reach. Feb 10, 2014 7:35 PM

82 This is a thorny one and again there re no easy answers but a definition of what constitutes a 'national' organisation would be a start. Time has moved on since the 'national' organisations were dubbed 'national' . If this definition was re thought for the 21 century we might identify a wider or a smaller portfolio of national organisations - and if they truly had national impact - however we defined that , then maybe their funding should be determined separately. Feb 10, 2014 7:32 PM

83 That they are in London already gives them unfair advantage, their value and funding needs to be measured against a bigger recognition of their custom and proportion of international tourism Feb 10, 2014 7:25 PM

84 the danger is that the london centric piece of the pie will be safeguarded whilst regional funds will diminish Feb 10, 2014 7:21 PM

85 I think more promotion should be given to encouraging more applications from non-london based artists/organisations etc. Also, arts funding organisations should consider whether project funding can achieve more value for money outside the inflated cost of living areas of London and the South East. Feb 10, 2014 7:18 PM

86 Yes - but as National Organisations they should fulfil additional obligations of supporting and sharing resources will smaller organisations outside London. Feb 10, 2014 7:12 PM

87 yes there should be an allocation for London that reflects its importance as our capital city this should be agreed and funded through a model where treasury and Mayor of London office and LA 's money is used in equal measures to fund London based A & C Orgs Feb 10, 2014 7:05 PM

88 There should be a more even distribution of funding across the country. Feb 10, 2014 7:04 PM

89 We need to be clear that these are few and need to provide the highest quality and artistic leadership. Feb 10, 2014 7:04 PM

90 Perhaps some of the larger, more established institutions, but not all organisations Feb 10, 2014 6:57 PM

91 If it was decided that there could be a fund specifically for London based National arts and cultural organisations as recognition of their role I would be in favour provided their was also a ring fenced amount of money for each region. Feb 10, 2014 6:37 PM

92 why? all areas should be considered equally Feb 10, 2014 6:37 PM

93 London is i) a (large) region in its own right as well as ii) being a capital city, as well as iii) being home to several national organisations. All 3 - and I Feb 10, 2014 6:31 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

	emphasise, 3 - of these aspects should be considered separately when determining the distribution of arts funding	
94	But only if they are going to ensure that audiences from outwith London have an affordable opportunity to access them	Feb 10, 2014 6:26 PM
95	Large national arts organisations can offer unique skills training to those who go on to form commercial companies	Feb 10, 2014 6:26 PM
96	There should be a limit to London-based funding, and no touring, which is the biggest rip-off.	Feb 10, 2014 6:04 PM
97	equal opportunity, London should not be treated as 'special'.	Feb 10, 2014 5:59 PM
98	see above	Feb 10, 2014 5:55 PM
99	The same criteria for excellence, good governance etc etc should be applied across the board. This should include national arts organisations based in and outside of London. We need to break the London assumption that all work the city produces is more important than anywhere else in England - this is nonsensical.	Feb 10, 2014 5:54 PM
100	All this would do is create a formal two-tier system with the actual pot of money available being 'skewed' in favour of London.	Feb 10, 2014 5:51 PM
101	Only if London gets less	Feb 10, 2014 5:51 PM
102	No	Feb 10, 2014 5:50 PM
103	There is plenty of access and funding much harder to find both in rural areas	Feb 10, 2014 5:33 PM
104	I don't begrudge London arts organisations a penny of their funding but the majority of us don't live in London and are being priced out of even going to London by ticket, travel and accommodation prices. The entire country funds the arts but London gets the biggest share of the pie.	Feb 10, 2014 5:29 PM
105	See Scotland - the separation of the 'National Companies' away from Creative Scotland to the Government created a further inequality between them and the rest of the sector and limited CS's ability to see the sector as a whole. Plus - the determination of what is or is not a national company is so often done on historical lines or on the basis of the 'high' arts versus the rest - not a recipe for flexibility or change.	Feb 10, 2014 5:28 PM
106	London has enough resources and good public transport - it's all there for those that want it. London arts could be more easily self sufficient. I know I lived there for 15 years.	Feb 10, 2014 5:17 PM
107	It might be helpful to 'cap' the level of funding available to London-based organisations, particularly lottery funding or other 'new' funds available.	Feb 10, 2014 5:08 PM
108	This is the way it has been going for the last 20 years. So called centres of excellence leads to resentment.	Feb 10, 2014 5:05 PM
109	See above	Feb 10, 2014 4:56 PM
110	It would perhaps be interesting to put ALL the national organisations, wherever they are based, and in whatever art form, (so include the national	Feb 10, 2014 4:56 PM

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museums, the RSC etc) onto the same footing. Why should some benefit from being opart of the civil service and others not? Why should we not take more of a national view when considering access to our major cultural assets and who has real access to them?

111	Not unless this can be proven to be logical and fair. Other wise, they'll be a natural bias towards London, and quite rightly, based on balancing funding per head for local populus. Visitors could be taken in to account as part of this if it was calculated in a robust way as part of funding decisions for the whole of the UK.	Feb 10, 2014 4:56 PM
112	Most artists naturally gravitate to London as this where the majority of schools are and then stick as this is where the most opportunities happen. Its not regionally prejudiced...its just the way theatre has developed.	Feb 10, 2014 4:53 PM
113	Tourism is a major factor so the amount of visitors to London should benefit from a well funded arts offer in the capital	Feb 10, 2014 4:53 PM
114	What does "national" mean? What responsibilities does it entail? Unless we have clarity on this we cannot consider whether such funding should be separate from everything else.	Feb 10, 2014 4:44 PM
115	The value is in the art not the location of the artist.	Feb 10, 2014 4:44 PM
116	There are special considerations which apply to some of the great London-based institutions, which are national flag-carriers for our nation. Whether 'special considerations' means that they must be considered in a completely different or separate way from all other arts funding decisions, I'm less sure about. They are simply special factors to add into the common process for consideration.	Feb 10, 2014 4:43 PM
117	But the nationals should have clear and ambitious strategies for ensuring their work/the benefit of their activity is felt nationally.	Feb 10, 2014 4:42 PM
118	The Arts Council needs to consider the whole picture in order to make decisions based on evidence, need and interest. There is a distinction between outer and inner London which must not be confused or lost within this debate. National institutions are not the answer nor are they the solution to addressing issues of poverty and inequality but investing in the ecology and infrastructure which include outer London and the regions is.	Feb 10, 2014 4:33 PM
119	Only because London has the largest population. It needs to be comparable.	Feb 10, 2014 4:33 PM
120	Only if it has a positive effect on the regions.	Feb 10, 2014 4:30 PM
121	It will take years to redress the balance. Realistically, efforts should be concentrated on protecting existing structures from complete depletion and focus on reinvigorating what already exists. Regional Museums, heritage venues, universities and galleries need to be adequately funded so they can make the most of their collections and resources and extend their facilities. They can and should act as hosts and producers for creative contemporary activities.	Feb 10, 2014 4:29 PM
122	because there is so much polarisation it needs some balancing out	Feb 10, 2014 4:22 PM
123	The funding shouldn't be so concentrated in London. Artists and performing artists live and work all over the country and the funding should reflect that.	Feb 10, 2014 4:22 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

124	If they are based in London then it follows that they are part of the distribution of funding to London just as RSC funding is cash that goes to the West Midlands. Anyone involved in cultural regeneration understands the creative, social and economic multiplier effects of where the cash is spent and what it creates in terms of an intervention. If you spend it in London you add value to London. If you spend it in Lincoln you add value to Lincoln. Probably more so, it could be argued, in the latter case where philanthropy and corporate sponsorship is harder to come by.	Feb 10, 2014 4:14 PM
125	Only if the funding of national institutions outside of London (and they do exist!) are then considered separately but of course they're not really considered to be national institutions! Should we not be looking at size of organisations regardless of location, but that does not mean larger organisations should always get considerably more than the lion's share of funding as is currently the case?	Feb 10, 2014 4:14 PM
126	Should the funding of all National A&C organisations be considered separately from those organisations only working in or from their base location? I don't know the answer but I think this is a fairer question than focussing just on London-based organisations.	Feb 10, 2014 4:14 PM
127	This work, activity and support should focus on UK not London and be based on the merits of the work/outcomes ONLY.	Feb 10, 2014 4:13 PM
128	Why is London the only place for national institutions? My city is also part of the nation and it is easier to get to from the north.	Feb 10, 2014 4:12 PM
129	There should e separate pots. One smaller budget for London, preferably with incentives for venues and groups to collaborate with minority groups or local businesses. We get a lit more engagement from audiences here and therefore more money from sales, so surely with cutting a few top wages we could make that work. We need to encourage art engagement in the communities out side of London and these projects are generally more costly as venues and collaborators, not to mention participants are not as frequent. More publicity and support for the venues and participants is needed.	Feb 10, 2014 4:12 PM
130	London-based is not synonymous with 'national' or 'international'. London based organisations can be as inward-looking and parochial as any based outside of London.	Feb 10, 2014 4:11 PM
131	There needs to be a comparative dialogue between funding areas.	Feb 10, 2014 4:10 PM
132	London is a global city and it attracts more tourism than other locations in the UK. It is part of the national funding area, but is essentially separate due to its sheer footfall.	Feb 10, 2014 4:10 PM
133	The funding across England as it currently stands needs to be balanced out. ACE is meant to support arts organisations across England but most of the money is awarded to organisations in London.	Feb 10, 2014 4:08 PM
134	Organisations like the ROH, NT etc that will always be funded should have a different way of being funded that looks much more long-term. Better for them in terms of planning; better for everyone else to not be 'fighting' against them for funding,	Feb 10, 2014 4:07 PM
135	London-based organisations are better placed to attract funds from a wide-selection of potential funders, incl corporate, trusts/foundations,	Feb 10, 2014 4:04 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

philanthropists. These are all very thin on the ground in the north.

136 Redistribute funding according to population. I have no wish to see extra money spent to fund the cultural activities of London based bankers, politicians, property developers, foreign oligarchs, West End theatre owners etc etc Feb 10, 2014 4:02 PM

137 Whilst transparency has improved in Arts Council funding, there still needs to be more transparency over funding decisions especially in publishing the achievements of organisations that receive large grants or additional funding. Feb 10, 2014 4:01 PM

138 only if they are considered key to creative output in the UK and adding to international profile, tourism and income generation to the UK economy. Feb 10, 2014 3:54 PM

139 London attracts many tourists which will boost its revenue Feb 10, 2014 3:53 PM

140 Their role is a national one, despite being based in London. Their impact on the sector far greater than just a London audience. Their success is vital to the quality of arts in this country. They are leaders for the whole sector, regardless of geography. Feb 10, 2014 3:50 PM

141 But only a small number of key institutions. Focus on organisations promoting great art rather than specific aesthetics. e.g. Yes to ICA, Southbank, Tate etc but NO to organisations like the Royal Opera, Royal Ballet Feb 10, 2014 3:49 PM

142 London based companies have particular needs as the costs of space, living etc., is so much higher. But this should not be at the expense of companies outside of London and this doesn't just mean partner organisations. Feb 10, 2014 3:48 PM

143 No cos then most of the money will go to them! they should be working in partnership with rural outposts so that ideas are shared. Feb 10, 2014 3:48 PM

144 Wouldn't that exacerbate the gulf between London and the regions? Feb 10, 2014 3:48 PM

145 All should be considered on their merit, however, it is essential that there is an equal spread (per capita) of cultural offer across the country and/or an obligation to tour. Feb 10, 2014 3:47 PM

146 I work for a funder (National Foundation for Youth Music) and applications we receive that are working on a national scale are considered separately Feb 10, 2014 3:44 PM

147 The availability to secure funding, for product design, media output and traction for arts from London overwhelms the opportunities of many struggling to be seen as 'worthy' artists and projects. Stand alone regional funding for artist projects and commissions needs to be a given. Feb 10, 2014 3:44 PM

148 this question doesn't make sense treated separately how?? Feb 10, 2014 3:44 PM

149 There is a huge difference between London-domestic (i.e. serving London's local population) and London-international (i.e. the flagship organisations). While noting there is of course a cross-over in audiences, I can't think but help that the latter need separate consideration. Feb 10, 2014 3:44 PM

150 There is no special case for London Feb 10, 2014 3:42 PM

151 The national organisations based in London push the funding allocation up Feb 10, 2014 3:42 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

	unrealistically for London.	
152	Yes, otherwise you get a distorted picture of the London spend. All regions benefit from the artists trained etc at these national institutions.	Feb 10, 2014 3:41 PM
153	A new balance should be struck. London finds it much easier to secure donor funds. Redistribute some of the London funding to other more remote counties.	Feb 10, 2014 3:41 PM
154	The distribution of funding needs to be considered in the round. If two funding pots are set up (one for London, one for the regions) the London pot will inevitably be larger and will remain so! What we need is the re-distribution of wealth and a serious change in the level of investment outside of London. I would also add that the regional touring of work produced in London is great and so is the digital screening of the 'national' companies in regional venues, but they are not a substitute for investing in the talent of the regions or building regional audiences for regional work.	Feb 10, 2014 3:41 PM
155	London-based companies are mostly using the word "National" as a fig leaf. For the vast majority of cultural output, you still have to travel to London to see any of it. So that's the people from the POORER parts of UK having to pay MORE to see it. Whilst their locally-produced output is under threat. Solution is re-balancing. Not simply digitisation or touring bits and pieces.	Feb 10, 2014 3:37 PM
156	Like it or not this is where the tourism and culture pride aspects come from.	Feb 10, 2014 3:37 PM
157	But not to the detriment of other regions. London currently has a different offer to most other areas but we should be looking to change that over time.	Feb 10, 2014 3:34 PM
158	I think there is a case for London as a centre of excellence, but with all its other advantages, the balance of funding is a scandal. I strongly believe that excellence would happen elsewhere if investment was made. I also feel that there are many relatively small organisations in market towns that are struggling for the sake of small amounts of investment (mostly traditionally support funded by local authorities much more than ACE). Each one of these perhaps do not seem important when viewed against national institutions, but each are vital to the wellbeing of their local communities. Are we as a country happy to see that network disappear. Many local authorities will really not have much choice than to slash funding due to the latest spending agreements - I think ACE and these authorities should be in serious negotiation on how to sustain these services together.	Feb 10, 2014 3:30 PM
159	London gets far too much funding as it is. Priority needs to be further afield now.	Feb 10, 2014 3:28 PM
160	We need to see it as a whole picture, with national cultural organisations funded appropriately but only if they're touring work and working with regional partners.	Feb 10, 2014 3:28 PM
161	this only makes sense if the regions are better supported	Feb 10, 2014 3:28 PM
162	Yes. Also local authority cuts could also be considered.	Feb 10, 2014 3:27 PM
163	If National organisations are based in London but actually do work across the country then they should be considered separately	Feb 10, 2014 3:24 PM
164	The problem will always be a definition of 'National'. And why is 'national'	Feb 10, 2014 3:21 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

status restricted to London-based organisations?

165	This would prevent focus and priority being given to London ahead of other regions	Feb 10, 2014 3:14 PM
166	but it must take account of touring organisations based in london who do benefit the rest of the UK	Feb 10, 2014 3:13 PM
167	They serve the country as a whole and whilst the organisations themselves may be based in London that doesn't mean they operate with only London in mind. They often tour work nationally or internationally; they are often the very companies which have the clout and reach to draw people to Britain from across the world (and to London from across the UK) and as a result the country's reputation for artistic output is greatly enhanced. They could only do this with substantial funding which allows them to plan ahead and take risks.	Feb 10, 2014 3:12 PM
168	The work that is developed in london often has a greater life whereas the infrastructure in regional venues make it extremely difficult for work to tour there. The audiences need to be developed and the artistic development needs to be put in place so that great art can go anywhere.	Feb 10, 2014 3:11 PM
169	EQUALITY IS ESSENTIAL	Feb 10, 2014 3:11 PM
170	London still receives more benefit of those organisations as they are based in London. Touring figures should be included in the reporting to as to show how the money spent on the National organisations based in London benefit the regions.	Feb 10, 2014 3:08 PM
171	London is not just another part of the UK but a melting pot and central point in the wider cultural world.	Feb 10, 2014 3:07 PM
172	I really don't think such generalised geographical distinctions are very useful unless you look at deprivation in general, I'm sure there are areas of London in desparate need.	Feb 10, 2014 3:04 PM
173	There is a case for national arts bodies to be considered quite separately from where they are located. This is not just London v the rest. But beyond these few national bodies London should be kept apart from the rest of the country to make sure it does not get an excessive share of arts funding.	Feb 10, 2014 3:00 PM
174	See comment above.	Feb 10, 2014 2:59 PM
175	But there should be clarity around what it means to be a national company - is it the quality of work, the distribution of that work, the reach/level of engagement, sector leadership, history. The expectations must be clear.	Feb 10, 2014 2:57 PM
176	They have to be seen as part of the whole funding picture, and cannot be ring-fenced entirely or we'll end up with minimal production/delivery in the regions. National orgs MUST have a genuine UK wide reach however.	Feb 10, 2014 2:55 PM
177	many of the larger national organsdiations have higer donation profiels and input and support from international visitors that regional orgisnaitiosn do not get access to. They serve a different population	Feb 10, 2014 2:53 PM
178	Of course the tricky question then is how much to allocate to London nationals. Try testing their output against regional delivery - if an	Feb 10, 2014 2:53 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

	organisation only ever delivers in London it's not national.	
179	Capital cities serve several audiences and therefore do need to be considered differently. Not only tourists but local, often poor, audiences need different Arts.	Feb 10, 2014 2:51 PM
180	Income levels outside London are much lower therefore resources should be distributed around the country to compensate for this - greater subsidies outside London	Feb 10, 2014 2:51 PM
181	Please see comments above.	Feb 10, 2014 2:50 PM
182	London already gets the lion's share of funding and it should be considered in the national context from now on if they're National organisations.	Feb 10, 2014 2:50 PM
183	London arts organisations are much more likely to receive (more) funding through philanthropic donations than organisations elsewhere in the country due to the concentration of wealth and links to wealth people and organisations in the capital.	Feb 10, 2014 2:49 PM
184	This all depends on the criteria developed to work out the distribution.	Feb 10, 2014 2:44 PM
185	Why does it make a difference in arts and culture is London based or based else where it's like saying London is better and that surely can't be right, it's not democratic	Feb 10, 2014 2:43 PM
186	Why should they be? There are many important National Arts and Cultural orgs outside of London - equally important	Feb 10, 2014 2:42 PM
187	It is the quality of the provision rather than the region it's located in that should be uppermost.	Feb 10, 2014 2:41 PM
188	It is more likely that London building based organisations can attract alternative forms of investment than any counterpart in the regions. So any alternative investment plans/ expectations might be considered as appropriate.	Feb 10, 2014 2:37 PM
189	Yes, but only if they are truly national. Consider what it is they do to connect and engage with the rest of the country, in a two-way exchange.	Feb 10, 2014 2:29 PM
190	Whether or not rebalancing is required within the national portfolio and other funding programmes, ACE should look at the portfolio as a whole in order to gain best value for it.	Feb 10, 2014 12:20 PM
191	It already has a huge slice of the pie. It should definitely not be propping up RFOs	Feb 8, 2014 3:48 PM
192	aggin london can pay for itself other areas of england do not get anywhere near as much bias as london.	Feb 7, 2014 6:55 PM
193	I think the notion of 'National' is fairly artificial. 'National' organisations don't operate nationally any more than others do, except that they often operate at larger scale, mostly because of their bigger funding. The British Museum and the ROH are in London just as much as the Birmingham Museum & Art Gallery and The Drum are in Birmingham.	Feb 7, 2014 5:35 PM
194	But this might have the result of ring fencing and so cushioning the big 5 -	Feb 7, 2014 5:02 PM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

not necessarily the best thing for them or the rest of us. We also need to remember that ACE's big money is for performing arts - we need also to look at DCMS spend on visual arts and museums - Tate and NG, in particular.

195	I think we should all be in the same melting pot but that the balance be redressed somewhat ...	Feb 7, 2014 4:27 PM
196	London is our cultural capital and it can and does feed the rest of the country	Feb 7, 2014 4:02 PM
197	No it should not but the funding cake needs to be more evenly distributed.	Feb 7, 2014 3:55 PM
198	London has so many nationally significant institutions that it should have a separate pot of money, but it can also already count on a higher proportion of external investment and money from tourism. The would no doubt help a (hopefully larger) regional pot of money then be shared out more fairly.	Feb 7, 2014 3:19 PM
199	As they are more able to tap into London wealth through tourism, the number of trusts/foundations that are based there, the number of corporations that are based there.	Feb 7, 2014 3:02 PM
200	They should be considered as a national, balanced whole.	Feb 7, 2014 2:14 PM
201	only if they really do have national remits	Feb 7, 2014 1:42 PM
202	The needs of London-based National organisations (not NPOs) should not be met at the expense of regional provision	Feb 7, 2014 1:21 PM
203	These organisations have such political and PR clout, and favourable access to private donors/sponsors (as well as seeming exemption from the local authority requirements the ACE applies elsewhere) that they need to be treated as different. Their appetite for gobbling up Treasury-sourced money + annual increases + any Lottery cash going that they can secure needs to be much better evaluated and controlled. There's also an argument for giving the SBC back to the Mayor of London to deal with! It only happens to be on the ACE gravy train as a safe refuge between the abolition of the GLC and the recreation of a GLA. It's not even 'national' - it's just a big London arts centre...	Feb 7, 2014 10:33 AM
204	We are a nationally connected ecology and need to be considered like that	Feb 6, 2014 3:01 PM
205	All National arts and cultural organisations (there are some outside London) need to be looked at and treated equally and they collectively in turn should be looked at in the context of the overall national picture.	Feb 6, 2014 2:39 PM
206	Venues / galleries base in London are accessible to Londoners and (largely) not to others. It's of little benefit to know that a place you can't get to is serving a hypothetical 'national' role.	Feb 6, 2014 2:37 PM
207	pqr	Feb 6, 2014 11:05 AM
208	A forthcoming Culture Media and Sport Select Committee will be focusing on the distribution of arts funding across England. This survey aims to gather opinions from arts professionals on this theme. It has been designed to explore the sector's views on some of the issues raised in the report Rebalancing our Cultural Capital which provides facts, figures and analysis of the regional distribution of arts funding, and has led to widespread media coverage and a debate in Parliament. See AP's coverage. In this survey you	Feb 6, 2014 10:59 AM

Q2. Should the funding of London-based National arts and cultural organisations be considered separately when determining the distribution of arts funding across England?

can tick boxes to indicate your responses to the four main questions, but you can also leave anonymous comments and longer reflections on the issues raised if you wish. Please note that comments will be moderated, but will then be published unedited, so if you wish to remain anonymous you should not make any comments that will identify you as the author.

Q3. Should the distribution of Lottery funding for the arts reflect regional population densities?

1	Everyone should have access to the arts. Geographical remoteness shouldn't mean cultural isolation.	Feb 17, 2014 11:14 PM
2	It depends in which way you are using the figures. Regional Theatre/Arts events often needs greater support as the footfall is lower and audiences have further to travel. Funding is needed to support those interesting productions that may not appeal to the majority.	Feb 17, 2014 11:02 PM
3	There is a danger that less populated would have no arts provision at all.	Feb 17, 2014 6:08 PM
4	Yes, however only subject to properly apportioning spend, i.e point 2, funds spent nationally spread across the uk, whilst funds spent regionally and locally should roughly match £ per head based on the 4 or 5 large zones that cover England & Wales.	Feb 17, 2014 1:45 PM
5	Just because people are poor doesn't mean they don't want culture. The apathy in this country needs to be addressed. The response of "Well, it's in London isn't, can't afford to go there" shouldn't be an option. How about "Well, it's in the theatre in town and it's got a 241 deal on tickets, shall we go?"	Feb 17, 2014 12:37 PM
6	Again Lottery funding should reflect quality, innovation, reach and outcomes. Funding should be well spread across regions. Funding is currently provided to those on 'friendly' terms with Regional Directors of ACE with no justification! (FACT)	Feb 17, 2014 12:06 PM
7	If we did things this way then low density regional towns and villages could suffer from a lack of arts provision. I'd consider whether public subsidy is needed more in places where there are low audiences so less chance of commercial success	Feb 17, 2014 12:03 PM
8	It doesn't matter how dense the population is as the distribution of Lottery funding should be about access for everyone. The people living in less densely populated areas have the most difficulty accessing traditional arts venues and the least amount of choice.	Feb 17, 2014 11:35 AM
9	I work in Cumbria which is the second largest county in England - with a population of approx 496,000 it is the second least densely populated county - 26% of the population lives in urban centres compared to the England average of 73%. We work with some of the hardest to reach people exacerbated by poor broadband, poor road network, poor transport services. Orgs working in rural communities should benefit from a rural premium not be penalised further.	Feb 17, 2014 10:03 AM
10	There needs to be a measured set of criteria and population density should be only one of those criteria. What if you have a small population which are very engaged with cultural production and a large population who aren't interested at all?	Feb 17, 2014 8:40 AM
11	Probably but for example I live in an area of the UK which is relatively sparsely populated but those who do live here would definitely take advantage of more culture, were it available. That's not necessarily true of cities or even larger towns where the population density doesn't necessarily indicate the level of interest...	Feb 15, 2014 5:04 PM
12	The Arts should be for all inhabitants/ rate payers in England. Most of the smaller population density areas are also at the extreme edges of this country so the balance of funding should surely reflect the relatively high on	Feb 14, 2014 9:40 PM

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	costs to companies visiting them.	
13	Population density isn't the only factor. Geographical spread is extremely important, otherwise Cumbria, Cornwall, Northumberland, Devon, Somerset etc will continue to lose out	Feb 14, 2014 6:06 PM
14	Above applikes	Feb 14, 2014 5:10 PM
15	Balanced against evidence of need.	Feb 14, 2014 4:23 PM
16	It depends on the type of projects involved.	Feb 14, 2014 11:58 AM
17	It needs to take into account rurally dispersed populations	Feb 13, 2014 11:35 PM
18	I think that is too simplistic an approach. the allocation of Grants for the arts regional money is partly based on population but also on deprivation and sparsity factors. Surely its about the outcomes we want to achieve and how that is best done not a crude price per head.	Feb 13, 2014 6:35 PM
19	This would skew things in favour of very populated areas, so more remote populations would miss out	Feb 13, 2014 3:35 PM
20	There needs to be an account of areas/regions which are naturally less populated such as rural communities or remote areas. These areas are traditionally under represented with cultural activities of quality and more needs to be done to address this.	Feb 13, 2014 3:13 PM
21	This must be a factor but it should not be allowed to dominate.	Feb 13, 2014 1:15 PM
22	I guess I would say that the more people in a city, the more people that could potentially be taking part in community/arts/cultural/wellbeing projects, but that is with a strong push on outreach projects which would need effectively to find funding as I do believe that a high density population in a city does not mean a high number of people wanting to take part in the arts or even be interested in culture, so it would be a case of developing projects that include arts and population and that do not assume that more people = more people in theatres. Also, I find it crucial not to draw too straight lines: giving more funding to more dense population cities as a rule is a risk to waste public money on projects that are created to use that money "pre"-allocated whereas some less dense cities might have excellent projects that touch people in as strong a way but won't get the fund because they don't tick the "density box". That's not the way forward, the arts should not be restricted to such figure-based categories.	Feb 13, 2014 12:07 PM
23	A combination of the cultural offer and the diversity in the area. Then the density.	Feb 13, 2014 11:37 AM
24	Arts in a rural environment: low population density = small audience base = recouping costs v.v. difficult = arts professionals (artists and organisers) working at minimum wage and no pension to keep ticket prices managable for the lower-earning rural population Rural audiences deserve access and quality on their doorstep just like city dwellers do. We are equally bright, motivated and interested in the world around us. We need more subsidy compared to what we have now.	Feb 12, 2014 5:42 PM
25	To an extent as more activity would be required and larger events/venues have higher costs. Funding needs to reflect artistic integrity and/or low income areas where the possibility of other funding sources such as	Feb 12, 2014 5:41 PM

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sponsorship is nil.

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| 26 | Current funding levels are based more on history than anything else. It is very difficult to see a strategy when scrutinising levels of funding to different types of organisations. Setting London aside there are real inequalities between different regions and different centres within regions. There should be a better way. | Feb 12, 2014 4:39 PM |
| 27 | ticket-buyers have a claim to funds generated, also means that funding needs to be about offers that do reach audiences with same profile as ticket-buyers. state funding is there to balance variations population and artistic direction. | Feb 12, 2014 3:10 PM |
| 28 | I live in the south west and worked in the creative industries until recently - the arts in rural areas not only greatly enhance the quality of our lives but feed positively into the local economies providing creative employment opportunities. We have seen funding for local venues and arts organisations severely cut leading to the curtailing of highly valued creative services. this must be reviewed and funding reinstated | Feb 12, 2014 2:18 PM |
| 29 | People in places of low population density deserve access to arts and culture too. | Feb 12, 2014 12:40 PM |
| 30 | Although it probably should reflect population densities, this does not take account of areas which are predominantly rural, which should have as much right as everyone else to access great art. There may be many reasons why they don't. However, it is likely that the arts organisations who would be touring would be based in cities, but would also be across regions or from London, so the population calculation would probably need to take this into account. | Feb 12, 2014 11:57 AM |
| 31 | Smaller.more isolated populations are more in need of encouragement | Feb 12, 2014 11:22 AM |
| 32 | This sounds like a sort term fix to a long term problem. The distribution of funding should be fair, transparent and equal. | Feb 12, 2014 11:19 AM |
| 33 | Would this mean that London would get better access to potential funding because more people live there? If so, then probably not as you need to encourage access to the arts for all with a parity of standard. | Feb 12, 2014 10:50 AM |
| 34 | It's supposed to be about creativity not about whether an area has more people!! Don't be fooled by the government agenda...to distract and confuse. | Feb 12, 2014 10:17 AM |
| 35 | Notice art clusters and support them rather than a head count. | Feb 12, 2014 9:30 AM |
| 36 | Possibly although this may be a longer term aim. I think we need something more radical over the next five years to seriously redress the balance | Feb 12, 2014 9:05 AM |
| 37 | I think some exploration of this as an option would be useful - however exploring the impact on rural places and how it is rolled out to the micro level could be problematic - does it go down to ward / postcode level for example? | Feb 11, 2014 8:45 PM |
| 38 | Areas with lower population levels should not be disadvantaged because of it. | Feb 11, 2014 6:52 PM |
| 39 | It would be fair, but people in less populated areas would lose out once again. | Feb 11, 2014 5:04 PM |

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40	Quality of work needs to be a consideration, rather than just quotas to create superficial balance. Current system seems sensible.	Feb 11, 2014 3:51 PM
41	To much Lottery money going to one area, restricts other up and coming artist from developing and try to be independent.	Feb 11, 2014 3:09 PM
42	Not sure how this would look - if it meant increasing funding in cities such as Newcastle or Birmingham at the expense of a small arts organisation that might be the closest arts opportunity for miles in the Lake District, for example, I would say no. It would further aggravate the problem further isolating already isolated communities.	Feb 11, 2014 3:02 PM
43	Lack of access to alternative sources of funding is a particular problem in rural areas which generally have a much weaker arts infrastructure than urban areas and already far less scope for securing regeneration money and other alternative funds due to low population density - yet which rely heavily upon cultural tourism. Not confident that this issue would be addressed or is even a concern any more.	Feb 11, 2014 2:30 PM
44	I think the needs of different regions are different. A population density model would still favour the South East, where in many cases London is an accessible option. Focusing investment on areas where cultural opportunities are lower makes more sense to me and has the potential to create opportunities for all.	Feb 11, 2014 2:26 PM
45	But the budgets already do this to an extent. Problematically, there is varying demand which is mainly to do with the focus for artists being London as the international cultural mecca. The demand in the east or north east is much much less, and there is quite a lot of anecdotal evidence which suggests that they fund projects of lower quality to spend the budget. Again, it has to be about quality of work as the most important benchmark.	Feb 11, 2014 2:06 PM
46	Depends on the scale of the organisation, not on the region. Company may be based in one region but all activity happens elsewhere	Feb 11, 2014 1:59 PM
47	Any other just isn't appropriate as there should be opportunity for equal benefit across the country.	Feb 11, 2014 1:22 PM
48	Should reflect reach of provision.	Feb 11, 2014 1:21 PM
49	There are no simple formulae that work, but basing decisions simply on population density only leaves areas like mine once again with very poor subsidy and poor infrastructure. You could argue that areas with high population densities already have access to more culture.	Feb 11, 2014 12:31 PM
50	The other possibility is for it to reflect both population and spend on lottery tickets. The "Rebalancing our Cultural Capital" argument for use of a dedicated lottery fund to help correct the prolonged imbalanced seems a very sensible way forward - allowing Government to put it's weight behind the long declared but never implemented ACE intention.	Feb 11, 2014 12:31 PM
51	I think it also needs to consider issues of access such as for those in rural communities	Feb 11, 2014 12:16 PM
52	It is more complicated than simply density.	Feb 11, 2014 12:11 PM
53	Lottery funding should only go to the regions to redress the imbalance. Most lottery tickets are purchased outside of London.	Feb 11, 2014 12:04 PM

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54	Rather, on necessity and how deserving places are.	Feb 11, 2014 11:55 AM
55	On that basis rural areas, where people already have difficulty attending arts events will get nothing. If anything it should be slightly weighted to favour low population areas	Feb 11, 2014 11:48 AM
56	Over the years, I've seen some excellent work in small communities, in Cumbria, Norfolk and Cornwall so the money should go to where ever it will be used most effectively. However, most large conurbations have denser arts infrastructure, generating the bigger programme and therefore will get the larger proportion of the money anyway.	Feb 11, 2014 11:25 AM
57	Smaller places with less people are normally where the arts are most needed (why the exodus from those regions? usually less opportunities, stimulus, etc)	Feb 11, 2014 11:23 AM
58	Far too simplistic and not easy to do. There are multiple funders involved, and this would also not take account of varied approaches to match funding across Councils in different regions. However, better monitoring of performance based touring work, and where it benefits people, would help address inequalities by ACE internally. This role must not be handed to DCMS.	Feb 11, 2014 11:22 AM
59	There should be a relatively even per head distribution across the uk	Feb 11, 2014 11:17 AM
60	If it's based on population density only the rural, low density areas will be overlooked.	Feb 11, 2014 11:01 AM
61	Not as simple as high population = more lottery funding distribution. Low population density areas will require more funding in terms of taking productions to people (either in terms of marketing / physical moving of production or audience). High population density areas can be more physically mobile.	Feb 11, 2014 11:00 AM
62	Should be based on arts practice. Who defines the needs of a regional population - certainly not just population levels. There are many other factors and contributors to promoting and developing arts practice not least where artists determine they are best located to develop their practice. If London is always the 'honeypot' it distorts the configuration.	Feb 11, 2014 10:36 AM
63	Funding should be considered per head of population as well as through quality. We need a fairer distribution of funding	Feb 11, 2014 10:31 AM
64	The smaller towns and rural areas really suffer from lack of arts provision but the population there contribute to the lottery and they have far less opportunity to experience the arts than in more populated areas.	Feb 11, 2014 10:27 AM
65	It has to be recognised that, for better or ill, London is a special case. It is the UK's international hub - and the UK needs that (if it were not London it would be somewhere else). So inevitably a higher proportion of lottery money should be spent in London to reflect its international status, our shop front to the world.	Feb 11, 2014 10:16 AM
66	that would mean rural areas were still ignored. touring helps overcome that risk	Feb 11, 2014 10:07 AM
67	I don't think it's about population but this should be taken into consideration, concepts such as regeneration and tourism should be taken into account,	Feb 11, 2014 9:49 AM

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strategically placed cultural events can boost economies and encourage population redistribution in the long term which would be helpful. We should support the areas in most need not necessarily the most populated areas.

68	Just because an area is less densely populated shouldn't mean that it gets less funding. Although population should be one of the criteria for funding distribution, it should not be the only one.	Feb 11, 2014 9:36 AM
69	This isn't a particularly nuanced question, so it's hard to answer. All arts funding should take into account the engagement opportunities/challenges of local communities. One aspect of that is per capita spending, but there are many more factors to take into account when properly assessing fair distribution.	Feb 11, 2014 9:35 AM
70	If these two factors are correlated, locations where activity is dense will become more dense and the reverse will follow.	Feb 11, 2014 9:12 AM
71	Community arts can be as valuable as social services to older people, and children.	Feb 11, 2014 8:54 AM
72	Would favour urban over rural areas who would be doubly disadvantaged	Feb 11, 2014 7:43 AM
73	Some arts companies are based in rural areas and should not be penalised for not working in cities where rent etc are more expensive. They must be prepared to travel to urban areas for their audiences though.	Feb 11, 2014 6:30 AM
74	Density is the key word here. We need arts funding to impact where it works - there is significant evidence (from US and Finland - for eg) that the arts can make a real change to the health and wellbeing of people in isolated rural communities - but also that the arts can affect people living in high density areas - especially those with big disparities in economic status. There is a lot of arts funding in middle England. The questions we should ask are whether we need a theatre in a town like Oxford with all the other cultural and economic provision available in that area. We should be willing to ask whether the Malverns/Cotswolds/Gloucester Rugby Club make funding the Cheltenham Everyman redundant.	Feb 11, 2014 12:08 AM
75	Accessible arts are arts that appeal across the world, it is not a series of small parochial businesses. A capital city should expect to lead the nations arts output on a world stage, better to fund funding for the regions from a tourist tax on the capital's output	Feb 10, 2014 11:35 PM
76	Low population areas have more need of funding because there are fewer opportunities for companies to raise funds.	Feb 10, 2014 11:12 PM
77	It seems fair that it is if it is the public investing. Perhaps a study of who from what area invests the most and the funding is split according to that ratio? so say London 15% and east Mids is 10% then perhaps they should respectively get that percentage as a minimum and after other factors are considered then the percentages are adjusted. The factors need careful consideration thought and relate to a formula/equation as mentioned in 2 above.	Feb 10, 2014 10:53 PM
78	Depends, if by regional you mean on a national level then no as it would skew the funding towards London and the South East. If you mean within individual regions e.g. North East, North West, South West etc. then yes it should predominately be targeted at the areas with the highest population density to maximise value for money in terms of community participation and	Feb 10, 2014 10:43 PM

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	also because the cities and large towns tend to have the most deprived areas.	
79	I'm not against there being slightly more in larger population centres that people can travel to from outside, but I think that balance needs retweaking...	Feb 10, 2014 10:13 PM
80	It may cost more to ensure access to quality art for rural areas	Feb 10, 2014 9:51 PM
81	Population density should not be the sole determinant of arts funding. Young people in particular deserve to have access to the arts, even if they happen to live in a rural area.	Feb 10, 2014 9:02 PM
82	Norfolk has disadvantaged areas of rural population where access to arts/culture is too difficult to attend because of transport, cost and time so Lottery funding needs to reflect the need not based solely on density of population.	Feb 10, 2014 8:58 PM
83	Sometimes you need less money where population is dense. Just because there is more people doesn't mean you need more money. Ambition comes in all sizes.	Feb 10, 2014 8:44 PM
84	Judging solely on population density would disadvantage isolated rural areas & ignores vast inequalities between populations across the UK	Feb 10, 2014 8:38 PM
85	the arts council can redress geographical inequalities - I would go further and say that the lottery should reflect the amount spent on the lottery in the area - i.e poorer areas get a guaranteed percentage of their contribution annually... this would also help communities identify with their local arts businesses if they can see that their money is coming back into the community	Feb 10, 2014 8:37 PM
86	Rural areas and others of low population density should also share the country's artistic treasure (if they want it).	Feb 10, 2014 8:21 PM
87	I'm not sure here, as access to the arts is important and such a rigid basis for funding is not representative, nor particularly creative.	Feb 10, 2014 7:53 PM
88	Although number and quality of bids should also be reflected, as should greater delivery costs, and the value of other and previous investment. Where others have consistently invested public funds over many years, and brought forward informed policy decisions we should expect there to be a greater density of art and artists.	Feb 10, 2014 7:35 PM
89	This would really penalise less densely populated areas and I am not sure that that is in anyone's interest.	Feb 10, 2014 7:32 PM
90	Only if sparsity is included as a criterion	Feb 10, 2014 7:27 PM
91	greater access to audience provides greater opportunity for income. Peoples mobility now cuts across access issues	Feb 10, 2014 7:25 PM
92	The arts activity should reflect it. But the address of the applicant has often NOTHING to do with WHERE the activity takes place!	Feb 10, 2014 7:20 PM
93	It would be a shame if the location of a project counted against a great project - if for instance it was in a less populated area. However - it is important to have vibrant creative arts where the majority of people live	Feb 10, 2014 7:12 PM
94	No it should reflects levels of investment it arts in that region from local	Feb 10, 2014 7:05 PM

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authorities who are not investing in the arts infrastructures.

95	Although, some areas with the lowest population densities may also be the areas where the population finds it hardest to reach the arts elsewhere.	Feb 10, 2014 6:57 PM
96	Depends how it's done. I live in an area of very sparse rural population - if funding reflects density I may get no local provision (but I also don't have access to public transport, infrastructure etc.) I want (relatively) local (at least regional, preferably sub-regional) access to really high quality work.	Feb 10, 2014 6:54 PM
97	I think great work can come out of rural areas and the space for creativity that they give, funding by population density would undermine that .	Feb 10, 2014 6:52 PM
98	It should be based on the quality and strategic role of the arts organisation.	Feb 10, 2014 6:50 PM
99	In conflict with the regional arts areas though so critical mass often misses out	Feb 10, 2014 6:50 PM
100	I live in the very rural county of Cumbria are we to be starved of everything cultural so that urban populations can gain the majority of funding available.	Feb 10, 2014 6:37 PM
101	artists live and show work in every region, artists from outside london show in london	Feb 10, 2014 6:37 PM
102	Population density is important but public transport links and the cost and quality thereof is equally important. Private transport by car is not relevant for equality / access reasons as poorer people and those who can't drive for other reasons do not have access to this.	Feb 10, 2014 6:31 PM
103	rural and suburban provision has really lost out in squeezes on local authorities	Feb 10, 2014 6:15 PM
104	On a sliding scale according to access to London's riches.	Feb 10, 2014 6:04 PM
105	this is just not the way to determning art supply	Feb 10, 2014 5:55 PM
106	Probably, but also take into consideration the opportunity for development and existiing provision in regions outside of London. For example we need to deliver arts provision in sparse rural populations.	Feb 10, 2014 5:54 PM
107	This could impact unfairly on, say, rural arts. Where there is a high density of population there is already a confluence of activity.	Feb 10, 2014 5:51 PM
108	Should be driven by quality	Feb 10, 2014 5:46 PM
109	Shouldn't penalise rural communities!! They have limited access as it is and shouldn't be penalised further.	Feb 10, 2014 5:44 PM
110	It should reflect the quality rather than people density	Feb 10, 2014 5:42 PM
111	If this is specific to the number of artists in an area then yes, but to assume there are a lot of artists in one area because there are more people is not necessarily correct. Specific research into this type of work is probably not time best spent. I think a centralised approach to funding is fairer.	Feb 10, 2014 5:39 PM
112	That negates rural access	Feb 10, 2014 5:33 PM
113	I think all major cities should be supported in having producing and touring-	Feb 10, 2014 5:29 PM

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accepting theatres and companies producing work for local and national touring.

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| 114 | London would win out again wouldn't it? And the objective should be quality and high levels of provision across the whole country, whether in dense or sparsely populated areas... and funding regions by per capita means that sparser regions would not have the critical mass of funding to access the more expensive forms of arts/arts organisations. | Feb 10, 2014 5:28 PM |
| 115 | Probably not - art is about quality not head counts. | Feb 10, 2014 5:17 PM |
| 116 | Lottery funding should follow lottery investment which will I imagine reflect population densities. So yes! | Feb 10, 2014 5:16 PM |
| 117 | Promote clustering, building infrastructure and ecology where it fits most organically | Feb 10, 2014 5:16 PM |
| 118 | To a certain extent, yes it should. However, places where there is the greatest need should be the first and deciding consideration - this may not necessarily be reflected in population density. | Feb 10, 2014 5:10 PM |
| 119 | Too much funding goes to the core cities: there are places like Blackpool, York, Scarborough which also serve large populations of domestic tourists. In the case of places like Blackpool, many of these audiences are not regular consumers of the arts and they are precisely those sectors of the community who would not be reached by the work funded through the major arts and museum organisations. | Feb 10, 2014 5:08 PM |
| 120 | Life and the arts are not "equal" | Feb 10, 2014 4:56 PM |
| 121 | We should also take account of who buys the lottery tickets and what stake they have in the outcomes. | Feb 10, 2014 4:56 PM |
| 122 | If the potential for audience is higher then more money should be spent in those areas. | Feb 10, 2014 4:53 PM |
| 123 | it should also take into account Lottery spend per head of population | Feb 10, 2014 4:46 PM |
| 124 | Generally arts that is in areas of high population might seem like a good idea but rural areas need to be considered. | Feb 10, 2014 4:44 PM |
| 125 | It should start from this point, but there are a lot of rural communities which already have many fewer facilities and cultural experiences available to them, not to mention difficult transport challenges to overcome to get to those that do exist (eg infrequent rural bus services, no nearby railway stations). So in my view a position should be found whereby the main focus is on places where most people live, where the facilities already exist and good transport infrastructure is in place but really careful thought should be given at a national level to which rural areas can most usefully benefit from arts support, to best serve their local, rural communities. | Feb 10, 2014 4:43 PM |
| 126 | But distribution strategy should be based on a thorough knowledge of previous distribution and areas that have had less investment should be actively targeted. Good projects are better than poor projects funded only because of their location. | Feb 10, 2014 4:42 PM |
| 127 | That's how so much of it ends up in large cities and the rural arts funding ends up cut. | Feb 10, 2014 4:30 PM |

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128	Lottery funding should be distributed to address the huge discrepancy in artistic activities between London and the regions. There should be serious investment in Bienials, Arts Festivals, Live Art, performance with adequate transport facilities. To get the cultural health of the country back on track, additional resources must now be used.	Feb 10, 2014 4:29 PM
129	It should reflect the amount of art/drama/dance/musical companies- currently several places with a large community of artist get practically no funding, resulting in artists paying to present their work rather than being paid to do their job.	Feb 10, 2014 4:22 PM
130	can it reflect the density of ticket sales instead of population?	Feb 10, 2014 4:18 PM
131	Obviously if this was the case then London will receive most funding followed by the other cities, which is no doubt the current situation.	Feb 10, 2014 4:14 PM
132	I am concerned that it should also reflect the geodemographics of Lottery players.	Feb 10, 2014 4:12 PM
133	Some of the venues outside of London need more money to get projects off the ground because art is not so visible. Broader publicity and cheaper tickets and events need to be available for lower earning communities. Also, more art not in venues would help to engage otherwise, disconnected communities.	Feb 10, 2014 4:12 PM
134	If this was the case we'd have even less money coming into rural communities...it isn't much as it is. Oxfordshire with the largest rural community in the SE - gets little, certainly nothing from the Arts Council	Feb 10, 2014 4:10 PM
135	Higher population density means that in certain places there will be more people who could be helped by lottery-funded projects. Having said that, the decision should be made on a case by case basis to reflect the fact that some projects from lower density population areas will be more influential/helpful than others in higher-density population areas.	Feb 10, 2014 4:10 PM
136	This is a difficult one to answer - the question is too simplistic as it is a complex issue. The arts are for everyone this includes people who live outside of cities, in rural areas and this must be supported if new audiences are to be reached - people from hard to reach places cannot be expected to travel to cities and large towns to engage with the arts.	Feb 10, 2014 4:08 PM
137	It should reflect areas of great need (often manifested in the number of lottery tickets being sold, i.e. more a sold in areas of great deprivation, e.g. the north - rural and urban areas). Also note answer to question 2 above.	Feb 10, 2014 4:04 PM
138	People who buy lottery tickets are often among the poorest in our society and they should definitely get some of the other benefits that come from their money.	Feb 10, 2014 4:04 PM
139	We are supposed to be living in a democracy, start behaving as though we are. London is grossly overfunded.	Feb 10, 2014 4:02 PM
140	To some extent it should but there needs to be balance and less populated areas should have access to great art.	Feb 10, 2014 4:01 PM
141	This should be a factor, a wider cultural need would need to be considered	Feb 10, 2014 3:59 PM
142	as this would mean that people are being excluded from participation in and	Feb 10, 2014 3:54 PM

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enjoyment from arts activity, because of where they live. This is fundamentally wrong.

143	An area with low population density may be more 'artistic' than a high population area...this seems too black and white.	Feb 10, 2014 3:53 PM
144	When money is distributed via regional population densities often the more isolated deprived areas become increasingly ignored.	Feb 10, 2014 3:51 PM
145	Depends on the type of project funding. Community projects probably should be funded in this way. Pure artistic endeavours less so.	Feb 10, 2014 3:50 PM
146	Need to address cold spots and rural isolation too. Too often overlooked by large number of funds.	Feb 10, 2014 3:49 PM
147	You cannot base the quality and importance of art on the size of its audiences. Some of the most important work we have ever done has been in small village halls be it in the middle of Dorset or the Highlands of Scotland. Small audiences deserve to see the highest quality work as much as larger audiences. You cannot base funding of the arts on numbers.	Feb 10, 2014 3:48 PM
148	Rural isolation and the arts is an increasing problem as budgets are slashed. Kids in the country have little access to high quality music and arts. This is the problem with all grant applications -the are all based on ethnicity and numbers reached.	Feb 10, 2014 3:48 PM
149	Not necessarily - it's about potential audiences and whether populations are prepared to go and see work.	Feb 10, 2014 3:48 PM
150	In some way, but it should not be the main basis of calculation, as issues of rurality need to be taken into account	Feb 10, 2014 3:44 PM
151	Why should it not? We all live somewhere - and many are not within reach of the metropolis of London....better and more effective use of resources outside London, would provide a larger effect for regional communities than another worthy arts collaboration in London.	Feb 10, 2014 3:44 PM
152	Though rural distribution is tricky and must always be supported.	Feb 10, 2014 3:43 PM
153	Eventually yes but with an initial priority for areas currently underrepresented/ funded	Feb 10, 2014 3:42 PM
154	At face value this seems logical and is probably (long-term) a good and fair idea. But actually there is a need for strategic investment in the regions to build talent and capacity in the regions so there is an argument in favour of higher levels of investment in traditionally under funded areas - such as rural areas - where population densities are low.	Feb 10, 2014 3:41 PM
155	It's not just about population numbers and potential audiences, it's about what artists engage with regionally. For example ecologically themed art projects in the Outer Hebrides. These projects are important for us all. Focus on urban art in better funded cities can dilute meaning and focus on trends - art ends up being about style and fashion. That has its place of course, but art that reflects a broader range of experiences should be encouraged	Feb 10, 2014 3:38 PM
156	Or, as it's Lottery funding and comes from people buying their lottery tickets - it should reflect lottery-ticket buying densities.	Feb 10, 2014 3:37 PM

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157	In the main yes, but some sparsely populated areas can suffer badly from serious lack of support and amenities.	Feb 10, 2014 3:36 PM
158	With weighting for deprivation, rural etc	Feb 10, 2014 3:35 PM
159	Not that straightforward. There are many other considerations to take on board such as distance from other cultural offerings, economic situation in area etc.	Feb 10, 2014 3:31 PM
160	We need to reflect the fact that all the population are paying in, and most areas of the country are receiving a very small amount of investment back into their areas. Travelling to London to see something is a big expensive treat for most people in the rest of England.	Feb 10, 2014 3:30 PM
161	in my area, ie theatre, this would not be a problem if the companies were better funded to visit areas of isolation and urban deprivation -currently, whoever pays the Piper , calls the tune	Feb 10, 2014 3:28 PM
162	Definitely, the spend on lottery is much greater in the regions than the capital and the fund is absolutely not meant to be manipulated to have a London bias.	Feb 10, 2014 3:27 PM
163	If it reflected population density then some areas of the country would have no access to the arts.	Feb 10, 2014 3:25 PM
164	Population density is not the only factor to consider. Rural areas have low population density and far less access to the arts than cities, therefore should benefit from Lottery fundng for touring shows	Feb 10, 2014 3:24 PM
165	That leaves rural areas with nothing. Again.	Feb 10, 2014 3:24 PM
166	This is an over-simplistic (and of course populist / vote- and headline-grabbing) view. Unless the overall pot of money increases significantly (which is of course unlikely) then this approach will lead to a reduction of standards of the so-called national institutions, whether or not public funding is replaced by private funding (perhaps especially if it is). In any case the international appeal of London, driven in part by the availability of world-class arts and culture, is a critical factor for the UK economy as a whole; all regions will be the losers if London loses its role as one of the leading international cities.	Feb 10, 2014 3:21 PM
167	There is benefits to focusing on population to meet larger audiences but if could lead to rural areas having poor provision	Feb 10, 2014 3:14 PM
168	As well as densities, it should reflect the contitions in which artists, professionals and organisations are developing.	Feb 10, 2014 3:13 PM
169	Population densities could be one factor in the decision-making process but it should not be the sole factor. Some regions are far wealthier than others for instance - does that then mean a lower populated and poorer area with fewer opportunities for its inhabitants should get far less funding than other more populated places? Almost certainly not - not if you believe art can be a powerful driver for increasing the desirability of an area and enhance the quality of life of the people who live there - with all the other positive knock-on effects that would bring. Sometimes it's not a matter of dishing out the money across all areas 'fairly'. Sometimes it is in everyone's interests that the 'haves' subsidise the 'have nots'.	Feb 10, 2014 3:12 PM

Q3. Should the distribution of Lottery funding for the arts reflect regional population densities?

170	Spending on the lottery in each region should be used to reflect how lottery funding is spent.	Feb 10, 2014 3:08 PM
171	Regional population densities yes but also acknowledgement of other factors - tourism, seasonality, special periods such as City of Culture, Centenaries of cultural highlights and anniversaries to skew the normal numbers.	Feb 10, 2014 3:07 PM
172	This will give more to London and the large cities. It should be prioritised for areas of less participation in the arts.	Feb 10, 2014 3:06 PM
173	With the understanding that population density should be a criteria for distribution of lottery funds - otherwise poorly populated areas such as Cumbria and Cornwall will be badly served.	Feb 10, 2014 3:06 PM
174	Less populated areas need the support in order to afford rural touring and provision, which will never have comparable opportunities for income generation through ticket sales as urban areas.	Feb 10, 2014 2:59 PM
175	It's not about the numbers its primarily about the quality of work	Feb 10, 2014 2:57 PM
176	Too simplistic an equation - but yes, should be taken into account	Feb 10, 2014 2:55 PM
177	this would always give advantage to more heavily poulated areas which often have higher wealth. what about smaller urban and rual communities	Feb 10, 2014 2:53 PM
178	Deprivation and distance from funded arts venues is probably more equitable than just population.	Feb 10, 2014 2:53 PM
179	Although it could equally be argued that isolated audiences in the countryside also need special consideration.	Feb 10, 2014 2:51 PM
180	NO - that would favour London and SE plus large conurbations where bu8sinesses abound whereas more rural and dispersed populations depend on Arts being supported by ACE	Feb 10, 2014 2:50 PM
181	Yorkshire has about 3 or 4 million people - not far off London - yet gets a fraction of the amount. This must change.	Feb 10, 2014 2:50 PM
182	For a start, much of the contributions from lottery funding come from players of the lottery, the majority of which are outside London.	Feb 10, 2014 2:49 PM
183	And how easy is to access the venues, organisations, work etc, etc	Feb 10, 2014 2:44 PM
184	This puts at a disadvantage areas of high rural populations - which are already at a disadvantage due to fewer facilities available to them. If there are lower populations, the chances are applications will naturally be fewer anyway	Feb 10, 2014 2:42 PM
185	It should reflect the arts population densities. The greater the provision in a region the more money required.	Feb 10, 2014 2:41 PM
186	Population densities do not necessarily reflect the density of art patrons. While we should encourage art to all population densities sway the allocation of funding leaving some areas deprived and others over subscribed	Feb 10, 2014 2:39 PM
187	City areas are more likely to be able to attract other forms of funding (e.g. private donors, sponsors, etc.) than rural areas, so it could be a risk to distribute public funds on these grounds.	Feb 10, 2014 2:29 PM

Q3. Should the distribution of Lottery funding for the arts reflect regional population densities?

188	Of course, but it should consider where cultural engagement happens rather than focussing on where the registered offices of producers are based.	Feb 10, 2014 12:20 PM
189	If this was the case, London and the other cities would get all the cash. It should be distributed to those organisations that predominantly work with those who buy the lottery tickets. That seems fair.	Feb 8, 2014 3:48 PM
190	errrrr obsessed with cities is all ill say.	Feb 7, 2014 6:55 PM
191	approximately - and there may be projects that are genuinely trans-regional, so you'd need a mechanism for that. But in principle, yes.	Feb 7, 2014 5:35 PM
192	But it's a bit more complicated than that - for instance the SW has the largest geographic area, but the most dispersed population - don't need too blunt an instrument.	Feb 7, 2014 5:02 PM
193	That would really be a nail in the coffin for South West	Feb 7, 2014 4:57 PM
194	This is not always the best way of determining need or demand but possibly?	Feb 7, 2014 4:27 PM
195	Funding must also follow talent	Feb 7, 2014 4:02 PM
196	Regions with big rural populations should be fairly treated, not just money going to major conurbations	Feb 7, 2014 3:55 PM
197	It is more complicated than just population figures, there are issues such as drive time and transport infrastructure which affect accessibility.	Feb 7, 2014 3:03 PM
198	Should be based on need, levels of poverty and inequality and ability to access funds.	Feb 7, 2014 3:02 PM
199and where the biggest investment is by those who play the Lottery.	Feb 7, 2014 2:14 PM
200	If anything, the per head of population expenditure should be higher in regions of lowest densities, reflecting the challenging marketplace from smaller populations in catchment areas.	Feb 7, 2014 1:21 PM
201	If the HLF and Sport England can take account of the 'contribution/distribution' factor in relation to £ Lottery revenues, and Scotland, Wales and NI receive approximately formulaic allocations, the way ACE decisions have penalised the English regions to London's benefit is a major piece of gross unfairness and irresponsibility. Too rigid a 'per capita' solution would not be a great idea as that might lead straight into a culture of the LCM. However, the allocations need to be able to respond to larger than local needs, so that there is investment within city-regions to provide for themselves and their own rural and urban hinterlands.	Feb 7, 2014 10:33 AM
202	more properly it should reflect the priorities that emerge from local cultural plans. given these must be created through accountable mechanisms arts - not just Lottery - funding would begin once more to reflect the make-up of communities.	Feb 6, 2014 7:49 PM
203	Think they are already to some extent. Not sure if what metric you use? Region? City?	Feb 6, 2014 3:01 PM
204	No because that doesn't take into account need, access or indeed how much those populations are putting into the lottery per head.	Feb 6, 2014 2:39 PM

Q3. Should the distribution of Lottery funding for the arts reflect regional population densities?

205	Weighted towards areas of need, but with population factored in.	Feb 6, 2014 2:37 PM
206	jkl	Feb 6, 2014 11:05 AM
207	<p>A forthcoming Culture Media and Sport Select Committee will be focusing on the distribution of arts funding across England. This survey aims to gather opinions from arts professionals on this theme. It has been designed to explore the sector's views on some of the issues raised in the report Rebalancing our Cultural Capital which provides facts, figures and analysis of the regional distribution of arts funding, and has led to widespread media coverage and a debate in Parliament. See AP's coverage. In this survey you can tick boxes to indicate your responses to the four main questions, but you can also leave anonymous comments and longer reflections on the issues raised if you wish. Please note that comments will be moderated, but will then be published unedited, so if you wish to remain anonymous you should not make any comments that will identify you as the author.</p>	Feb 6, 2014 10:59 AM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

1	Consider funding on artistic merit and forget the politics.	Feb 17, 2014 11:14 PM
2	High quality smaller organisations with lower overheads should be given greater support while larger organisations should not be given more funding.	Feb 17, 2014 6:08 PM
3	What is ACE for, if not to stop up the short fall? Having a specific portfolio is great, but times are different now. Perhaps concentrating on not losing some of this countries best and most amazing companies should be a priority for awhile and then go back to supporting new/upcoming organisations.	Feb 17, 2014 12:37 PM
4	Those with the loudest voices who can talk the talk mostly get the funding. That means if you are in London/a city and can lobby hard and have lots of influential supporters and Trustees you get the money. If you are in the regions, then culture doesn't matter for us up north. It does not seem to be based on quality, outcomes and reach - it seems to be based on those that can attract PR and hype. Manchester International Festival being one isolated case in point in the north of over promising and under delivering but funded to the hilt.	Feb 17, 2014 12:06 PM
5	I don't think National organisations should be penalised in order to better fund the regions but I do think they should be giving priority access to philanthropic funds so that the public subsidy can be freed up for the regions	Feb 17, 2014 12:03 PM
6	Re Q4 (where is the comments box!) the two issues of cuts by local auths and the ROCC should be separated. There is a potential for reasonable rebalancing to be avoided with the excuse that it is replacing cuts made by Local auths, even though there was an imbalance in the first place.	Feb 17, 2014 11:55 AM
7	The figures speak for themselves.	Feb 17, 2014 10:03 AM
8	Rural areas should take a higher priority.	Feb 16, 2014 4:58 PM
9	the issue of funding is about the quality not the geographical location. Funding is an investment in at the arts and the need to rationalise the balance of good versus poor arts provision both in physical infrastructure and production. simply apply a geographic formula for funding will not work. The main national companies should consider how best to share their funding and donations to reinvest in the regions where the new talent will emerge. I personally think that Nick Hytner and Nick Starr starting a commercial company more than examples the lack of acknowledgement they owe to the subsidised sector without which they could not have done War Horse, the NT live etc etc.	Feb 15, 2014 7:58 PM
10	Here in Cornwall, as an example, many of our high (and I mean high!) quality performance arts organisations struggle to raise enough funding to put on large scale performances due to the high costs of hiring the small number of large performance venues (the Hall for Cornwall). Meanwhile we are subjected to less than satisfactory, on occasion desultory, performances from visiting groups.	Feb 14, 2014 9:40 PM
11	There must be a move towards accountability in terms of quality not so-called social relevance	Feb 14, 2014 5:10 PM
12	Also funding for Wales, Scotland and Northern Ireland should be considered in this.	Feb 14, 2014 11:58 AM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

13	population is one lens but we know that some communities, even though they have great arts on their doorstep still don't engage with them. Also people in rural areas often travel to urban centres. It is really unhelpful to make this an argument which seems to put one part of the country against the other. We need to be uniting to ensure public investment in the arts continues. Finally the local authority story is complex. There are always choices and political decisions. not all of the local authorities that have extreme financial challenges have chosen to cut their arts funding and it could be that the Arts Council is seen to reward those that withdraw by filling the gap. That could have devastating consequences given the level of funding provided by local government which the arts council could not replace.	Feb 13, 2014 6:35 PM
14	Cut bureaucracy, particularly for smaller amounts of money. Surely the heavily funded organisations, would have been given money on the proviso that they look at sustainability? It is unfair that the large organisations, are raking in massive amounts of funding and many not showing any 'real' impact artistically and to the community.	Feb 13, 2014 6:29 PM
15	as above	Feb 13, 2014 5:50 PM
16	Once funding from the Arts Council stopped, most to the BME theatre companies ceased to exist. I feel that the Arts Council should support these companies then provide them with the tools to become self-sufficient once the Arts Council has got has got them on there feet.	Feb 13, 2014 4:57 PM
17	No	Feb 13, 2014 4:09 PM
18	The LA should be impelled to support the cultural offer in their areas. It is too easy to cut these types of expenses when they often contribute significantly to the economy of the area and enrich the lives of the communities they serve.	Feb 13, 2014 3:35 PM
19	Whilst everything possible must be done to maintain overall funding levels care is needed to ensure that arts organisations do not become totally dependent on one funding source making them vulnerable should further government cuts be implemented.	Feb 13, 2014 3:15 PM
20	At present the overall picture of arts funding and opportunity is unfairly weighted towards London which is perhaps reflective of the bigger picture politically and commercially in England and perhaps Wales. Scotland has a strong identity and is developing good models. By re-distributing cultural funding and collections, it opens up a fairer dynamic for regions and could eventually mean that other sectors such as business and tourism follow into other areas of the country.	Feb 13, 2014 3:13 PM
21	Yes, although London is a thriving city it pools too much funding and it reflects badly when we look a the bigger picture. Maybe there should be a categorised quota? For example an umbrella category including all small scale organisations and a sub-category for London and other regions each with a similar quota. Unfortunately because London is heaving with creative projects it is considered a region of its own and that's why it looks like it is pooling too much funding just for one city, but proportionally it probably is because there is more projects in London than in a whole region that this happens. I believe that giving more opportunities for regional venues to get funding support for their projects, their collaborations - and actually have funding specifically to support collaborations between London theatres and	Feb 13, 2014 12:07 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

regional ones, or regional ones between them -, their artists in residence, creative consortia etc There is so much creativity in the regions, creatives should not have to move to London to be supported or "live from" their artistic endeavours. A lot of creatives just can't/don't/won't move out of their hometown just to make it in the arts and that makes it all the more difficult to paint a realistic tableau of the creative landscape in the UK

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| 22 | Unlike other countries, sites and locations in the UK can be travelled to in a day by train. There is absolutely no excuse for the sheer scale of investment in London due to the density solely. It's not just about covering the the lack of investment from local authorities it is also about building capacity and building support with the Northwest organisations to maximise the unique platform/terrain/heritage and practise that we offer. | Feb 13, 2014 11:37 AM |
| 23 | The Creative Case should be a funding priority for Arts Council England as it addresses these questions with progressive thinking. Collaborative companies such as ZENDEH www.zendeh.com based in the North East. | Feb 12, 2014 9:20 PM |
| 24 | Regional museums and galleries should be funded to provide excellent services. Should London nationals be free when regions have to try and generate income through admission charges? | Feb 12, 2014 7:22 PM |
| 25 | There is a an urgent need to retrieve the balance of the funding lost to The Olympics, which was allowed to siphon off funding which was already spread too thinly. | Feb 12, 2014 6:44 PM |
| 26 | Too hard for individual artists in london to get arts founding where much easier for artist for example in Newcastle upon Tyne. It is not fair when taking in the added cost of living as an artist in London... less time to make art because of teaching jobs etc to be able to live and make work. | Feb 12, 2014 6:41 PM |
| 27 | great art for everyone should mean just that, with a fair distribution of available funds, recognition where private philanthropy / sponsorship should play a bigger role / input, not a bias towards London based institutions or some of the ACE 'strategic' initiatives | Feb 12, 2014 5:42 PM |
| 28 | Invariably ACE funds large centres such as Bristol continuously and this creates a power vacuum of arts. Many middling areas are forgotten about as ACE focuses on theses metropolitan areas and areas of social deprivation. There is also a concern that some of the senior decision makers in ace have had limited experience in the real art world and therefore don't have the knowledge about the impact of their decisions. | Feb 12, 2014 4:39 PM |
| 29 | Working in a part of the country which is historically under-invested in but has one of the fastest growing populations we are suffering from being a poor relation to larger regional centres. Our community is losing out and we would like to see a bit more fairness couple with recognition of the changing dynamics in communities and organisations. Over and over again the better resourced organisations in more heavily supported geographical areas succeed in all the new funding rounds simply because they have more capacity. Every new funding round we see the money going to the usual suspects/favoured few, this is partly linked to geography and has to change. | Feb 12, 2014 4:39 PM |
| 30 | I think the current ACE NPO application process whereby Arts organisations are asked to apply for the same level of funding they currently receive implies that the current imbalance between London and the regions will continue until 2018. | Feb 12, 2014 4:20 PM |

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

31	improvement is as much about performance management as subsidy - audience development driven touring needs very firm, clear leadership and performance management from funders.	Feb 12, 2014 3:10 PM
32	Support for the arts across the country for all populations should be a priority. It greatly enhances the quality of our lives and is of great economic benefit to local communities increasing job opportunities. The creative industries should be highly valued and prioritised in England at a time when traditional industries have declined and disappeared. The creative industries positively feeds into the national economy and can enhance our balance of payments deficit.	Feb 12, 2014 2:18 PM
33	Even though there is some case for London to receive more funding for its' arts and culture, but not to the extent that is currently being distributed. There is an unfair balance which needs to be addressed with the funding being leveled out more equally and accurately across England.	Feb 12, 2014 1:00 PM
34	Extra subsidy to areas where local authority funding for the arts has been cut could signal a death knell to local authority funding for the arts.	Feb 12, 2014 12:40 PM
35	Many organisations are struggling because of the cuts, many who are the cultural heartbeat of their village / town / city. They are incredibly valuable to their local communities and provide an important revenue stream. To cut further would be devastating and destroy many cultural centres for good.	Feb 12, 2014 12:24 PM
36	This clearly needs a rethink as there is a disproportionate amount of funding going into London. It has been habit forming and there is almost an attitude of entitlement. This needs a radical shake up and redistribution should be a priority. With the London based arts organisations having the ears of Ministers and civil servants however, it is unclear how likely this is to happen.	Feb 12, 2014 11:57 AM
37	If the arts council reflect local authority cuts the other local authorities will follow suit and make cuts	Feb 12, 2014 11:42 AM
38	Local authorities should not be rewarded for failing to meet local needs	Feb 12, 2014 11:22 AM
39	The hoarding of funding in the capital is close to criminal. Particularly as London is an economically wealthy part of the country. The redistribution of equal funding across the regions offers the hope and opportunity for thriving arts communities and new cultural experiences across the nation that would likely challenge and pioneer practice and push the standards of excellence.	Feb 12, 2014 11:19 AM
40	I stated above probably, as I would not be happy to use ACE funding to support the cuts in LA funding exclusively. The arts should be supported by all sources of public funding.	Feb 12, 2014 10:50 AM
41	The arts are a format of expression in all cultures and communities so it is the responsibility of the artist to create initiatives to reflect either an individual's opinion, perspective or experience, and/or provide a collective voice in relation to relevant subjects/stories/journeys. Therefore, how arts funding is distributed across England depends on what is created that meets the artistic agenda of a funder; provides value for money, engages the relevant groups/communities, has the arts at the centre of its vision and contributes to our development as human beings. Local authorities are only responding to enforced central government cuts so it is the duty of those living and working in those regional areas to provide their local authority with the evidence of the importance of creativity and its contribution to cultural	Feb 12, 2014 10:17 AM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

lifestyles but, we should not forget to continue to lobby central government who have created this problem in the first place...corporates, banks etc continue to make profit whilst integral services are eradicated.

42 Fund the big national organisations using yo-yo funding. Funding goes down over three years then up over three years. Stops funding bottleneck and allows for fresh investment. Feb 12, 2014 9:30 AM

43 It is very clear from the report and the debate that this topic needs addressing with some vigour, foresight and political will - it goes to the very heart of the future cultural life of the nation as a whole, and London based organisations must accept that there is hugely significant cultural innovation and excellence outside the capital that feeds back through at every level, and that this excellence and innovation must not be starved of it's fair share of the nations cultural spend. Feb 12, 2014 9:05 AM

44 The world without arts is not normal to support and fund arts is normal and the key to growth. Feb 12, 2014 4:29 AM

45 The north east is an area which has built a vibrant cultural offer over the last 20 years, offering arts and cultural activities to all, including making events, public art and festivals accessible to those people who may not choose to pay for the arts or class themselves as non attenders of arts events. Much of this work has been initiated by forward thinking local authorities, inspiring venues and passionate artists and organisations. The vicious cuts to local government, arts council, museums and the cultural infrastructure that has happened over the last few years is noticeable in the region and with each year it is becoming harder to maintain an offer of accesible arts to all. If allowed to continue in the years to come the cultural life in the north east will be unrecognisable and will have a devastating impact on the creative wellbeing of residents and the livelihood of freelance artists and small cultural organisations. This loss will be felt by all and will be hard to rebuild once the realisation that cutting arts and cultural funding means cutting the cultural life and heart from a place, from cities, communities and the individual. Share the funding and ensure arts doesn't revert back to being for those who can afford it. Feb 11, 2014 11:53 PM

46 I understand that ACE don't want to be the only funder of organisations outside London, therefore I wonder if ACE could support organisations make their funding arguments to local authorities and support organisations to take a more active role in relieving statutory services in certain areas e.g showing them how to use data and supporting them to go out into hard to reach communities rather than focussing on visitor numbers. Feb 11, 2014 9:13 PM

47 In some places this will be vital to ensure cultural production / output continues at all - things are very desperate in some regional places where Local Authority monies are being cut to nill. Feb 11, 2014 8:45 PM

48 With regard to Q4 above, if you did use national funding to compensate for local funding cuts, this could have the unintended effect of encouraging local funding cuts on the basis that this would/could be redressed at no cost to local authorities who decide to target the arts for reduction. Feb 11, 2014 7:11 PM

49 If national arts funding was used to compensate areas of the country that have suffered as a result of arts cuts by local authorities, I think it would become an easy out for local authorities who then see it as an easy thing to cut because they'll assume that national arts funding will pick up the tab for Feb 11, 2014 4:00 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

those projects/organisations that should be funded at a local level.

50 Not sure if anyone is tracking movement of funds when arts tour so not sure we have a correct picture. For example I have been funded to make theatre in regions, which has then toured unfunded around the country, not sure how that is captured. Feb 11, 2014 3:51 PM

51 Local authorities like to have good artist in there borough, but are reluctant to support the arts long term. If local authorities like mention artist from their area when they become well known, then they need to cough up and invest in artist. Feb 11, 2014 3:09 PM

52 Local authorities should be empowered to support their local arts provision. If central government wants to ensure that the arts is funded in the regions, give the regions an arts budget, don't rely on the arts council. Feb 11, 2014 3:02 PM

53 Funding distribution should respond more effectively and realistically to the fact that it is far easier for a large number of London-based arts and cultural organisations to secure sponsorship and other alternative sources of funds. The premise that arts organisations based in the regions have similar opportunities to secure this is absurd - but this fundamental difference is not being acknowledged nearly enough by the Arts Council. Feb 11, 2014 2:30 PM

54 I think the risk of using DCMS funding to replace Local authority funding is that it would legitimise other councils cutting arts funding. We need more income streams, not fewer. Feb 11, 2014 2:26 PM

55 Compensating for local authority cuts will only lead authorities to think that they can avoid funding their local arts provision and is very dangerous territory. There is also a set of thinking which has emerged with the regional houses that they must only support their own local artists. Whilst laudable, this does undermine issues around quality and provision and erodes the touring work which becomes increasingly difficult to sell because there isn't a 'local angle' yet continues to provide a cost effective way of filling programming weeks when they can't afford their own produced work. The presence in London of companies whose work is primarily played outside of London skews the figures in a way in which most media and those with agendas to follow choose to ignore. The world of touring is very much being marginalised (not only in this debate but throughout the sector at present) and yet it continues to present a strong potential part of the solution to the current challenge around regional funding and its attack from both sides. Feb 11, 2014 2:06 PM

56 I am of course aware that much of the national infrastructure for touring is in london, however I certainly feel that ACE could be instrumental in facilitating transferring artists outside of the capital to encourage greater engagement from the public in art production. Local authority cuts should also not be a target for ACE investment, I believe a mixed economy of funding is important and taking this line would only serve to support further Local Authorities to back away from their commitments to the arts. Feb 11, 2014 1:22 PM

57 ACE funding needs local authority support, with out that link there is nothing to encourage LA's to maintian their cultural provision, it could all be handed over to cultural orgs being project funded by ACE. We need strategic input at local authority level. Feb 11, 2014 1:21 PM

58 'Compensating' areas that have lost arts funding by local authorities simply lets local government off the hook. Our area has little effectively no local Feb 11, 2014 12:31 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

authority funding for years (Devon County).

59	On the compensation for LA cuts - it is a two-edged sword: would more LAs cut if they saw compensation by ACE was a possibility? The emphasis of the survey seems to be on "production" but there are equally important considerations concerning "learning and participation" and access.	Feb 11, 2014 12:31 PM
60	As we are all aware, it is increasingly difficult to secure funding for arts organisations and we have all had to make difficult decisions to reduce costs. This debate needs to be addressed in a mature and responsible manner and arts organisations have a responsibility to join the debate in a constructive and positive way.	Feb 11, 2014 12:21 PM
61	Careful consideration needs to be given to only allocating funding if it matched by Local Authority funding as could constitute a double whammy hit.	Feb 11, 2014 12:16 PM
62	The recent report was a revelation. It has already changed my attitudes towards art coming from London; they have more of the cake and then want to sell it to us. London also typically demonstrates a dreadful naivety with regard to the arts generally, simply unaware and uninterested in the rest of the country.	Feb 11, 2014 12:11 PM
63	London institutions should not be cut, but they should not receive any further lottery support until the regions have their fair share of government funding.	Feb 11, 2014 12:04 PM
64	Should target low arts enagement / participation areas, bottom 20% of the Taking Part Survey	Feb 11, 2014 12:03 PM
65	ACE should not be looking at the distribution of funding based on where arts organisations are based but where they work - touring becomes extremely important if this strategy is adopted.	Feb 11, 2014 12:01 PM
66	We do not all have either the wish or ability to travel to London for arts events. weighted everything towards teh South-East corner of the country is plain wrong.	Feb 11, 2014 11:48 AM
67	The argument that ACE will not compensate areas of local authority cuts means that the problem could be potentially exacerbated	Feb 11, 2014 11:48 AM
68	Fair	Feb 11, 2014 11:45 AM
69	I've been very luck with my local authority (Sefton MBC) in the past 3 years where they have continued to put both capital and revenue into the arts at a time when their budget has been slashed by nearly 40%. On that basis, I think they should be supported through the Lottery because they have a track record of support for the arts. I don't think it makes sense to fund major schemes in places where their clearly isn't that support unless it can be shown that there is a significant interest in the arts which is not being met.	Feb 11, 2014 11:25 AM
70	Please fund more art & science and interdisciplinary projects	Feb 11, 2014 11:23 AM
71	Local councils should not have been put in the situation by central government where they have had to cut funding to the extent that it needs substituting by lottery funding. I believe this needs addressing.	Feb 11, 2014 11:17 AM
72	If local authorities have totally cut arts grants and officers, and national	Feb 11, 2014 11:00 AM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

funding is being cut, what does that leave, particularly those outside of large urban areas where mobilisation of leveraging larger funds for work (and where, argueably, arts and cultural work is more required in that a variety of work occurs less)? It leaves them with no money, that's where.

73 The London arts organisations have historically taken the major proportion of both public funding and private investment. It is a political decision to change the allocation of public funding and to date this has always been avoided so any change will need full central backing and an agreement made to implement and sustain. Feb 11, 2014 10:36 AM

74 London is not the only place where there is a concentration of funding. We need to look more outside the urban centres and give careful consideration to how we can fund grass roots organisations and work more effectively with communities alongside the promotion of artistic excellence. We need to find ways to fund great ideas and open the doors to the vast swathe of people that feel the arts are not for them. Feb 11, 2014 10:31 AM

75 A fairer system is needed to spread the money. Lottery money is not grant in aid and the two should not be merged. Feb 11, 2014 10:27 AM

76 The local authority arts cuts need to be addressed at government level - local authorities are not investing in their own communities, taking the view that arts and culture are dispensable. This is a narrow minded approach to the situation: the arts are as vital to our well-being as the NHS, it is just that the effects of cutting the arts will not be seen as quickly as closing down a hospital. Feb 11, 2014 10:16 AM

77 Visual arts appears to be suffering, and public art too. Street festivals, events etc. that appeal to the larger populace are being supported more than more complex research led practice. We risk becoming an entertainment sector Feb 11, 2014 10:07 AM

78 It is important that expertise and quality are distributed as equally as activity, we don't want lots of poor quality projects in the regions. There is a skills deficit due to practitioners flocking to London, where the work is. Look at your arts jobs they are a good reflection of the problem Feb 11, 2014 9:49 AM

79 We need an ecology where local, regional and national institutions are equally valued Feb 11, 2014 9:41 AM

80 There should be more done by local authorities to ring fence arts funding to sit alongside the national funding for the arts. Alongside this arts organisations need support in marketing themselves to different markets, understanding the change in landscape and creating alternative revenue streams - i.e. health commissioning, pupil premium, troubled families agenda, Youth Offending etc. Feb 11, 2014 9:36 AM

81 I get enraged when I see how much funding the nearby RSC gets, when it also garners huge amounts itself and has an unique place whereby it has an almost built in audience. They waste huge amounts on simple items such as costume, sets training and generous staff levels which would keep some small regional theatres alive. This is because they know there is a bottomless pit of funding every which way they look. Their huge subsidy is not needed, not deserved and not valued. Feb 11, 2014 9:35 AM

82 Culture is about the confidence, values and spirit of communities - it should be something everyone has access to engaging with and creating. It's Feb 11, 2014 9:35 AM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

	fundamentally NOT about income generation, which is exactly why everyone must have access to engaging with and creating it.	
83	Musicians from minority groups which often requires funding should be included	Feb 11, 2014 9:23 AM
84	Consideration needs to be given to rural areas where there is little cultural infrastructure, large distances between cultural centres and a lack of public transport. Although populations may be lower than in urban areas, cultural opportunities are less visible and harder to access and therefore people and communities are less likely to engage.	Feb 11, 2014 9:22 AM
85	Its ultimately up to local authorities to determine the cultural offer they want - ideally they shod have the power to raise and distribute funds for this or not as the case may be.	Feb 11, 2014 9:12 AM
86	Somerset Co Council have cut their funding to organisations as well as scrapping their arts team. The arts and arts community in the county is suffering terribly.	Feb 11, 2014 8:54 AM
87	Depends on the value and sustainability.	Feb 11, 2014 7:43 AM
88	More funding should be made available for work for children and young people outside of London	Feb 11, 2014 7:34 AM
89	I do not think there is a one size fits all structure for funding. Each region is different and needs to be treated so. More touring should be encouraged and also development of audiences through outdoor and free events.	Feb 11, 2014 6:30 AM
90	Arts provision needs to factor in high levels of deprivation in London and major cities - especially for work with cyp and vulnerable people. Access to open space, nature, freedom to explore and play, having pleasurable surroundings is a significant factor in QOL and can offset some cultural inequalities. Working and being based in London as touring regionally in rural areas, (spending significant proportions of time in SW), I feel an equal per head spending allocation would not adjust to the extreme deprivation of many London communities, experiencing disadvantage across multiple variables- in health, mental and physical, levels of disposable income, housing standards, education standards, levels of employment. additionally, strategic factors need to be accounted for (providing centres of excellence, training bases, national HQ etc). Pockets of relatively high cultural spend should exist in areas of country where communities have fought hard to preserve infrastructure and voted to maintain and support their arts provision, as examples of how the arts can generate economic prosperity, flourishing communities and wellbeing. council decisions are some indication of grassroots choice-making after all and arts funding should not be so dispersed that other deserving areas are penalised because of these philistine councils...I decided not to return to my home town in Somerset for this very reason.	Feb 11, 2014 1:24 AM
91	AS I hope the comments above indicate - it is far more complicated than the report or subsequent debate seem to acknowledge	Feb 11, 2014 12:08 AM
92	It should be evenly distributed accross the country and accross different communities of interest	Feb 10, 2014 11:54 PM
93	Only to say if you starve the capital the regions will collapse. Unfashionable I	Feb 10, 2014 11:35 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

know but if you feed the quality of work in the capital, increase the earned revenue from the capital and then share it out regionally. I guess like mamny artists I fear a decline into mediocrity and a capital city has to set the benchmark

94 I'd like to see a far more regional approach to funding. London has the strongest arts and culture scene in the UK - it effectively drags a lot of talent away from the regions. I think funding outside London will do more good and have more effect. Feb 10, 2014 11:28 PM

95 As an actor from the north east who has worked in London and all around the UK. It's shocking the cuts up north, regional theatre has been stung so hard it's going to be tough to keep producing it. I think funding should be based on realistic possibility. By means of what does a starting theatre company need? What does a current touring company need? Etc. How can we help the new generation of theatre makers? I do not think it's fair for the huge successful companies to retain their massive budgets and let other establishments in other creative regions suffer. Even if each particular region all got a similar amount that might make it fair, then a meeting could be held and compromises met to see who has what in terms of distribution. I know it's difficult, but I hate to think my region is suffering and I know that it must be able to change. It has too otherwise we will lose out massively and we have to remember what revenue the arts make for our economy, isn't it fair if we are seeing some of it?? Feb 10, 2014 11:25 PM

96 The population of LONDON is transient - almost everyone attending cultural events in the regions could quite possibly have acquired that habit - or at least intensified it - during a period of London dwelling. My experience of rural touring audiences leads me to believe a significant percentage are URBAN RENEGADES - seeking the thrills they miss from the metropolis. Feb 10, 2014 11:20 PM

97 Just that re Qn 4, it would be a shame to penalise those LAs who have kept arts budgets Feb 10, 2014 11:15 PM

98 Some place such as Dorset have had historically low levels of funding. They should be treated as priority areas to get arts infrastructure up to some sort of parity with the rest of the country. Feb 10, 2014 11:12 PM

99 There is a saturation of artists and makers in London whereas many emerging artists are leaving their regions to head to the capital to seek opportunities. These opportunities are there but there is so much competition. Meanwhile the regions are struggling to keep quality artists making and creating in local areas, therefore widening the gap in quality between work creating in and outside London. Saying this there is some excellent work coming out of the regions but is there enough support for the next generation of artists. Feb 10, 2014 10:53 PM

100 It does seem unfair when you look at investment per head. Feb 10, 2014 10:53 PM

101 There should be much greater funding outside of London and to smaller arts organisations. The large London based institutions are able to attract philanthropic funds, tourism and audiences prepared to pay a premium. Most people are first inspired by the arts within their local communities, far more than ever visit the opera. Small arts organisations often rely heavily on ACE funding to achieve so much with such a broad demographic. Although hard to measure, these organisations enrich our culture and contribute to our national identity. Feb 10, 2014 10:38 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

102	Distribution should not be weighted towards national London based organisations as is currently the case. Organisations funding should be awarded on merit regardless of where in the UK the organisation is based and for example Opera North or the Halle are just as much national organisations as the Royal Opera House.	Feb 10, 2014 10:30 PM
103	There needs to be more funding for the arts and culture generally across England, but particularly focussing on areas outside of London and areas where the arts and culture are currently less accessible	Feb 10, 2014 10:30 PM
104	I'm someone who has seen things from both sides of the fence - I lived in London for 15years, until about a year ago. I've also organised cultural events in London. Now I live in a small midlands city. As a Londoner there was infinitely more on, all the time, than I could ever possibly hope to participate in. And as an event organiser, when I was working with a small rather than a larger venue, the effort involved in getting heard above the noise of other cultural opportunities was enormous, even when providing something rather niche. Here, by contrast, if the local museum announces that it's putting on a new display I think 'ooooh! how exciting!' It's nice to have a good arts centre in the city, but there's a good smattering of AmDram and youth music events filling up the programme. I haven't been instantly converted by moving 150miles north into a fuming provincial with a chip on my shoulder. But I do suspect that art or museum stuff displayed here would be absorbed with so much more attention and appreciation, because it is not taken for granted. It would be fabulous, even once a year, to see really top class work coming to my city. Finally, the overheating of London is not just about the art sector, it's the overheating of *everything*. Since the 1990s the tubes, the crowds and the costs of living in the city have become more and more fierce. London would generally be a better place if other parts of England were credible alternatives where people could get career progression and a life. The cultural sector is one of many that needs to start resisting the magnet draw of London and create centres elsewhere.	Feb 10, 2014 10:13 PM
105	-	Feb 10, 2014 9:40 PM
106	Yes, re question 4, It's important not to encourage local authorities to further their cuts by allowing them to think that national funding will make up the short-fall.	Feb 10, 2014 9:21 PM
107	Too much is focused on London and larger cities. Smaller towns and rural areas suffer by comparison.	Feb 10, 2014 9:02 PM
108	Appalling that so much per head is spent on arts/culture on London area compared to the regions.	Feb 10, 2014 8:58 PM
109	In principle I agree with ACE's approach of not letting local authorities off the hook by stepping in to fill gaps left by withdrawal of funds. However since it is a fait accompli in many areas already, these difficult times may well call for a more pragmatic approach in the short-term to avoid losing really good organisations who can't survive until the economy picks up.	Feb 10, 2014 8:45 PM
110	Distribution by ambition not geography.	Feb 10, 2014 8:44 PM
111	the shift from institutional support to greater funding for projects, tours, festivals etc is an improvement as it now forces all arts institutions to think more commercially and look to balance their programming for both commercial and artistic considerations - it also allows previously	Feb 10, 2014 8:37 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

unsupported venues such as mine to work with companies to produce projects that can attract funding and therefore I can now programme events that are a risk in terms of attracting an audience but enhance the production values of the theatre - previously it felt like many institutions were a closed shop to many companies - the opening of funding allows more venues to work with good companies and good companies to have a wider of choice of venues with which to work with.

112 Re Pt 4: If ACE funding is used to replace lost local authority funding, LAs will see this as an opportunity to make cuts with impunity. Feb 10, 2014 8:21 PM

113 LAs will pull out of venue/ cultural funding more readily if they think Ace will pick up the bill. Many LAs remain committed to cultural programming and work with ACE Feb 10, 2014 8:05 PM

114 Local authorities should have a statutory responsibility to fund the arts. the arts require local authority funding in partnership with national funding. Feb 10, 2014 7:53 PM

115 Consider the difficulties in attracting sponsorship from major corporates in the regions and the lower incomes/greater travel costs for potential arts audiences in many areas. Feb 10, 2014 7:39 PM

116 Suggest that there is also a focus on deprivation levels, and alongside funding innovative arts have a realistic equity on access (likely to reduce everywhere). Disparity I believe is due to the scale of sectors in the regions, the national orgs and higher costs, and possibly too many venues in cities. Generally regions turning against each other will further stabilise the sector in a time of reductions, and possibly take the focus off finding alternative funding sources for all. However I also recognise that there is a disparity beyond this and question how long term development in the regions is pushed, rather than stripping it from areas that are already under pressure, and let's not fail to recognise that most orgs in London are small, raise more cash from other sources and have developed multiple partnerships across a backdrop that's far more complex than other areas.some of the larger orgs are influential in a way that will secure their funding in any circumstances, and change will happen by behavioural society change not ACE, they purely reflect the reality of a long term situation that's highly unlikely to change in the current climate. Feb 10, 2014 7:35 PM

117 We need a funding system that is based on the realities of the arts (and those who engage with the arts) in England today. Not one that is based on how things were 40 years ago with a few tweaks Feb 10, 2014 7:32 PM

118 It feels unfair to penalise those regional councils who have continued to support the arts hence my reply. Feb 10, 2014 7:28 PM

119 The past support by local authorities needs to be appreciated for the work and infra structure that they have created allowing other things to happen Feb 10, 2014 7:25 PM

120 Social economic factors and deprivation should factor as a regeneration driver Feb 10, 2014 7:21 PM

121 Make sure it is the activity location that is considered geographically, not the address or office of the applicant! A lot of touring organisations are based in London, but their work reaches audiences across the country. Feb 10, 2014 7:20 PM

122 More applications should be encouraged from the regions. If there is money Feb 10, 2014 7:18 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

available, it should be broadly spread.

- | | | |
|-----|---|----------------------|
| 123 | I think there is a danger that Local Authorities less supportive of the arts will see increased national funding in hard hit areas as a way out and it could actually make the situation worse. So greater support from established centres/practitioners to those worst hit by cuts is a good idea. At the same time the importance and benefits of spaces and places for people to experience and participate in the arts and its wider social benefit have to be stressed. More training of CEOs of Local Authority and councillors - success stories like Manchester or the thousands of smaller human stories demonstrating the value of creativity and imagination to their most vulnerable citizens and voters - should form the basis of seminars in hard hit regions - ACE could have a key role in that work. | Feb 10, 2014 7:12 PM |
| 124 | Areas outside of London and indeed Rural provision has always suffered. It is unfair to look at flagship London based venues that receive a disproportionate amount of money due to high production and massive building related running costs. It is probably more of a tourism issue than an arts funding issue and should be looked at separately when considering funding. | Feb 10, 2014 7:10 PM |
| 125 | See above. Region arts budgets in local authorities have been hit very hard, With some LA's dismantling entire departments . This has left many with no strategic direction for arts and culture development with LA's funding their major venues and Theaters year in year out with no strategic priorities or hard hitting outcomes. | Feb 10, 2014 7:05 PM |
| 126 | ACE funding should not be a stand in for Local Authority funding, otherwise there is no incentive to bring this back | Feb 10, 2014 6:57 PM |
| 127 | Even in local authorities the lion share if dwindling arts funding is often taken up by the one royal theatre or contemporary visual art centre that by their nature need more money but only feed the mainstream needs | Feb 10, 2014 6:50 PM |
| 128 | Areas of Cumbria such as West Cumbria appear to receive disproportionate amount of funding as compared to that of the main city Carlisle. The local authority here have a poor attitude and record towards art and culture provision. The lack of provision might be helped if the Art Council worked with Carlisle City Council to promote and support cultural provision | Feb 10, 2014 6:37 PM |
| 129 | no, but we need more funding | Feb 10, 2014 6:37 PM |
| 130 | Not unless the amount of funding historically made available via LAs is miraculously made available to and through the national arts funding system - even then it would be inappropriate as the national arts funding system is NOT a local organisation and does not have the scale or capability to deliver well at this level. Even ye olde regional arts funding system only worked well in collaboration with local authorities | Feb 10, 2014 6:31 PM |
| 131 | what about Wales, Scotland and Northern Ireland? | Feb 10, 2014 6:15 PM |
| 132 | I went to London to see the Hockney, travelling from Yorkshire. Osborne thinks we should be paid less because its cheaper up North. So will he subsidise our trips to see our relocated culture? Workers in the cultural industries are penalised if they do not move to London, financially and critically. We have a cultural life that is not seen, is not heard. Large sections of our communities have been abandoned by the cultural industries. We | Feb 10, 2014 6:04 PM |

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

	have a story to tell but w are prevented from telling it, and you are prevented from hearing it.	
133	The north of England, specifically areas most adversely affected by government cuts presents an opportunity for funders to develop and sustain arts activity.	Feb 10, 2014 5:54 PM
134	Arts Council need to revise their funding rules as the mixed funding economy, once the envy of the world, is now dead.	Feb 10, 2014 5:51 PM
135	The cuts to the NE have been appalling	Feb 10, 2014 5:50 PM
136	A complex issue and no easy answers that will secure good redistribution. Very worthy of the debate though - perhaps some productive ideas will emerge.	Feb 10, 2014 5:44 PM
137	Quality where ever it is germinating	Feb 10, 2014 5:42 PM
138	I don't think that national money should be directed into an area if it has been proven to have failed, or organisations who had operated there have failed using public funds. Instead the money should be available/ring fenced for artists and companies with a proven track record to apply for to set up projects and help develop arts communities with local and emerging artists based in that area.	Feb 10, 2014 5:39 PM
139	It is too London-centric. Too many arts organisations dedicate time on audience development and community engagement without ever taking actual audiences seriously or actually engaging with those members of the public that engage with the arts through attendance, whether ticketed or not.	Feb 10, 2014 5:29 PM
140	As to question 4: it would be impossible to deal with the local authority areas on a stable basis and if the lower spending ones got added ACE support they might be inclined to keep their contribution lower because it saved them money and avoided bad press on the lack of local provision.	Feb 10, 2014 5:28 PM
141	The recent discussion has been conducted on very simplistic terms. The picture is much more complicated than London receives £x per head on the regions only £y. This needs a much better informed and detailed debate. I question the benefit of surveys like this one in supporting such a debate.	Feb 10, 2014 5:27 PM
142	that funding needs to go to the disadvantaged sections, for example instead of funding going mainly to Brighton in the south eastern region to focus more on the Thanet /Kent areas	Feb 10, 2014 5:20 PM
143	Focus on areas that have embryonic artists and potential art NOT the art rich metropolis.	Feb 10, 2014 5:17 PM
144	I'm not sure that national arts funding should be used to cover shortfall by local authorities - unless it's short term. Perhaps national arts funding should allow local authorities to distribute funding on their behalf (that may be a stupid suggestion)	Feb 10, 2014 5:16 PM
145	More arts funding needs to be given to the quiet backwater cities and towns and less to London. It's not simply a question of reflecting the population figures, it's also about providing each and every person a minimum benchmark level of arts and cultural opportunity, whether they're in a small town or a capital city. Arts Council should give more of their decision making	Feb 10, 2014 5:10 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

	to the Arts Council areas, with fewer regional decisions being made in London. Local authorities should also be put under more pressure from the sector, the government and the public, not to scrap their budgets completely.	
146	I think there does need to be a special case made for areas who have been hit hard by LA cuts: but more important is recognising, celebrating and rewarding those areas which continue to sustain and grow local authority support for the arts.	Feb 10, 2014 5:08 PM
147	I have diminishing access to quality cultural experiences and it is getting worse and worse.	Feb 10, 2014 5:05 PM
148	Robert Peston has got it right	Feb 10, 2014 4:57 PM
149	Slippery slope to allowing all luddite councils to cut funding	Feb 10, 2014 4:56 PM
150	Local authorities in many low income areas are being penalised to a greater degree by the loss of targeted Govt. Grants and have suffered proportionately more than other more wealthy areas. If the arts funding follows these trends the only outcome will be that very large numbers of lottery ticket buyers will receive no benefit at all, as the arts infrastructure will not be there to house, present or engender arts product.	Feb 10, 2014 4:56 PM
151	If arts funding compensates those areas that local authorities have cut, it will only result in other local authorities cutting their arts budgets. They will do so expecting to be supported.	Feb 10, 2014 4:53 PM
152	Redistribution is not just about regions but about diversity (BAME, sexuality, age etc) and supporting small arts orgs that are often the risk takers	Feb 10, 2014 4:47 PM
153	the process of redistribution needs to start in 2015 and be incremental so that over the next 5 years is far more equal for the regions to London current funding - you also have to take into account Philanthropy and Sponsorship is 92% based in London	Feb 10, 2014 4:46 PM
154	Having a bigger cake overall would make it a lot easier to slice it up more fairly. But assuming that isn't going to happen anytime soon, then a strategic approach which looks in a clear-eyed way at the whole national picture has to make sense. The process needs to be subtle and thoughtful however, not just generated by feeding numbers into an overly simple model. Some parts of the arts are more capable of generating their own income than others, for instance. Some geographic areas, notably rural ones, are never going to look sensible from a purely financial perspective on arts provision, but will make obvious sense when their role in the local area is considered.	Feb 10, 2014 4:43 PM
155	The assumption should be that these work together - if local authorities know that ACE policy is to balance their cuts, they will not maintain funding	Feb 10, 2014 4:40 PM
156	Rural areas with low density population frequently have much further to travel and thus more expense to access high quality art and culture. This should be addressed and reflected in funding distribution.	Feb 10, 2014 4:38 PM
157	It seems targeted in a way that makes it very hard for individual practitioners to access financial support.	Feb 10, 2014 4:30 PM
158	Glad that the issue is finally being raised but this must lead to change. I also believe that the large 'Nationals' should put much more effort into touring	Feb 10, 2014 4:29 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

	important shows and productions to regional museums, theatres etc. The public will come... and remember.	
159	the box above should have had a commentary box. locally arts should be made a priority as well; if it is not a local priority then why should national funding compensate? arts add to the economy and localities should appreciate this	Feb 10, 2014 4:22 PM
160	It should be made clearer, especially to amateur companies, how to apply for funding. Many companies simply can't get off the ground because they do not know where to start.	Feb 10, 2014 4:22 PM
161	The current imbalance of funding for London arts organisations feels unfair especially as they have more opportunities to make money in relation to ticket sales, sponsorship and fundraising.	Feb 10, 2014 4:18 PM
162	If there was more recognition of work of national significance taking place in the regions, rather than thinking that national can only mean something happening in London, that would help to change mindsets and funding decisions. Can't make a decision on arts funding dependent on funding cuts by another funder - unless you look at the big picture. What then happens to areas that are doing better than other areas in terms of KPIs etc, do they have to suffer and not receive funding to be more balanced? Not the answer either.	Feb 10, 2014 4:14 PM
163	Only that this report highlights a wider issue of disproportionate advantage to London based activity across many sectors.	Feb 10, 2014 4:13 PM
164	Regional arts must be supported to stop the talent drain to London and the South East. It should be possible to start and maintain a career outside London.	Feb 10, 2014 4:12 PM
165	As with other public funding, there is a danger that we will lose our sense of nationhood if the inequity of current provision is allowed to continue. The London-centric views of those who create and distribute our cultural artefacts and symbols can only make this worse.	Feb 10, 2014 4:12 PM
166	Local authorities shouldn't be cutting the arts. They are caught between a rock and a hard place, I know but really? Cutting arts is crazy? Surely they could at least attempt to set up or work with other volunteer organisations to keep art visible within local communities.	Feb 10, 2014 4:12 PM
167	In common with a lot of people I believe that London centric funding is not conducive to the development of the arts outside London. There are many voices to be heard outside London and rural areas don't necessary want what London companies have to offer. CAn we not celebrate our rich cultural history/diversity in other communitess>	Feb 10, 2014 4:10 PM
168	Surely the important issue is that funding is being cut, not where the remainder goes? It seems petty to nit pick about who gets what proportion of money when the real problem is that the money isn't there.	Feb 10, 2014 4:10 PM
169	Regional venues and spaces previously supported by LA's are at risk from lack of capital investment and resources. This needs to be addressed at a national level with ACE focussing capital funding programmes outside of London.	Feb 10, 2014 4:07 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

170	Replacing local authority funding with national funding is a dodgy one - if there's no local infrastructure then there's no support for the nationally-funded work. However, people shouldn't be made to suffer for a short-sighted LA...	Feb 10, 2014 4:07 PM
171	The latest shocking disclosures regarding arts funding to London obviously reflect the interests of the committees responsible i.e. London centric.	Feb 10, 2014 4:02 PM
172	The role of Arts Council funding in leveraging other funding should not be underestimated.	Feb 10, 2014 4:01 PM
173	Regional arts organisations are just as important to the national arts scene as those based in London. Why doesn't equality reign?	Feb 10, 2014 3:57 PM
174	Local authorities should not be able to cut their contribution in the knowledge that there will be an uplift in Lottery funding to the area to counter the effect.	Feb 10, 2014 3:53 PM
175	No	Feb 10, 2014 3:50 PM
176	Doing this would mean the Arts Council wouldn't be funding their stated priorities, drawn up with a lot of consideration, research, expertise etc. It would end up having to fund according to what local councils decided is and isn't important.	Feb 10, 2014 3:50 PM
177	There just needs to be more, more widely spread, more creatively distributed, more funding for Research and Development and experimentation that doesn't just rely on public benefit...	Feb 10, 2014 3:48 PM
178	It is impossible for small rural arts organisations to access funding for grassroots activities because they do not have the resources to complete complex grant application forms.	Feb 10, 2014 3:48 PM
179	Local authorities have no obligation to provide arts/culture/leisure provision but it's in the top 5 things people look for when moving to an area and improves health and well-being. LA budgets are severely stretched so whilst I believe that they should be compelled to make provision, I don't see how it's feasible in the current climate. The philanthropy model is not sustainable. In economies where this exists the model is supported by the culture in that country which is not present here. In the US the majority of the money goes to a handful of venues in major cities- and we can see that trend being mimicked here. In the US large donors often get to sit on boards in return for their donation and are therefore able to control the work produced. Britain is well known for being more experimental - research shows that this mostly happens with govt funding as there is less influence/sway from external forces.	Feb 10, 2014 3:48 PM
180	Arts Council England agreed to a policy of encouraging Ensemble Theatre (Ensemble theatre Conference, 2004) across UK - nothing has happened. No-one shows any interest in a form of organisation that is needed to revitalise standards and theatre organisation.	Feb 10, 2014 3:47 PM
181	London is also a local region, particularly in respect to out of zone 1-2	Feb 10, 2014 3:46 PM
182	I work at the Programme Manager at the National Foundation for Youth Music and am responsible for overseeing our funding programme. We use quite a complex method to calculate our regional investment levels which I would be happy to share with you, as this is an area of professional interest	Feb 10, 2014 3:44 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

for me. E: carol.reid@youthmusic.org.uk

183	The current funding 'scheme' is blighted by 'arts' commentators and reviewers / professionals who are blinkered by 'arts speak' and high culture notions. There is a desperate need to rebuild an arts culture that can involve the man on the street and stop finding ways to fund the most excruciating and irrelevant 'projects' that are dreamt up from some thinktank in the bar at the A.C. headquarters.....	Feb 10, 2014 3:44 PM
184	re 4 - this may lead to decisions made by LA's to cut arts funding if the deficit will be picked up by other funding. However, the cuts to local Authorities are currently disproportionate and therefore may require an adjustment by arts funding	Feb 10, 2014 3:42 PM
185	The tax paying public outwith London should be given opportunities to see exhibitions/performance of the very highest quality that is usually only shown in London at least once per year.	Feb 10, 2014 3:41 PM
186	In the 80s, 90s and 00s, there was a recognition that the arts contributed to economic growth (as well as to health, skills, quality of life, etc). There was a clear economic argument behind continued arts funding which seems to have been forgotten. Investment in the arts in the regions remains a vital way of contributing to the economic vibrancy of communities outside of London.	Feb 10, 2014 3:41 PM
187	lack of funding for orchestral concerts has led to the closure of many orchestras	Feb 10, 2014 3:39 PM
188	Economically challenged areas have much to offer in terms of creative projects - challenge is a motivating factor in meaningful art and has much to offer audiences or viewers. (war poetry being the most obvious example) London and main UK city arts audiences deserve to see what's happening from other regions, this cultural exchange is very important in terms of new ideas and approaches. As the saying goes, we don't create in a vacuum, focussed funding on major cities, particularly London reduces quality and enhances only commercial aspects. Though in the UK we have a shared history in many ways, regions of the UK do have separate identities in terms of landscape, industry and so on. Focussed funding on London homogenises art, it's depressing to witness the effect this has, yet inspiring to see how arts organisations in poorer areas work together and share resources to compensate for less funding. I think a lot can be learned from these more collaborative approaches. If you're guaranteed high levels of funding, it can lead to complacency. 'Good value' means that a project isn't just about products or one-off events or great press, it's about the longer-term spin off inspiration and new projects that grow from art as a result of good collaboration. There is so much more that could be happening artistically in the UK, if funding allowed for more exchange between regions	Feb 10, 2014 3:38 PM
189	Be bold. Problem is that most of the decision-makers live and work within the M25 and either can't see the problem, or don't have the imagination and will to change it.	Feb 10, 2014 3:37 PM
190	National arts organisations have more opportunities for fundraising given their status, so the onus should be on them to raise a larger proportion of their funding via philanthropy as this isn't always an option for regional organisations. I think the savings on their ACE funding should be redistributed in the regions, and a funding stipulation should be that they work with partners in the regions and tour work, so it's not just seen in	Feb 10, 2014 3:28 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

	London or on the screen, which isn't the same as a live experience.	
191	The above is not rocket science if we believe in developing a fairer and more equitable society, and expressing it through our arts policies	Feb 10, 2014 3:28 PM
192	Significant imbalances exist which must be rectified going forward.	Feb 10, 2014 3:27 PM
193	Q4 is an open invitation to local authorities to stop funding the arts	Feb 10, 2014 3:25 PM
194	We need to bring Local Authorities back into arts provision - they are closest to local issues	Feb 10, 2014 3:24 PM
195	Disproportionate bias towards London where audiences would probably have the most capacity to make up funding shortfalls through philanthropy	Feb 10, 2014 3:17 PM
196	Re. Q4 above. No area that has suffered as a result of arts cuts by local authorities should automatically then be compensated with national arts funding. This is no way to encourage Local Authorities to prioritise arts spending in the future or to start to value them as positively contributing to the well-being of their citizens. However I do believe that it should be assessed on a case by case basis: What's the arts provision in the area? What has lost it's funding and why? How detrimental to the area would the loss of this be? And so on. Only then can a decision be taken as to whether it would be in everyone's interests to receive national arts funding.	Feb 10, 2014 3:12 PM
197	Clearly a London bias, and the rest of us are suffering as a result	Feb 10, 2014 3:11 PM
198	National organisation should not subsidise those local authorities that do not want to fund the arts. The national distribution should be even based on the national policy regardless of what individual regions are doing at a regional level.	Feb 10, 2014 3:08 PM
199	Some funding needs to be ring-fenced for everywhere; pity the children brought up in cultural wastelands.	Feb 10, 2014 3:07 PM
200	Please can you it in place some funding for digital arts? Nothing to do with CDI or digital distribution just good contemporary digital art and mend the damage done by supporting young artists?	Feb 10, 2014 3:04 PM
201	Arts funding at present is skewed too much towards London. The few absolutely national bodies should be taken out of regional funding but thereafter London should not get any preferential treatment relative to its population compared with the rest of the country.	Feb 10, 2014 3:00 PM
202	Yes. It would be great if regional arts councils could consider fully all organisations and individuals able to deliver ACE outcomes, rather than continually awarding funding to the same, increasingly gigantic and faceless organisation, regardless of their experience, or lack thereof, in the relevant areas. Where I live, there appears to have been a strategic decision to steer all available funding for ACE initiatives to one single organisation, despite it having no track record in youth engagement, skills development or outreach work. This has happened at the expense of other organisations which were forced to close (or soon will be) due to loss of ACE funding despite having decades of experience in the relevant areas.	Feb 10, 2014 2:59 PM
203	Without a doubt it should be more equitable, but simplistic formulae should be avoided. Far better to ensure that work of all forms can tour, whilst	Feb 10, 2014 2:55 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

supporting work of quality that is local and regional. Very equivocal about replacing lost local authority arts funding (where is the incentive for them to fund if so), but in current times pragmatism says that if all is not to be lost this might be a necessary temporary necessity. Base it on challenge/match funding from la's perhaps, on the basis that this bonkers central govt view of "let's cut everything" is time limited.

204	Why no comment box for question 4?! The idea of using national £ to bail out LA-dumped activity is attractive, but once ACE goes in to mop it all up then of course the LAs will cut more. BUT, ACE could focus its arts spend on areas where the LAs are still investing - ultimately if people want more arts they'll vote in councillors who'll cut other stuff instead. Arts funding brings in other income to an LA coffer.	Feb 10, 2014 2:53 PM
205	I think care in seeking out representatives of groups other than the typical arts association type person must take place if new arts consumers are to be secured.	Feb 10, 2014 2:51 PM
206	Yes - Somerset has NO arts funding from the local authority Big problem and very unfair. Private interests are taking over and so cultural diversity will suffer	Feb 10, 2014 2:51 PM
207	London cannot take it all and give nothing back. National organisations should be based outside of the capital. This model works perfectly well in other countries across Europe (Germany, France) and the US. Even small countries such as Belgium and the Netherlands have a similar situation. We are too London-centric and we must devolve our political and cultural centres of power into the regions of England.	Feb 10, 2014 2:50 PM
208	It is a tricky argument- we do indeed need more funding in areas outside of london, however London remains a hub of unfunded talent, and many artists from other regions move to London to be part of a vibrant and cutting edge artists community. Effectively disbanding this community may induce paucity of discourse, dialogue and cross pollination within particular arts sectors.	Feb 10, 2014 2:48 PM
209	Again depends on criteria used and work produced and for who, ie access issues	Feb 10, 2014 2:44 PM
210	The distribution of arts funding reflects the provision of the quality of arts in the different regions, but rather than thinking regionally we should be thinking nationally and help organisations to reach wider audience beyond the boundaries of their town or county.	Feb 10, 2014 2:41 PM
211	The point about local authorities cutting arts budgets is that they shouldn't be rewarded by national organisations covering the cuts, but a lot of organisations have been abandoned after a lot of work and they should be supported, as should any initiatives to keep people interested.	Feb 10, 2014 2:39 PM
212	The figures are misleading - as London based artists making work outside of London are counted as 'London funded'.	Feb 10, 2014 2:37 PM
213	Regarding question 4, these areas should be considered equally against other applications for funds. If national funding is used to compensate for loss of local funding, other local authorities will take note and will be encouraged to cut their arts funding too.	Feb 10, 2014 2:29 PM
214	It is important to recognise the huge variations in mobility between different	Feb 10, 2014 12:20 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

communities and demographics, for example that some outer London and South East communities have very low cultural engagement compared to people living three times as far from the capital.

215 It looks very much as if this source of income into the arts is beginning to replace statutory funding through DCMS. That is outrageous. Feb 8, 2014 3:48 PM

216 I stro gly believe that the arts is actually starting to marginalize itself by having an obsession with unsellable none entertaining self serving conceptual things. Just because yoj have read a philosphical book by someone french or dead, does nkt mean any member od the public cares we also need to stop providing masses of funding into making curators into pop stars the word curate means someone who looks after books the word curator seems to be becoming more to mean cultural rapist, or someone who takes all the money from the qctual talent pays the artist a pittance then writes a small pamphlet for 30k a year. Feb 7, 2014 6:55 PM

217 We can't accept that the current gross disparity between London and the rest of England is acceptable or desirable. But this is a long-term problem and it needs a long-term solution - building up the capacity of regional centres to develop artists and organisations. It will probably take 20-30 years but ACE needs to start now. One specific comment: I think that cities or regions outside London should be encouraged to identify specialisms, and build themselves up as centres of excellence for a particular art form or approach to making art. Nowhere outside London can possibly compete with London across the board: but places could offer a genuine, self-fulfilling alternative by specialising and building up a creative community, as (for instance) Norwich has done successfully in literature. This requires collaboration between arts organisations, ACE, local authorities, business groups, universities and others - but could be really powerful. Feb 7, 2014 5:35 PM

218 Rather we need DCLG to stop cutting LA budgets and for the DCMS to work with it to ensure a local culture entitlement. Local government funds communities first - ACE replacement would be a) too puny and b) more their idea of excellence first. We need plurality of cultural finding. Feb 7, 2014 5:02 PM

219 Smaller arts organisations are in general trying very hard to cope with lowering subsidies from councils by generating new income wherever they can but most of them at the same time are being asked to provide more and more community arts services and activities, all of which are unfunded... Feb 7, 2014 4:27 PM

220 The danger of compensating for local authority cuts is that local authorities see an opportunity to make cuts. It needs to be based on careful negotiation. Feb 7, 2014 4:02 PM

221 Arts and culture are still seen as unimportant although they bring a great deal into the economy. They are also important in the life balances of people across the country and more even distribution of funding would be welcome. Feb 7, 2014 3:55 PM

222 If regional funding cuts are compensated for by national funding then local authorities will have less impetus or reason to maintain or develop their cultural budgets - this will set a bad precedent and lead to crutch funding of already supported organisations, rather than developmental funding of new initiatives. Feb 7, 2014 3:47 PM

223 Local authorities need to recognise the benefits of supporting culture and invest accordingly. Feb 7, 2014 3:03 PM

Q5. Do you have any further comments or observations to make about the distribution of funding for the arts and culture across England?

224	Fairness, fairness, fairness	Feb 7, 2014 3:02 PM
225	ROCC hit the nail on the head - just follow their recommendations.	Feb 7, 2014 2:14 PM
226	if LAs know their cuts will be compensated for, they will cut even more!	Feb 7, 2014 1:42 PM
227	If local authorities cut their spending on the arts, particularly those withdrawing all funding, the Arts Council cannot replace this funding, not least because more authorities would cut their funding.	Feb 7, 2014 1:21 PM
228	Some people predicted in 1992 that making the Arts Council(s) a Lottery distributor would be a disaster as they would have a near monopoly of all the public funding. This would progressively lead to an inevitable slide into traditional Arts Council (specifically ACE) priorities and increasing substitution to protect vested interests. This is exactly what is now taking place - whether openly admitted or not.	Feb 7, 2014 10:33 AM
229	the real damage is being done by cuts to councils. Without a local democratic mandate to plan for culture the re-distribution is pointless since it would only result in a wider network of centrally controlled cultural provision.	Feb 6, 2014 7:49 PM
230	It's more complicated than the current debate would suggest	Feb 6, 2014 3:01 PM
231	Funding should be focused on organisations that demonstrate collaborative commitment (city and county councils, FE, and HE and local pan-cultural organisations, community and audience engagement, training and employment), giving local and regional access to cultural excellence, experience and enrichment, and training and employment in the cultural industries.	Feb 6, 2014 2:58 PM
232	No, but if distributed more fairly it may help many of those areas.	Feb 6, 2014 2:39 PM
233	re Q4 - only to account for far as the area is disadvantaged by overall national allocation of local authority funding, not to compensate for actual arts funding cuts: an area shouldn't be penalised for having kept funding the arts. Overall: the current allocation is clearly unjust (although perhaps a London and SE footprint would be a more realistic one for assessment of 'London' investment.	Feb 6, 2014 2:37 PM
234	lmnop	Feb 6, 2014 11:05 AM
235	A forthcoming Culture Media and Sport Select Committee will be focusing on the distribution of arts funding across England. This survey aims to gather opinions from arts professionals on this theme. It has been designed to explore the sector's views on some of the issues raised in the report Rebalancing our Cultural Capital which provides facts, figures and analysis of the regional distribution of arts funding, and has led to widespread media coverage and a debate in Parliament. See AP's coverage. In this survey you can tick boxes to indicate your responses to the four main questions, but you can also leave anonymous comments and longer reflections on the issues raised if you wish. Please note that comments will be moderated, but will then be published unedited, so if you wish to remain anonymous you should not make any comments that will identify you as the author.	Feb 6, 2014 10:59 AM

Q6. At what level is your work with or in the arts sector

1	Conductor/composer/arranger based in Cornwall having had to take retirement due to ill health following nearly 40 years of combining what I am still able to do, plus being an instrumental teacher, latterly music service manager and music animator	Feb 14, 2014 9:40 PM
2	independent Institution	Feb 14, 2014 5:10 PM
3	As a consequence of cuts to resources I am currently working to develop self-employed work.	Feb 14, 2014 11:14 AM
4	Performer/Writer	Feb 13, 2014 4:57 PM
5	I am a technician for an art and fashion college	Feb 13, 2014 9:33 AM
6	Retired	Feb 12, 2014 2:18 PM
7	& Dance for People with Parkinson's	Feb 12, 2014 10:02 AM
8	All of the above categories	Feb 11, 2014 1:15 PM
9	But now retired	Feb 11, 2014 12:31 PM
10	I was head of arts and cultural services for Sefton MBC and responsible for the £20m Atkinson cultural centre which opened last year. I'm currently working with a number of local arts organisations on community projects.	Feb 11, 2014 11:25 AM
11	Director of Arts and Health organisation outside London	Feb 11, 2014 10:36 AM
12	Freelance	Feb 11, 2014 10:16 AM
13	who knows? I'm freelance! I'm not sure we are ever even acknowledged as being in the art sector.	Feb 11, 2014 10:07 AM
14	In as much as we run Enfield Poets and put on shows at the Dugdale a theatre eg the poet laureate	Feb 11, 2014 9:53 AM
15	I'm now going to be a music manager for Son after 12 years he has finally got a record contract	Feb 11, 2014 9:23 AM
16	International book illustrator and exhibiting artist relocated to the North of England	Feb 11, 2014 9:20 AM
17	I am an artist and maker of outdoor large scale artwork. I create my own projects as well as work on commissions, and have worked in arts management and for local authorities. I was under enormous pressure in 2012 to create work for Olympic-related celebrations in Dorset. Since 2012 my workload has diminished to the point that I have considered giving up being an artist altogether. The arts jobs advertised on the national ACE website are about 70% based in London, less than 5% in the South west region.	Feb 11, 2014 8:54 AM
18	Higher Education	Feb 11, 2014 7:43 AM
19	I worked in arts sector for 15 years but do not now.	Feb 11, 2014 6:30 AM
20	I am an actor	Feb 10, 2014 11:25 PM
21	Independent local artist based in Manchester	Feb 10, 2014 11:07 PM

Q6. At what level is your work with or in the arts sector

22	Careers adviser advising creative students/graduates.	Feb 10, 2014 10:21 PM
23	Volunteer at local theatre.	Feb 10, 2014 9:02 PM
24	Despite having a music degree and relevant experience, it seems impossible to get into the arts sector. I currently work in the NHS.	Feb 10, 2014 8:53 PM
25	general manager of a theatre	Feb 10, 2014 8:37 PM
26	(Retired)	Feb 10, 2014 8:21 PM
27	i manage a LA targeted arts provision for young people who, in my view, are most at need of culture at times and places that meet their needs	Feb 10, 2014 7:21 PM
28	Self-employed/freelance	Feb 10, 2014 7:10 PM
29	When I work in the arts the sector it's as an organisational consultant, facilitator or management coach	Feb 10, 2014 6:31 PM
30	artist	Feb 10, 2014 6:17 PM
31	I'm a scriptwriter.	Feb 10, 2014 6:04 PM
32	Research Artist PhD gained through art practice	Feb 10, 2014 5:42 PM
33	All ages	Feb 10, 2014 5:33 PM
34	I'm a senior in the sense of past achievement and a student in the sense of always learning.	Feb 10, 2014 5:17 PM
35	PhD Researcher and Lecturer in Cultural Policy	Feb 10, 2014 5:08 PM
36	I now mostly work in the corporate events side of the industry because of the payment disparity.	Feb 10, 2014 5:05 PM
37	Theatre graduate, former Youth and Education Coordinator at Salisbury Arts Centre. Currently training to become a Secondary English teacher.	Feb 10, 2014 5:00 PM
38	consultant/advisory	Feb 10, 2014 4:43 PM
39	I am an author, part time lecturer and artist.	Feb 10, 2014 4:30 PM
40	Formerly senior positions in small charities/social enterprises. Self-employed/freelance for past 12 years or so.	Feb 10, 2014 4:04 PM
41	Midlands based Tax payer, arts enthusiast and Lottery supporter that hardly ever visits London.	Feb 10, 2014 4:02 PM
42	academic	Feb 10, 2014 3:57 PM
43	I work in the arts-in-health sector - for a London based charity	Feb 10, 2014 3:54 PM
44	I'm a freelance artist, formerly arts curator for the NHS in the West Midlands and Scotland	Feb 10, 2014 3:38 PM
45	freelance professional artist	Feb 10, 2014 3:34 PM
46	until very recently. Now enjoying some time away before re-entering the	Feb 10, 2014 3:32 PM

Q6. At what level is your work with or in the arts sector

	fray.	
47	TRUSTEE of one arts organisation and CHAIR of another.	Feb 10, 2014 2:50 PM
48	I direct/choreograph and also perform/collaborate in other people's productions. I would not be able to have access to the resources and technical specialists I need, nor the diversity of specialised performers if I based myself outside of London. I have moved to London to be part of an interdisciplinary arts community.	Feb 10, 2014 2:48 PM
49	business development manager	Feb 7, 2014 4:27 PM
50	Formerly senior, now self-employed/freelance.	Feb 7, 2014 3:02 PM
51	Voluntary	Feb 6, 2014 2:58 PM