**Transcript**

12 June 2025, 12:01pm

 **Seva Phillips** 0:30
OK.
Good afternoon, everyone.
Thank you for joining us for this webinar exploring what AI means for the cultural sector and how its development might be funded.
My name is Seva Phillips, high lead on innovation and new projects at figurative and more on figurative in a moment.
Now I'd like to let you know that closed captions are available and that this webinar will be recorded and made available for viewing later on on our website. If you're watching this live and need captions, click the more button in the teams toolbar above.
Select language and speech and then show live captions.
We'll also be having some Q&A at the end of the session, so please submit your questions via the Q&A functions in teams so that we can keep track of these.
I'd also just please ask.
You to keep yourselves on mute during the course of the presentation so that we don't have any interference.
Now, before we dive in and introduce our speakers, I thought I'd just share a few words on figurative. We are a new independent, not-for-profit, supporting impact, investment, and new ideas in the cultural and creative sector.
Last summer, our core team ran out from Nestor, EU, KS Innovation Agency for Public Good.
Which enabled us to continue providing impact investments to arts and culture organisations through our arts and culture impact fund. In addition to that, we convene conversations like this one around cultural business models, impact and innovation and provide advisory services to the sector on.
You can find out more information on figurative on our website, where I'd also encourage you to sign up to our newsletter for updates.
There will also be a QR code at the end of the webinar.
You can sign up that way as well.
So that's pretty much all from me.
I'll be back at the end of the presentations to fill some questions for our panel.
But before we introduce well, get into the first presentation. Can I just get all of our speakers to introduce themselves and perhaps say which organization they represent and a bit about their roles? So you know, do you fancy going first?
Thanks.

 **Oonagh Murphy** 2:45
Sure. Hi everyone.
My name is Una Murphy.
I'm currently the responsible AI fellow at Arts Council England and I'm also a senior lecturer in digital culture and society at Goldsmiths.

 **Seva Phillips** 2:59
Great. Thanks. And Emma.

 **Emma Cooper** 3:01
Hello, I'm Emma Cooper.
I'm knowledge transfer manager for the creative industries at Innovate UK business connect. We work with creative industries businesses to support them in understanding the funding that's available and create connections between each other to support their growth.

 **Seva Phillips** 3:20
Great. Thanks Hannah and Jesse.
I think Jesse's joined now.
And maybe not, Ned.
Do you want to say hello?

 **Nema Hart** 3:32
Yes, sure.
Hello everyone.
I'm nema Hart.
I'm a director at Arts Council.
I have a 5050 role, so half of my role is spent in the Southwest area making funding decisions, managing relationships on the ground with our stakeholders, and then the other half of my role is a national role and it's a new role in inclusive innovation.

 **Seva Phillips** 3:55
Great. Thanks NEMA and Jesse. You're showing up showing up as a presenter, so just want to give you a chance to introduce yourself if you're there. And I know that you've had some trouble joining the webinar.
Are you there?
OK, great.
Well, we'll try and maybe come back to you shortly.
Let's proceed with our presentations.
So Una I think you're up.

 **Oonagh Murphy** 4:29
Great. Thanks.
So I'm going to reintroduce myself slightly in terms of giving you a little bit of context about the work that I'm doing at the minute.
So as I said, I am a senior lecturer in digital culture and society at Goldsmiths and I'm currently completing an 18 month responsible AI Fellowship at Arts Council England. And so this role is funded by the Arts and Humanities Research Council through their braid program, which stands for.
Bridging responsible AI divide and in this role.
And Developing Arts Council, England's internal AI strategy, essentially, how does Arts Council use AI technologies internally?
You may have seen the recent statement on AI in Grant making processes which was published last week.
This is one of the outcomes of my work alongside supporting Arts Council in terms of internal processes. I'm also working to define what sector support might look like when it comes to thinking about AI technologies.
Both in terms of.
Creative practice, but also in terms of back end operations.
I think we can all pretty much agree. AI is very much at peak height cycle at the minute and there's lots of questions about what these technologies actually mean.
So in my work I'm helping Arts Council move behind and beyond the hype to explore what these technologies already mean for creative and cultural sector.
And so for me, there's two quite clear parallel conversations that are happening in this space.
The first, which is really important, focuses on the impact of AI technologies on creative practice from an intellectual property perspective.
And whilst that's a really valuable conversation, the second conversation also is significant for the sector and that focuses more around how creative practitioners are currently using and shaping these technologies.
In their creative practice, and in many ways, how creative technologies creative practitioners are shaping these technologies so that they better shape society.
Next slide please.
So one of the things I've been doing in my work with Arts Council is analysing their approach to investment in this space.
So I've looked at two specific grant streams, National Lottery project grants and developing your creative practice grants from 2019 to April 2025.
And what this data shows us is that Arts Council has funded around 210 projects that use AI technologies, support artists to develop skills in the use of AI technologies or engage in critical conversations about the impact of these technologies on creative practice or society. And.
In total, these projects represent the nest, an investment of around £3.9 million.
So this tells us that Arts Council is a significant early investor in the development of.
The adoption.
Of AI technologies.
But it also tells us that artists are engaging in using these technologies in creative ways.
It also shows us that, as has been the case many times, creative practitioners have been engaging with these technologies before the rest of society.
Looking beyond the data I've carried out in depth interviews with a small sample of those who have received investment from Arts Council to really understand what opportunities they see, but also what barriers they've experienced.
Next slide please.
So we know the creative practitioners can add value to tech Rd. artists and creative practitioners provide a critical lens that refines products and empowers those often overlooked in society.
Those creative practitioners that have thrived in the space have recognized the value of their work and taken it to new sectors and sought to develop new ways to finance their work.
I really like this quote from one of the interviews I did, and I think it really creates a value proposition for the work that creative practitioners do.
And this artist said governments like to talk about innovation, but creativity precedes innovation.
It's the people working in the space of the possible innovation is just applied creativity.
Crucially, it's often applied by people working in the business space.
And that can mean that those innovators, those creative practitioners, lose out on valuable incomes, income streams and alternative finance models because others are seeking to gain advantage from their ideas.
So 1 standout project.
The evidence is the benefit of translating creativity into applied innovation for us is a project called MO by the choreographer, Alexander Whitley.
Art mall isn't an inclusive and accessible software which enables artists to work creatively with games engines, technology to quickly and easily iterate choreographic and 3D visual ideas.
Whitley recognised that tech solution built to support his own creative practice could be a product that would be attractive to others.
And he moved beyond the investment he received from Arts Council England by starting a conversation with Innovate UK and received further investment to build and launch Otmo as a product.
Next slide.
In the interviews we've done with artists, we also recognize the important role of producers in this space.
Producers broker partnerships with tech companies and creative practitioners to leverage access to tech products, R&D opportunities and also to support direct investment.
But we also recognize that this can be a barrier, as one artist said, working with tech companies is a bit of an unknown.
There are lots of different models. Some of it is peer sponsorship, some of it is R&D. In partnership with artists getting access to technology and the company developing IP.
But most artists are overwhelmed and don't know how to establish a collaboration agreement or partnership.
Next slide.
So I'm really delighted that figurative have worked with us.
Today, to bring together two key strands of what we see as an untapped opportunity for many creative practitioners, that of why wider R&D funding in the UK and also the role of the producer as a broker to explore new pathways for investment for creative practitioners working.
In the creative and cultural sector, and so with that, I'm going to hand over to Emma Cooper from Innovate UK to talk more about how her team works with the creative and cultural sector.
Thank you.

 **Emma Cooper** 11:29
Thank you, una.
Hello I'm going to introduce myself again because it feels a little weird so I don't have any slides unfortunately, so it's just my face. But my name is Emma Cooper and I work for Innovate UK business connect. I wanted to give you some context about the organization so.
Innovate UK sits under.
The overarching.
Organization of UK.
ARIEKRI is the UK Research and Innovation Council and it has nine members within within that organization.
Innovate UK is one of those nine and they work to support organisations.
To enact innovation.
So to do exactly what Una was just talking about and then our organization, business connect, we focus on talking to businesses.
And artists possibly like yourselves on how that you can take the ideas and the things that you really want to try and achieve and bring them into reality.
I think a really useful example is Alexander Whitney Dance.
So they had some funding from Arts Council in order to explore an idea to really think about what the possibilities are and to bring it to life.
And then they were able to get funding through innovate UK because they discovered they could make a product out of it.
So Innovate UK is very much focused.
On a further end of the pipeline, where you've been doing something and you are able to manifest it as something that goes, that happens repeatedly and through the development of that product, you are reducing the impact on your time.
And therefore increasing your ability to grow, increasing your ability to commercialize your work.
Wales did. I want to talk about, oh, the the programmes that are currently relevant to this audience from Innovate UK, we've recently come through.
A programme called Creative Catalyst.
There's also a program called the Create Growth Programme, which is focusing on supporting organizations in 12 specific regions in England.
But the one that's most relevant is bridge AI.
In a little bit I'll share some links so that you can go and find out more about these programs.
But Bridge AI is looking to support organisations like yourself to start utilising AI technologies as a tool to improve your productivity.
So it's not solely looking at AI as a creative tool, but also as a tool to support you.
In.
Improving processes, improving your ability to reach an audience, or improving.
The way that you work and how you deliver.
Your art, your product.
Bridge AI is working in partnership with four or five other organisations, so digital catapult have been delivering workshops and group exercises and really digging into the possibilities and the ethics related to using AI in this space.
The Hartree Centre has been delivering.
Practical applications so they have access to.
Compute power. One of the things that can often happen in this space where people are exploring the use of AI.
They don't actually have the physical computing capacity to do the amount of work they want to do.
So hartree's been a fantastic partner in that.
We've also been working with BSI and also the Alan Turing Institute.
So lots of people.
Focused and thinking about how.
AI can be.
Developed and moved forward in an ethical and meaningful way.
So that's me.
Think next we have.

 **Seva Phillips** 16:01
We've got Jesse next and I think he's just joined.

 **Emma Cooper** 16:03
Is Jesse here?

 **Seva Phillips** 16:05
Yeah, Jesse's had trouble joining. So I think he's now as an SMD, but hopefully he should be able to introduce himself.

 **Emma Cooper** 16:05
I was stalling a little.

 **Seva Phillips** 16:15
Jesse, are you there?
You with us.
You might have to unmute.
I've given you power over your microphone. It's it's enabled.
No, Jesse, you are in the meeting as an attendee.
And your microphone and camera have been enabled.
OK.
Clearly, we're still having some technical difficulties there.
I wonder if anyone's got some questions for for Una or Emma on their presentation so far while we wait for for Jesse to rejoin. Yes, there's a question from Martin Percy.
Oh, wait, let me. I need to just allow your mic to work, so you should be able to unmute yourself now.

 **martinpercy martinpercy** 17:16
Hello, can you hear me?

 **Seva Phillips** 17:17
Yep, we can.

 **Emma Cooper** 17:17
Yeah. Hi, Martin.

 **martinpercy martinpercy** 17:18
Hi so that was great.
It's been a terrific presentation.
Thank you.
Question for Emma please.
Can you?
Sort of.
Let us know anything about what's happening with innovate UK funding this year.
One thing is as obviously you know, smart grants have been paused as far as I'm aware and have not been. UN paused also last year and the year before there was the nationwide Creative Catalyst funding.
Which was available to anyone anywhere in the country, as far as I'm aware, that hasn't happened this year.
We have had that, you know, excellent regional funding round that you mentioned. But you know if you're in London, that's obviously not applicable.
So can you tell us anything about, you know, we when are we going to find out if smart grants will be unpaused and will nationwide creative catalyst UN pause anytime soon?
Please.

 **Emma Cooper** 18:12
Yes, unfortunately the answer is, I don't know.
We are in a period of.
Exploring new possibilities.
I know that the reason that smart grants were paused was because innovate have been listening to the audience and are very aware of how.
Certain types of businesses, specifically smaller businesses, SMEs and micros, are struggling to be successful in those competitions.
Because they are broad and open.
Europe against much larger organisations.
Which is, it's just harder to compete in that environment.
So the competition is paused whilst the organization looks at meaningful ways that it can change those.
So design work is ongoing.
We haven't been given a timeline that I'm currently aware of, but.
Where I would imagine.
Can come the start of the new financial year, so March next year we will start to have a Clearview path on on future funding, Creative Catalyst Creative Catalyst is currently.

 **martinpercy martinpercy** 19:22
Oh my God.

 **Emma Cooper** 19:29
In the same situation.
So we're looking at when future funding will become available.

 **martinpercy martinpercy** 19:37
So so the not great news is no update until March next year probably, but obviously you're, you know you're you're just doing your best to to you know sort of work it out.

 **Emma Cooper** 19:43
Plus, but that I think that's the.

 **martinpercy martinpercy** 19:49
Yeah, OK, no problem.

 **Emma Cooper** 19:49
Yeah, I think the the thing that I would say is that that's the most likely future date.

 **martinpercy martinpercy** 19:50
Thank you.
Right.

 **Emma Cooper** 19:57
It's something might appear.
I will share.
Actually I can do that.
Now we have a monthly mailing list where we share opportunities.
And also relevant competitions.
Which you can sign up for, and as soon as we know we will let you know.

 **martinpercy martinpercy** 20:19
Yes, perfect.

 **Emma Cooper** 20:21
But we're kind of we're in a perfect storm with the transition into a new government and then the end of the financial year just had the spending review yesterday.

 **martinpercy martinpercy** 20:28
Cool.

 **Emma Cooper** 20:34
So budgets have been assigned and.
Programs will start to appear.
Once everybody's done their math and figured out what's going to happen, the thing that is encouraging and that is is brilliant to hear is the government are on board with the importance of this sector and its role in the growth for the country, for the whole country.
So I am confident there will be funding programs.
I just don't know when they're going to appear.

 **martinpercy martinpercy** 21:05
Sure. OK.
That's great.
Thank you, Emma.

 **Seva Phillips** 21:07
Thanks. Thanks Ahmed.

 **martinpercy martinpercy** 21:07
Very helpful. Thank you.

 **Seva Phillips** 21:08
Thanks for your question, Martin.

 **martinpercy martinpercy** 21:09
Thank you.

 **Seva Phillips** 21:10
Can I just check?
Jesse, are you with us now?
You're as a presenter and I think you've got everything set up to go, so if you're there and you can, you've got the ability to introduce yourself.
Please come out of the shadows.
Oh, no, he's gone, OK.
Look, I'm sorry about this.
We were having some ongoing technical challenges with with Jesse and we may well have to.
To reorganise his presentation for another time, because Jesse's been trying to join since before 1:00 and every time he joined the team's meeting, he has somehow booted out and doesn't have the permissions or something to use the you know, the microphone and camera features.
So I wonder if NEMA can we go to you?
Perhaps do you have any sort of remarks on Arts Council England's work in this space?

 **Nema Hart** 22:06
Yes, of course.
And hello again everyone.
So even though this session is very much kind of focused on AI and R&D, my my particular is slightly broader than that. When I talk about inclusive R&D and already it's been great to hear from Emma because there's a lot of other funding OPP.
In this space.
I've worked for Arts Council for 22 years and I've done many different roles and in fact before.
Joined Arts Council I was writing applications to Arts Council to try and fund an AI project, an arts project which actually we were successful for back in the noughties.
So when I joined Arts Council, I've been a real advocate for supporting work in this area, really trying to champion our creatives to push boundaries, especially those technological boundaries, because I think.
Una has already mentioned this, but the artists really do have the power to help us.
Think differently, and especially in this particular territory.
It can be really quite confusing and scary, but also I think there's quite a lot of opportunity, obviously with Arts Council, we have National Lottery funding, so we have these open programmes in turn, particularly that I think is really interesting for funding activity in this space is N.
Lottery project grants.
It's open at any point.
It's a rolling program we have around £90,000,000 a year.
And that and we can fund R&D activity and we also have developing your creative practice program, which is to support individuals to give them that kind of time and space and an opportunity to think and develop around their practice.
Saying that it's very oversubscribed, so I have to manage a bit of expectation there.
But there are other opportunities as well, with various strategic funding streams across our programs.
But we're not just a funder, you know.
We are a development agency for creativity and culture and you know one thing we did this is with my kind of Southwest hat on as well.
Colleagues in the area are working on the ground in place, trying to support our creatives, and we do that through kind of brokering relationships. I've spent much of my time introducing creatives to researchers, to academic partners and also.
Signposting.
To other funding streams.
So thank you, Emma.
There's a few of the innovate UK funding streams that's really good to have on my radar.
And also you know, we have an advocacy role as well.
So one of the things that I'm particularly interested in at the moment is really trying to understand how the world has changed and certainly for somebody who sits on funding panels, you know, and I do that quite a few times a month, I'm starting to see probably less.
And less R&D projects coming in and we know it's really challenging out there for our sector.
You know, people are busy trying to keep the lights on and the doors open.
So I've just embarked on a bit of research at the moment with the sector.
I'm doing this in partnership with the audience agency and Rachel Coldeker from careful industries, as well as various stakeholders like HRC, British Council and DCMS, to really try and understand what the status of R&D for our sector and look at how best we can address.
Some of those challenges and opportunities.
And hopefully this will help us get some credible evidence and also some really strong intelligence to look at how best we can support the sector.
And at the moment we're we're engaging with the sector, Nora, in a series of roundtables and interviews.
We've just launched a survey, so thank you Seva for for putting this up on the slide.
I'm really keen that we reach as many people as possible because.
As you'll have seen in my title, I'm really interested in inclusive innovation, and particularly in the area of R&D. You know, we want to make sure that every creative has the opportunity to engage in R&D opportunities, not just depending on the background of the.
Person, but I'm also really interested geographically, where people are situated and how we can ensure we can break down some of those barriers.
So here's the link to the survey, so please do share. Fill it in, share your views because you know we really want to kind of understand what we can do as a development agency in this area.

 **Seva Phillips** 26:56
Emma, can I give Jesse another another attempt to join?
He's I think he's joining his iPhone.

 **Jesse James Ringham** 27:04
Hi there.

 **Seva Phillips** 27:04
So I wonder Jesse either.

 **Jesse James Ringham** 27:05
Can you hear me?

 **Seva Phillips** 27:05
Oh, you're there. Great. Amazing.

 **Jesse James Ringham** 27:07
God, that raised the blood pressure a little bit.

 **Seva Phillips** 27:09
Well done.

 **Jesse James Ringham** 27:13
Do you know what happened? I last week I spilled water on my laptop and I've got an old laptop, so I think it's safe to do with the old laptop.
Very boring story, but I'm not too technical, but I think that's it.

 **Seva Phillips** 27:24
No, that's great.
Really glad that you can join us now. So I'm just going to share your slides, Jesse.

 **Jesse James Ringham** 27:28
Thank you.
Sorry about that.
Cool. OK.

 **Seva Phillips** 27:33
One second, bear with me.
There you go.
And just let me know when you'd like to move the slides on and and I'll do that for you. Thanks.

 **Jesse James Ringham** 27:38
Yeah, will do. Will do.
So I'm I'm just.
I've been working working, marketing brands and technology for about 20 years now.
It's just like ages and about 12 years within the arts and culture sector, I predominantly work with technology, but more less on the inside, with infrastructure. My thing is public engagement.
So how can we use technology to get more people into art?
Get more people physically into galleries, because we all know we have to raise footfall.
So anything like that really. But my big thing is, Kate, the Kate. If I had to say KPI for everything that I'm about to talk about, it's all about eyeballs and breach.
So the biggest possible audience. So it's not about, you know, niche and qualitative, it's about mass.
Hence AI.
So yeah, I just it's just next slide please.
Quick overview really quickly.
This is the world we're living in, linear to streaming advertising to subscription.
Probably seen as Google recently, the impact it's had on Google quickly chucking in AI right at the top of search rankings.
Goodness knows what's going to happen to advertising model screens to no screens.
Heard that couple of weeks ago.
Plans there and search to AI, so the trends at the moment.
You know, people more and more going straight to AI because it's a lot more concise. It's faster.
More compact way of getting to what you need.
So what does this make for museums and culture? Just next slide, please.
Oh, a few things.
Commercially, I'm going to talk about AI agents.
So this is a really.
Really on on, on trend topic here at the moment. This is this guy.
He does.
You know, Wellness?
He's a Wellness guru.
Tony Robbins.
He's got his own AI now. He's uploaded his entire archives through a museum.
That would be entire collection.
So he's done his books, his events, his YouTube everything into an AI, and he's put money on it as well.
So you can subscribe to Tony.
24/7 and it's worth having a look at the film because it's incredibly smart.
It's incredibly personalized, incredibly realistic.
So for me, sometimes if you're working within the arts, always look to the commercial side because the commercial guys are always being competitive.
How can we do that?
What other people aren't doing? And I know the beauty of the arts is that we are collaborative and we're the core.
Now we're talking about different ideas.
But do you look at commercials? So this is fantastic.
It's a subscription model here, and just next slide please.
This is the BBC.
Actually, you probably saw this one.
This is slightly different.
This is kind of bringing in audio and visual.
It's not quite what I'm doing with the Hepworth and then next slide please.
Kind of flick through quite a few here.
This is Art Basel.
They launched this last year, probably the first AI agent I've seen within the arts. Next slide, please.
So this is traditional search.
You look at the National History Museum.
Huge collection, you know.
Of objects here, but if you go through to the search at the moment, if you want to put in something, you have to know exactly what you're looking for with website search.
So I can't quite this on my mobile, but if you want to find out the best time to come to the museum, I want to see the dinosaurs.
Do you have any meal deals for the kids?
It just comes up with outdated.
Very relevant links, so it's automatically extremely dated and this is a very new website.
And then on to next slide, please.
So with with AI agents, probably you know changing the way websites where we discover content you could put in the same question and you get something that's incredibly.
True factual in the tone of voice is completely different. A lot more friendly. You're not just, you know, getting information thrown at you. It's conversational.
There's even an upsell to membership if you you know the family membership as well. So that in terms of intelligence.
Compared to a traditional website field, it's got it here, but I'm really interested in not just the history experience through AI, but also collection.
So the next slide please.
Hepworth AI.
So this is a pilot project I'm working.
He's one of my great clients.
Incredible to work with, they just want to do anything that's innovative and different that.
Looks at the bottom line and also you know builds their reputation, which is a dream client.
So AI powered assistant.
This is transforming the way audiences engage.
With their public program, their families, their events, but very much they're huge archive and their collection as well.
So this is coming up for bespoke AI agent model which is unlike things like open AI which is kind of kicked down the door of copyright and upset, you know, millions of people around the world, including Disney yesterday.
Business trained on your own data so you have complete and utter control over your state.
Which is one of the benefits of doing an AI agent as well as human control of what goes in. It's got to be approved, copyrighted. The curators have got to be on board with it.
But you can also see, unlike with open AI, you can also see what people are searching for, what they're prompting, what they're asking.
So incredible amount of audience insight, very similar to what we used to have with social media.
The bonus of social media is that you know, complete, revolutionise the art world in terms you can actually talk to people.
You come into your space rather than just send them an e-mail, and AI is exactly the same, but you've got a wealth of content there as well. So this slide looks at all the different features.
Such as I just talked about outdated link, but from a researcher you can really dip down into those hidden archives as well that you never see the light of day, and AI will search for poems, letters you know in Hepworth case like sculptures, drawings and it will just.
Pull on anything that's relevant. Various reviews.
And events that have happened in the past.
Next slide please.
So why museum AI?
The idea behind this is that it completely transforms public experience.
Visitor. Visitor experience access.
It's also ethical as well, you know, because it's trained on your your own content.
You have control and the idea behind this is to work with multiple museums to launch AI and connect all those AI agents into one.
Standalone museum AI platform.
Next slide please.
24/7 Fist of Experience research engagement. The beauty pie Museum AI is also speech based. So in terms of access to the collection you can just talk to it as well which is you know as I showed the National History Museum, it's not not not an option.
There you can curate.
It's also incredibly accurate compared to the big frontier models like open AI, because you have trained it, you know it's approved and relevant.
Next slide please.
Next slide please.
We can talk a little bit about this.
Audience insight, again incredibly important.
So what we're doing is looking at what people are searching for and feeding that back into the public program and in terms of how people navigate the organization and the collection.
Next slide please.
The national platform is really what interested me in.
This is kind of pulling collections all together under one roof.
Through AI, which is, you know, a unique proposition and the idea behind that is regardless of your museum and your ownership of the collection, an AI agent will be able to effortlessly go through every different asset within collections.
So, you know, technology is rapidly increased here.
So AI is replacing esot.
Thank you.
That was great.
The next slide, AI is replacing search and SEO.
Which is alarm bells that we have to get moving quite quickly.
This trust museum AI also has trust 'cause. We own it as an industry, we own this AI platform and infrastructure, which is key here. Unlike AI at the moment, it's owned majority by the US Google Open AI, Microsoft.
So we've got to look at how we can build our own national infrastructure.
Next slide please.
Sorry, just thought I'd skipped a slide. But Yep, next slide please.
So this is the timeline, just give you an idea. We're looking at local AI assistance, so I'm working with various tech companies working with blockchain companies, one called numbers protocol, which looks at provenance of work.
So who owns it?
Where's it from and feeding that into AI as well?
We're looking at voice and tech support behind this as well.
We're looking at an interface that is incredibly user friendly and beautiful to look at.
As well, compared to other large language models.
As well.
And then the phase two is the Cross Museum discovery platform.
So looking at, you know, linked content and attribution on a national intelligence scale here with shared metadata. Without getting too technical into that next slide please.
So the Hepworth Wakefield I'm also talking now to the Science Museum, the VNA and the London Museum on Friday.
So I'm reaching out potential partners to be involved in this as well.
So do please send me an e-mail.
This is of interest.
So one search across UK museums boost visibility for smaller museums as well.
So you know the beauty of a national AI powered collection is that you know smaller collections, smaller art, you know, assets that never see the light today will get featured alongside the main works audience inside.
Incredibly important to monitor and you know the big thing here is that museums retaining copyright IP.
And identity.
Also, everything that's searched through museum AI will then link back to your respected institutions as well.
So there's this, you know, return of investment, which goes back to the main websites as well. I think that's it so.
Yeah, just a bit of an overview here, right at the end.
And then the last slide.
Yes, I think that's it.
But yeah, bit of a whirlwind introduction to what's going on.

 **Seva Phillips** 38:18
AB jessee. That's really helpful.
And just on the museum's AI project, can you post a link to that?

 **Jesse James Ringham** 38:23
Yeah.

 **Seva Phillips** 38:24
Is that is that a website where people can find out more about what that's like?

 **Jesse James Ringham** 38:29
Yeah. Do you know we're just starting it at the moment? So, yeah, I can definitely.
Anyone's interest? Please e-mail me and I can loot them in with, you know, progress as the project proceeds.

 **Seva Phillips** 38:41
Great. Thank you.
So we'll now move on to our Q&A session for our panel. So please do share your questions, ideally via the Q&A box, but also using the chat function.
Yeah. And I will fill those questions and ask them to our panellists if everybody could.
Everybody on the panel could unmute and show them themselves on on camera.
And that's not the right word, is it?
But you know what I mean.
Make yourself visible.
There's one question for Jesse right off the bat.
How do you react as an artist and art centre to agents or llm's that search and read your media as people ask questions to LLM instead of searching them by themselves?
Is that about agent to agent communication?
Is that something that you can comment on?

 **Jesse James Ringham** 39:34
Yeah, it's just amazing in terms of what you can do.
So if there is a particular question.
That isn't within the entire archive. You know the Hepworth database.
Then there are standard responses where you can direct that conversation straight to a particular department as well.
So exactly that's that's what we're starting to think of.
So you know, again, that's one of the benefits of having, you know, your own AI ecosystem.
Within the museum.

 **Seva Phillips** 40:08
Great. Thanks. And another one for you, Jesse, do you know of any network networks of theatres that are already investigating the use of AI for their menus?

 **Jesse James Ringham** 40:19
No, not theaters, not theaters.
At the moment I know theatres that have used AI, you know in terms of like performance obviously. But in terms of how people engage with culture within theatres, I haven't yet.
I've seen quite done quite a bit of research.
You know, some of the meetings I've got, like with the London Museum on Friday, they've done some incredible stuff, but it's more geared around.
Got the infrastructure of the website in terms of alt tags. You know collection segmentation.
Related contents it's slightly different.
This is kind of like looking at like the ecosystem for like what is the website.
What is the AI agent?
So it's it's a completely, it's a huge shift with how we access content.

 **Seva Phillips** 41:08
Great. Thanks, Jesse.
Got a question for Una now you mentioned the guidance from Arts Council on using AI in applications, is that right?
What was the decision?

 **Oonagh Murphy** 41:21
Hey, yeah, I've just popped a link in chat so you can see the actual text.
Yeah. So essentially the long and short of it is that you can use AI to write an application.
Arts Council advises caution.
For a number of different reasons.
Ultimately, you're responsible for what you submit.
But also over reliance can generate very similar applications. So as NEMA mentioned.
And Arts Council funding is heavily oversubscribed and it is a competitive process.
So we recognize it can be used useful in terms of editorial or in terms of access needs for those. For example, have dyslexia. But I think original creative idea is always going to be the thing that will shine and stand out.
And the other important thing to note, which is in the statement, is the Arts Council is not using any form of gender AI or any form of AI in terms of assessment or decision making.
So Arts Council itself will not and is currently not using any form of automated decision making.
So it's an evolving conversation.
It's a technology changes and this is kind of seen as like our kind of Arts Council's first position on this.
But it will evolve as technologies evolve.

 **Seva Phillips** 42:44
Great. Thanks, oona.
I know there's now a bunch of questions in the Q&A section, so I will get to those. But just the last question from the chat, it's for NEMA.
How is Arts Council England dealing with how AI impacts other priorities like environment, sustainability and socio economic inclusion, both in positive and negative terms?
We'd love to have an insight into your discussions on this.
Are you able to provide some insight?

 **Nema Hart** 43:11
I think that's probably more geared toward dinner, if you don't mind, because you're doing that kind of deep dive into kind of arts councils response on this.
Is that OK? You know, if you take this one.

 **Oonagh Murphy** 43:23
Admittedly, I was reading questions, so I'm going to ask for the question to be read again.

 **Seva Phillips** 43:29
Yep. So the question was, how is Arts Council England dealing with how AI impacts other priorities like environment, sustainability and socio economic inclusion, both in positive and negative terms?
Love to have an insight into this.

 **Oonagh Murphy** 43:44
Yeah, yeah, sure.
So what's really interesting?
It was always on my radar in terms of conversations when I started Arts Council.
Arts Council staff have very much asserted this is a top priority.
And so we have been doing a lot of work around internal development of policies and processes, and I'll put a link.
We're doing a webinar with the Open Data Institute in a few weeks, which talks more about policy and process.
Rather than creative practice.
And how we've developed the organization's position on its use.
And so we had a section in our staff guidance around environmental responsibility and it was a core part of it. But feedback from staff was was very strong.
This needs to be at the start of our policy. This needs to be a cornerstone of our policy.
And so we have it in there.
It's not perfect, and there's lots of questions around how that maps across existing.
Environmental responsibility work in the organization.
So I think at the minute it's on our radar, the impact of technologies are acknowledged and I think Next up is starting to think about what metrics we put against that and how we how we measure and understand that in line with existing environmental responsibility monitoring that happens.
In the organization.
But yeah, very interesting.
Arts Council staff that was up there. That was something that was we had. And in terms of our draft policy.
An Arts Council staff very clearly said it wasn't strong enough and it needed to be moved up and I think that in terms of the approach that we've been taking in terms of that internal side of stuff.
It's been very values led.
So what is the organization comfortable with?
How does that align with the sector it serves?
And then secondly, focusing around legal compliance and GDPR.
But yeah, very much values led.
Very much a proactive conversation about emerging technologies rather than reactive.

 **Seva Phillips** 45:45
Great. Thanks, suna.
And you've got your hand up.
I don't know if you wanted to come in on that.

 **Emma Cooper** 45:49
I just wanted to add from Innovate UK's position.
Within our competitions that the requirement that you speak to negative impacts and that organisations are realistic about risks.
And I think.

 **Jesse James Ringham** 46:08
I think I.

 **Emma Cooper** 46:10
The previous competition, the create growth competition, it was a requirement for you to address negative impacts.
So I think that's one way of.
Framing it.

 **Seva Phillips** 46:23
Great. Thanks, Emma.
And I'm just going to just throw in a follow up question here, which I think is on the same topic.
Martin asks.
You know, I'm putting in an application to Arts Council England funding for an AI education project. He says that he was confidentially advised to be careful because many people on the assessment panel don't really like AI due to well known concerns by many creative people about copyright under.
Artist rights, etc.
Can you comment on whether or not this matches the attitude on AI that you found?
Arts Council.

 **Jesse James Ringham** 46:56
Good question.

 **Oonagh Murphy** 46:59
Yeah. So the policy is very clear.
Applicants who can use AI.
There's no detriment to using AI in a technical perspective.
Were.
There may be issues or questions is where an application is over reliant on AI and that basically means a really badly written application and one of the things we've come back to a lot is that a lot of this conversation isn't an AI conversation Arts Council's always.
Had excellent applications, but it's also always had really bad applications.
People have always paid grant writers to help them. In many ways, this is no different. So.
Technically there is no issue.
It is policy that you will not have any detriment for using AI technologies where you might fall into detriment is if you use AI really badly and you submit a really poorly written application.
It doesn't matter if you've written it badly or the Ai's written it badly or poorly.
A poorly written application is always going to score badly, so the policy is very clear.
There is no detriment technically to use an AI.
The detriment comes from a poorly formed application, whether it's written in partnership of AI.
Written by yourself or written by a paid grant writer.
Yeah. And our fall back in these conversations quite often has been actually when you dig into it, this isn't an AI.
An AI question.
This is a question that we've had for many years.

 **Jesse James Ringham** 48:29
But just to jump in there, I just with the with the question also focusing more on like copyright.
Obviously this is very, very topical at the moment around creators being ripped off by US based AI.
And we're in a bit of a difficult position in the UK because you know obviously we've got a very strong copyright law, but we're talking about international copyright, which we don't have control over. And so when we're using AI, whether it's to produce.
An image or film, music or text. You know it is based on other people's creative.
Ideas copyrighted works is that is that I think that's what the question question was kind of asking, you know, should we be advocating the use of AI presently given what's in the press and in in government?

 **martinpercy martinpercy** 49:21
Yes. Sorry, Jesse, just to jump in.
That that's exactly what I'm asking about.

 **Jesse James Ringham** 49:26
Cool.

 **martinpercy martinpercy** 49:28
Not, you know.
Thank you, una, but I wasn't really asking about using AI to help writing an application, but rather what I've been told is that you know, rightly or not, is a whole other debate. Many people in the Arts Council are not very keen on AI because you know as.
Jesse says.
Undermining copyright or, you know other sort of ethical.
Concerns. Can you comment on whether this is what you found the sort of lack of enthusiasm about AI generally not in not in writing the application, but in the actual project itself.

 **Oonagh Murphy** 50:05
Yeah, actually, again, I would come back to.

 **martinpercy martinpercy** 50:05
Thank you.

 **Oonagh Murphy** 50:07
I don't think this is an AI question.
I think this is a creative technology question.
Artists have always engaged with technology.
Is there some really bad AI art out there?
Yes, is Arts Council funding it? No.
So.
If you look at the investment the Arts Council has made in this area over the last number of years, you can see that Arts Council is investing in this and the threshold for receiving funding from Arts Council is quite high across, no matter what art form or what.
Grant, you're applying to.
So I wouldn't say that that is the case.
I think that the Arts Council has funded creative technology work for a very long time, and so in many ways this isn't new.
Than the technology itself might be new, but actually the funding of creative technology isn't new.
And I don't.
Nema. Do you want to come in?
Because I know you've funded work in this area for a long time.

 **Nema Hart** 50:56
Yeah.
And I think you know, a really interesting question and I do sit on panels and I think it's different probably across the country, but I wouldn't.
I wouldn't say, you know, we're reversed to funding projects in this area.
I think for us it all depends on what is the outcome and impact on the communities and the people that it aims to engage with.
So I think it depends on what type of project it is, but I think as I said in in my little bit of blurb.
Was, you know, I think AI is a really interesting tool, but also work about.
AI to help society understand some of these challenges which you know around copyright, but also the role of the artist to help us think differently.

 **Seva Phillips** 51:42
Great. Thanks Namah and Ina, you actually asked a question for Jesse earlier on, but I think it's it's a really good one.
Jesse, could you just tell us a bit more about how you brokered that partnership between Hepworth, Wakefield and the Taiwanese company?

 **Jesse James Ringham** 52:00
The Taiwanese company is called numbers protocol and they are they develop their own blockchain basically for creatives, for artists you know probably about a year before it really hit mainstream with you know what's in the press, around copyright and IP. And The thing is with what they're propos.
Blockchain is that you?
Can you can basically have provenance?
Authentication.
Within their blockchain, it's unhackable.
It's open and at the moment you know there's a there's a huge rush to look for, a technical solution around tracking what goes into AI and also what comes out of AI, you know, a little bit like, you know, an album looking at all the contributors towards it.
You know, and a similar thing with what comes out of AI. You know, if you are producing AI generated album, how do you attribute?
You know all the various people who have gone into producing that AI generated work and it's really complex.
But one of the you know potential solutions ongoing through is you know using blockchain you know which is very much being explored within the financial sector. You know at the moment with the Bank of England using blockchain as a way to, you know almost like a backbone behind.
Eight that sits behind AI.
A big database that will track the artist, the creative when it was produced and also the outcome as well. So.
Really technical. You know, there's other initiatives as well that are going out there around licensing of copyright approved data to go into AI.
So there's lots of solutions, but with just going back to the Taiwanese company, they were very just interested to work with.
The creative industry, specifically around photography.
Need to start off with.
So I had quite a few conversations with the Association of Photographers and concern around commercial photography and AI especially, and they've probably been one of the most vocal organizations and affected as well. You know, with with, you know, the impact of AR on creatives.
But but yeah, no, I think you know, there's some really I think ethical minded tech companies out there who are trying to come up with.
Solutions, but on the side of the creative industries.
And and I think that's great interest to me and I just want to make sure that their work is within various museums and promoted as an ethical work way, a way of working, collaborative collaboratively with creatives.

 **Seva Phillips** 54:45
Great. Thanks, Jesse.
We're coming up to the end of our time, so I just pick out one more question, which I think just to broaden the conversation a little bit and it's from Julie and she asks, oh, sorry, sorry.
Actually, there was another one about small organizations.
So the question was from from Patty, do any of the panelists have advice for small organisations around 5 people or so with small resources and capacity of where to get started with AI?
And Patty works in literature.
So any comments on that?

 **Jesse James Ringham** 55:22
Yeah, I I don't know if I could.

 **Seva Phillips** 55:22
While you guys are thinking.
Oh.

 **Jesse James Ringham** 55:25
I would say you just got to jump.
Oh, sorry, nema.
You're very polite with your hand going up.

 **Nema Hart** 55:30
Go for it, Jesse. And then I'll come in.

 **Jesse James Ringham** 55:34
Five people is great.
I mean, you know, you're agile.
You're quick, so don't say it is.
You know, I don't see that as negative.
I would just jump in and just look at the various. Be very mindful of the products that you're kind of, you know looking at and what they do.
AI technology has become so much more accessible and a lot cheaper as well.
So what I would suggest doing, just identify what you oh go on. Thank you. Oh, no.

 **Seva Phillips** 56:03
Oh, sorry, just whistle at I just, yeah.

 **Jesse James Ringham** 56:06
I would just like what you want to get from it if it's internal. If it's writing, press releases, spell check, that's great.
But if you're looking to do something more to do, engage with the public, then maybe look at AI agents. If it's something to do with more creative, you know, and you know, helping with marketing.
Think that there's an AI for for, you know, all different things, if that makes sense.

 **Seva Phillips** 56:29
Nehemiah, did you want to come in there?

 **Nema Hart** 56:30
Yeah, I was just going to say, you know, if you if you work in the literature sector, you know, it's always worth kind of, you know, phoning our inquiries line. And I don't know which area you're based in, but we have relationship managers that lead on literature and.
Also, relationship managers on the ground for new technology and innovation.
And they might be able to also help signpost you and connect you with others.

 **Jesse James Ringham** 56:52
So the Society of Authors is great as well.

 **Seva Phillips** 56:52
Great. Thanks.

 **Jesse James Ringham** 56:54
Some of the membership body I've worked with a few of those and they're doing so much research into AI as well, so that could be a really good port of call.

 **Seva Phillips** 57:02
I've also shared a link to the different foundation in the chat, which provides small grants of, I think up to about two and a half 1000 lbs for inclusive AI projects. I think they have a funding call open now, so please follow that link. There was another link.

 **Jesse James Ringham** 57:17
OK.

 **Seva Phillips** 57:19
Also posted to a training session.
On the subject, so please take a look at that as well.
So where all at time? And I'm sorry that we couldn't get through all of the other questions.
Clearly, this topic of much interest for colleagues in the sector, possibly it's worth doing another follow up session on this topic.
Thank you all for joining us. Really. Thank you to our panelists for your really insightful presentations.
Really great to have you with us today and thank you to all of our wonderful attendees for kind of staying tuned and asking great questions. If you'd like to stay up to date with other webinars on the subject.
So anything else that figurative might be doing, please sign up to our newsletter via the QR code on the screen. And yeah, just stay tuned.
Generally, we're really excited to be brokering these conversations with with experts in the sector.
And yeah, we've got more lined up.
So thanks again everyone and enjoy the rest of the afternoons.
Bye.

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