

# Government and Music Policy

## Guidance

### How is Government Put Together?

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Government in the UK is complex. Responsibilities and functions are split across various levels, and outcomes are often dependent on mixes of local and national policy. To further complicate things, these structures are not consistent across the devolved authorities. **Understanding UK governance will help you see where you can best exert policy influence.**

#### His Majesty's Government

The central government of the UK and Northern Ireland – led and selected by the Prime Minister.

#### The House of Commons

The lower house of Parliament, consisting of 650 elected MPs.

#### The Cabinet

Those MPs selected by the Prime Minister to fill important positions, mainly as Secretaries of State. Meet separately from Parliament to discuss key issues.

#### The House of Lords

The upper house of Parliament, consisting broadly of lifetime appointees and some hereditary peers. Not democratically elected.

#### Ministries or Departments

Department for Digital, Culture, Media and Sport (DCMS), Department for Education (DfE), Department for Health and Social Care (DHSC)

Ministries within Government are responsible for particular functions, and are headed by a minister selected by the Prime Minister. Often, departments will include

ministers responsible for England and each of the devolved authorities. Some departments are devolved altogether.

### **The Civil Service**

A non-partisan organisation responsible for implementing ministerial policy. Mostly staff executive agencies, each of which works on behalf of a ministry or department. Will sometimes be referred to as ‘**Whitehall**’.

### **The Judiciaries**

There are three judiciaries in the UK, and three systems of law. English law is practiced and administered in England and Wales, Northern Ireland law in Northern Ireland, and Scots law in Scotland.

### **Arm’s Length Bodies (ALBs)**

Arm’s Length Bodies are organisations that are publicly funded and play a vital role in government, but are not part of government. Whilst they need not be led by a minister, such bodies will be accountable to a minister.

### **Non-Ministerial Departments**

Forestry Commission, Office Of Rail and Road, Competition and Markets Authority  
ALBs headed by senior civil servants that typically have non-executive functions like regulation or inspection.

### **Executive Agencies**

Standards and Testing Agency, Driver and Vehicle Licencing Agency, UK Space Agency

ALBs housed within government departments, with chief executives appointed by and accountable to the minister for their containing department. Typically focussed on providing services founded in policy decided by their containing department.

### **The Parliamentary Office of Science and Technology (POST)**

POST is confusingly named, and is not actually limited to an interest in science and technology. It is the government’s in-house research and knowledge exchange unit. As well as providing the government with research and analysis, POST connects parliamentarians with experts and stakeholders.

## Non-Departmental Public Bodies (NDPBs)

Public bodies accountable to government but not staffed by civil servants. Some are advisory, and others have delegated powers, but all operate within government parameters.

### Executive NDPBs

#### Environment Agency

Undertake government sanctioned work within established parameters. Execute policy.

### Advisory NDPBs

#### Committee on Standards in Public Life

Provide ministers with independent and specialist advice.

### Tribunal NDPBs

#### Employment Tribunal

Work within the justice system. Have jurisdiction over a particular area of law.

## The Devolved Governments

England is governed directly by the UK Government and its prime minister. Scotland, Wales and Northern Ireland have their own governments and leaders, which have varying degrees of authority over some functions of government. Powers given to the devolved governments are termed **devolved powers**, and those given to the UK Government are called **reserved powers**.

### The Scottish Government

The devolved government of Scotland, made-up of Members of Scottish Parliament (MSPs) and headed by the Scottish First Minister.

### The Welsh Government

The devolved government of Wales, made-up of Members of the Senedd (MSs) and headed by the Welsh First Minister.

## **The Northern Ireland Executive**

The devolved government of Northern Ireland, made-up of Members of the Legislative Assembly (MLAs) and headed by the First Minister and Deputy First Minister of Northern Ireland.

These two ministers have equal governmental power and neither is subordinate to the other. Each MLA is designated either unionist, nationalist or other: the largest party of the most-represented designation selects the First Minister, and the largest party of the second-most-represented designation selects the second.

It is important to note also that Northern Ireland works with its own civil service, the **Northern Ireland Civil Service**.

## A Guide to Devolved and Reserved Powers

Policy Area	Scotland	Wales	Northern Ireland
Health and social care	Devolved	Devolved	Devolved
Education and training	Devolved	Devolved	Devolved
Local government	Devolved	Devolved	Devolved
Agriculture, forestry and fisheries	Devolved	Devolved	Devolved
Transport	Devolved	Devolved	Devolved
Some taxation	Devolved	Devolved	Devolved
Justice and policing	Devolved	Reserved	Devolved
Some social security	Devolved	Reserved	Devolved
Sport and the arts	Devolved	Devolved	Devolved
Defence	Reserved	Reserved	Reserved
Foreign affairs	Reserved	Reserved	Reserved
Immigration	Reserved	Reserved	Reserved
Trade policy	Reserved	Reserved	Reserved
Constitution	Reserved	Reserved	Reserved
Broadcasting	Reserved	Reserved	Some legislation with consent of Secretary of State

## Councils and Local Government

Councils make decisions about the provision of local services. There are **county**, **district**, **borough**, and **city councils**, as well as town and parish councils, which have minimal executive capability. Where all local services are provided by a single council, this will be termed a **unitary authority**.

Whilst local governments are bound by national and devolved policy, they often have degrees of freedom to implement policy how they see best. For this reason, local government can be an excellent space for things like pilot schemes.

### Local Councils in England

Throughout England there are usually two tiers of local government. Typically, district, borough or city councils will operate in conjunction with county councils. Neither of the two tiers is accountable for the other, they are simply responsible for services at different scales.

### Local Councils in Scotland

Scotland has 32 unitary authorities which operate independently from, but are funded by the Scottish Government. **The Convention of Scottish Local Authorities (COSLA)** represent these authorities to the UK and Scottish Government.

### Local Councils in Wales

Wales is split into 22 unitary authorities. Two or more authorities may form a **Corporate Joint Committee** to connect their approach to wider regional issues. There are currently 4 such committees active.

### What is an ARI?

An ARI is an Area of Research Interest. The term ARI is usually used, however, to refer to a document wherein the research interests of a government department are published alongside the department's research systems, strategies, and publication policies. ARI documents help you to understand whether a department might be interested to hear from you, and to tailor your approach to those that might be. You can find all ARIs on [the government's ARI database](#).

## Local Councils in Northern Ireland

In Northern Ireland there are 11 unitary authorities called **Local Government Districts**. These districts have less control than their Scottish and Welsh equivalents, and issues like education are overseen largely by the Northern Ireland Executive.

## All Party Parliamentary Groups (APPGs) and Select Committees

APPGs and Select Committees have much in common, and are **both great sites for exerting policy pressure**. Most importantly, both are heavily involved in reviewing and proposing policy, and tend to do so in collaboration with external stakeholders and researchers. There are, however, some important differences worth noting, listed in the table below.

### All Party Parliamentary Groups (APPGs)

[APPG on Morocco](#), [APPG on Classical Music](#), [APPG on Northern Culture](#)

APPGs are made-up of members of the House of Lords and the House of Commons, and are cross-party. They cohere around a particular issue and examine relevant policy, as well as bringing stakeholders, researchers, and ministers together to discuss and learn from one another. Relevant outside bodies like charities often provide a secretariat for the APPG, and anybody is permitted to attend their meetings. Providing a secretariat can be a great way to develop a network and influence.

Due to the often highly-specific nature of APPGs, and the voluntary membership system, MPs often join groups that align with personal passions. This makes them a great site for applying policy pressure and network building. Don't worry if engaging with an APPG doesn't lead immediately to your desired outcome; it is very common for an APPG to re-engage an organisation they have previously heard from or dealt with.

## Select Committees

### International Development Committee, Transport Committee, Committee on Standards

Committees can be Commons- or Lords-based, and have greater official standing than APPGs. Commons Committees usually track and reflect on the work of a Government department, whereas Lords Committees either cover a broad topic or undertake special inquiries (e.g. the COVID-19 Committee). Select Committees are active in publishing calls for evidence and seeking contributions from notable experts and stakeholders. They are not so much occupied general policy proposal as by delivering specialist advice and public opinion to parliamentary debates on specific policy.

Although membership in Select Committees is non-voluntary, MPs and Lords are typically selected in accordance with their interest and expertise. They are therefore a useful site for exerting policy pressure.

### Some Key Differences Between APPGs and Select Committees

APPGs	Select Committees
Informal, publications not indorsed by Parliament	Formal, government is obliged to respond to publications
Forum for discussion between MPs and Lords and external stakeholders	Mechanism for official policy scrutiny and accountability.
Can mix houses (Commons and Lords)	Will be from the Commons or Lords
Chair and leading members elected by AGM and EGM attendees	Elected mainly via secret MP ballots
Large amount covering a range of often highly-specific topics	Much smaller amount covering broader topics often tied to the remit of a government department
Secretariat may be from outside Government	Commons clerks fulfil secretariat duties



## Devolved Equivalents of APPGs and Select Committees

Although the APPG and Select Committee system is limited to the UK Government, there are equivalent systems in place within the devolved administrations.

**In Scotland** Cross-Party Groups (CPGs) do the work of APPGs, and Select Committees are simply called Committees.

**In Wales** Cross Party Groups (CPGs) do the work of APPGs, and Select Committees are likewise just called Committees.

**In Northern Ireland** All Party Groups (APGs) do the work of APPGs, and Select Committees are once again called Select Committees

# How is Policy Developed

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With a clearer sense of how government is put together, you'll want to know how policy emerges from this system. Already, we've mentioned the role of APPGs and Select Committees in reflecting on policy. But the policy system is far broader. **A sense of how policy is developed will help you understand how to present your interventions for maximum effect.**

## Types of Policy and Governance Document

There are several types of document involved in the development of policy, and their naming can seem jargonistic. All of these documents fulfil specific functions, though, and understanding these functions can help you position your own intervention, as well as understand these documents better.

### Primary Legislation

[The Equality Act 2010](#), [Fisheries Act \(Northern Ireland\) 2016](#), [Infrastructure \(Wales\) Act 2024](#)

Laws made by Parliament. These begin as **Bills** and are ratified as **Acts of Parliament** or **Statutes**. They establish the broad environment within which policy operates.

UK Parliament, Scottish Parliament, Welsh Parliament and the Northern Ireland Assembly are all able to pass primary legislation.

### Secondary (Subordinate) Legislation

[The Ofcom Broadcasting Code](#), [Control of Substances Hazardous to Health \(COSHH\) Regulations 2002](#), [The South Rigg Marine Conservation Zone Designation Order 2019](#)

Laws made by ministers or other bodies with delegated powers. Secondary legislation provides the regulations and procedures by which primary legislation is implemented. Secondary legislation cannot extend beyond parameters established and ratified by parliament as primary legislation.

## **Bill**

A draft proposal for a law. Can be introduced by any MP, but if this MP is not a minister the bill will be referred to as a Private Members Bill. Bills must go through several stages of debate and approval in both houses before receiving Royal Assent and becoming law.

## **Act of Parliament or Statute**

An Act of Parliament, also known as a Statute, is a bill that has passed through the legislative process, achieved Royal Assent and become law.

## **White Paper**

[Restoring control over the immigration system: white paper](#), [Get Britain Working White Paper](#), [Energy White Paper: Powering our Net Zero Future](#)

A White Paper is a government policy paper establishing proposals for future legislation. Otherwise termed Command Papers and sometimes including a draft Bill.

## **Green Paper**

[Higher education: teaching excellence, social mobility and student choice](#), [Invest 2035: the UK's modern industrial strategy](#), [SEND Review: children and young people's version](#)

A Green Paper is produced for the purpose of consultation with external stakeholders and experts, as well as with others within Parliament. These are largely a mechanism for gathering and publishing feedback on proposals such as those established in White Papers.

## **Policy Brief**

A policy brief is a collection of evidenced policy suggestions from a source external to government. These tend to be created as an attempt to influence government policy or garner wider support for proposed policy changes. More information on how to construct a policy brief will be provided below.

## How do Bills Become Acts of Parliament?

The Process by which Bills become Acts of Parliament, sometimes referred to as **the legislative process**, can seem complex. It does consist of many stages, but many of these stages are essentially repetitions. Multiple opportunities are therefore provided for the application of policy pressure.

### Prior to introduction

This is a relatively closed process with minimal opportunity for external influence, but provides important background information.

Before they are introduced to Parliament, bills must be placed on the government's legislative programme for the parliamentary session. The Parliamentary Business and Legislation (PBL) Committee will consider whether the aims of the bill could instead be accomplished through secondary legislation, and whether they align with government priorities.

The PBL will establish a provisional legislative programme which Cabinet must then agree before it is announced during the King's Speech at the state opening of Parliament.

A bill team will then be created by the relevant department, whose job will be to oversee the bill's passage through Parliament. Policy instructors work with departmental lawyers to provide instructions to the Office of the Parliamentary Counsel (OPC), who will then draft the bill. These instructions will overview the relevant legal background and the changes that the bill should make. The OPC then returns a draft to the bill team and departmental lawyers, who return any comments. At this stage, other departments and devolved administrations are consulted, and the bill's compliance with bodies like the European Convention on Human Rights is established.

### Draft Consultation

Occasionally, bills are published in draft form prior to their Parliamentary introduction. Members of the public are able to respond, and a committee

synthesises this and other evidence to make recommendations for modifications prior to introduction.

This process of **pre-legislative scrutiny** is increasingly common and typically undertaken by a select committee. **This is a great stage for policy intervention, since the bill remains in a formative period.**

### **Parliamentary Introduction**

Most bills can begin either in the Commons or the Lords. Bills whose primary aim is taxation must begin in the Commons, and bills of major constitutional importance typically do also. After introduction, bills go through many stages.

### **First Reading**

A formal or ceremonial procedure. The title of the bill is read out, but no debate is undertaken.

### **Second Reading**

The main principles of the bill are debated in the chamber. A minister explains the bill and its background, then opposition respond and discussion opens to all members. Debate closes with the government's response to points made.

No amendments can be made here, but members often indicate amendments they will propose. A vote is taken, and if the government loses, the bill passes no further, although this is rare.

This is a great stage for gauging reactions to a bill, understanding common objections or confusions, and therefore preparing for later challenges.

### **Committee Stage**

A detailed consideration of the bill, worked through line-by-line. Sometimes this process is undertaken in the Commons by a specially convened group of MPs called a **Public Bill Committee (PBC)**. PBCs are reflective of the political make-up of the Commons as a whole. Otherwise, this reading may take place in the chamber, by a

Committee of the Whole House. In the Lords, this stage can take place either in a committee room or in the chamber, but in either case any peer can participate.

Decisions on whether each clause of the bill should remain are undertaken, and previously tabled amendments are considered. A PBC can take oral and written evidence at this stage also. At this stage, the details of the bill are really starting to take form.

### **Report Stage**

This stage takes place in the chamber, regardless of the House. Only the bill's amendments are discussed, and if none are tabled this stage is purely formal.

### **Third Reading**

This stage works differently in the two Houses. In the Commons it is a general discussion of the bill, similar to the Second Reading in that no amendments can be proposed, and takes place immediately following the report stage.

In the Lords, third reading takes place on a later day, and 'tidying up' amendments can be proposed. Such amendments are practical suggestions that ensure the text of the bill is effective, clear, concise and without loopholes.

### **Later Stages (Ping Pong)**

There are no further guaranteed stages before the bill passes to Royal Assent. But since every bill must be agreed by both Houses before becoming an act, there is typically some further readings.

Any amendments proposed by one House must be considered and then rejected, altered, or alternatives offered by the other. This can involve a sequence of rapid readings by alternate Houses, hence 'ping pong'.

Crux issues often come to the fore through this process of debate, so it is important for those seeking policy understanding and influence to remain engaged.

**Royal Assent**

Royal Assent is a formal procedure by which the monarch permits the bill's transition into law. After Royal Assent, a bill becomes an act, but will typically not be brought into operation immediately.

Once a bill receives Royal Assent, the work of developing secondary legislation begins, and policy influence should therefore be exerted directly toward the department responsible for the act, and their attended ALBs.

## Keeping Up

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Knowing when is best for you to make your intervention is useful. But now you need to keep up with how policy is developing within your field of interest.

**There are several ways to keep up, and it is best to combine both on- and offline ways to do so.**

### Keeping up in Person

Building your network is a great way of keeping up with policy developments. When you meet people, exchange contact information and keep in touch. The easiest way to connect with people active in the policy world is to attend events run by charities, as well as APPGs and select committees. A well-developed network is a great way of catching opportunities that might otherwise have slipped by you unnoticed; others within your network will highlight opportunities for which you are a good fit. Often, APPGs and select committees solicit responses from groups and individuals known to them – **a good network allows for sustained contact with policymakers.**

Remember that people working in a policy area are often doing so because they care about the issues it tackles. Most will be happy to receive unsolicited contact from people who have useful insight to offer. That said, remember that many policymakers are very busy, and may not have time to respond. Think carefully about who you reach out to. In the case of an APPG or select committee, for example, you are much more likely to receive a response if you contact its secretariat, rather than its MPs and Lords. The secretariat can then arrange for your written or oral evidence to be delivered to policymakers.

### Keeping up Online

One great way to keep up with people in your network is through social media; be sure to follow people on sites like X and LinkedIn. Many government departments, APPGs and select committees also maintain an online presence where you can learn about upcoming opportunities to network and provide policy input. You can also use sites like [DeHaviland](#) and [PolicyMogul](#), which have useful tools for finding people



working in and around government and the civil service, although these sites require a paid subscription. One of the most important online resources for keeping track of policy development is [the government's ARI database](#), where you can browse and search the Areas of Research Interest of governmental bodies.

## **Bulletins and Newsletters**

As well as the more active methods mentioned above, there are lots of bulletins and newsletters that you can sign up for online. These can deliver news about policy developments, as well as provide opportunities to build your network and provide evidence to policy makers.

### **UK Parliament Newsletter**

A newsletter providing details on online and in-person activities by which organisations can get involved with policy change. Is highly customisable, can be tailored to fit many topics and various nations and regions.

### **Scottish Parliament Newsletters**

This site gathers the various newsletters of the Scottish Parliament.

### **Senedd Newsletters**

This site gathers the newsletters of The Senedd. One focusses on Senedd committees, one on research, and one on education.

### **Northern Ireland Assembly Newsletters**

Here, you can access the newsletters of the Northern Ireland Assembly. You will be asked to complete a short questionnaire, by which the newsletters you are likely to be interested in will be ascertained.

### **POST Newsletters**

You can sign up for updates from the Parliamentary Office of Science and Technology (remember, POST is confusingly named, and is not only interested in science and technology). These newsletters are particularly good for keeping track of how to engage with Government through APPGs and select committees.

### **House of Lords Newsletter**

Here, you can keep up with what's happening in the House of Lords. Weekly updates cover news, policy developments and scrutiny, the work of committees, and what is being discussed in the chamber.

### **Hansard Society Parliamentary Matters Bulletin**

Provides a weekly recap and analysis of goings-on in the House of Commons and the House of Lords. Also provides analysis of the week ahead in both.

### **Institute for Government Newsletters**

On Tuesdays, the Institute for Government send a roundup of their own latest research, upcoming events, and some analysis of Government happenings. On Saturdays they send an email wherein their director recaps the week in Government and the Institute for Government.

### **Local Government Newsletters**

Working with local government can be an important step toward wider policy change, but it can be difficult to keep up with local government outside your local area. These newsletters can help:

#### **Local Government Association E-Bulletins**

Offers a range of e-bulletins covering goings-on in local government.

#### **Local Digital Newsletter**

Provides a fortnightly newsletter tailored toward providing opportunities for organisations to work and converse with local government.

# The Policy Brief

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The policy brief is one of the most effective mechanisms for the exertion of policy influence, but it is important to remember that influence can also be exerted through your networks and through responses to ARI's and contributions to APPGs and Select Committees.

It is important to remember as well that a policy brief need not necessarily appear as a neat document filled with text, tables, and graphs. Such documents are effective and often appropriate, but information on less common approaches can be found below.

## What is a Policy Brief

A policy brief is a typically short document that delivers reflections on policy or policy recommendations in an easily digestible fashion. Three important tasks must be undertaken:

### 1. Establish the context

Discuss the issues at play in your policy area using statistics and evidence. Survey the policy landscape and establish the policies you're interested in influencing.

### 2. Explain your intervention

This might be your community work, workshops or research projects you've undertaken or even just the approach you took in synthesising existing work.

### 3. Clarify its policy implications

What do you want readers to take from your brief? In this section, explain how your intervention reflects on existing policy, or what policy changes you would like to suggest based on this work.

Alongside this, you might include some sample resources specific to your recommendations. A policy brief interested in decolonialising music education, for example, might come packaged with an exemplary lesson plan.

## Tips for Producing a Policy Brief

The key is to prioritise ease of reading without compromising on key content. Figure out what needs to be said, then present it in a manner easy to read and to reference.

- **Tell people why they should care**

Even if it seems self-evident to you, remember that you're trying to convince others. Make sure you explain why people should care about the problems you identify and the solutions you propose.

- **Write clearly and directly**

Avoid jargon and overly complex sentences. Get straight to the point without over-simplifying your ideas.

- **Think about structure**

Split your brief under headings and sub-headings. This will help people understand the structure of what you're saying, and will make the document easier to refer to and therefore more effective.

- **Summarise**

If writing a longer document with several sections, provide a summary for each section to save readers time.

- **Use graphs, graphics, tables and images**

As well as making your brief more visually engaging, this will make your ideas more easily understandable and visualise evidence.

## Think About your Audience

You want your policy brief to be useful, so it's good to consider who you're trying to influence. If you're trying to engage local councillors, focus on recommendations they can implement.

Statistics can be very useful to policy makers, but a text filled with statistics can be overwhelming. Highlight the most useful statistics to increase the chances that your brief will be referred to. If you'll be hosting the brief online anywhere, consider embedding hyperlinks to assist in further reading.

No matter who you're trying to influence, they're likely busy. Try to be as legible and easily-digestible as possible by using clear language, bullet points, diagrams and etc.

## **Some Alternatives to a Traditional Policy Brief**

You may find that another format is more appropriate to the intervention you're hoping to make. Plenty of people and organisations have presented policy briefs in non-standard ways, and some will be discussed below, with linked examples. This list won't be exhaustive, though, and you might come up with your own approach.

Be sure to consider practically how your brief will lead to actual policy change. You might want to provide a short written accompaniment so that your ideas can be referred back to by policy makers.

### **Verbatim theatre**

In verbatim theatre, actors voice the opinions of stakeholders in front of an audience that may include policy makers. First, interviews are conducted and recorded, then, these are converted into a performance. Sometimes, the performance might be as simple as actors repeating the contents of the recordings, matching the candour and emotion of interviewees. Other times, the performance may include scenes not derived from recordings, such as recreations of important events.

In either case, verbatim theatre is a great way to convey the emotion of stakeholders to policy makers, who may otherwise see policy matters from a detached, top-down perspective.

### **Spoken word performance**

A spoken word performance is another great way of conveying the emotion of a subject to policy makers. Spoken word is also useful because of its use of memory-aides like rhyme. Often, integrating a performance like this into a broader policy event can help make sure that the key concerns of your work are easily remembered afterward.

### **Short film**

A short film can be screened to policy makers and other stakeholders, but it can also be shared online. When stored online, your short film can be sent to new connections as an easy way to convey your ideas. Short films are once again useful in that they

allow the emotional character of a policy situation to be conveyed alongside its more pragmatic aspects.

### **Workshop**

Gathering stakeholders and policy makers for a workshop can be a fantastic way to drive the policy change you want to see. It is a great way of guaranteeing that policy changes are co-created with those that will feel their consequences. The downside is that it can be difficult to bring people together; having a well-developed network can be critical in this respect.

## Useful Documents

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Here is a list of useful documents for any policy work you might undertake. This is a general list, that will provide resources relating to the broad policy landscape, as well as resources for explaining the effectiveness of work in the arts to policymakers. In the other sections of this document, I will provide more specific lists containing documents on creative health, musical education, and music and social justice.

### Department for Business and Trade, Department for Culture, Media and Sport, ‘Creative Industries Sector Plan’

Outlines Government plans for the creative sector until 2035.

### Department for Business and Trade, ‘Invest 2035: the UK’s modern industrial strategy’

Green paper on the government’s industrial strategy until 2035. Consultations are now closed, but this document gives a better indication of what’s to come than the previous industrial strategy, published under the Sunak government.

### Institute for Public Policy Research, ‘Future proof: Britain in the 2020s’

Provides a detailed overview of the demographic, economic, political, technological and green trends that will shape Britain throughout the 2020’s, as well as ten key challenges. Has been remarkably astute so far.

### Centre for Economics and Business Research, ‘Contribution of the arts and culture industry to the UK economy’

Summarises the economic value of the arts in the UK economy. Is therefore very useful for providing a background.

### Arts Council England, ‘Leading the Crowd – A report on the role of public investment in Crowding In’

Demonstrates how public investment in arts programmes and institutions leads to further income both from private investment and from earned income.

### McKinsey and Company, ‘The arts in the UK: seeing the big picture’

Provides a detailed analysis of the economic contributions made by the UK arts sector, both directly and indirectly.

Arts Council England, 'Subjective Wellbeing Evidence Review'

Summarises research on the benefits of using measures of wellbeing to make policy decisions, rather than just economic measures.

Wavehill, 'Social Impact Framework Review'

Introduces and outlines a range of different measures by which the social impact of projects can be measured and presented to policy makers.

Heather Evennett, 'Contribution of the arts to society and the economy'

A useful summary of the economic and social contributions made by the arts in the UK.



# Music and Social Justice Policy

## Guidance

‘The support that we give to creative practitioners, particularly D/deaf and disabled people, those from Black and minority ethnic backgrounds, women, and those from lower socio-economic backgrounds, either at the beginning of their careers or at moments when they are seeking to test different paths, can provide essential time, space, and affirmation precisely when those things are needed most. For individuals, the significance of such support may not become clear until years later, but collectively, its impact across the cultural sphere is profound.’ – Arts Council England Strategy 2020-2030

girls and young women, especially from BAME backgrounds, are often unable to event cultural events in the evening because parents and caregivers felt it unsafe for them to be too far from home. It is important to attend to how factors like gender and ethnic background work together in people’s lives, in order to make the arts inclusive for everyone.

When discussing inclusivity in the workplace, the phrase ‘getting in and getting on’ is often used. It isn’t enough to make sure that people are able to attain entry level positions within the creative industries; everyone should have equal access to the promotions, training opportunities, collaborations and etc.. This provides a framework we can apply outside of industry as well. Policy changes in service of social justice should not just make sure that people can access the arts, but rather that everyone can get equal benefit from sustained arts engagement.

### Summary

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A just society is just from top to bottom, in every aspect of every person’s life. From the young to the elderly, in education, in the workplace, in private and communal life, from the local to the national; music can drive social justice in all these areas.

Often, the exclusion and injustice is multifactorial. A report by the Beatfrecks consulting agency found that

## Key Points

### **Multifactorial**

Creativity and culture for all is a goal in its own right, but it also drives other important benefits. Economic development, social cohesion at a local and national level, mental and physical health improvements have all been linked with access to the arts.

### **Measurable and quantifiable**

Transition to a New Public Management approach to public services in the 1980's lead to an increased focus on accountability. Wave Hill's Social Impact Framework Review found that this heightened focus on easily quantifiable economic and participatory measures, at the expense of measures of wellbeing and community cohesion.

Whilst economic and participatory measures remain useful, many strategies have been developed now for tracking and evaluating less obviously quantifiable improvements.

## Challenges

### **Hugely polarised context**

Public discourse around social justice is notably polarised, and this makes the policy context challenging. Elected politicians are increasingly uneasy about publicly supporting social justice initiatives.

### **Awareness is not directly translating into change**

Arts Council England's 2020-30 Strategy finds that whilst 'awareness of the issue is greater than it used to be', there nevertheless 'remains a persistent and widespread lack of diversity across the creative industries and in publicly funded cultural organisations.

## The Equality Act 2010

The Equality Act 2010 is in place to prevent discrimination on the basis of nine protected characteristics. These are:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership
- Pregnancy and maternity
- Race
- Religion or belief
- Sex
- Sexual orientation

The Act establishes a legal framework for establishing when discrimination has taken place through its description of a series of ‘prohibited acts’. It is then the legal framework through which social justice is assessed and developed in the UK. Policy work aiming to further social justice goals should therefore be in keeping with the Equality Act. It is a good idea to frame policy arguments with reference to the Equality Act

## Outcomes

As well as a positive in its own right, progress toward social justice can stimulate several other positive outcomes. It will be important to pay attention to where your intervention intersects with such outcomes, and include this where appropriate in any policy work. You might consider:

- Wellbeing and fulfilment.
- Access to work and economic contribution.
- Social and community cohesion.
- Mental and physical health.

### **Creative, Inclusive Places**

The AHRC recently published a report linking feelings of attachment to place with positive economic outcomes, senses of community, environmentally-conscious behaviours and engagement with local planning and democracy. Feelings of connection to place can help build inclusive and engaged communities.

## Scales of wellbeing

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Social wellbeing happens on different scales. In their 2020-30 plan, Arts Council England identify ‘Creative People’, ‘Cultural Communities’ and ‘A Creative and Cultural Country’ as their three intended outcomes. Everyone should feel supported personally, welcome in local communities, and a part of the national culture and economy.

These three scales interlink and overlap with each other. Feeling welcome in our local area is powerful in helping us feel welcome on a national, societal level. For this reason, a lot of national policy on wellbeing is enacted on a local scale. Pilot schemes with local authorities can therefore be excellent models for national programmes.

## Digital Inclusion

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The arts are not always accessed in person. A recent report from the Good Things Foundation highlighted the importance of ‘digitally inclusive’ practices. According to Lloyds Bank’s UK Consumer Digital Index, 11.7 million in the UK lack ‘Essential Digital Skills’. Whilst online content can be more accessible for certain groups, it is important not to assume that digital content is easily accessed by all.

## Social Evaluation Frameworks

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It is important to have frameworks that allow for interventions to be evaluated in ways that incorporate non-economic benefits. But it has historically been difficult to quantify such benefits, and thus to make evidence-based policy recommendations that aim toward social justice. Lots of work has been undertaken recently to provide evaluation frameworks that remedy this issue. An ACE funded Social Impact Framework review surmised from the latest evaluation guidance from HM Treasury that ‘the government increasingly views a more diverse range of evidence as important in informing decision making’. Alongside quantitative measurements, there is increasingly a willingness to accept qualitative evidence. A survey commissioned by the report’s writers found that the most common evaluation frameworks used to convey social impact were:

### The Warwick and Edinburgh Mental Wellbeing Scale (WEMWBS)

A survey that can be used to ascertain wellbeing levels and track over time. Is well-used and respected in industry and policy contexts. Available in a 14 question and a more concise 7 question format.

### Story of Change

A workshop based approach which begins with a project’s vision, and plans backward by breaking into achievable goals whilst keeping in mind various stakeholders. Can break abstract social intentions into goals that can then be tracked; progress can be recorded in a way that is easy for policy makers to understand.

### CultureCounts

Platform providing a wealth of tools for analysing cultural impact. Allows for the creation of surveys through selecting questions and modules grouped by intended outcome, type of event/institution/project, and so on. Also provides tools for analysing responses.

### Outcomes STAR

Is particularly attuned to measuring successes in person-focussed services. Provides evaluative toolkits to be worked through in conversation with participants that help measure their progress toward significant outcomes.

## Important Bodies

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Department of Health and Social Care

Department for Culture, Media and Sport

Department for Education

Ministry of Housing, Communities and Local Government

Ministry of Justice

Equality and Human Rights Commission

Northern Ireland Human Rights Commission

Arts Council England

Arts Council of Northern Ireland

Arts Council of Wales

Academy of Social Justice

Works with the Ministry of Justice to organise events and knowledge exchange for those interested in social justice.

Office for Equality and Opportunity

Government office leading on equality policy, often distributing calls for evidence with a direct view to policy reform. Contains three sub-units: Disability Unit, Race Equality Unit, and Women and Equalities Unit.

Social Mobility Commission

Advises the government on questions of social mobility. Publish useful research, arrange events, and facilitate networking.

The National Lottery Community Fund

Awards money to community projects across the UK. Often support projects aiming to improve social justice.

Centre for Cultural Value

Research group based at the University of Leeds, focussed on translating cultural research into policy influence. Has lots of useful resources for evidence-based cultural policy work.

## Useful Documents

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### Arts Council England, 'Equality, Diversity and the Creative Case: A Data Report 2019/20'

A report on diversity within the workforces of ACE's National Portfolio Organisations and Major Partner Museums. Also covers grant recipients and audiences.

### Arts Council England, 'Equality and diversity within the arts and cultural sector in England: Evidence and literature review'

A broader report commissioned by ACE, summarising a large amount of evidence on diversity in the arts and cultural sector. Covers participation as well as employment.

### DCMS, Taking part focus on: Diversity Trends, 2005 to 2015/16

Summarises ten years of change in diversity within the arts. Soon to be superseded by a 2015 to 2025/6 report.

### EW Group, 'Making a Shift – Disabled People and the Arts and Cultural Sector Workforce in England: Understanding trends, barriers and opportunities'

Explores how disabled people are able to get in and get on in the cultural industries. Covers barriers, but also enablers, before making some conclusive recommendations.

### Creative Industries Federation, 'Creative Diversity: The state of diversity in the UK's creative industries and what we can do about it'

A great analysis of diversity in the creative industries, angled toward making a 'hard economic case' for diversity in the workforce. Is keenly multi-factorial, showing for example how the concentration of creative jobs in London obscures diversity issues elsewhere.

### EW Group, 'Every child: equality and diversity in arts and culture with, but and for children and young people'

Summarises evidence on barriers to inclusion in arts and culture for children and young people, in accordance with appropriate protected categories from the Equality Act 2010.



### Arts Council England, ‘Subjective Wellbeing Evidence Review’

Summarises evidence on how wellbeing measures can be used to assess the success of policy interventions alongside typical economic measures.

### Wave Hill, ‘Social Evidence Framework Review’

Covers approaches to measuring the social impact of investment into creativity and culture.

### Office for National Statistics, ‘Young people’s wellbeing in the UK: 2020’

A statistical report reflecting the circumstances, views and well-being of people aged 16-24. Can provide important context for justifying a policy intervention.

### Creative Industries Policy Evidence Centre, ‘Beyond growth: promoting inclusive development of creative clusters in the UK’

A report on how the financial and social benefits of the AHRC’s Creative Industries Clusters Programme can be made available to diverse groups and those in social mobility ‘cold spots’.

### APPG for Creative Diversity, ‘Creative Majority’

Makes a series of extensively developed policy recommendations for ‘good and effective practices in recruiting, developing and retaining a diverse creative sector’.

### Social Mobility Commission, ‘Socio-Economic Diversity and Inclusion Toolkit: Creative Industries’

Guidance currently offered to employers in the creative industries on socio-economically inclusive hiring.

### Sutton Trust, ‘Elitist Britain’

Background on elitism in the UK.

### The 93 Percent Club, ‘The Big State School Survey 2025’

A survey tracking further education, employment and social mobility outcome for those who attended a state school.

### Sony Music, ‘Social Justice Fund UK Impact Report 2022’

The Sony Music Social Justice Fund has funded many social justice focussed projects in the UK. This report gathers information on how all of them have progressed, and contains many good examples of successful projects.

# Music Education Policy Guidance

## Summary

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‘Excellent music education opens opportunities, but it is not simply a means to an end: it is also an end in itself. It gives young people an opportunity to express themselves, to explore their creativity, to work hard at something, persevere and shine. These experiences and achievements stay with them and shape their lives’ – The Power of Music to Change Lives: A National Plan for Music Education

84% of children in the UK say that music is important for their mental health and wellbeing, but a 2022 Ofsted subject report found that many schools were reducing subsidies or withdrawing instrumental and vocal lessons due to pressures on school budgets. This reduction has not been without impact; in 2025, 7/10 children currently play or have played an instrument, down from 3/4 in 2020.

As well as a detriment to youth mental health, this shift is also likely to have implications for the UK economy, wherein the music industry makes a £7.6b contribution and employs 216,000.

In its National Plan for Music Education, the Department for Education establishes the following aims for school music provision:

- Timetabled curriculum of at least one hour each week of the school year for key stages 1-3.
- Access to lessons across a range of instruments, and voice.
- A school choir and/or vocal ensemble.
- A school ensemble/band/group.
- Space for rehearsals and individual practice.
- A termly school performance.
- Opportunity to enjoy live performance at least once a year.

But these relatively low standards are often not met in schools that consider music a secondary, or even tertiary subject, teaching it in carousels with other subjects.

Because each school is expected to publish a unique Music Development Plan, it can be difficult to identify useful points at which to apply policy influence. But the relationship between school and national policy is mediated by the regional Music Hub, and often the multi-academy trusts to which many schools now belong. On behalf of the DfE, Arts Council England operates 43 Music Hubs around the country. Working alongside schools, charities, and other bodies, these hubs deliver music education and ensure the accessibility of instruments, equipment and technology within their region. Aims established in documents like the National Plan are increasingly localised, then, first through hubs, then often trusts, and then individual schools.

## Key Points

### **Technology is increasingly important in and out of classrooms**

A 2024 ABRSM survey found that 43% of children use YouTube to help learning and 30% use an app – 22% record their music on phones and/or tablets. Around a third of music educators receive continuous personal development (CPD) on bringing technology into the classroom and using online resources to enhance the curriculum.

### **Significant impact on wellbeing and mental health**

According to Youth Music's 2024 Sound of the Next Generation report, 84 % of children say music makes their world better, 71% say that music is a big part of who they are and 70% say music helps them feel connected to others.

## Challenges

### **Around half of respondents to a call for evidence in the development of the National Plan for Music Education said that music education is not being delivered in line with government vision.**

Care must be taken not to conflate policy recommendations with enacted policy.

### **Budgets are not aligning with recommendations.**

An independent costing from DEMOS identified a funding gap of £162.6m that will need to be filled over the next five years for the government's National Plan for Music Education to be actualised.

## Music Hubs

Hubs have relative freedom to enact the DfE's National Plan for Music Education in accordance with regional challenges and resources. The National Plan assigns them three key aims:

1. Support schools and other education settings to deliver high-quality music education.
2. Support all children and young people to engage with a range of musical opportunities in and out of school.
3. Support young people to develop their musical interests and talent further, including into employment.

Hubs help schools and multi-academy trusts in their region to create a Music Development Plan. This plan outlines a school's individual strategy for curriculum music, co-curricular music, as well as musical experiences, and meeting the aims of the National Plan.

Each hub establishes Local Lead Schools that oversee particular sub-sections of music education in the region, including primary, secondary, alternative provision, and special educational needs. These Lead Schools use their specialised knowledge to help other schools within their hub to improve their music provision.

All hubs are expected to develop and publish an inclusion strategy, and work to understand and respond to the barriers faced by children and young people in their area. Four hubs function as centres for excellence: one for inclusion, one for continued professional development, one for music technology, and one for pathways to industry. Alongside local duties, these hubs concentrate specialism to foster partnerships with external organisations that support the entire hub network.

**Vision:** 'to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally.'

- The Power of Music to Change Lives

## Important Bodies

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Department for Education

Department for Digital, Culture, Media and Sport

The Office for Standards in Education (Ofsted)

The Office for Qualifications and Examinations Regulation (Ofqual)

Estyn

Inspects education and training in Wales.

Education Scotland

Inspects education and training in Scotland.

Education and Training Inspectorate

Inspects education and training in Northern Ireland.

Standards and Testing Agency

Government body developing and delivering assessments for children between reception and the end of key stage 2.

Education and Skills Funding Agency

Was responsible for funding education and skills providers in England. Now folded into DfE.

Council for the Curriculum, Examinations and Assessment

Oversees assessment and qualification in Northern Ireland

Institute for Apprenticeships and Technical Education

Oversees skill development outside of schools by working with employers to develop apprenticeships, T Levels and other technical qualifications. Being folded back into DfE and succeeded by Skills England

Skills England

Will succeed the Institute for Apprenticeships and Technical Education with greater attention to economic growth.

Oak National Academy

Independent public body providing approved resources for teaching.

Children's Commissioner

Advocates for children's rights and interests. Publishes lots of useful research and survey data.

## Music Mark

Large national network of those engaged in music education. Develop and collate large amounts of research on the subject.

## National Governance Association

Provides news and resources on school governance. Good for understanding the practicalities of school budgets, bureaucracy and etc.

## Young Sounds UK

Provide funding and opportunities for students from disadvantaged backgrounds and lots of CPD for teachers.

## Youth Music

Produce lots of material with a focus on inclusion and social justice. Publish the yearly 'Sound of the Next Generation' survey report.

## Associated Board of the Royal Schools of Music

Large musical education charity partnered with the Royal Schools of Music.

Influential advocates and prolific publishers of research into a range of topics.

## Discover! (Creative Careers Programme)

DCMS funded programme supporting young people into careers in music both directly and indirectly through the provision of teaching materials.

## Technology in Music Education UK

Provide resources helping teachers understand music technology and incorporate it into their lessons and curricula.

## Useful Documents

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### DCMS, ‘The power of music to change lives: A National Plan for Music Education’

Sets out a vision to 2030, aiming to realise the proposals of the Model Music Curriculum

Has a [Welsh equivalent](#)

Northern Irish equivalent contained in the Arts Council of Northern Ireland’s [‘Youth Music Strategy and Action Plan’](#)

Scotland has no-such document.

### DfE, ‘Model Music Curriculum: Key Stages 1 to 3’

Example curriculum showing how curriculum standards can be met.

### DfE, ‘Opportunity for all: strong schools with great teachers for your child’

Sets out ambitions for education, as well as plans for achieving these ambitions. Provides broader context for music education.

### DfE, ‘Guidance: Pupil Premium’

Pupil Premium is an additional funding source for schools with a large amount of disadvantaged pupils. This site explains how funding is allocated and how it can be spent.

### Ofsted, ‘Education Inspection Framework’

Establishes how Ofsted will inspect education providers, and the standards against which such providers shall be held.

### ACE, ‘Music Hub Data Dashboard’

Provides an enormous amount of data on the activity and performance of Music Education Hubs.

### ACE, ‘Fair and More Inclusive Classical Music long-term action research report’

Appraises the inclusivity of the classical music sector. Discusses how inequalities in education translate into inequalities in access to classical music.

### ACE, ‘Local Plan for Music Education Guidance’

Establishes what is expected from each Music Education Hub's LPME. Useful in identifying whether the hub is a useful target for policy influence.

Sheffield Music Hub, 'Local Plan for Music Education (LPME 2023-24)

Useful example of a LPME.

Leicestershire Music Hub, 'Leicester & Leicestershire's Local Plan for Music Education – (LPME) 2024-25 (Transition Year)

Another example LPME.

DEMOS, 'Facing the Music: Meeting the ambitions of the National Plan for Music Education'

Independent costing of the National Plan for Music Education. Identifies budget shortfalls and makes recommendations for remedying. Funded by Music Mark.

Ofsted, 'Striking the right note: the music subject report'

2023 Ofsted report covering the teaching and examination of music in schools.

ABRSM, 'Extending our Ambition for Music Education in the UK'

Summarises results of a survey responded to by 1021 children, 1011 adults and 1958 music teachers.

Youth Music, 'Sound of the Next Generation'

Summarises results of Youth Music's surveying 2100 young people. Establishes their relationship with music and examines the role of background and education in said relationship.



# Creative Health Policy Guidance

## Summary

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Creative health is increasingly being accepted into mainstream health practices, in the NHS and elsewhere. It is an approach by which people are recommended programmes of creative activity as a treatment for certain mental and physical health concerns. Recommending patients to such programmes is usually referred to as social prescribing, and there are 3500 social prescription link workers already working in NHS GP surgeries. These link workers adopt a holistic, person-specific approach to connecting patients with the right creative health programmes. An NHS report into overprescription identified social prescription as a major tool in reducing the amount of people dependent on medication. It also suggested that whilst medicine often resolves symptoms, creative health is more likely to tackle the underlying causes of many conditions.

Just as the NHS have moved toward creative approaches to healthcare, so have Arts Council England moved toward healthcare applications for creativity. In a 2022 report, they promise to ‘promote creative health as a fundamental part of living well, for individual lives, in communities, and globally’. The Arts Council in Wales have already signed a memorandum of understanding with the Welsh NHS Confederation, confirming that creative health will be integrated into Welsh healthcare systems. Already, they have organised projects with outside bodies like the Welsh National Opera. These successes in Wales provide excellent evidence for policy briefs on creative health, and there are many statements from governmental bodies suggesting that creative health will be important in the coming years. Now is then an excellent time to start developing a network of fellow stakeholders and policy makers, so that you can exert influence on the relevant policies that are sure to develop.

## Key Points

### **Benefits physical and mental health.**

Provides purpose, community, expression and self-empowerment. Various benefits also to physical health: Singing can help with COPD, asthma, long COVID; music can slow cognitive decline; dance helps with mobility.

### **Preventative, helps reduce surgery, hospitalisation, and drug prescription.**

Early intervention prevents expensive procedures and prescriptions, as well as lightening the strain on NHS services.

## Challenges

### **Access to the arts is unequal. These inequalities may be reiterated as health inequalities.**

Any work undertaken in this field must take note of current efforts from bodies like the DCMS toward equality in arts access.

### **Requires joined up approach across sectors and scales**

Integrated Care Systems are already in place to help with this. Likewise, several charities and membership organisations connect stakeholders.

### **Mechanisms by which creativity benefits health are varied and complex.**

Often, a person-specific approach is required. This aligns, though, with the NHS' long-term plan. Moreover, 3500 social-prescribing link workers already work in UK GP surgeries.

## Creative health success with NHS Wales

In 2018, Arts Council Wales (ACW) and the Welsh NHS Confederation signed a Memorandum of Understanding committing to the introduction of an Arts and Health Coordinator in each of Wales' regional health boards. Jointly funded by ACW and their respective NHS board, these coordinators are given powers to arrange creative health interventions working with partners across the healthcare and creative sectors. Projects have included collaboration with the Welsh National Opera on singing and breathing techniques to support long-COVID recovery; the integration of parent-child artistic collaboration into child psychology practice; and 'Dance to health' groups that aid in fall-prevention for vulnerable adults.

**A 'successful and relatively low-cost intervention in stimulating and supporting the role of the arts in achieving positive health and wellbeing outcomes'.**

- [Evaluation of the Arts and Health Coordinator Capacity Building Programme.](#)

## Combined Authorities: Greater Manchester

In 2022, the Greater Manchester Integrated Care Partnership published its Creative Health Strategy, which was then integrated into the GM Joint Forward Plan for 2023-2028. The integration of the strategy makes creative health a priority across all local government bodies, the regional ICS, as well as the 35 organisations in Greater Manchester's cultural portfolio. Like in Wales, a grassroots approach is advocated – with

neighbourhoods of 30-50,000 overseen by their own locality board. Priorities include ensuring that clinicians have access to information about creative health best-practices; working alongside higher education to generate research on creative health impact; and delivering creative health interventions 'from gestation to a good death'.

## Important Bodies

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Department of Health and Social Care

Department for Culture, Media and Sport

Arts Council England

Arts Council of Northern Ireland

Arts Council of Wales

Office for Health Improvement and Disparities

Part of the DHSC. Publish lots of research and useful statistics on health in general and have a particular focus on improving the equality of health access and outcomes.

NHS England (The NHS Commissioning Board)

Previously responsible for the NHS in England. Recently dissolved into the DHSC.

NHS Scotland

NHS Wales

Health and Social Care (HSC) Northern Ireland

Government healthcare provision in Northern Ireland. Is structured differently from the NHS in that medical and social care are under the same organisation.

Care Quality Commission

Independent regulator of health and social care in England. Publishes reports on the state and quality of care services, responses to surveys of people accessing NHS services, and other useful findings.

National Institute for Health and Care Excellence

Public body providing national guidance and advice on improving health and social care.

All-Party Parliamentary Group on Creative Health

Launched on 26 November 2024 to take over from the APPG on Arts, Health, and Wellbeing, formed in 2014.

The National Lottery Community Fund

Awards money to community projects across the UK. Often involved in funding creative health initiatives.

### The National Academy for Social Prescribing

Charity championing social prescribing in the UK. Publish lots of research on all aspects of social prescribing, including particularly useful evidence reviews. Connect lots of academics and practitioners, and already do impactful policy work. Also great for keeping track of movement in the field.

### National Centre for Creative Health

A smaller charity, but focussed on creative health. Are currently working toward establishing a national infrastructure for creative health delivery. Support 68 'Creative Health Champions' in senior roles at 30 of 42 ICSs.

### Centre for Cultural Value

Research group based at the University of Leeds, focussed on translating cultural research into policy influence. Has lots of useful resources for evidence-based cultural policy work.

### Lived Experience Network

Aim to support co-production in social care by amplifying the voices of those with lived experience working in social care. Do not publish material, but instead organise events and conferences, provide training and advice services.

### Culture, Health and Wellbeing Alliance

Free-to-join membership organisation for creative health in England with over 7,000 members. Has a memorandum of understanding with the [National Centre for Creative Health](#) and [Lived Experience Network](#). Lists of funding opportunities, collections of research and evidence, lots of useful toolkits.

## Useful Documents

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### [Arts Council England, 'Creative Health and Wellbeing Plan'](#)

Offers a history of ACE's work on health and wellbeing, and highlights the role of health and wellbeing in their 2020-30 'Let's Create' strategy.

### [Adult Social Care Committee, 'A "gloriously ordinary life": spotlight on adult social care'](#)

A comprehensive summary of the state of adult social care in the UK, including extant government policy. Covers challenges and proposes changes for a 'progressive, visible, fairer and kinder system'. Will be useful in identifying where policy interventions can be targeted.

### [Centre for Cultural Value, 'Vision Paper: Culture, health and wellbeing'](#)

Overview of research on culture, health and wellbeing. Summarises international academic work on the field.

### [Department of Health and Social Care, 'Good for you, good for us, good for everybody: A plan to reduce overprescribing to make patient care better and safer, support the NHS, and reduce carbon emissions'](#)

Summarises causes and consequences of the overprescription of drugs for both patient (physical and mental detriment) and healthcare provider (increased hospital visits, cost, strain). Suggests alternatives to medicine be considered, including social prescribing.

### [Music for Dementia and UK Music, 'Power of Music'](#)

Summarises results of a series of roundtables, surveys, and workshops on the relationship between music and wellbeing. Provides case studies for what has worked, as well as practical, evidence-based proposals.

### [NHS England, 'Next Steps for Integrating Primary Care: Fuller Stocktake Report'](#)

Comprehensive report on current capabilities, challenges, successes of primary care, which includes recommendations.

### [World Health Organisation, 'What is the evidence on the role of the arts in improving health and wellbeing'](#)

Synthesises 3000+ studies published worldwide on the impact of arts on health and wellbeing. Summarises an enormous evidence base.

Rhys Lawrence, *Government and Music Policy Guidance* (University of Southampton, 27/10/2025), [<https://doi.org/10.5258/SOTON/P1248>].