

# 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**

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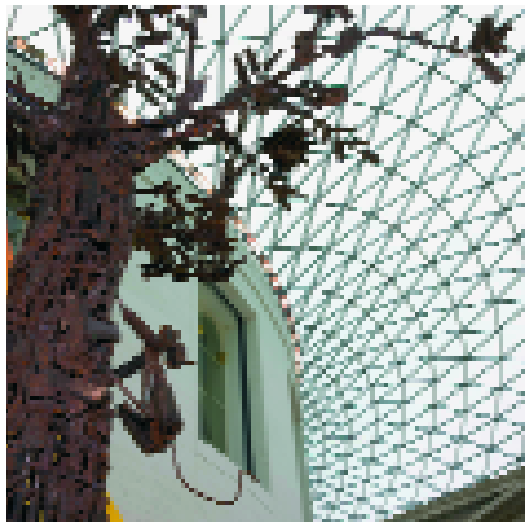
# Our Values and Core Principles



## 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.



Copyright: British Museum

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.



Photograph by Matthew Andrews courtesy of Arts Council England

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

# Our Vision

## 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.

### 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 WDYTUA.

# 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.



Copyright: Stephen Cummings

National Theatre



Copyright: Hugo Gardiner

'Dancer's Syndrome' by StopGAP Dance Company

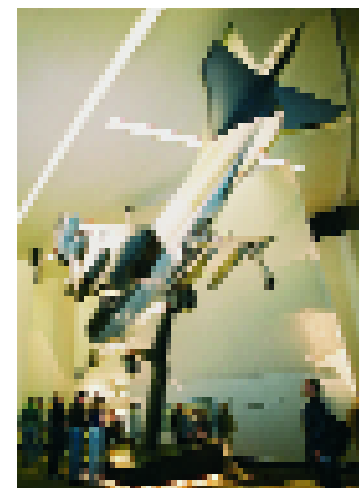


Image: IWM

Imperial War Museum North

## 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.

- 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.