GOVERNMENT WHIPS' OFFICE
HOUSE OF LORDS
LONDON SW1A 0PW

FROM THE VISCOUNT
YOUNGER OF LECKIE
0207 219 3778

Telephone 020-7219 3131
www.lordswhips.org.uk
holgovernmentwhips@parliament.uk

14th June 2018

Dear Colleagues,

In the House of Lords on Wednesday 16 May during the debate on the report from the Communications Committee *Skills for theatre: Developing the pipeline of talent* (3rd Report, Session 2016–17, HL Paper 170) I agreed to write about a number of questions raised. I thank all Peers for raising these important issues, all of which I hope are addressed in this letter.

In response to the question on concerns about recruitment to higher education institutions and the level of student fees by Lord Griffiths of Burry Port, I would like to assure him that we recognise that EU and international students make an important contribution to our universities, both financially and culturally. We want that contribution to continue and we are confident, given the quality of our HE sector, that it will.

We continue to use all opportunities to promote our open and welcoming message to international students wishing to come to the UK to study. We actively support study in the UK through the GREAT Campaign and the British Council, which promotes UK education in over 100 countries, connecting millions of people with the United Kingdom.

To provide certainty to prospective EU students, we have confirmed that EU students starting their courses in academic year 2018/19 will remain eligible for undergraduate, master's, postgraduate and advanced learner financial support for the duration of their courses. EU students starting courses in that academic year also remain eligible on the current basis for Research Council postgraduate training support for the duration of their course

To help inform decisions on migration after the implementation period, the Government has commissioned the independent Migration Advisory Committee (MAC) to report on the impact of EU and non-EU international students – and separately on the impact of EU exit on the UK labour market - by September 2018. These commissions are an important opportunity for the sector to provide evidence, and I am pleased to see they have actively engaged with the reviews.

In response to Lady Baroness Bonham-Carter of Yarnbury's question on Erasmus+, I would like to reassure her that the Government has stated publicly that the UK is committed to continuing full participation in the Erasmus+ programme up until we leave the European Union.

In December 2017, the UK Government and the European Commission published a Joint Report which agreed that the UK will continue to participate in Union programmes financed by the Multiannual Financial Framework (MFF) 2014-2020, such as Horizon 2020 and Erasmus+, until their closure.

We will continue to benefit from EU programmes under this budget plan. No UK region will lose out on EU budget funding and anyone who receives European funding, whether it be local councils or regional bodies, UK businesses, scientific researchers, Erasmus students or charities can continue to bid for, and receive, funding until the end of their projects.

The UK Government has made clear that it values international exchanges. In the unlikely event of a 'no deal' scenario, the Government guarantee already made still stands, and successful Erasmus+ bids which are submitted while the UK is still a Member State, even if they are not approved until after we leave, can continue beyond the point of exit.

UK participation in the successor programmes is a matter for negotiations to come about our future relationship with the EU.

In response to the questions from Lord Clancarty, I will now address his concerns about the role of drama teachers and audition fees. Drama schools are private institutions and as such they have the flexibility to set their own terms and conditions for their students, including whether they charge audition fees, and the cost of these.

Dance and Drama Awards (DaDAs) offer income assessed support for tuition fees and living costs at a number of high quality private dance and drama institutions in England. The intention of DaDA funding is to provide a contribution to the costs of participating for talented individuals who want to become professional actors and dancers. For the 17 institutions in scope of DaDA funding for 2018/19AY within the DaDA rules, institutions are permitted to charge audition fees. Guidelines state "One of the key criteria for DaDA funding is that it is intended to support the most talented students, identified as such, at audition. A high audition fee may prevent students from applying for courses and/or for DaDA support." It also notes "However, recognising that institutions do need to charge an audition fee in order to prevent large numbers of abortive applications, they are permitted to charge students an audition fee up to a maximum of £45 in the 2018 to 2019 academic year".

I would assure Lord Clancarty that we do recognise that fees can be off-putting and/or act as a barrier for potential students from lower income families, which is why we have a suggested cap of £45. We can, however, only apply this to those institutions that are part of the DaDA scheme. Institutions are able to not charge a fee, if that is their preference.
The position on audition fees has always been part of the scheme. The 'capped' fee amount is not updated on a yearly basis. Prior to 2005, the suggested audition fee was no more than £30, it was raised to £35 in 2005, and in 2014/15 it was raised to £45, recognising that there had been no change to the audition fee rate permitted by DaDA since 2005.

I also said I would write to Lord Clancarty about the percentage of time spent by secondary school teachers teaching music, arts and drama. Please see Annex 1 below. This is a time series showing the percentage of hours taught in state funded secondary schools by teachers and, separately, by teachers who hold any relevant post A level qualification subjects. These have remained broadly stable between 2010 – 2016 (the latest years for which figures are available). The number of hours taught has decreased over that period, a picture seen across subjects given the decrease in the secondary pupil cohort over that period.

I will now address the issue of the United Kingdom's exit from the European Union and the mobility of people, raised by Lady Quin, Lord Griffiths and Lord Clancarty. The Prime Minister has been clear that as we leave the EU, free movement of people will come to an end and we will control of the number of people who come to live in our country. We do not regard the referendum result as a vote for the UK to pull up the drawbridge. The UK will remain an open and tolerant country; one that recognises the valuable contribution migrants make to our society; and welcomes those with the skills and expertise to make our nation better still.

UK citizens will still want to work and study in EU countries – just as EU citizens will want to do the same here, helping to shape and drive growth, innovation and enterprise. Additionally, Businesses across the EU and the UK must be able to attract and employ the people they need, and we are open to discussing how to facilitate these valuable links. In her Mansion House speech, the Prime Minister set out our ambition to agree an appropriate and reciprocal labour mobility framework with the EU that will enable UK businesses and professionals to travel and provide services.

The cultural and creative sectors advise us that they will continue to need to rely on an international workforce and the ability to bring in top talent from across the globe to retain their world-leading reputation and soft-power position.

I would like to thank Lady Quin, Lord Griffiths and Lord Clancarty for raising the issue of European funding. The EU has been an important source of funding through Creative Europe and other funding programmes.

Where UK organisations bid directly to the European Commission on a competitive basis for EU funding projects, such as Creative Europe, while we are still a member of the EU, the Government will underwrite the payments of such awards, even when specific projects continue beyond the UK's departure from the EU. The UK will continue to have all of the rights, obligations and benefits that membership brings, including receiving European funding, up until the point we leave the EU.

The Withdrawal Agreement gives important clarity and certainty to recipients and beneficiaries in the UK, especially those who participate in multi-year programmes such as structural funds; cross-border programmes; and programmes run by the Commission, such as the science programmes.

We will continue to benefit from EU programmes under this budget plan. No UK region will lose out on EU budget funding and anyone who gets European funding, whether it be local

councils or regional bodies, UK businesses, scientific researchers, Erasmus students or charities can continue to bid for and receive funding until the end of their projects.

This settlement, once agreed as part of the Withdrawal Treaty, will supersede the requirement for the domestic guarantee announced by the Government in 2016. UK organisations should continue to bid for EU funding with the assurance that payments will continue after our departure from the EU.

The UK is also committed to establishing a far-reaching science and innovation pact with the EU, facilitating the exchange of ideas and researchers. This would enable the UK to participate in key programmes alongside our EU partners. We will take a similar approach to educational and cultural programmes, to promote our shared values and enhance our intellectual strength in the world, and making an ongoing contribution to cover our fair share of the costs involved.

Finally, I will address the important issue of theatre lighting that was raised by Lord Willoughby de Broke, Lord Grade and Lady McIntosh. British theatre is known around the world for the quality and innovation of its productions as well as the incredible talent the industry nurtures on and off stage.

I am very much aware of this issue, which has been raised by others in the sector, and I understand the impact this draft legislation could have, for both the short and long-term future of theatres across the country.

BEIS officials met with representatives of the Association of Lighting Designers (ALD) and the National Theatre and are aware of the concerns around the potential impact of this legislation on both tungsten and LED theatre lighting. They are looking further into these concerns and have met the European Commission to discuss this issue and aim to find a solution that works for everyone. They will keep in touch with ALD for further clarification.

It should be noted that this draft legislation is only a proposal at this stage and still open for discussion. We do not expect any final decision on this draft regulation to be made until October or November 2018. Until then we will continue to consult on further iterations of the legislation and look at concerns raised by interested parties.

I hope this letter has been useful, and a copy will be placed in the House of Lords Library.

With best wishes,

James

VISCOUNT YOUNGER OF LECKIE

Lord Best
House of Lords

Annex 1

Time series data showing changes in the curriculum taught in secondary schools: 2010 to 2016

Source: Individual SFR tables published in 2010 to 2016

Total Hours Taught by Teachers (thousands)

Subject taught	2010	2011	2012	2013	2014	2015	2016
Music	92.7	93.1	91.7	90.9	88.6	85.5	83.6
Drama	95	96.5	92.4	91.3	87.3	85.1	82.9
Art and Design	159.8	157.7	151.5	150.2	144.8	139	136.5
Media Studies	41.1	38.8	37.2	37.2	35.9	33.3	31.1
Combined Arts/Humanities /Social Science	5.8	4.5	4	3	2.4	1.6	1.6

Percentage (%) of Hours Taught be Teachers

Subject taught	2010	2011	2012	2013	2014	2015	2016
Music	2.4	2.4	2.4	2.4	2.4	2.4	2.3
Drama	2.4	2.5	2.5	2.4	2.4	2.4	2.3
Art and Design	4.1	4.1	4	4	3.9	3.9	3.8
Media Studies	1.1	1	1	1	1	0.9	0.9
Combined Arts/Humanities /Social Science	0.1	0.1	0.1	0.1	0.1	0	0

	Percentage point change between 2010-2016	**Percentage point change between 2015-2016**
Music	-0.1	0.0
Drama	-0.1	-0.1
Art and Design	-0.3	-0.1
Media Studies	-0.2	-0.1
Combined Arts / Humanities / Social Studies	-0.1	0.0

Percentage of hours taught in state funded secondary schools by teachers who hold any relevant post A level qualification

Source: Individual SFR tables published in 2010 to 2016

Percentage of hours

Subject taught	2010	2011	2012	2013	2014	2015	2016
Music	95.5	93.8	88.4	89.0	89.2	95.5	97.1
Drama	71.2	71.9	72.9	70.9	70.6	75.9	79.1
Art and Design	93.3	91.8	89.1	89.0	89.0	94.1	96.5
Media Studies	27.2	28.4	31.7	32.5	32.1	34.2	37.6

	Percentage point change between 2010-2016	Percentage point change between 2015-2016
Music	1.6	1.6
Drama	7.9	3.2
Art and Design	3.2	2.4
Media Studies	10.4	3.4