

Museums deliver



About the NMDC

The National Museum Directors' Conference represents the leaders of the UK's national collections and major regional museums. These comprise the national museums in England, Scotland, Wales and Northern Ireland, four leading regional museums, the British Library, National Library of Scotland, and the National Archives. Our members (www.nationalmuseums.org.uk/members) operate in over a 100 locations around the UK. While our members are funded by government, the NMDC is an independent, non-governmental organisation.

The NMDC was founded in 1929, in anticipation of a Royal Commission recommendation that the national collections should 'coordinate their work and discuss matters of mutual concern'. Today the NMDC provides its membership with a valuable forum for discussion and debate and an opportunity to share information and work collaboratively. The NMDC represents its members, the issues they care about and the museums sector to policy makers and opinion formers. We work to inform and shape the museums and cultural policy agendas across the UK.

Executive Summary

Museums provide knowledge and inspiration, while also connecting communities. At a time of economic recovery, and in the run-up to the Olympics, they are more important than ever. Museums and galleries deliver world-class public services which offer individuals and families free and inspiring places to visit and things to do. Museums attract audiences from home and abroad. They build confidence in Britain and stimulate the creativity and innovation that will help drive economic success. Museums provide the places and resources to which people turn for information and learning. They care for the legacy of the past while creating a legacy for the future.

Museums have reinvented themselves in recent years. Using public funding, they have generated substantial private investment to rebuild, remain relevant and become truly outstanding. With continued public support, our museums will grow through such partnerships. Museums represent the core values of human integrity and ingenuity to which we turn in a crisis, and that we celebrate in times of success. With continuing support, they will provide the outstanding public services and programmes which Britain can be proud of in 2012.

From the global stage to the local high street

Our museums have reach and resonance. By working with local partners museums engage communities with their cultural heritage right across the UK. Museums are spaces in which identities are understood, formed and shared. They provide a stimulating public space in which people can come together and be inspired. As the recession challenges peoples' values and beliefs, we need them more than ever.

The reach of museums is global too. They connect communities with partners around the world, and they connect our diverse communities with our shared and complex heritage. They make a vital contribution to international relations and play a unique role in fostering international cultural exchange. Our museums are internationally renowned and respected, used and referenced, boosting the UK's international reputation.

- In 2008, museums attendance in the UK increased at over three times the national average for visitor attractions.¹

"Museums are uniquely egalitarian spaces. Whether you are rich, poor, or uniquely-abled, the museum door is always an open welcome. A sense of history and beauty, gifts from our cultural heritage, inspires the ordinary soul into extraordinary possibilities. They bind communities together, giving them heart, hope and resilience. If life was just about earning to eat, we'd be depleted and tired. Museums bring to life the opportunity to experience meaning beyond the mundane. Museums make the soul sing!"

**Camila Batmanghelidjh, Founder,
Kids Company**

Opening eyes and expanding minds

Museums collect and display the greatest achievements of humankind and the natural world – they can also change perspectives and challenge perceptions. In 2008–09 over one in five visits to museums in the UK were made by under 15 year olds. This is more than the proportion of visitors of that age who go to the cinema. Nearly 2 million adults participated in organised events at national museums and art galleries.² Museums are the nation's great learning resource – they introduce new subjects, bring them alive and give them meaning. Learning in museums improves confidence and attainment: it also opens us to the views of our fellow citizens. Museum collections and the knowledge of museum professionals inspire learning. As the world around us changes, museums and galleries promote awareness of the critical questions of place, humanity, science and innovation.

- More than two thirds of children aged 5–11 visited a museum outside of school last year.³
- 1.9m children under 16 took part in formal learning sessions in museums 2008–2009 – for every child who participates in formal learning, four more attend a museum.⁴

“Museum education nurtures a sense of community, shared history and cultural value. Museums engage children in complex and sensitive issues and provide a secure forum for debate. They stand as educational powerhouses across the country.”

Baroness Estelle Morris

Economic impact

National museums use public money to generate £240m of additional funding.⁵ They combine public donations, corporate partnerships, trust funding and income from their enterprises with government support to provide a responsive, relevant, world-class service – free for all. By generating their own income they make possible many outstanding museum programmes. Success in leveraging funding from such a wide range of sources relies on government funding as a base.

The economic multiplier effect of museums goes beyond their fundraising efforts. By attracting tourists, contributing to knowledge and skills, driving the creative industries and regenerating our cities, museums make a demonstrable contribution to UK plc. 33m overseas residents visited the UK in 2008, spending £16.3b.⁶ Overall, the visitor economy contributes £114b or 8.2% GDP.⁷ Museums are central to this. Visit Britain has identified that culture, history and heritage are overwhelmingly the most popular reasons to visit the UK, with museums having higher proportions of overseas visitors than other attractions. In 2008, 35% of visits to national museums were by overseas visitors.

- On average, national museums generate almost half of their own income (45.6%). In the cultural sector, museums have led the way in gaining investment from trusts and foundations, winning 19% of the grants made. They have also encouraged more corporate investment in the sector (£26.3m).⁸ This is despite an overall general decrease in corporate support for culture in 2007/08.
- Each year, the Gross Value Added of culture is £7.7b; overall, private businesses, trusts, foundations and individuals invest £599m in culture and the public sector spends £1.57b. Putting these together this means that, for every pound invested in culture, a further £3.50 is generated.⁹

“Essentially I see the relationship between private giving and public funding as a mutually beneficial partnership. Public support helps unlock private support because if there is a public commitment, the private donor can have long-term confidence in the future of the project.” **Dame Vivien Duffield**

“The UK's museums and galleries could, with greater capacity to expand and improve, allow this country to be a world leader in creativity and scholarship.” **Professor Tony Travers, London School of Economics**

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From the global stage to the
local high street



Our museums collect and show the greatest achievements of humankind and the natural world. They are centres of excellence and scholarship with global renown. They play a unique and special role: they bring pleasure, knowledge and connection with others. In so doing, museums enrich lives across the UK and around the world. Our museums build on government funding to provide a responsive, relevant world class service that is free to all. Below, we provide an outline of museums' contribution.

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Bringing people together

Museums provide people and families with free, inspiring and uplifting things to do and places to go. They give people the opportunity to think about the world and their place in it. Communities thrive by doing and creating things together in safe and inspiring places: museums are those places.

"The Great Court has become London's village green. It's where you bring the children. It's where you meet a friend. It's the space that belongs to everyone."

Neil MacGregor, Director of the British Museum¹⁰.

Many people form ongoing relationships with museums and they play an important part in people's lives. They contribute to civic engagement: there are 3,000 volunteers and over 140,000 friends linked to major UK museums.¹¹ On average, volunteers to Tyne and Wear Archives & Museums give 45 hours of their time each year.¹² Museums are part of our lives: Time Out lists the British Museum as one of London's ideal locations for a date.¹³

Evidence: Visitor numbers

- In 2008 – 2009 the national museums received well over 40 million visitors.
- In the regions, visits to national museums increased by 131% between 1998 and 2009. Within the same time, visits to National Museums Liverpool increased by 284%, and to the Museum of Science and Industry in Manchester by 128%.¹⁴
- Since the introduction of free admission, the number of visits by children under 16 has increased by 80%, the number of visits by ethnic minorities increased 81.6% and the number of visits from people aged 60 and over has increased by 65.5%.¹⁵
- In 2008/09, nearly 1 in 10 visitors to government-sponsored museums were from a lower socio-economic group. In total, the number of visitors from lower socio-economic groups increased by nearly 5% across national museums.¹⁶
- Internationally, the UK has five of the twenty most visited art museums in the world, more than either France or the US.¹⁷
- Since 2001, in London, visits to former charging museums were up by over 94%, with visits to the V&A up 151%, the Natural History Museum by 117% and the Science Museum by 105%.¹⁸
- In 2008, 4,500 visitors attended Tyne and Wear Archives and Museums' Late Shows in one night.¹⁹ Like many museums, Tyne and Wear have extended opening hours and staged events that have changed the nature and feel of a museum visit.
- Across 16 national institutions the total number of projects undertaken with partners across the UK in 2008–09 was well over 1600.²⁰
- In 2007–08 there were 16 Strategic Commissioning museum education partnership projects²¹, involving 12 national museums, 35 regional museums and 15 other partner organisations, resulting in over 51,000 contacts with school pupils.²²

Examples

British Library project
Campaign! Make an Impact is an innovative new programme that works with schools across the UK and uses museum collections to inspire young people into active citizenship. It is based around a simple three step model in which archival and museum sources relating to historical campaigns such as those for women's suffrage or the abolition of the slave trade are used to show young people how people have changed things in the past. Next young people learn creative campaign skills and finally they run their own campaigns using film, drama, poetry, art or radio. Young people's self esteem has been raised and one teacher saw his GCSE History class more than double in size from 15 to 40 following young people's involvement in the project.

Artist Rooms is jointly owned and managed on behalf of the nation by **National Galleries of Scotland** and **Tate**. It is a collection of international post-war and contemporary art established through one of the largest and most imaginative philanthropic gifts ever made to museums. The gift was made by Anthony d'Offay in 2008, with the assistance of the National Heritage Memorial Fund, The Art Fund and the Scottish and British Governments. Artist Rooms demonstrates a unique public-private partnership – public outlay of £27.5m for £125m worth of art. Comprising over 700 works, Artist Rooms is travelling to regional galleries and museums, sharing the gift with the nation. In 2009, the Artist Rooms tour reached over 630,000 people across the UK (outside London and Edinburgh), travelling to 12 towns and cities across

the country as far afield as Stromness in Orkney, Cardiff in Wales, Middlesbrough in Teesside and Bexhill in East Sussex.

In June 2009, the **National Gallery** held an inclusive access evening in collaboration with Access to Art, a charity which makes it possible for disabled and older people to visit museums and galleries. An audience of 300 people attended and were able to take part in lip-speaking interpreted talks, detailed verbal descriptions and object handling sessions – the response was overwhelmingly positive. It extended to other cultural forms as well, with a musical interpretation of the collection by Lucie Skeaping, and students from Wimbledon School of Art modelling costumes inspired by paintings, who 'stepped out of the frame' and into the Gallery to enhance interpretation. In addition, several key works were lowered, giving visitors in wheelchairs further opportunity to see the nation's treasures. The Gallery also launched its newest resource: a special booklet for blind and partially sighted visitors featuring tactile images, painting descriptions in large print and Braille interpretation.

The Wallace Collection leads The Museum Network, a cross-regional partnership of museums including the Bowes Museum, Compton Verney, the Holburne Museum of Art and Waddesdon Manor. Developed using Strategic Commissioning funding, the partnership has developed a series of successful schools projects, eLearning resources and new audience projects.

The partnership works runs activities and work with new audiences, such as refugees and asylum seekers. It has also strengthened relationships between the sites, resulting in object loans, joint exhibitions and organisational change, especially at Waddesdon Manor where there is now an active schools programme. This is an example of a national museum using its prestige and position to benefit regional museums and bring the benefits of the nation's collections to all.

Liverpool, Leicester, Tyne & Wear and Salford Museums

work with asylum seekers. Developed between 2003 and 2009, The 'Engaging Refugees and Asylum Seekers' project has been, led by National Museums Liverpool (NML) and links to three regional museums; Sunderland Museum and Winter Gardens, Leicester City Museums and Salford Museum and Art Gallery. The project supports the needs of refugees and asylum seekers by building bridges between communities and museums. It researches and develops activities to support community cohesion and integration and programmes learning resources appropriate to both refugees and British participants, sharing best practice with other cultural professionals and agency workers. It also includes social activities, volunteering, training, ESOL provision and citizenship resources.

Reaching out around the world:

Our museums have an international reputation. Respected, used and referenced around the world, they greatly enhance the nation's reputation. Culture makes a vital contribution to international relations, and museums play a unique role in fostering international cultural exchange. There have already been many impressive achievements – the British Museum, for instance, has flourishing partnerships in Africa and the Middle East, and the V&A has led the way in work with China and Russia. Museums can maintain good relationships even when more formal country-to-country communications are more challenging, maintaining communication where few other sectors can. The results are striking, popular and wide-reaching: ambitious loans have formed major exhibitions in the UK such as **Maharaja** (V&A) and **Shah Abbas** (BM), and European partnerships have delivered very popular shows such as **Babylon**²³ and **Picasso: Challenging the Past**.²⁴ This activity is reciprocal with UK collections being seen by a global audience through the ambitious international touring exhibitions.

Key facts

- In 2007–2008, the V&A loaned to 136 overseas institutions and the Tate to 110 – in each case this was more than the Metropolitan Museum of Art in New York.²⁵
- The British Library used the World Collections Programme fund to digitise the collections of the India Office, working with institutions in India to provide global access to a heritage shared between nations. The British Library has also contributed over 50,000 records to help rebuild the Iraq National Library.
- Teams of the Natural History Museum's scientists have used their expertise enable the Department for International Development to examine the effects of the mining industry in Malaysia; others have worked with the WHO on vector eradication in Equatorial Guinea.²⁶

Examples

The **World Collections Programme** is a joint initiative involving the British Museum, the British Library, Natural History Museum, Royal Botanic Gardens Kew, Tate and the Victoria and Albert Museum, which aims to develop greater access to their collections and expertise for audiences and institutions in Asia and Africa. The programme receives funding from the DCMS and supports activities in countries where it is particularly difficult to secure private funding, joint initiatives between the UK partners and creative ways of developing strong and sustainable relationships with overseas colleagues. The World Collections Programme will develop long-term and sustainable partnerships with key organisations either by supporting specific projects or providing seed-funding for ambitious initiatives.

In 2008/09, over 2.7 million people visited **V&A Touring Exhibitions** around the world, with 25 exhibitions travelling to 46 venues in the UK and overseas – the highest visit figures to touring exhibitions in the museum's history. The museum solidified relationships with museums from Syria to Turkey, and from India and China to Japan and Russia and turned its own development programme into an opportunity overseas by touring its collections to institutions around the world while its galleries were being changed. During the development of the highly successful new ceramics galleries, the V&A worked to loan its ceramics collections to museums from Dusseldorf, to Damascus and from Seoul to Istanbul²⁷. From 2007, an exhibition of 35 of the V&A's greatest Medieval treasures toured to five North American museums.

The **Natural History Museum** is a scientific research institute as well as a major cultural attraction and works with partners around the world to address global issues. Using over 70 million specimens in its collections it addresses some of the big questions of today from the origins of the Earth to biodiversity loss due to climate change. 350 scientists conduct research, fieldwork, capacity-building and consultancy in over 70 countries across the world. The threat posed by emerging viruses increases as humans encroach on the natural environment. For example, a Museum team is currently investigating the genetic and ecological factors that result in the vectors that can cause human diseases such as dengue, yellow fever, and West Nile fever.

The **British Museum** runs an annual international training programme for curators from outside Europe. The summer programme develops skills and creates a global network of collaboration. Curators from China, Iran, Iraq, Turkey, Palestine, Egypt, Sudan, Ethiopia, Ghana, Mozambique, Kenya, Uganda, India and South Africa have already taken part.

Contributing to the Olympics:

In 2012, the eyes of the world will be on Britain. In anticipation of this, but without government funding, museums have responded to this outstanding opportunity. Using the Olympic values and history as a springboard, they have used their energy, enthusiasm and ideas to devise exhibitions and programmes that will engage people – from home and around the world – in celebrating the best of Britain and exploring our relationship with the rest of the world. To coincide with the Beijing Olympics in 2008, for example, the British Museum collaborated with the Shanghai Museum to mount an exhibition, **The Ancient Olympic Games**: with nearly 5,000 visitors in the first three days, it broke Shanghai Museum's attendance record.

Examples

The three National Museums in **South Kensington** have come together as part of the Exhibition Road development and will 'open up' to create an exciting new public space in central London by 2011.

As part of the Cultural Olympiad **Tate** has championed the UK's creative industries and is collaborating with animation company, Aardman, and a leading UK advertising agency on **The Tate Movie**, an animation film made by and for children across the UK. **The Tate Movie** project will use great artworks to inspire 5–11 year olds nationwide in creating animated movie. Collectively, the project is a partnership between a network of museums and galleries, teachers and children's services, and will offer as many children of all abilities and from all backgrounds the chance to express their creativity to the world.

The **National Portrait Gallery** is running **Road to 2012** as a major partnership project with BT as part of the official cultural Olympiad. The Road to 2012 will create 100 world-class photographic portraits celebrating the people around the UK, both high-profile and those behind the scenes, who collectively are making the London 2012 Olympic and Paralympic Games.

The **Museum of London** is one of the fourteen regional partners that will deliver **London: World City** between 2010 and 2012. Displays, installations, films and other creative outputs across London will be created in partnership with young people and explore London's links with the world through its people and stories and the collections in its museums.

In partnership with young people from Birmingham's West African and Afro-Caribbean community, curatorial staff from **Birmingham Museum & Art Gallery** will re-interpret the Museum & Art Gallery's collection of textile and dress from Nigeria, Ghana and Sierra Leone. The project will involve training and development opportunities for the young participants and will culminate in an exhibition in July 2012 that will connect past and present ideas of style and identity.

Tyne & Wear Archives & Museums were the first organisation to receive two Inspire Marks which are awarded to the most accessible, participative, inspiring and stimulating Olympic projects and events.



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Opening eyes, expanding minds



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Museums collect and display the greatest achievements of humankind and the natural world – they can also change perspectives and challenge perceptions. In 2008–09 over one in five visits to museums in the UK were made by under 15 year olds. This is more than the proportion of visitors of that age who go to the cinema. Nearly 2 million adults participated in organised events at national museums and art galleries.²⁸ Museums are the nation's great learning resource – they introduce new subjects, bring them alive and give them meaning. Learning in museums improves confidence and attainment: it also opens us to the views of our fellow citizens. Museum collections and the knowledge of museum professionals inspire learning. As the world around us changes, museums and galleries promote awareness of the critical questions of place, humanity, science and innovation.

Museums reach different people in different ways, from formal learning via schools and degree courses to informal learning via family activities and personalised learning for the interested visitor – on site or online. While the national collections are centres of debate on global issues such as climate change and international affairs, museums enable people to explore issues of identity whether personal, local or cultural. On just one day in 2008, 35,000 came to the British Museum to celebrate Chinese New Year.

Exhibitions such as ***Shah Abbas: The Remaking of Iran*** and ***The First Emperor: China's Terracotta Army*** at the British Museum have opened the eyes of millions to important world cultures and, through outreach work and education have improved understanding of the heritages that comprise society. The collections of our museums not only engage British and international visitors in British history, but are in themselves part of that history. In exhibitions, such as ***Taking Liberties*** and ***Henry VIII: Man and Monarch*** at the **British Library**, they tell of the great themes that have shaped our present and of the individuals who have driven them. But the individual and the everyday are celebrated too: at the **Natural History Museum**, **Darwin** celebrated the man and educated visitors in his discoveries and critical work. Elsewhere, **Birmingham Museum & Art Gallery** used the story of the emancipated slave, ***Equiano***, to reinterpret the legacies of the past and challenge assumptions about the present.

Key facts

- More than two thirds of children aged 5–11 visited a museum outside of school last year.²⁹
- 85% of learning in this country takes place outside formal schooling, and eight out of ten museum and gallery visits by young people operate outside school lessons.³⁰ 80% of parents think that museums and galleries are among the most important resources for educating their children.³¹
- 2.8m children participate in educational sessions at national museums – an increase of more than 50% since 2001/2.³² Overall, the number of children visiting NMDC Museums rose from 6,248,160 to 8,722,578 – an increase of 39.6%.³³
- National museums have established links with 244 UK universities, 52 Further Education colleges, and over 80 overseas universities – 14 national museums have been recognised by Research Councils as academic research organisations equivalent to universities.³⁴
- In 2008–09, nearly 2 million adults participated in organised events at national museums and art galleries.³⁵

Examples

National Museums make intrinsic contributions to curricular activity. The **National Maritime Museum** links to national curriculum for KS1, 2 and 5 in subjects including Art & Design, Citizenship, English, Geography, History, Literacy, Maths, Numeracy and Science.

National Museums are also vital centres in teacher training. The **Imperial War Museum** runs a PGCE and BEd for Citizenship course, using the Holocaust exhibit to examine methods of teaching. In 2008–09 the **National Museum of Science and Industry** raised funding from BP to establish **Talk Science**, a project in which 720 teachers across the country took part in training in facilitating classroom discussion around contemporary science, with the potential to benefit 404,000 students.³⁶

The **National Gallery's Take One Picture** is a nationwide scheme for primary schools, which each year focuses on one painting from the collection. Schools use the image as a stimulus for pupils' own art work but also to provide a focus for work in other areas of the curriculum. It is also a showcase for the nation's young creativity: each year, a selection of the works produced is displayed in the Gallery and on the Gallery's website. Thousands of primary schools from England and Wales have participated in the project. In 2009–10, the National Gallery, working in collaboration with the National Galleries of Scotland, will develop this success to create a similar learning opportunity for secondary schools, using Titian's **Diana and Actaeon**, a painting that the two institutions jointly acquired for the nation in early 2009.

The **V&A's new Sackler Centre for Arts Education** is a flagship learning project, providing space for two artists in residence and a digital studio equipped with 25 laptops and 25 Apple Macs for visitors to use. Elsewhere, the museum makes the most of its global collections, offering tours of the museums conducted by qualified and **dedicated ESOL tutors**. This not only helps speakers of other languages learn English and skills by which to integrate into their communities, but also provides valuable new cosmopolitan insights on the objects in the museum, adding to it as a resource in which people can learn about the different values of those around them.

Broadening access – going digital:

The national collections are using the web to reach vast global audiences. Museums have been at the forefront of technological innovation, working in partnership with the private sector to develop products that not only enable broader and deeper exploration of our national collections, but also encourage and communicate innovation in digital communication in their own right.

National museum websites also make a strong contribution to Curriculum Online by including outstanding learning resources like online exhibitions, downloadable worksheets on national curriculum themes and teachers' packs. The **National Museums Online Learning Project**, funded by the Treasury's **Invest to Save** initiative, and sponsored by the Department for Culture, Media and Sport is a partnership project involving 9 national museums. It aims to encourage use, engage new audiences and transform the way that people think about and use existing digital collections. It provides a range of innovative online learning resources across the nine websites for pupils, teachers, and lifelong learners.

Key facts

- Overall, there were over 132 million unique visits to national museum websites in 2007/08, an increase of 330% since 2003/04.³⁷
- The **V&A** website alone had over 20 million visitor sessions in 2008/09.
- Museums are also active on social networks: The **V&A**, **Tate**, the **British Museum** and the **Natural History Museum** all have Facebook groups of over 10,000 members apiece.

Examples

The **British Library's** is at the forefront of digitising its collections. Using Web 2.0 technology, **Turning the Pages** technology gives access to iconic texts to anybody with access to the internet anywhere in the world. More than a million people from over 100 countries have downloaded Turning the Pages on the web. The library's online catalogue routinely generates 6 million searches each year.³⁸ The Library also contributes significantly to the field of genealogy, enabling national participation in our collective past. It has digitised two million pages of 19th century newspapers which are now available online and is a £2 million resource that is free to British Library, university and college researchers.

The **Natural History Museum** provides out-of-classroom learning experiences that support the GCSE Science National Curriculum and encourage take-up of science subjects at A-level and university. The **Real World Science** partnership breaks new ground to bring GCSE students into direct contact with scientists: the museum has set itself the target that, by 2015 every secondary science student in England will be able to participate in this or a similar experience. The museum is also contributing to developing young research skills. **How Science Works** gives secondary schools pupils the chance to discover how to use an authentic practical scientific procedure developed by the museum's scientists to solve a real research question. As one student said: "It was fun and interesting, not something you would normally do at school".

The **National Museum of Science and Industry's** web-based learning attracts over 30,000 unique users in homes and schools each month. In just 18 months 3.2million people played Launchball, an online game of physics puzzles.³⁹ The game went on to win the Best Game and Best in Show 2008 at the South by Southwest Interactive Festival.

In June 2009

The **National Gallery** was the first major art gallery in the world to launch a mini –tour of its Collection using an iPhone application, in partnership with Antenna Audio. The application features 250 paintings from the Collection along with around 200 minutes of audio and video content.

The **Museum of London** has an account on the photo-sharing website, Flickr, on which visitors can post images taken on their visit to the museum, sharing experiences with others and linking to form new folksonomies and communities of interest around the displays and objects. As well as representing communities, the collections therefore become the stimulus for new communities as well.



Economic Impact

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Key facts

- The economic benefits of the UK's major museums and galleries are estimated to be £1.5 billion per annum.⁴³
- The annual turnover of Britain's major museums and galleries exceeds £900 million. Broadly £1 in every £1,000 in the UK economy can be directly related to the museum and gallery sector. The major museums and galleries spend over £650 million a year.⁴⁴
- Individually, our museums are important. It has been calculated that, for every £1 of public funding, the British Library generates at least £4.40 for the UK economy. National Museum Wales have estimated that their total economic impact of their seven museums is £83m of output and £53m of gross value added, and this is associated with 2021 full time jobs.⁴⁵

Growing government funding:

Using minimal public resources – just 0.08% of total government spending in 2007/08⁴⁶ – museums leverage additional funding and produce a world class public offer. In 2007/08, national museums virtually doubled total government funding through self-generated income, raising 46% of their own income.⁴⁷

They have found this additional revenue from sources that range from collection boxes, donors, trusts to corporate sponsors. Museums also make and generate their own money. Over the past ten years, they have developed enterprises that combine profit creation with public benefit. These include licensing, destination restaurants, consultancy, on-line products and exploiting leading brands: Tate is one of the top 100 brands, and along with the V&A is one of Superbrand's top 'cool brands'.⁴⁸

Success depends on satisfaction. Museums achieve higher satisfaction rates than almost all other sectors. Overall, they achieved 97.47% consumer satisfaction in 2007/08.⁴⁹ This compares favourably with the 80% satisfied with their local areas, the 81% of students satisfied with their courses and even the 94% of customers satisfied with the consumer-brand, Apple.⁵⁰

As a result of this high satisfaction rate, museums have been particularly successful in fundraising for development. They continually refresh and renew visitors' experiences, promoting Britain's thriving cultural offer and creating much admired centres that have changed the faces of our towns and cities. Collectively, our national museums present a story of reinvention and change to come. Museum building developments which have been recently completed include:

- Tyne and Wear Archives & Museum's Great North Museum
- The British Museum's Medieval Europe, Clocks & Watches, Chinese Ceramics and Nebamun Galleries
- The British Library's Centre for Conservation
- The V&A's Sackler Centre and the forward plan, which so far has seen the opening of the British Galleries, the Islamic Galleries and the newly opened Ceramics Galleries
- The Ashmolean Museum
- The Darwin Centre at the Natural History Museum
- Imperial War Museum North and Air Space at Imperial War Museum Duxford

Development projects for which funds have been raised and to which we can look forward, ready for the Olympics, are:

- The National Museums of Scotland's Royal Museum project
- Tate Modern's extension
- The British Museum's World Conservation and Exhibitions Centre
- The Sammy Ofer Wing at the National Maritime Museum

Key facts

- Self-generated income to museums and galleries ranges as high as £240 million a year.⁵¹
- This includes £120 million in donations and sponsorship, over £50 million in trading income and £26 million in ticket sales.⁵²

Examples

The **British Library** has achieved £63m of efficiency savings since 2001. The British Library Business & IP Centre delivers £11 million worth of value to the UK small business sector and the Library has saved the Higher Education sector £37million over 5 years through their UK Research Reserve store of journals.

Tate generates over 60% of income from sources beyond government grant-in-aid. Tate Publishing is the number three visual arts publisher in the UK with a reputation for high quality award winning exhibition catalogues and an increasingly diverse list of more general art titles.

The **Natural History Museum** used a grant of £10.7m from the Department for Culture, Media and Sport to generate a further £67m to complete the second phase of the **Darwin Centre** cost £78 million – a multiple of over 6.5.

The **Ashmolean** raised £30 Million in private funding on the back of an HLF grant of £1.5 million. With support from the University of Oxford it has been able to put up an iconic new building, which fundamentally changes the cultural landscape of Oxford, without any public funding. In total, 1,200 separate contributions towards the project were received from donors.

In the 2009, the **National Gallery** conducted a visitor survey to assess the economic impact of the exhibition, **Picasso Challenging the Past**. Results suggest that the total economic impact of the event was in the region of £2m in terms of direct revenue for the Gallery and £9m in terms of external expenditure by visitors the day of their visit. This would be sufficient to support 90 full-time jobs outside the Gallery.

Tyne and Wear Archives & Museums led and secured support for a £25 million capital scheme to build **The Great North Museum**. To do this, the museum brought together funding from HLF, DCMS/Wolfson Improvement Fund, Regional Development Agency, European Regional Development Fund, Newcastle University, Newcastle City Council and a number of charitable, corporate and individual givers.

Driving tourism

Tourism is an important part of the UK economy. It is the 5th largest industry in the UK⁵³ and in 2007 it was worth £86 billion – 3.7% of GDP – directly employing 1.4 million.⁵⁴ Museums drive this tourism, building the British brand.

Visit Britain has identified our history, heritage and culture as being overwhelmingly the most popular reasons to visit the UK. Museums attract higher proportions of overseas visitors than other attractions.⁵⁵ In 2008, eight of the top ten UK visitor attractions were museums and galleries⁵⁶ and three UK museums were in the top ten most visited museums in the world.⁵⁷

By attracting overseas visitors, museums contribute significantly to the tourist economy. In 2008 overseas visitors to major UK museums and galleries can be estimated to have spent £436 million as a result of their visit⁵⁸ and UK visitors, who spend considerably less per visit, were estimated to have spent £386m.⁵⁹

Key facts

- In 2008/09 14 million visits were made by visitors from overseas to 17 UK museums, 39% of a total 40.3 million visits. Overseas visitors made up 59% of visitors to the British Museum, 35% of visitors to the National Gallery and 51% of visitors to the National Maritime Museum.⁶⁰
- British history is the highest-rated attribute when perceiving Britain as a tourist destination.⁶¹
- An independent report by Deloitte and Oxford Economics concludes that 'Cultural and heritage attractions are very definitely a cornerstone of Britain's tourism offer and are experienced by tens of millions of Britons each year from all walks of life and parts of the country. It is therefore essential that not only are these 'products' maintained, cared for and further developed, but also that they continue to offer the visitor value for money and a quality experience'.⁶²

Regenerating cities

Culture is at the heart of places and museums can help raise the profile and quality of life in urban centres. Total expenditure on services in culture, media and sport has grown by nearly 30% over the past 5 years. In 2007/08, it stands at £5.8b.⁶³ This sum is more than just a number. It is testimony to how people want to live and what they value.

Museums and galleries are central to the renaissance of our cities.

Examples

The **V&A** has been approached by the cities of **Blackpool** and **Dundee**, in recognition that the reputation of the V&A could further their strategy for renewal. In Blackpool the intention is to broaden and renew the appeal of this historic seaside town by presenting V&A exhibitions in a new venue. In Dundee the intention is to create a hub for creative design in Scotland. The annual economic impact of V&A in Blackpool has been costed by KPMG at least £12.3m.

In 2008 **Liverpool's European Capital of Culture** generated an estimated £800 million for the regional economy.⁶⁴ Over 70 per cent of Liverpoolians visited a museum or gallery during the course of that year with local communities engaged in cultural projects with specific themes relating to diversity, education, the environment, health, neighbourhoods and sport. 2.7m visited the National Museums of Liverpool, while a further 1m visited Tate Liverpool alone.⁶⁵ The depth and breadth of the Capital of Culture programme has been vital to Liverpool's reinvention: it is now the UK's third favourite city to visit. In 2008, 3.5 of visitors to the city – 25 per cent all tourists – were making their first visit, generating £176 million in tourism spend.²⁰ A record one million hotel beds were sold in the city and average occupancy rates over the year are at an all time high of 77%. Liverpool has also experienced unprecedented media coverage which has been calculated to be worth more than £200m globally.²² More than 12,000 articles appeared in the UK press. Museums have driven this success – of the wealth of cultural attractions on display during the year, they achieved the highest rise in visitor number, up 34% on 2007.⁶⁶

It was estimated that after one year of operation, **Tate Modern** had created up to £140 million in economic benefit and approximately 3,000 jobs in the Southwark area.⁶⁷ The number of hotel and catering businesses in the area increased by 23% from 1997, property prices and commercial investment levels increased faster in Southwark than in the rest of London and commercial developments in Southwark outpaced the London average. (McKinsey & Co (2001) '**Economic Assessment of Tate Modern**' detailed in **Tate Modern press release, 11 May 2001**).

The **National Media Museum** brought **501,094 additional visitors** into Bradford District in the 12 months from October 2006 to September 2007 who may otherwise not have visited. Additional tourism expenditure generated by the National Media Museum in this period was estimated to be **£28.8 million**. The number of full-time equivalent (FTE) jobs supported in the local economy by that spend is estimated to be **536 jobs**, of which 521 represent jobs outside of the museum ('NMeM Economic Model – An estimation of the National Media Museum's impact on the tourism economy of Bradford', Yorkshire Tourist Board).

Driving creativity and innovation:

OECD figures show that the UK spends more on cultural activities each year than almost all other countries. Within this, the UK ranks 17th in terms of governmental spend – the rest is made up by the spend of individual householders, at 7.7% GDP.⁶⁸ The creative industries represent the changing values of modern Britain. They are both the resources and infrastructure of a creative economy. The creative industries have contributed £60 billion, or 7.3% GDP to the economy.⁶⁹ Between 1997 and 2006, they grew by 4% per annum, compared to the economy as a whole, which has grown by 3%.⁷⁰

The creative industries rely on the UK's reputation for creativity and innovation. A workforce with creative skills is vital to the economy. This can only be supported by a cultural infrastructure from which it can draw its inspiration and its values. Museums inspire creativity and are a showcase for that creativity and the heritages on which it is built.

Key facts

- In 2007, the creative sector accounted for £57bn of UK GVA in 2007. NESTA predict that, with effective government support, a 9% annual growth rate can be achieved by 2013. This would boosting GVA to £85bn and create 185,00 new jobs.⁷¹ This compares to 5.3% for the financial services.⁷²
- HSBC commissioned Martin Raymond to look at the 'Future of UK Business' (2009). The report asks what should UK business stand for? World class creative industries are the top choice (56.5%), followed by a top education and training system (46.2%).
- The Imperial War Museum at Duxford won the Stirling Prize; five other national museum buildings have been nominated in the prize's 14 years history and the museum and library sector as a whole accounts for more nominees than any other.

Example

- The **V&A** makes an essential contribution to sustaining Britain's leading role in creative design by making the best of historic and contemporary design available through its exhibitions and programmes, acquisitions and commissions. Around one third of the audiences at the V&A identified themselves as practitioners, students or teachers in the Creative Industries.

Museums moving forward

Our museums will play a vital role as we break free from recession and prepare for the Olympics in 2012. They represent the values to which we turn in a crisis, and those that we celebrate in success.

The economic, educational and social successes of museums are not just outputs: they are testimony to the values of our nation and our communities. Museums inspire people to do, visit, create and share. They are the natural resources of a creative population and we need to sustain them.

Museums are an investment. Their collections and work inspire innovation and, through partnerships, they nurture creativity. Internationally and domestically, they bring us pride and respect.

In the past ten years, museums have developed and provided the services that have made them amongst the most valued of our public institutions. With political support and recognition of the services and benefits that they deliver, they can continue to do so, and more...

