



Mr Chris Hodgkins

[REDACTED]
[REDACTED]
London
[REDACTED]

9 November 2014

Dear Mr Hodgkins

Thank you for your reply.

I have checked all of our internal resources and there is no policy in the way that you may be expecting to see.

The objectives detailed in my previous letter are aligned to the over-arching goals set out in our strategic framework document available on our website.

All our intentions for all our supported art forms are publically available on our website, however there is as such no 'contract' about the specific art forms, other than a demonstration by the applicant of how they satisfy the attributes detailed on our site against each art form.

I hope this will be useful to you. If you have any further questions, please feel free to contact us by emailing enquiries@artscouncil.org.uk or calling 0845 300 6200.

Kind Regards,

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[REDACTED]
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Administrator, Customer Services
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Administrator
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National office
21 Bloomsbury Street
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1st December 2014

Dear Mr [REDACTED]

Thank you for your reply to my letter of the 20th November regarding Arts Council Music Policy

.My original letter asked for a copy of the Arts Council's Music Policy. I received the Arts Council's intention that "music as well as other core art forms we support enable the contribution to the Arts Council's core objective of enabling the effective delivery and engagement in "great arts and culture" by fulfilling the following criteria". There then followed a list of criteria. Unfortunately the list of criteria does not form a concrete policy for music. For example, in the Arts Council's paper on "Investment of music 2015 -2018" states:

"The status of our major ensembles and venues ensures that organisations we support have a large international presence. This international exchange is reciprocal. Organisations as varied as the National Centre for Early Music in York, jazz and world music promoter Serious, Turner Sims Concert Hall in Southampton and Wigmore Hall all bring international artists to local audiences".

The criteria make no mention of international work or international touring. Furthermore the Arts Council has an opera touring policy - Spheres of Influence policy - that is a protocol agreed by the Arts Council and the National Opera Coordinating Committee (NOCC UK). I do not see any evidence of this policy in the list of criteria. The Arts Council England's analysis of its investment in large-scale opera and ballet stated the following:

"Welsh National Opera

The Arts Council gave the company a planning figure of £6.1m from 2015-16, representing standstill levels of funding

We support WNO's desire to develop Birmingham into a second performance hub by performing there four weeks per year. In addition, the company would present eight weeks of touring performances, the details of which would be subject to further discussion.

We are proposing that our funding decision for Welsh National Opera is conditional on Arts Council Wales, with whom we fund WNO on a 60/40 partnership basis, retaining funding at current levels".

Welsh National Opera receives a sum of £6.1million to tour to agreed regions in England in 2015/2016 and in 2014/2015 WNO received £4,636,913.00 from the Arts Council of Wales. Clearly with these sums of money being disbursed a policy should be in evidence and I assume the Spheres of Influence policy is still being operated by the NOCC UK

I therefore request the answer to my original question for a copy of the Arts Council England's music policy. If there is no concrete policy then please say so.

Thank you for your attention in this matter and I look forward to hearing from you

Yours sincerely

Chris Hodgkins

[REDACTED] London [REDACTED]

9 May 2001

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Chairman
Gerry Robinson
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Peter Hewitt

THE ARTS COUNCIL OF ENGLAND

Dear [REDACTED]

Thank you for your recent letter addressed to Peter Hewitt. Your enquiry has been passed on to me for reply.

The *Spheres of Influence* policy is a protocol agreed by The Arts Council of England and the National Opera Co-ordinating Committee (NOCC). Membership of the NOCC comprises all of the regularly funded large scale opera companies. The *Spheres of Influence* policy applies specifically to Glyndebourne Touring Opera, Opera North, Scottish Opera and Welsh National Opera.

The appendix, which includes the policy, is appended as part of the ACE Large Scale Review of Lyric Touring which was published by ACE in 1998. The specific title is *Review of Large- Scale Touring – The provision of lyric work in England*, dated, April 1998.

I hope that this information will further your work on your dissertation.

Yours sincerely



[REDACTED]
Head of Opera and Music Theatre
Arts Council of England

APPENDIX I

Spheres of Influence Policy (for Opera) agreed in July 1982

The Spheres of Influence policy, jointly conceived by the National Opera Coordinating Committee and the Arts Council in 1978, has formed the basis of opera touring since the 1978/79 season and been implemented through Arts Council Touring.

Under the terms of the policy the country has been divided into areas for which responsibility is taken by specified companies with the aim of:

- ensuring as fair a spread as possible of opera throughout England;
- giving the companies the opportunity to plan well-balanced annual touring programmes, stemming from home-base operations, and through subscriptions or regular visits of building audiences, and of introducing less familiar and new works;
- giving audiences a well-considered diet of operatic fare;
- giving the companies the opportunity of providing an 'in depth' service for their regions through ancillary and educational events;
- improving the economics of touring; and
- avoiding repertoire clashes.

The areas have now been established and are largely determined by the availability of suitable buildings. The amount of activity in each area is influenced by such factors as the extent of funding, in addition to Arts Council subsidy, by local authorities, sponsors, and the demand as identified through the response shown in terms of audience and box office figures.

The underlying principle is that the 'resident' company has priority on all planning within its sphere. Should another company, for any reason, visit the territory of a 'resident' company this should be done in consultation with the company involved and the Arts Council, and any such visit should be undertaken at the invitation of the 'resident' company.

Spheres of 1982 (excluding Kent Opera)

| Area | Resident Company | Visitors |
|-------------|-----------------------------------------------------|-------------------------------|
| Leeds | Opera North | Scottish Opera |
| Hull | Opera North | |
| York | Opera North | |
| Newcastle | Scottish Opera | Opera North |
| Birmingham | Welsh National Opera | |
| Oxford | Welsh National Opera. Glyndebourne Touring Opera | |
| Plymouth | | Glyndebourne Touring Opera |
| Nottingham | | Glyndebourne Touring Opera |
| Norwich | Glyndebourne Touring Opera | Opera North |
| Manchester | Opera North | Glyndebourne Touring Opera |
| Liverpool | Welsh National Opera Scottish Opera | |
| Bristol | Welsh National Opera | |
| Southampton | Welsh National Opera | Glyndebourne Touring Opera |

Rules for new productions

1. Where one company has solé priority: A new production by the company secures it the right to exclusive performances for 12 months where they perform. Other companies must plan any performances of the same work so that they do not perform it in the same place within 12 months.
2. Where two companies share priority a new production must be "registered" with the Arts Council Opera Touring Officer, who will formally advise the other company of the registration. A new production by the company secures it the right to exclusive performances for 12 months where they perform. Other companies must plan any performances of the same work so that they do not perform it in the same place within 12 months.

3. Where resident and visitor come up with the same proposal at the same time resident secures the right to exclusive performances for 12 months where they perform. Other companies must plan any performances of the same work so that they do not perform it in the same place within 12 months.
4. Visitors should clear new production ideas with resident and then "register" with Opera Touring Officer, who will formally confirm to resident.

Revivals

1. Revival plans of new productions should be stated at the same time as for those of new production. New production rules then apply.
2. If revivals have already been listed and accepted neither resident nor visitor can supersede each other, unless this is mutually agreed by the parties involved.
3. Where there is shared priority revival plans must be "registered" with the Opera Touring Officer, who will formally advise the other company of the registration, which secures the company the right to exclusive performances for 12 months where they perform. Other companies must plan any performances of the same work so that they do not perform it in the same place within 12 months.
4. Resident and visitor - same system as for new productions (point 3). Where resident and visitor come up with the same proposal at the same time resident secures the right to exclusive performances for 12 months where they perform. Other companies must plan any performances of the same work so that they do not perform it in the same place within 12 months.

Rules common to new productions and revivals

1. If a company postpones a production of an opera already firmly announced by more than 12 months, then the company would lose the premier rights in the production in its touring programme and would have to re-negotiate with the other companies to introduce it again into their plans.
2. Where a company has a list of possible new productions without specific dates and venues, it would relinquish its claim if another company could show firm plans for the production of the opera.
3. All companies undertake to consider sympathetically, without commitment, all requests for changes in their repertoire which may arise from inescapable developments.

Mr Chris Hodgkins

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

24 November 2014

Dear Mr Hodgkins

Thank you for your latest letter dated 20 November 2014.

Please accept our sincerest apologies for the time it has taken for us to respond to your earlier letters originally sent to our old Great Peter Street address. It took a significant time for the letters to reach our new Bloomsbury Street office and then find its way to us here at enquires.

Music is an important part of the Arts Council's core remit. We support artists and organisations working across all genres of music. Our aim is to bring the most inspiring musical experiences to audiences and participants in a wide range of contexts across the country.

Essentially our intention is that music, as well as the other core arts forms we support will contribute to our core objective of enabling the effective delivery of and engagement in 'great arts and culture' by fulfilling the following criteria-

- Supporting excellence across all genres and scales, from our internationally renowned orchestras and opera companies to organisations at the very forefront of emerging practice.
- Supporting organisations that have innovation at the heart of their artistic vision.
- Encouraging talent development in music across different genres and styles ensuring that a diverse range of exceptional artists and new work can develop and flourish.
- Responding to audiences' appetite for a wider variety of music played in a diverse range of settings.
- Developing opportunities for people with the least engagement or access to participate in music.

- Ensuring that a wide diversity of music reaches audiences across the country through touring and promoter development networks.
- Exploring opportunities for music of the highest quality to reach wider audiences through digital and broadcast partnerships.
- Widening access to careers in music and supporting the professional development of artists working in a diverse range of styles.
- Playing an active role in music education, in and out of school, including through our support for Youth Music and for National portfolio organisations.

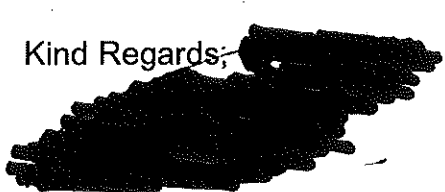
We accept that sadly we cannot support every organisation in England that could potentially contribute to these attributes above. We operate in a system of limited funding and during our recent national portfolio rounds there were some significant changes to the portfolio that meant that some existing organisations had their regular funding reduced or were even unsuccessful in securing funding for the proceeding period (2015-2018). Overall however the portfolio aims to take on new organisations that may not have received funding before with the intention of course of having as representative a portfolio as circumstances will allow.

We place major emphasis on the provision of music support in educational establishments with our music hub funding, and again our contribution and the work done by the hubs engagement of children and young people also feeds into our core goals.

I hope this letter has gone some way to answer your question about our music policy however please feel free to get in touch again if you would like to ask any specific questions.

I hope this will be useful to you. If you have any further questions, please feel free to contact us by emailing enquiries@artscouncil.org.uk or calling 0845 300 6200.

Kind Regards;



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Alan Davey
CEO
Arts Council England
National office
21 Bloomsbury Street
London
WC1B 3HF

20th November 2014

Dear Mr Davey

I wrote to you on the 17th October, again on the 5th of November and again on the 11th of November and I have yet to receive a reply or even an acknowledgement. Unaware that the Arts Council had moved address I addressed my letters to the Great Peter Street address. However I would have thought that the Arts Council would have a forwarding arrangement with the Royal Mail. The Arts Council's customer services standards states that, "We aim to fully reply within 5 working days of receipt". Even allowing for the vagaries of the postal system this is long overdue. I think that you will also recognise the amount of time I have spent on what should have been a very simple enquiry. For the avoidance of doubt my address is at the bottom of each letter. I enclose all the correspondence relating to this matter.

Thank you for your attention in this matter

Yours sincerely

Chris Hodgkins

[REDACTED] London [REDACTED]

Alan Davey
CEO
Arts Council England
14 Great Peter Street
London
SW1P 3NQ

11th November 2014

Dear Mr Davey

I wrote to you on the 17th October and again on the 5th November and I am still awaiting a reply. I am enclosing copies of my letters

Thank you for your attention in this matter.

Yours sincerely

Chris Hodgkins

Alan Davey
CEO
Arts Council England
14 Great Peter Street
London
SW1P 3NQ

5th November 2014

Dear Mr Davey

I wrote to you on the 17th October and I am still awaiting a reply. I am enclosing a copy of my letter.

Thank you for your attention in this matter.

Yours sincerely

Chris Hodgkins

[REDACTED] London [REDACTED]

Alan Davey
CEO
Arts Council England
14 Great Peter Street
London
SW1P 3NQ

17th October 2014

Dear Mr Davey

I read in the PRS Members Music Magazine for September details of the NPO funding for music 21015/2018. I enclose a copy of the article.

I would be grateful if you could let me have a copy of the Arts Council's policy for music.

Thank you for your attention in this matter

Yours sincerely

Chris Hodgkins

