

# Values and Vision: The Contribution of Culture

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Today, cultural institutions across the country – representing the visual arts, music, dance, theatre, literature, museums, galleries, libraries and archives – have joined together for the first time to unveil our vision for the future, outlining the contribution we can make to life in Britain over the next 10 years.

Our mission is to ensure that Britain's culture, already internationally celebrated for its creativity and style, remains a world leader.

In the future, Britain's economic prosperity and well-being will not depend on industrial prowess, natural resources or cheap labour but on developing, attracting, retaining and mobilising creativity. In this 21st century, goods, services and industries driven by knowledge and creativity will define Britain's competitive edge. This can only happen if its economic strategy is fed by social changes that make culture and creativity part of everyone's life. We are well placed to achieve this. Arts, archives, museums, libraries and galleries form the infrastructure that will provide this necessary step-change in cultural participation. In many ways, these cultural assets are the greatest in the world and our cultural institutions take the lead internationally in access, learning and innovation. But, without continued support, we risk being overtaken by others.

Over the last 10 years the cultural sector's achievements have been impressive – our buildings, collections, public spaces, programmes and expertise are truly world class – yet there is still a great deal more to be done to realise the true potential of our sector's contribution to public life. While there are many examples of innovative and successful projects, we believe we have only scratched the surface of what is possible. Nor do we take for granted the public's support for our sector, or the level of government investment that we receive.

We recognise that we need to change as the world is changing around us. The iPod generation can already be an audience wherever and whenever they want and through new technologies are no longer just passive recipients but willing participants in the creative processes. Our institutions need to go further to ensure that their content and services can rise to the challenges of these changes.

We are transforming our relationship with our audiences and communities. We have made great strides towards ensuring that no one is excluded from the benefits of the public investment we represent, but this is only the beginning. By engaging with communities on their own terms, we are now moving from a world where we try to guarantee access to cultural events, places and services to one where participation by the whole community is the norm.

Cultural institutions provide the glue that binds communities together. Culture attracts people to a place, just as much as good schools, housing or transport and creates an environment in which other industries, goods and services can grow. Museums, galleries, libraries and archives are treasure troves of knowledge and inspiration, providing interpretation and understanding of the world around us. Arts, drama and music help us to explore our emotions and to understand what makes us human. Communities cannot thrive without these cultural experiences that help us to gain a deeper sense of our selves and our shared heritage. Society cannot restore respect or a sense of worth to communities with police and anti-social behaviour orders alone. Without cultural services and cultural experiences communities die.

The London Olympic and Paralympic Games in 2012 present an exceptional opportunity: a unique occasion to showcase the very best of our cultural activity to a global audience. Our part must be to lead the wider celebration of national identity and global communities that the Games will occasion. A lasting cultural legacy will be a defining feature of London 2012 and our cultural institutions will have a key role in delivering and sustaining the legacy across the UK. To achieve this, there has to be long-term investment in culture in the run-up to the Games, and a deep commitment to sustaining the quality and availability of what has already been achieved.

In this statement we propose a new settlement between the government and the cultural sector. We demonstrate the richness of our cultural assets, our contribution to the public realm and the national economy, and show how we have responded to the cultural investment that the government has already made. More importantly, we show what we can do if the government is prepared to increase its commitment.

We believe that people from all backgrounds must have the chance to engage in cultural pursuits, to learn and to be creative. Britain cannot allow cultural engagement or experiences to be confined to the select few. The mission must be for publicly funded museums, galleries, libraries, archives and arts to take culture and creativity, knowledge and understanding deep into every community. In return, we are seeking commitment from government that it values the contribution culture makes to learning and education, creativity and economic vitality, social regeneration, health and community cohesion and that it will place the cultural sector closer to the heart of public policy making.

Here, we set out our values, our core principles and our vision for the next ten years. We look forward to a future in Britain where the public engages with a cultural sector that is the envy of the world.

**Tate Modern** is the most popular modern art museum in the world. It had 5.25 million visitors in its first year. In **2004/5** 4.1 million visited Tate Modern, 2.5 million people visited the Pompidou Centre in Paris; 2.67 million visited the Museum of Modern Art in New York (from 20 November 2004 – 19 November 2005); 982,000 visited the Guggenheim, New York; 900,000 visited the Guggenheim Bilbao; 768,000 visited the Museum of Modern Art in San Francisco.



The Unilever Series: Olafur Eliasson Turbine Hall, **Tate Modern**

Copyright: Tate. Photography: Marcus Leith / Andrew Dunkley



Children at the **National Portrait Gallery**  
Copyright: National Portrait Gallery, London

# Our Values and Core Principles

**In pursuing our vision, we embrace and advocate:**

- The intrinsic value of culture
- Enriching people's lives through cultural experiences
- Ensuring that our artistic activity is world-class
- Promoting a society that values knowledge
- Encouraging creativity and innovation
- Maintaining standards of excellence and quality
- Engaging young people
- Extending learning opportunities
- Celebrating diversity
- Connecting communities through culture
- Making partnerships central to achieving our goals
- Ensuring adequate skills for our sector
- Placing audiences at the centre of what we do

**The British Museum** collaborated with the BBC to organise *Africa Live*, a celebration of Africa in a day-long event that attracted 25,000 visitors to the museum. The British Museum also collaborated with the BBC on a *Garden for Africa 05*, designed by the team from the BBC’s popular *Ground Force* programme as the grand finale to the series. The British Museum’s programme also featured the tour of ‘The Throne of Weapons’ to sites up and down the country, from museums, to shopping centres, from Parliament to Pentonville Prison. It was built by the Mozambiquean sculptor, Kester, out of AK-47 rifles, decommissioned from the civil war in Mozambique.



The Tree of Life at the **British Museum**

**The Sultan’s Elephant**

In May around a million people experienced the largest street theatre event ever seen in England when a 42 foot high time-travelling elephant and an 18 foot high little girl took over Central London for the weekend. The Sultan’s Elephant, by the French company Royal de Luxe, was supported by Arts Council England working in partnership with the Greater London Authority. The Sultan’s Elephant paves the way for other large-scale events like Liverpool Capital of Culture in 2008 and demonstrates what the arts could do to support the cultural programme for the Olympic Games in 2012.



**The Sultan’s Elephant**, a production by Royal de Luxe in the streets of London, May 2006.

**Archives and family history**

BBC2’s *Who Do You Think You Are?* series has proved to be a real hit with audiences, underlining the growing appetite of people in the UK (and from abroad) to find out more about themselves and their communities. The first series was the top programme (overall and factual) on BBC2 in 2004 and the average audience for series 2 was 5.7 million, up from 4.7 million for series 1. The impact on The National Archive website has been phenomenal with a 77% increase in visitors in the last quarter of 2004 compared to 2003; 18% increase in first time visitors to The National Archive website in the last quarter of 2004 compared to 2003 and 29% of people stating that they were prompted to visit the NA website as a result of watching WDYT<sup>YA</sup>.

**OurVision**

**Our vision is that by 2015:**

Britain’s position will be further secured as a world leader in the cultural field. Public participation in cultural activity will be one of this country’s outstanding successes:

- Over 85% of the adult population will attend, engage with or take part in a cultural event or activity each year.
- 95% of all young people will attend, engage with or take part in a cultural event or activity each year.
- Every schoolchild will go to a museum, library, archive or gallery or attend an arts event at least once a year.
- Barriers to access, whether physical, social or educational, will be reduced and participation in cultural activity will be the norm.
- Our audiences and workforces will be more diverse as the result of policies for the recruitment and training of staff, and for audience development.

The National Curriculum will draw explicit linkages with the cultural sector, emphasizing the learning opportunities for all ages and helping to overcome today’s “poverty of aspiration”.

Our nation will act as a magnet for artists, curators and all those involved with creativity and culture. Many of the most talented people in the world will want to work here.

New technology will give access to new audiences in new ways.

Our national economy will benefit from the creativity of the nation. Our competitive edge will be kept sharp by a creative approach.

Learning opportunities will be offered to all by developing the cultural capital represented by our collections, our skills and our creativity.

Britain will be the key destination in the world for cultural tourists.

The experience of visiting a museum, cultural site or arts event will be as good as any anywhere in the world.



# 20 things you didn't know about culture in this country:

- 1 More people take part in cultural activity than vote.
- 2 In 2002 we exported cultural goods to the value of \$8.5 billion, more than the United States, more than China.
- 3 7 of the 10 top visitor attractions in the UK are publicly-funded museums and galleries; 85% of overseas visitors come here for our museums and galleries.
- 4 The overall economic impact of the national museums and libraries alone is approximately £2 billion a year. The economic impact of theatre is £2.6 billion a year.
- 5 Public appreciation of the arts is at an all-time high, with 79% agreeing that arts and cultural projects should receive public funding.
- 6 Attendances at arts events are at their highest for ten years with 66% attending at least one type of arts event in the last 12 months.
- 7 UK households spend, on average, £59 each week on recreation and culture – more than on any other commodities and services except transport.
- 8 Artists and arts organisations have provided over 17 million experiences specifically for children and young people over the last 3 years.
- 9 82% of British people want to have a museum or art gallery in their local town or city.



National Theatre

Copyright: Stephen Cummings

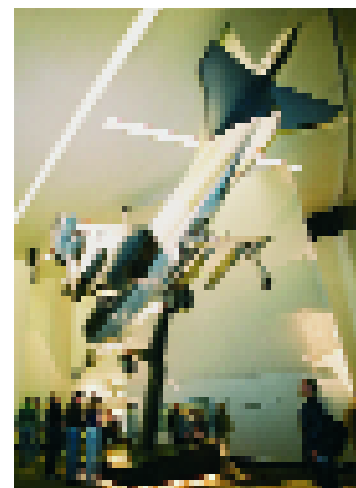


'Dancer's Syndrome' by StopGAP Dance Company

Copyright: Hugo Glendinning

## 2007 Bicentenary of the Parliamentary Abolition of The Transatlantic Slave Trade

National and regional museums up and down the country are playing a leading role in marking the 200th anniversary of Parliament's abolition of the transatlantic slave trade in the former British Empire. MLA (representing regional museums) and the Directors of National Museums Liverpool, National Maritime Museum, Museum of London are members of the Advisory Group on the Bicentenary, chaired by the Deputy Prime Minister, which will ensure that 2007 makes an impact across the country and that the bicentenary is relevant to local communities.



Imperial War Museum North

- 10 There are 3,500 public libraries in England, and they have been used by 48% of the population in the past 12 months; public libraries satisfied over 48 million enquiries in 2004/05.
- 11 Over 30,000 computer terminals in public libraries with broadband internet access provide over 68.5 million hours worth of internet use very year across the UK.
- 12 In 2004, an Arts Council England survey showed that just under five million people have bought art, and that a further six million aspire to buy art.
- 13 The Arts Council's Creative Partnerships scheme has worked with over 1,000 schools and over 500,000 young people, broadening their education and priming them for the creative world in which they will grow up.
- 14 43% of adults have visited a museum or gallery in the last year. An Italian survey of cultural consumption revealed that barely 20% of Italians could say the same.
- 15 Music contributes nearly £5 billion to the UK economy – £1.3 billion comes in export earnings.
- 16 Museums and galleries have the highest consumer satisfaction levels of all public services, according to research by the National Consumer Council.
- 17 British talent leads the world in classical music and theatre: Sir Simon Rattle took over Germany's Berlin Philharmonic Orchestra in 2002; in the theatre, Sam Mendes has gone from the Donmar Warehouse to Hollywood hits, and Alan Bennett's *History Boys* has taken Broadway by storm.
- 18 Since the opening of the Baltic in Gateshead, residents are 40 per cent more in favour of centres for contemporary art than they were before, and over 80 per cent believe that interest in arts and culture has increased since the gallery opened.
- 19 In 2002/2003 some 85 million requests were handled by the National Archives website and over 89% of visitors to archives in England believe that the domain contributes to society by strengthening family and community identity.
- 20 Five national museums have been awarded Academic Analogue status by the Arts and Humanities Research Council in recognition that their research capability is analogous to Higher Education Institutions.

# How Britain compares

## A capital day out:

What it would cost a family (two children, parents and grandparent) to visit a museum, an art gallery, go to a children’s show and hear a concert

London				
Attraction	Name	Cost breakdown	Total cost*	Total inc. lunch and giftshops§
Museum	British Museum	Free	Free	
Gallery	Tate Britain	Free	Free	
Children's show	The Unicorn Theatre	£12.50; £8 conc.	£49	
Concert	Barbican	Seats £15 apiece	£75	
Total			£124	<b>£174</b>

New York				
Attraction	Name	Cost breakdown	Total cost*	Total inc. lunch and giftshops§
Museum	Brooklyn Museum	£3.25 contribution for adults; £1.61 for senior citizens; free for children under 12	£8.04	
Gallery	Metropolitan Museum of Art	£8.04 recommended for adults; £6.43 for senior citizens; free for children under 12	£22.50	
Children's show	New Victory Theater	Seats £10.71 apiece	£53.57	
Concert	Carnegie Hall	£18.75 minimum; there is also the option of a £4.29 family concert for specific concerts	£93.76	
Total			£177.87	<b>£227.87</b>

Paris				
Attraction	Name	Cost breakdown	Total cost*	Total inc. lunch and giftshops§
Museum	The Louvre	£5.81; free to under 18s	£17.43	
Gallery	Musee d’Orsay	£5.13; free to under 18s	£15.38	
Children's show	Comédie de Paris (L'apprenti magicien)	Seats £7.86 apiece	£39.30	
Concert	Cité de la Musique	Seats £11.62 apiece	£58.10	
Total			£130.21	<b>£180.21</b>

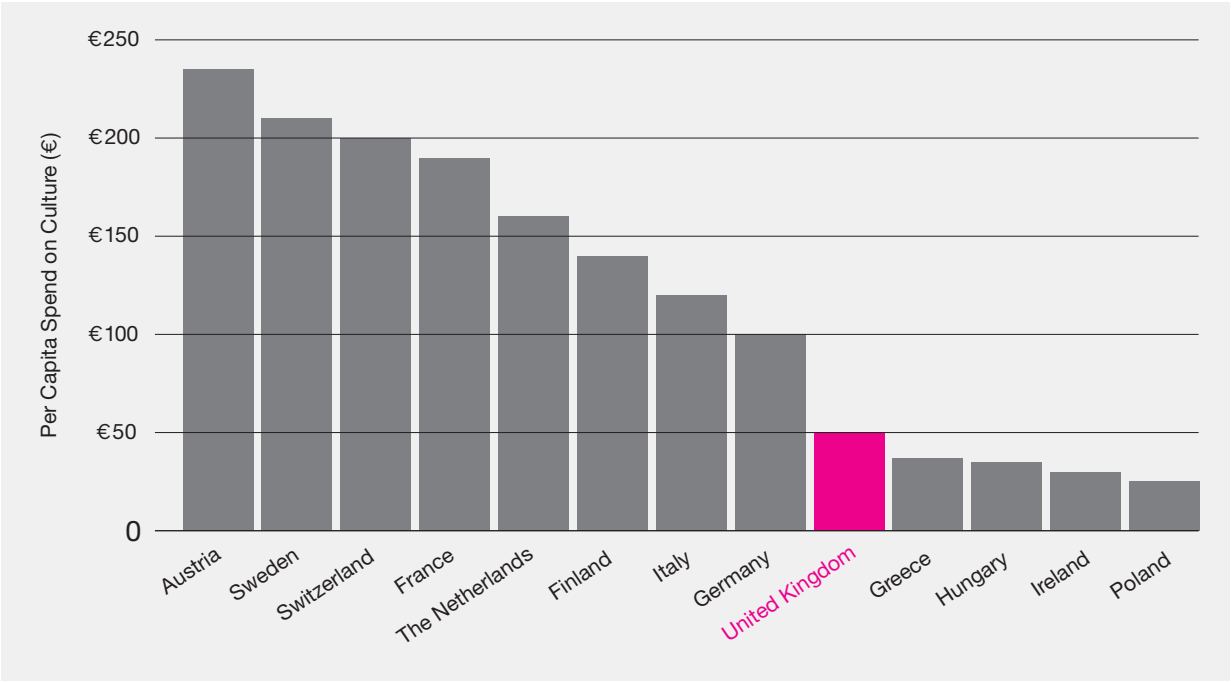
Berlin				
Attraction	Name	Cost breakdown	Total cost*	Total inc. lunch and giftshops§
Museum	Mitte Museum Island; includes Old National Gallery, Altes Museum, Collection of Classical Antiquities, Egyptian Museum, Pergamon Museum, Museum of the Ancient Near East, Museum of Islamic Art	£8.20; £4.10 concessions; free for under 16s	£20.50	
Gallery	Tiergarten, Kulturforum Potsdamer Platz (includes Gemaldegalerie)	£5.47, £2.73 concessions; free for children under 16	£13.67	
Children's show	Grips Theatre	Adults £8.54; children £6.15	£37.93	
Concert	Philharmonie (home of the Berliner Philharmoniker)	Seats £14.35 apiece	£71.76	
Total			£143.86	<b>£193.86</b>

General Note: prices are worked out in £ sterling at the exchange rate as of 31 April 2006 – ticket prices are based on prices given as of that date, or at the prices of shows currently offered; prices do not take into account collective tickets for several museums in a given city.  
  
Calculated as per exchange rates of 9 May 2006; totals represent the tally of all converted prices

\* Assuming 1 Senior Citizen, 2 Adults, 2 Children; given in original currency, and calculated on the basis of medium-cost seats

§ Assuming £25 for lunch (based on minimum National Gallery Café prices); and £25 estimate including programmes and visits to giftshops

## What European governments spend per head on culture



Source: The Council of Europe/ERICarts 2006



Antony Gormley Domain Field at **BALTIC**, Gateshead

# The cultural sector has delivered

**In the past, when the government has increased its cultural investment, the sector has delivered.**

**Across all national museums, visit numbers have increased by over 50% since 1998/9 as a result of free admission, new facilities and innovative programming.**

- The removal of admission charges in 2001 led to a 75% increase in visitors to those museums and galleries that previously charged, more than 5 million extra visits.
- In 2004-5 there were more than 36m visits to national museums.
- Since 2002/3 there has been a 36% increase in the number of visits to national museums from people in low-income groups C2DE.
- In 2004/5 more than 2.7m children participated in educational sessions run by national museums.

**Funding for Arts Council England increased significantly between 2000 and 2004. As a result:**

- Funding was restored for over 1,000 arts organisations, allowing them to thrive, innovate and attract new audiences.
- Over 17 million arts experiences were offered to young people over a 3 year period.
- The Arts Council's commitment of £25 million to theatre led to a nationwide renaissance in theatre.
- The Arts Council doubled its funding to individual artists to £25 million over 3 years, investing in creativity at the cutting edge. 28% of these artists came from black and ethnic minority backgrounds in 2004/5.

**Creative Partnerships has been expanded. By March 2006, Creative Partnerships had:**

- Supported 4,747 projects in every area of the curriculum, (of which 1,000 are currently in progress).
- Worked intensively with more than 1,000 schools, 500,000 young people, 46,000 teachers, 4,250 creative professionals and organisations and 31,500 parents.
- Developed Continuing Professional Development opportunities for over 1,000 other schools.

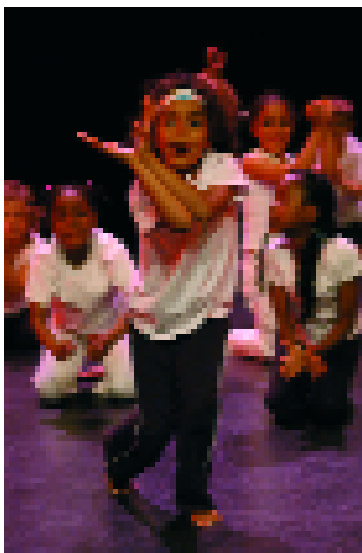


Photo: Brian Slater

**Manchester Youth Dance Theatre,**  
21st anniversary celebrations

## ICA PlayStation

The Institute of Contemporary Arts has teamed up with PlayStation portable to deliver 10 minute downloads of art, direct to gamers' handheld devices. Sony Entertainment UK report that more than a million people have PlayStation Portables. This is not just a wider audience, but potentially a whole new audience for art. The ICA's initiative has taken installations from behind smooth, sliding doors of The Mall and onto the consumer highway of the fastest moving of contemporary cultures – the moving image.

**The £100m awarded to the Renaissance in the Regions programme means that the Museums, Libraries and Archives Council has been able to bring new life to regional museums, creating new educational opportunities:**

- Museums delivered a 24% increase in visitors from low-income groups C2DE and a 6% increase in black and minority ethnic visitors.
- 83% of visitors say that the museum or gallery visited was an exciting place to visit, with 80% also saying that they had gained new knowledge and understanding as a result of their visit.
- In 2004/05, 1.02 million school children took part in museum activities, and 845,000 visited a museum with their school.
- 73% of the teachers say their pupils are learning new subject specific facts thanks to their museum visit.
- 94% of teachers attending a museum activity see it directly linked to the National Curriculum.

**The People's Network programme has provided universal access to the internet with public access to broadband-connected computers in every public library. Managed by MLA and funded through lottery money, it was the first public sector IT project to be delivered on time and on budget. Survey data collected shortly after the People's Network infrastructure was formally launched revealed that:**

- 27% of People's Network users had never used the internet before.
- In the first few months of the service 25,000 people had started a new course or gained a qualification online.
- 8,000 users have found new jobs thanks to the People's Network.
- 52,500 people have used the service for activities supporting their local community.
- Visitor numbers to public libraries have grown by 19% since 2001/02.



**Sony PlayStation Portable** and the **ICA's** latest collaboration ICA: The Show, an exclusive digital guide to culture available for download from [www.yourpsp.com](http://www.yourpsp.com)



# Give us the tools...

and we will deliver a world-class culture to welcome the Olympic Games in 2012. It is essential that Britain's cultural institutions are able to maintain their world-class status to guarantee a successful run-up to 2012, and that we make further investments to ensure a lasting legacy.

To achieve the potential of what we have to offer, and to make the best of the assets that we have created, the role of the cultural sector in helping to create a better society needs political recognition; support for what the cultural sector has to offer needs to be at the centre of public policy.

Culture drives community development, and encourages social change; the cultural sector adds value to everything that governments want to do. Above all, the contribution of culture is to do what we do best:

Preserve and interpret the legacy of the past, whether it be in museums, art galleries, libraries, theatres or concert halls.

Bring the past into relation with the present, by explaining its meanings and empowering new generations to engage with and understand it.

Enhance the present by capturing and giving expression to the best of what is being written, imagined, and said, and ensuring the highest standards of presentation and performance.

Invest in the future by encouraging innovation and experiment, by using new technologies to devise new ways of presenting and enjoying culture, and by ensuring that every member of society has equal access to all that we have to offer, and actively takes part in everything that we do.

We have come together for the first time to celebrate what we have achieved in the past ten years, and to show what we want to do in the next ten. We are committed to working together across the cultural sector to help build a society that is confident, creative and educated, and where, as equal citizens, people can freely interact with each other to give expression to their ideas, their beliefs and their sense of identity.

## **These are our Values. This is our Vision.**

Arts Council England  
The National Museum Directors' Conference  
The Museums, Libraries and Archives Council  
The Association of Independent Museums  
The Group for Large Local Authority Museums  
The Museums Association  
The University Museums Group



Hall Two, The Sage Gateshead

Credit: Richard Bryant



**The Lowry**, Salford Quays, Greater Manchester

Copyright: Len Grant

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