



Openness = Opportunity



**A GLOBAL FUTURE SURVEY
50 OF BRITAIN'S INFLUENTIAL PEOPLE
IN THE CREATIVE INDUSTRIES**

Britain's Creative Leaders urge May to Keep Freedom of Movement

Leading figures in Britain's Creative Industries fear a hard Brexit will damage a sector of the economy that the Government itself estimates is worth more than £87 billion a year.

A survey for the Global Future think tank with 50 of the most influential figures in creative Industries is published today.

IT REVEALS:

- The single highest priority for government action now is preserving the right for Freedom of Movement between the UK and the European Union. This is seen as more important for securing growth and vibrancy in the future even than government funding for the arts or securing trade and investment.
- The creative leaders were almost unanimous (46 out of 50) in saying a hard Brexit that ended free movement would have either a negative or devastating impact on their industries.
- A similar number of respondents said cultural diversity was one of the chief reasons behind Britain's creative success on the world stage (42), that there was now a big risk for the UK's soft power and creative reputation (46) and that morale in their sector had fallen since the European referendum last year (41).

Gurnek Bains, CEO of Global Future, said:

“Britain's Creative Industries employ more people than our financial sector and make a hugely important contribution to our economy, as well as driving our soft power in the world. Until now their voice has not be heard properly in the debate about our future.”

“But this survey shows that leaders in this industry regard a hard Brexit, which would severely restrict their ability to hire the talent needed to thrive, now threatens one of the things that makes Britain great.”

Respondents' Comments

“Brexit will have a profound effect on the UK’s Creative Industries not only because of its direct impact on regulation, free movement, access to EU funding for cultural projects and research etc but also for the impression it gives of the UK as being disinterested in the rest of the .This is how my international colleagues see it. In the Craft Council’s Brexit survey makers were concerned for the overall mood and economic conditions of the UK. Creative Industries’ success is contingent on risk and innovation and the overall mood of uncertainty is unhelpful.”

Rosy Greenlees, CEO, Craft Council

“Arts should be without boundaries; they unite nations rather than divide.”

Emma Kane, Chairman, Barbican Centre Trust

“In the past 20 years Britain has been living in a golden age of arts and culture. We have fostered a whole generation of artists who have led the way in the global artistic community with their brilliance and values of innovation and excellence. This has been built on a platform of international collaborations and co-operation. The free flow of talent and resources have enriched our culture by ensuring it remains stimulated and relevant by new perspectives. It would be catastrophic if this exchange was shut down. Not just to the UK but to the whole world. Our cultural lives will become poorer and our national well being will be diminished.”

Farooq Chaudhry, Akram Khan Company

“Brexit has been a total disaster from its inception to its current execution. The impact on the arts will be devastating as it will restrict free movement of artists across Europe and have a hugely negative impact on the perception of the UK as a multicultural hub of creativity and free expression. The lack of any clear path to how artists will perform and collaborate with European partners is also exacerbated by inadequate current provision for new funding mechanisms to compensate the huge losses that will result from touring and travel restrictions.

Nitin Sawhney, Musician, Producer and Composer

“Brexit is a clear act of self harm, and is scaring our future growth and creative planning. We need to interrogate the cost of Brexit so far, on a daily basis and compare that budget to the jobs and opportunities it could be better spent on.”

Paul Roseby, CEO and Artistic Director, National Youth Theatre

“Appropriate freedom of movement for creative talent is a key concern. The creative sector depends on innovative and specialist expertise - skills that are not widely or easily available. Access to such talent is vital to the success of the sector. European workers provide a steady stream of skills in areas where we currently lack capacity or expertise. “

Nick Capaldi, CEO, Northern Ireland Screen

“The arts and creative industry will face the pinch like all other walks of life, but will squeeze, adapt and reshape itself to find a new way, a new expression. “

Vivek Singh, Chef and Restaurateur

“Britain has led the world in architectural design and education for many decades. Cultural engagement and innovation are perceived as aspects of the same spirit. An inward looking culture signals regression.”

Niall McLaughlin, Architect

“The music industry is an open and diverse industry. The ability to work collaboratively, tour and showcase in the EU is a critical part of our industry and we want this to continue with no regulatory or financial barriers.”

Ian Moss, Director of Public Affairs, BPI

“The government needs to see that investment in arts and culture are critical because they reflect the morality and empathy of the country. Creativity is always at its best in times of political instability and adversity.”

Julian Maynard, CEO, Maynard Design

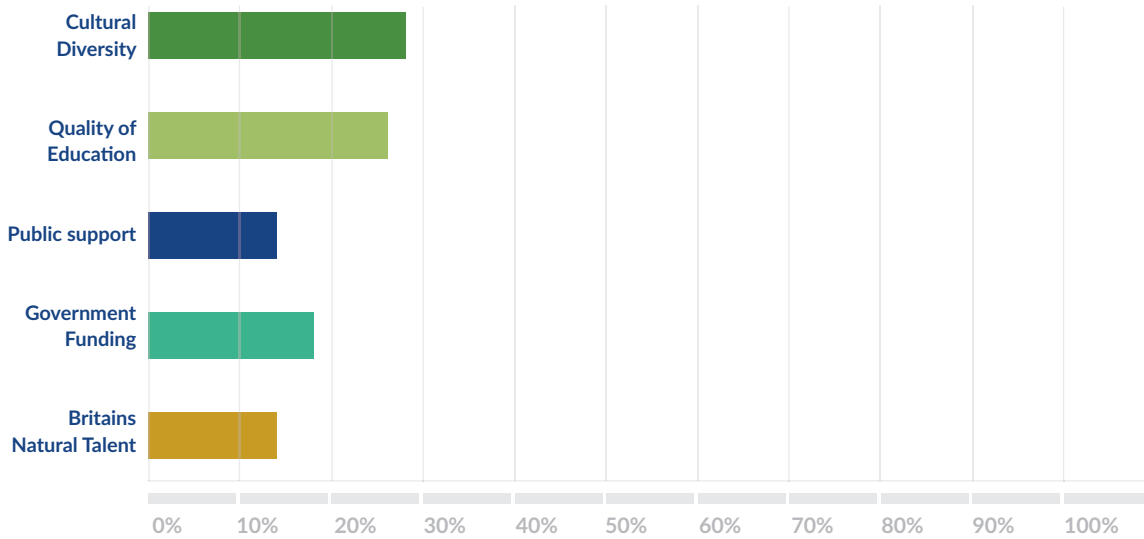
Respondents'

1. Sarah Alexander, CEO, National Youth Orchestra
2. Martin Anderson, Toccata Classics
3. Peter Bazalgette, Chairman ITV
4. Alex Beard, CEO, Royal Opera House
5. Zai Bennett, Director of Programmes, Sky UK
6. Jo Brand, Comedian
7. Nick Capaldi, CEO, Arts Council Wales
8. Urvashi Chand, Film Casting Director, Chand Casting
9. Farooq Chaudhry, Producer, Akram Khan Company
10. Alex Connock, Digital Marketeer and Founder of Missile
11. Sumia Diamond, Visual Arts Curator
12. Alan Edwards, Founder, The Outside Organisation
13. Catherine Des Forges, Director, Independent Cinema Office
14. Edward Enniful, Director, British Vogue Magazine
15. Rosy Greenlees, CEO, Crafts Council
16. Jordan Gross, CEO, Oval Space
17. Lenny Henry, Actor and Producer
18. Tristram Hunt, V&A
19. Nicholas Hytner, CEO, London Theatre Company
20. Dylan Jones, Editor, GC Magazine
21. Peter Jones, Publishing Director, Profile Books and Millennium
22. Emma Kane, Chairman, The Barbican Trust
23. Akram Khan, Dancer and Choreographer, Akram Khan Company
24. Jacqueline Killeen, Director, British Council, Scotland
25. Reyahn King, CEO, York Museum Trust
26. Beverley Knight, Singer
27. Julian Maynard, CEO, Maynard Design
28. Wayne McGregor, Random Dance
29. Niall McLaughlin, Architect
30. Simon Mellor, Deputy CEO, Arts Council
31. Simon Milner, Director of Public Policy EMEA, Facebook

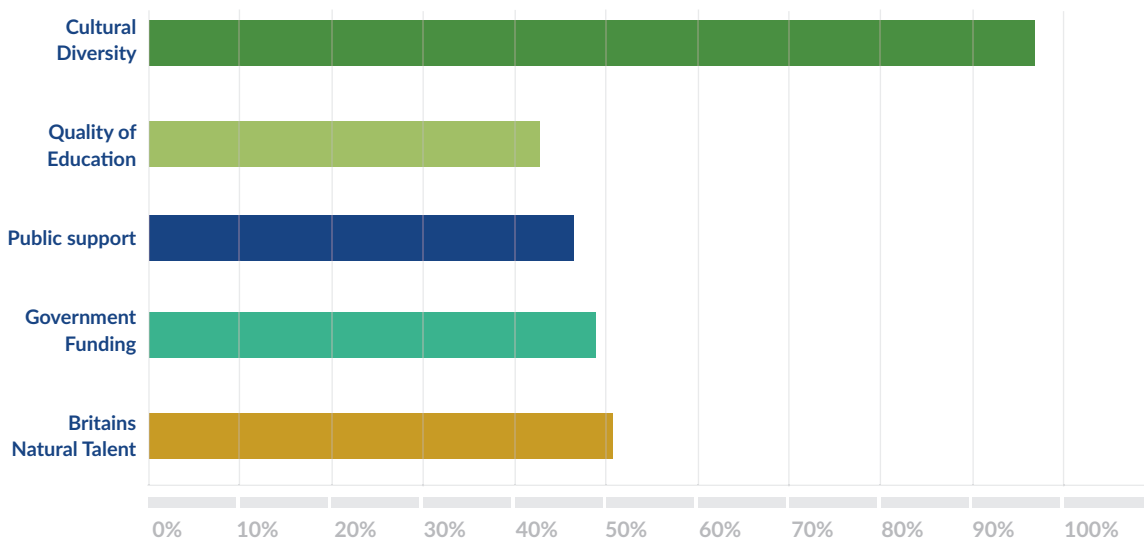
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32. Simon Morris, Director of Advertising, Amazon
 33. Ian Moss, Director of Public Affairs, BPI
 34. Divia Patel, Curator, V&A Museum
 35. Dick Penny, Managing Director, Watershed Bristol
 36. Diene Peterle, Executive Producer and Commissioning Editor, BBC
 37. Mike Pickering, A&R, Sony BMG
 38. Charlene Prempeh-Bonsu, Global Strategist, Frieze Art Fair
 39. Ahassim Rashid, VP Anti-Piracy, Warner Bros
 40. Natalie Richardson, Step Up Performing Arts
 41. Paul Roseby, CEO and Artistic Director, National Youth Theatre
 42. Tamara Rojo, Artistic Director, English National Ballet
 43. Caroline Rush, CEO, British Fashion Council
 44. Nitin Sawhney, Musician, Producer and Composer
 45. Radha Binod Sharma, CEO and Founder, Indian Modern Art Foundation
 46. Vivek Singh, Chef, Restaurateur and Author
 47. Alistair Spalding, CEO and Artistic Director, Sadler's Wells
 48. Ryan Strainer, CEO, The Other Art Fair
 49. Oliver Vicars-Harris, Director, Connecting Culture
 50. Richard Williams, CEO Northern Ireland Screen

Results and Analysis

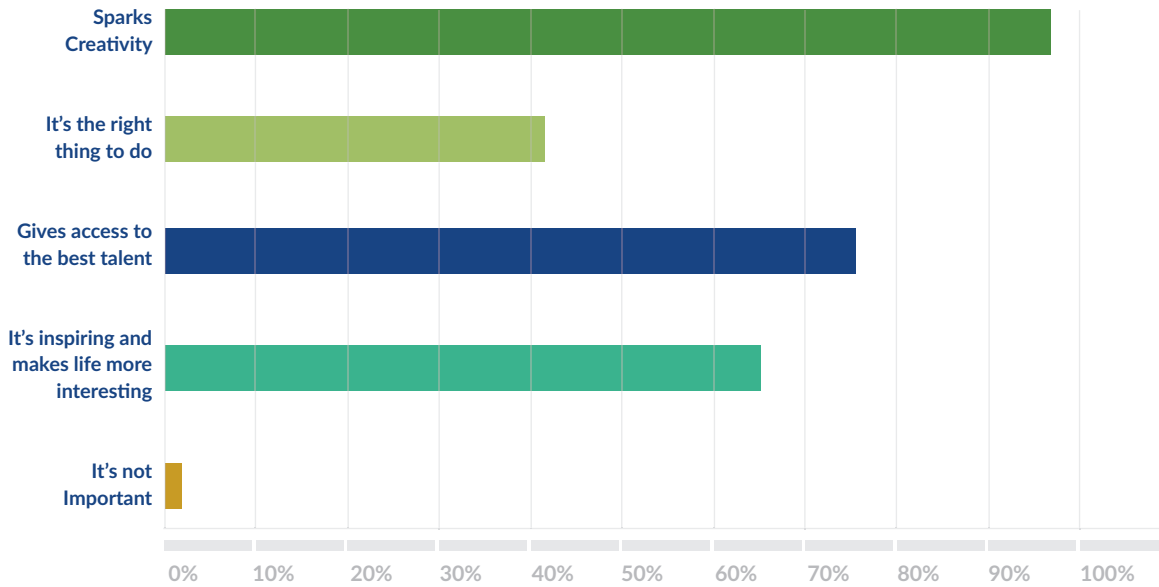
Please choose the leading factor in driving the success of YOUR area of the Arts?



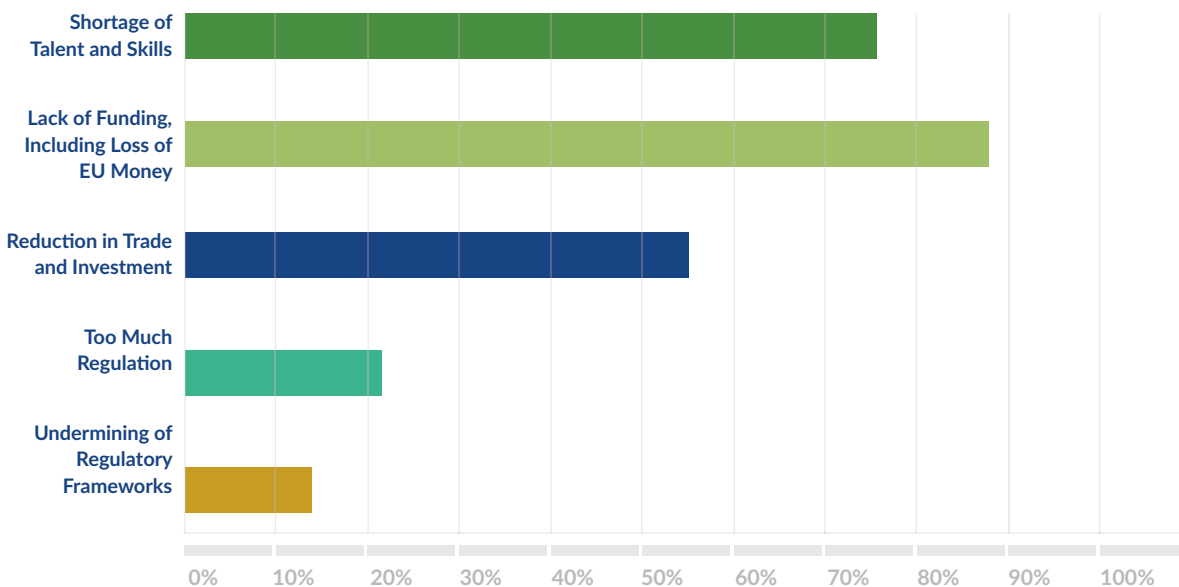
Why does Britain punch above its weight as a creative force on the world stage?



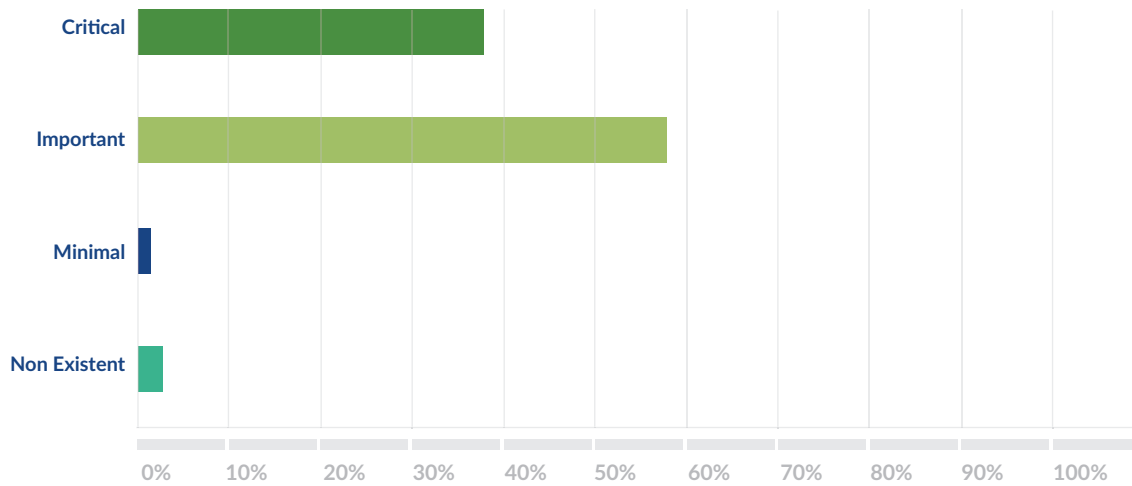
Why is cultural inclusion important in the Arts?



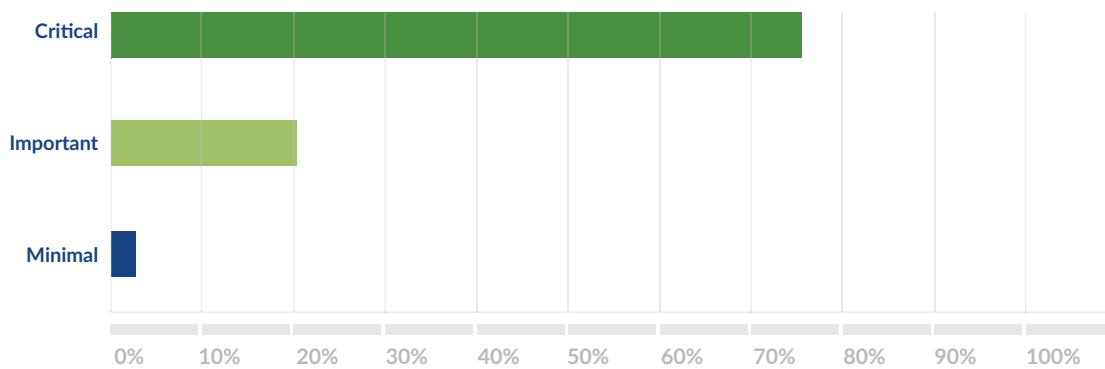
Looking ahead, which of the following factors constitute a risk to Britain's Creative Industries?



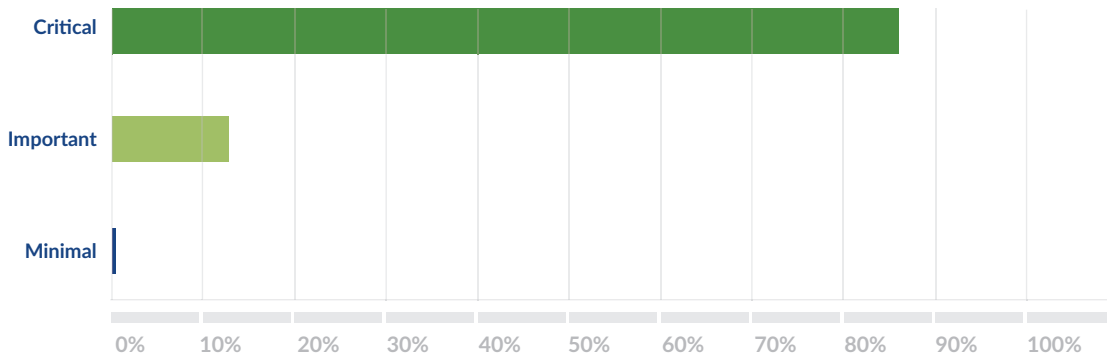
Looking ahead, how severe is the risk to Britain's 'Soft Power' and Creative Reputation within the global community?



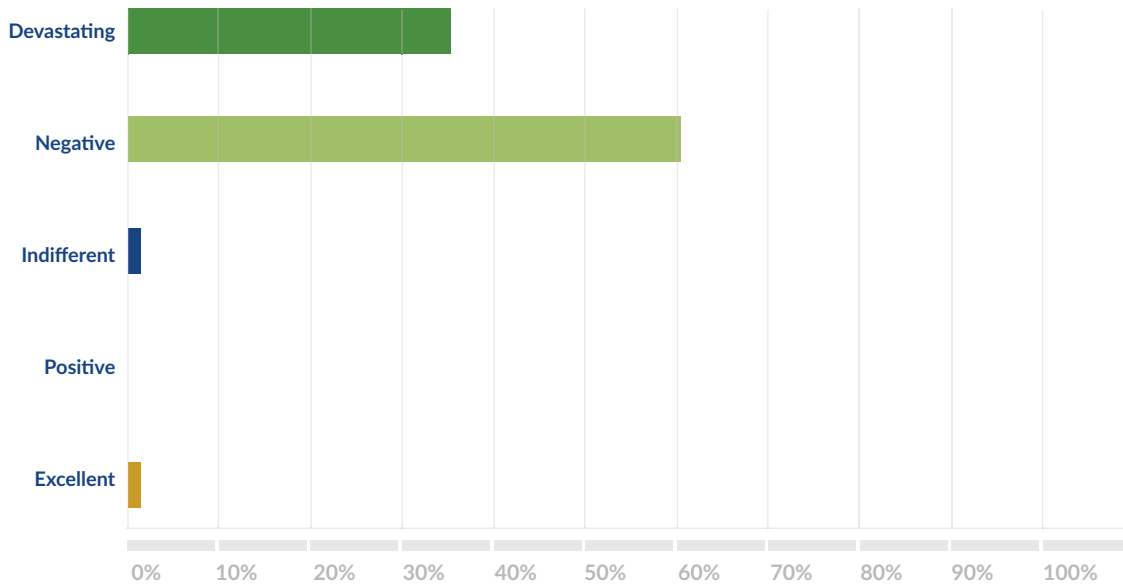
How important has cultural openness and inclusion been to Britain's Creative Industries in the PAST?



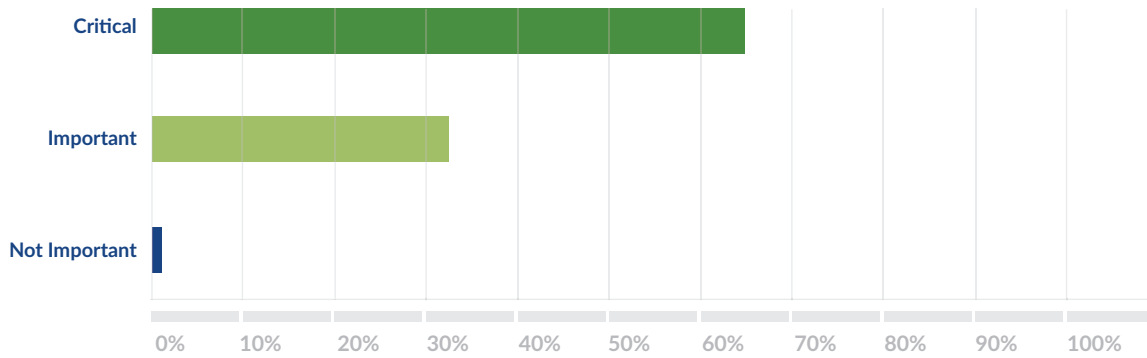
How important will cultural openness and inclusion be to Britain's Creative Industries in the FUTURE?



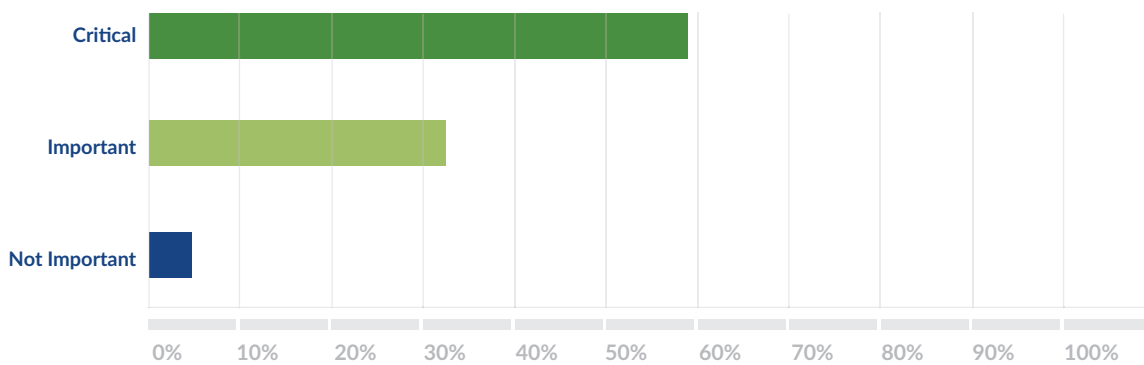
What impact would a 'Hard' Brexit (i.e. leaving the single market and the existing free movement rules with Europe) have on Britain's Creative Industries?



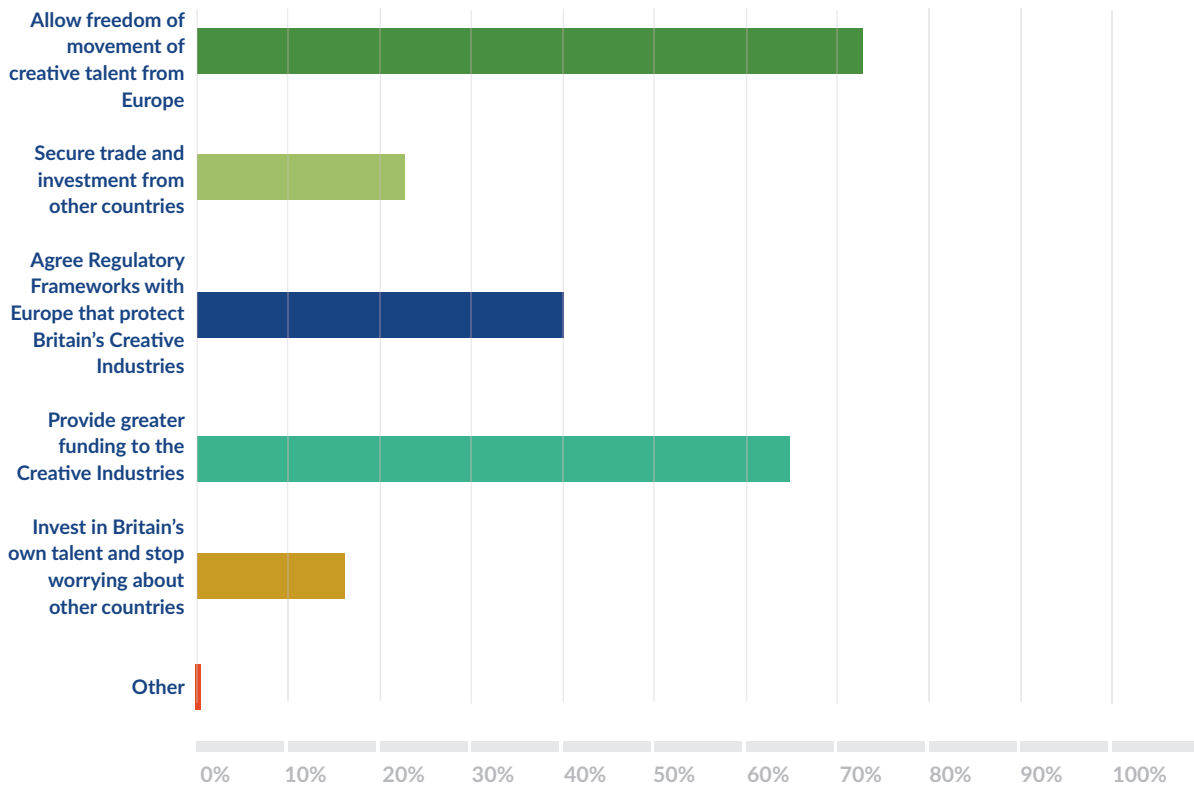
How important will free movement of people from Europe be to Britain's Creative Industries in the future?



How important will trade and investment with Europe be to Britain's Creative Industries in the future?



What is the most important thing the government could do to ensure the growth and vibrancy of Britain's Creative Industries in the future?



Notes to Editors

1. Britain's Creative Industries make a massive contribution to the country in hard financial terms as well as making it a vibrant, inspiring place to live. According to the latest figures from the DCMS, the Creative Industries contribute £87.4 bn in GVA (Gross Value Added) to the British economy. Across the country, 2.55 million people work either directly in the creative sector, or hold a creative role in another industry. Our creative economy therefore employs one in 11 people in the UK, surpassing the numbers employed in the financial services sector as well as the National Health Service. It is also the fastest growing sector in the country. Official figures estimate that 6.1% of Britain's creative industry employees are EU nationals, although members of the Creative Industries Federation report that this figure much higher, perhaps as much as 10-40%.
2. The questionnaire was designed by Global Future and set up through Survey Monkey. In identifying respondents for the survey, deliberately sought to identify well-known individuals and leaders of significant creative organisations with smaller artists and businesses. We believe this makes the survey appropriately representative, given that the vast majority of the organisations in this sector are microbusinesses and SME's operating on tight budgets, according to the Creative Industries Federation Brexit report. Niche creative businesses also have a strong and influential presence across social media. We also wanted to represent individuals and organisations from across the country, so Individuals were then sent the questionnaire by email to complete confidentially. The results were aggregated automatically by Survey Monkey.

About Us

Global Future is an independent think tank campaigning for Britain to be a vibrant and open nation that reaches out to the world.

We believe the dynamism of our economy and creativity of our culture depends on our country remaining open to people, trade and ideas from across the globe. That improvements in people's lives will come from harnessing the great potential of global partnerships and that the current drift towards nativism and narrow nationalism represents a huge threat to the very people it professes to serve.

We seek to educate and help people appreciate the benefits of international openness. We also want to understand the genuine issues that stand in the way of realising these benefits and to develop solutions that help smooth the path to our collective global future. We explore new ways for people to take more control over what matters most in their lives without cutting themselves off from opportunities to succeed in our global world.

We work across politics, the arts and in business to make sure Britain's unique character as a country of tolerance and diversity is not undermined by short-term thinking that would make us a narrower and lesser nation. We are also committed to helping our businesses develop the leadership and culture to help them succeed on the world stage. In addition, we are active in ensuring that Britain's artists and Creative Industries benefit from open cultural exchange and the free flow of global talent.

Global Future
www.ourglobalfuture.com

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