Department for Culture Media & Sport

The Culture White Paper

#OurCulture

Cover: London Music Masters Bridge Project performing at Southbank Centre

The Culture White Paper

Presented to Parliament
by the Secretary of State for Culture, Media & Sport
by Command of Her Majesty

March 2016

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> If you believe in publicly-funded arts and culture as I passionately do, then you must also believe in equality of access, attracting all, and welcoming all.
>
> *Rt Hon David Cameron MP*

The Eden Sessions – The Eden Project, Cornwall

FOREWORD

by the Minister for Culture and the Digital Economy

Ed Vaizey MP,
Minister of State

This is the first white paper for culture in more than 50 years and only the second ever published. It is the latest contribution to our approach to public support for art and culture.

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The current approach to such support began immediately after the Second World War, although, tellingly, much thinking had taken place while the fighting was still going on. John Maynard Keynes, the first chairman of the Arts Council of Great Britain, spoke of his hopes that one day "the theatre, the concert hall and the gallery will be a living element in everyone's upbringing".

In 1965 this aspiration was given more concrete shape in Jennie Lee's White Paper for the arts, which set out the government's obligation to sustain and strengthen all that is best in the arts and stated that "the best must be made more widely available."

In 1992, the government created the Department for National Heritage, now the Department for Culture, Media & Sport. And in 1994 came the National Lottery. In launching it, John Major said: "A country can only be strong, healthy and contented if it nourishes its heritage and cultivates widespread appreciation of the arts. I would like to see everyone in this country share in the opportunities that were once available only to the privileged few... I am determined that the Lottery will make it possible for millions more to enjoy a fuller life."

The Lottery has funded thousands of arts and heritage initiatives, and paid for new and refurbished museums, galleries and historic buildings across the whole of the UK.

The increased appetite for culture was evident after Culture Secretary Chris Smith introduced free admission to museums in 2001. In the next decade, visitor numbers soared.

Over the past 70 years public support has championed culture for all, giving people everywhere the right to expect the best; preserved our collective heritage; and extended ever-greater access.

Over the past 70 years public support has championed culture for all.

“

They are the books, the arts, the academes,
That show, contain and nourish all the world…

Love's Labour's Lost

This white paper builds on what has gone before. It is not a revolution but an evolution. It recognises the importance of political leadership at national, regional and local levels, as well as leadership within and across the cultural sectors and beyond. It is a vision of culture in action – of culture that is rejuvenating our society and our national and local economies. We are seeing this wherever culture is an integral part of thinking – in Bristol, in Manchester, in the Tees Valley, in Hull and in rural areas like East Lindsey.

Our creative industries are, as George Osborne said in his Autumn Statement in 2015, "one of the best investments we can make as a nation."

It is auspicious that this white paper should be launched in 2016, in which we will be commemorating 400 years since the death of William Shakespeare.

In Love's Labour's Lost, Shakespeare writes:

"They are the books, the arts,
the academes
That show, contain and nourish all
the world…"

Our relationship with Shakespeare exemplifies the intentions of this white paper.

In this white paper we talk about increasing opportunities for children and young people – the RSC's schools programme last year reached 500,000 children, and provided educational support for schools and teachers across the country.

In this white paper we talk about increasing opportunities for children and young people.

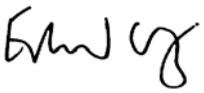
We look at how culture can be used in place-making – and if ever a town was shaped by culture it is Stratford-on-Avon, where every year Shakespeare brings 4.9 million visitors to the town.

We talk about the contribution culture makes to our soft power. This year the British Council and GREAT Britain campaign launch Shakespeare Lives, bringing his work to millions of people in 140 countries, including a film of the Manchester Royal Exchange's acclaimed Hamlet with Maxine Peake. Shakespeare's Globe will shortly conclude its extraordinary world tour of Hamlet exactly 400 years since Shakespeare's death, having been seen in 196 countries.

When we look at new models for funding, we find that our experience with Shakespeare shows us the way. In Barking a community-focussed outdoor production of The Merchant of Venice is being crowdfunded to the tune of £80,000 and has raised £25,000 from a local property company.

This white paper seeks to harness the nourishing effects of culture. It seeks to ignite the imaginations of young people, kindle ambition and opportunity and fuel the energy of communities.

It seeks to spread the gifts of our arts, heritage and culture to more people, and communities across the country and abroad and free the creative genius that can make a better world for all.



Ed Vaizey MP,
Minister of State

Museum of London, Booth Map Room

#OurCulture

EXECUTIVE SUMMARY

1

Everyone should enjoy the opportunities culture offers, no matter where they start in life

We will put in place measures to increase participation in culture, especially among those who are currently excluded from the opportunities that culture has to offer. In particular, we will ensure that children and young people from disadvantaged backgrounds are inspired by and have new meaningful relationships with culture.

A new cultural citizens programme will be led by Arts Council England and the Heritage Lottery Fund and will reach across 70 areas where cultural participation is lowest.

With the introduction of the apprenticeships levy, we will expect our larger cultural organisations to take on apprentices and promote diversity and inclusion in the workplace.

We need a more diverse leadership and workforce in the cultural sectors. We will promote clearer pathways into the sectors, including tackling barriers to working as a professional in the arts. We will require funded bodies to publish strategies for increasing diversity.

Above: Royal Shakespeare Company, RSC education workshop **Left:** Southbank Centre's Imagine Children's Festival

£40m

Culture has the potential to transform communities and our programmes including UK City of Culture, the Great Exhibition of the North, and the new £40 million Discover England fund will showcase this.

Top left: The British Museum, Young Friends sleepover **Top right:** Yorkshire Sculpture Park, Tom Price, Network **Above:** Hull UK City of Culture 2017, brand sculpture, Queens Gardens

2

The riches of our culture should benefit communities across the country

Our cultural sectors make a crucial contribution to the regeneration, health and wellbeing of our regions, cities, towns and villages.

We will work with Arts Council England, the Heritage Lottery Fund, Public Health England and other partners to develop and promote the contribution of the cultural sectors to improving health and wellbeing.

Culture has the potential to transform communities and our programmes including UK City of Culture, the Great Exhibition of the North, and the new £40 million Discover England fund will showcase this.

We will push for new cultural partnerships to include a range of national and local partners. We will ask experienced national cultural leaders to work with those developing cultural partnerships.

We will bring national arts and heritage Lottery funders together to work on a new Great Place scheme. This scheme will back local communities who want to put culture at the heart of their local vision, supporting jobs, economic growth, education, health and wellbeing.

We will launch Heritage Action Zones in England. Our national heritage organisations will advise communities on how they can make best use of their historic buildings, including taking ownership of them.

We will encourage councils and owners to make empty business premises available to cultural organisations on a temporary basis.

We will provide £20 million across 2016-17 and 2017-18 to extend the First World War Centenary cathedral repairs fund and establish a review to examine how church buildings and cathedrals in England can become more financially sustainable.

Technology offers many opportunities to bring our culture to many more people in many different ways. We will work with our cultural institutions to make the UK one of the world's leading countries for digitised public collections and use of technology to enhance the online experience of users.

3

The power of culture can increase our international standing

The UK is a leader in soft power. We are respected for our strong and stable democracy, our belief in individual liberty, our diversity and our freedom of expression. Our culture celebrates these values.

We will build on initiatives such as the GREAT Britain campaign and the work of the British Council to create new opportunities for our cultural sectors to promote trade, exports and cultural exchanges. We have increased investment in the GREAT campaign and will use GREAT funding to attract world-class events to the UK.

We will promote a global cultural export programme with UK Trade & Investment to open up new markets, and ensure that the cultural sectors are able to participate in UKTI's High Value Opportunity programme.

In 2016, we will support *Shakespeare Lives*, a global programme of live performances, public screenings and digital activity to commemorate 400 years since the death of Shakespeare. We will work in partnership with Voluntary Service Overseas, who will use the Shakespeare celebrations to raise funds to support children's literacy globally.

We will strengthen legal measures to support cultural heritage around the world, especially in areas of conflict. We will create a new Cultural Protection Fund to help countries recover from acts of cultural destruction.

Top: National Theatre, *War Horse* at the New London Theatre
Middle: Tower of London Remembers
Bottom: Shakespeare Lives – Alas, poor Yorick

4

Cultural investment, resilience and reform

We have a successful model of cultural investment in which public funding works alongside earned income, private sector finance and philanthropy. This mixture of income streams provides the basis for a thriving and resilient cultural sector.

We will continue to support growth through investment and incentives.

We are extending the VAT refund scheme for museums and galleries so that more can benefit from it, and we will introduce a new tax relief for museums and galleries in 2017 to support temporary and touring exhibitions.

We will consider changes to the Gift Aid donor benefit rules to make them simpler.

We will increase the amount of investment eligible for Social Investment Tax Relief, subject to State Aid clearance.

We will establish a new Commercial Academy for Culture to improve and spread commercial expertise in the cultural sectors.

We want to see a rejuvenated approach to corporate giving. Arts Council England has commissioned a new Private Investment Survey to provide an overview of private investment, including corporate investment, in our cultural sectors.

We will carry out tailored reviews of Arts Council England and the Heritage Lottery Fund. We will also carry out a wide-ranging review of the museums sector.

> We will continue to support growth investment and incentives.

Top right: Heritage Lottery Fund, Sandford Heritage and Community Project
Above: English Heritage, Childrens Festival at Dover Castle **Right:** The British Museum Reading Room

INTRODUCTION

> “Every year, millions of people visit our world-class museums; take in outstanding plays, television and films; marvel at new developments in the visual arts and architecture; enjoy our heritage and historic buildings... we have an incredible story to tell.

Rt Hon John Whittingdale OBE MP
Secretary of State for Culture, Media & Sport

This white paper sets out how the government will support our cultural sectors over the coming years and how culture will play an active role in building a fairer and more prosperous nation that takes a lead on the international stage.

In the fifty years since Jennie Lee's White Paper on the arts, government policy has steadily advanced public enjoyment of the arts and heritage. What we understand by culture has changed too.

Culture no longer simply means being familiar with a select list of works of art and architecture, but the accumulated influence of creativity, the arts, museums, galleries, libraries, archives and heritage upon all our lives. When we talk about our 'cultural sectors', we are referring to an extraordinary network of individuals and organisations, that together preserve, reflect and promote who we are as a nation, in all our rich diversity.

There will always be an aesthetic aspect to culture in its many forms; and the government will always champion cultural excellence. But each community has its own culture – its own history, museums and traditions. In this global, interconnected economy, what is local and unique has a special value and should be supported and encouraged. We should no more dictate a community's culture than we should tell people what to create or how to create it. The role of government is to enable great culture and creativity to flourish – and to ensure that everyone can have access to it.

The cultural sectors are already an immensely important part of our economy and society. We know that investment in culture not only has immense economic value; it also has a wide range of benefits that touch all our lives every day. We can see the difference that culture has on children's education, and we are beginning to understand better the profound relationship between culture, health and wellbeing.

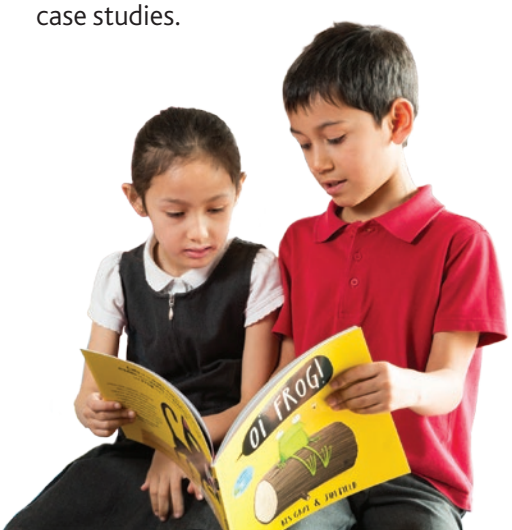
> Everyone should have the chance to experience culture, participate in it, create it, and see their lives transformed by it.

Everyone should have the chance to experience culture, participate in it, create it, and see their lives transformed by it. This paper responds to the challenge of creating more cultural opportunities, particularly for those whose chance to experience culture is more limited.

This white paper assesses the challenges and opportunities ahead.

It explains how the government will help to secure the role of culture in our society, using it to inspire our young people, rejuvenate our communities and enhance our influence as a nation across the world. It addresses financial resilience and the need for partnership working across and beyond the cultural sectors. And it describes how strong leadership can deliver this national vision at a local level.

While preparing this white paper we have found many good examples of exciting and innovative initiatives across the cultural sectors. We have brought these together in a separate case studies document which we are publishing alongside this white paper. It is not a comprehensive survey, but a collection of case studies of what is currently happening in the cultural sectors. The electronic version of this white paper includes links to relevant case studies.



Left: The Sam Wanamaker Festival 2015 at Shakespeare's Globe **Top:** The Misfit Analysis, by Access All Areas and Cian Binchy **Right:** The Reading Agency, Summer Reading Challenge

#OurCulture

The government framework for culture in the UK

The UK government has a role in promoting and supporting the cultural sectors across the UK and in promoting them abroad. It is responsible for a number of policies and programmes which benefits the sectors across the whole of the UK. These include tax reliefs and incentives, funding from the UK-wide sale of National Lottery tickets, improved access to high speed broadband, support for the video games industry, the UK City of Culture programme, the GREAT campaign and the promotion of UK cultural exports.

The UK government also provides support for specific cultural projects, such as its contribution to the fundraising campaign for V&A Dundee.

The UK government provides public funding for bodies with UK-wide remits, such as the British Council, the British Film Institute and the national museums and galleries, including the British Museum and the British Library. It is also responsible for the Heritage Lottery Fund, which distributes National Lottery funding to the heritage and museums sectors across the four nations of the UK.

In Scotland, Wales and Northern Ireland, other aspects of support for the cultural sectors are the responsibility of the Scottish Government, Welsh Government and Northern Ireland Executive respectively. They also work closely with the UK government on international issues relating to culture and other matters of mutual interest.

The UK government retains responsibility for the cultural sectors in England, including funding for England-only bodies such as Arts Council England (which also distributes National Lottery funding for the arts in England) and Historic England. Therefore, some of the policies and proposals set out in this white paper apply to England only.

The figures below show grant-in-aid and National Lottery funding for Arts Council England, grant-in-aid funding for Historic England and National Lottery funding for the Heritage Lottery Fund, in cash terms, over the six year period 2009/10 to 2014/15. They show that there has been an overall combined increase in government and National Lottery funding for the arts and heritage[1].

Figure 1: Grant-in-aid and National Lottery funding for Arts Council England

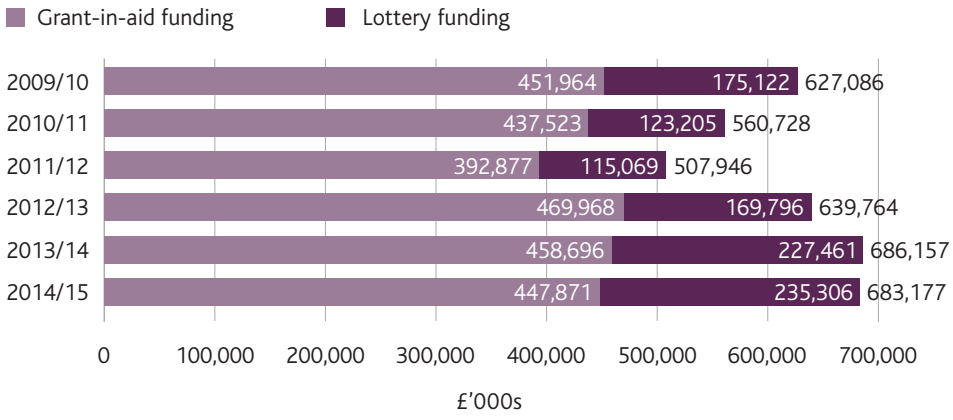
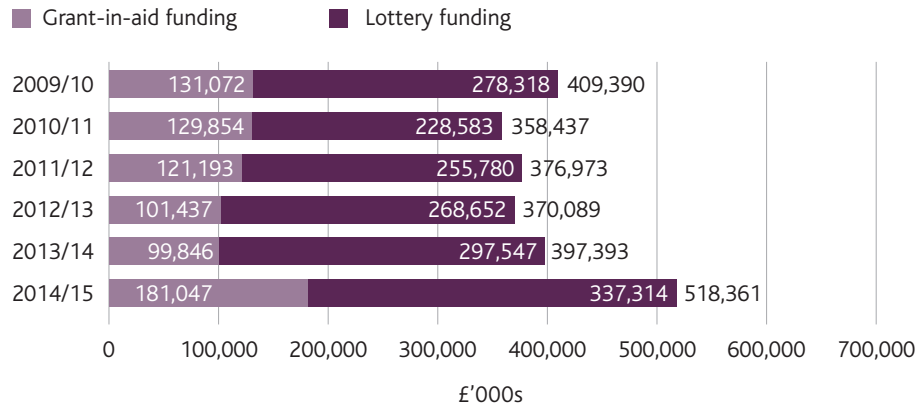


Figure 2: Grant-in-aid funding for English Heritage[2] and National Lottery funding for the Heritage Lottery Fund



1 Both figures use amounts in cash terms, not adjusted for inflation. Grant-in-aid is taken from the annual DCMS Resource Accounts on https://www.gov.uk/government/organisations/department-for-culture-media-sport/about#corporate-reports. National Lottery data is from https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/445563/National_Lottery_Distribution_Fund_Account_2014-15__print_file_.pdf

2 English Heritage was divided in April 2015 into Historic England, which delivers statutory services and receives grant-in-aid funding, and English Heritage, a charity which manages the national heritage collection of properties and sites.

The value of culture

Culture brings many benefits. In this white paper, we are concerned with three areas in particular:

- the **intrinsic** value: the enriching value of culture in and of itself;
- the **social** value: improving educational attainment and helping people to be healthier; and
- the **economic** value: the contribution culture makes to economic growth and job-creation.

This section sets out evidence of the benefits of culture.

The intrinsic value of culture

Culture creates inspiration, enriches lives and improves our outlook on life.

Evidence suggests that culture has an intrinsic value through the positive impact on personal wellbeing. Data shows that engaging with culture (visiting, attending and participation) significantly increases overall life satisfaction[3].

The social value of culture

Culture has important social benefits in terms of health, education and community cohesion.

There is considerable evidence of the beneficial effects of the arts on both physical and mental health. This includes improvements such as positive physiological and psychological changes in clinical outcomes; decreasing the amount of time spent in hospital; and improving mental health[4].

Evidence shows that engaging in culture can increase the likelihood of a young person going on to further and higher education[5]. One study showed that 16-18 year olds who participated in the arts and those who visited heritage sites or libraries were more likely to go on to further education in subsequent years[6].

There is a range of data showing a clear relationship between culture and educational attainment[7].

There is evidence to show that cultural participation can contribute to social relationships, community cohesion, and/or make communities feel safer and stronger. Research has found positive links between cultural participation and improved social skills and engagement with the wider community, and evidence that culture can play a role in tackling crime[8].

3 After controlling for other factors such as income, gender, age and location of residence. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/304899/Quantifying_and_valuing_the_wellbeing_impacts_of_sport_and_culture.pdf

4 https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/416279/A_review_of_the_Social_Impacts_of_Culture_and_Sport.pdf

5 Participation in the arts was associated with a 14% increase in 16-18 year olds reporting that they were very likely to go on to further education. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/304896/Quantifying_the_Social_Impacts_of_Culture_and_Sport.pdf.

6 https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/446273/Health_and_educational_benefits_of_sport_and_culture.pdf

7 http://eprints.qut.edu.au/69164/1/69164.pdf, cited in https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/416279/A_review_of_the_Social_Impacts_of_Culture_and_Sport.pdf

8 Research studies have found positive links between cultural participation and social inclusion https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/416279/A_review_of_the_Social_Impacts_of_Culture_and_Sport.pdf

£5.4bn

In 2014, the economic contribution of museums, galleries, libraries and the arts[9] was £5.4 billion.

The economic value of culture

In 2014, the economic contribution of museums, galleries, libraries and the arts[9] was £5.4 billion, representing 0.3 per cent of the total UK economy. This is up 59 per cent (in nominal terms) since 2010 – a massive increase compared to total economic growth of 16 per cent (nominal terms) over the same period.

Heritage tourism accounts for 2% of GDP[10], contributing £26 billion per year.

The number of people employed in the cultural and creative sectors has been increasing since 2011 and now stands at 321,000.

Jen Blackwell, founder of DanceSyndrome

Figure 3: Value of culture 2008 – 2014 (GVA, £million, nominal terms)[11]

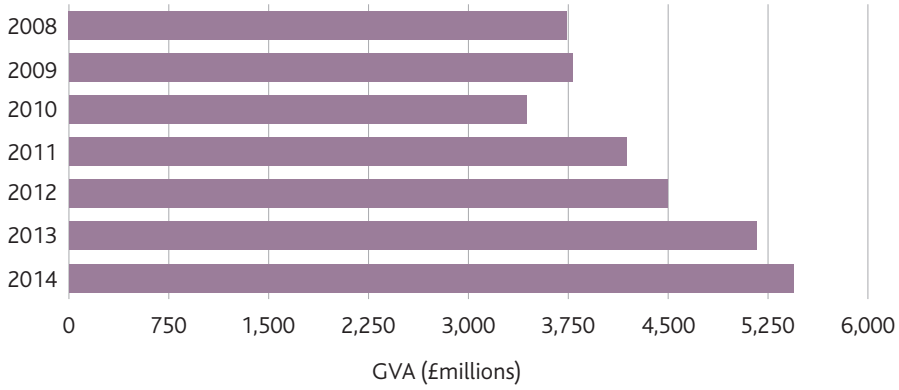
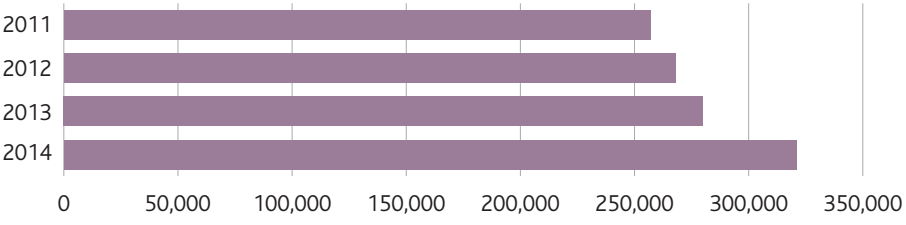


Figure 4: Numbers employed in the cultural sectors (music, performance and visual arts and museums, galleries and libraries) since 2011[12]



9 DCMS Creative Industries economic estimates: https://www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2016

10 Includes tourism and construction. Calculated using Oxford Economics (2013) The Economic Impact of UK Heritage Tourism Economy: https://www.hlf.org.uk/economic-impact-uk-heritage-tourism-economy

11 DCMS Creative Industries Economic Estimates: https://www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2016

12 DCMS Creative Industries Economic Estimates: https://www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2016

1

EVERYONE SHOULD ENJOY THE OPPORTUNITIES CULTURE OFFERS, NO MATTER WHERE THEY START IN LIFE

Stopgap Dance Company – Artificial Things

#OurCulture

> I want every single young person to have the opportunity to discover how the arts can enrich their lives. Access to cultural education is a matter of social justice.
>
> *Rt Hon Nicky Morgan MP*
> *Secretary of State for Education*

This chapter explains the importance of lifelong cultural experiences and how those experiences should be available to everyone no matter what their background. The government will put in place measures to create wider access and opportunity.

The government believes that great opportunities flow from our national culture – opportunities to be inspired, to experience, to communicate and to improve our chances in life.

These opportunities should be available to everyone, wherever they begin in life. It is only when those opportunities are universally available that we will be sure that we are making the best use of talent, one of our greatest natural resources.

We want to see increased public participation across all our cultural sectors: the arts, museums and galleries, libraries, archives and heritage.

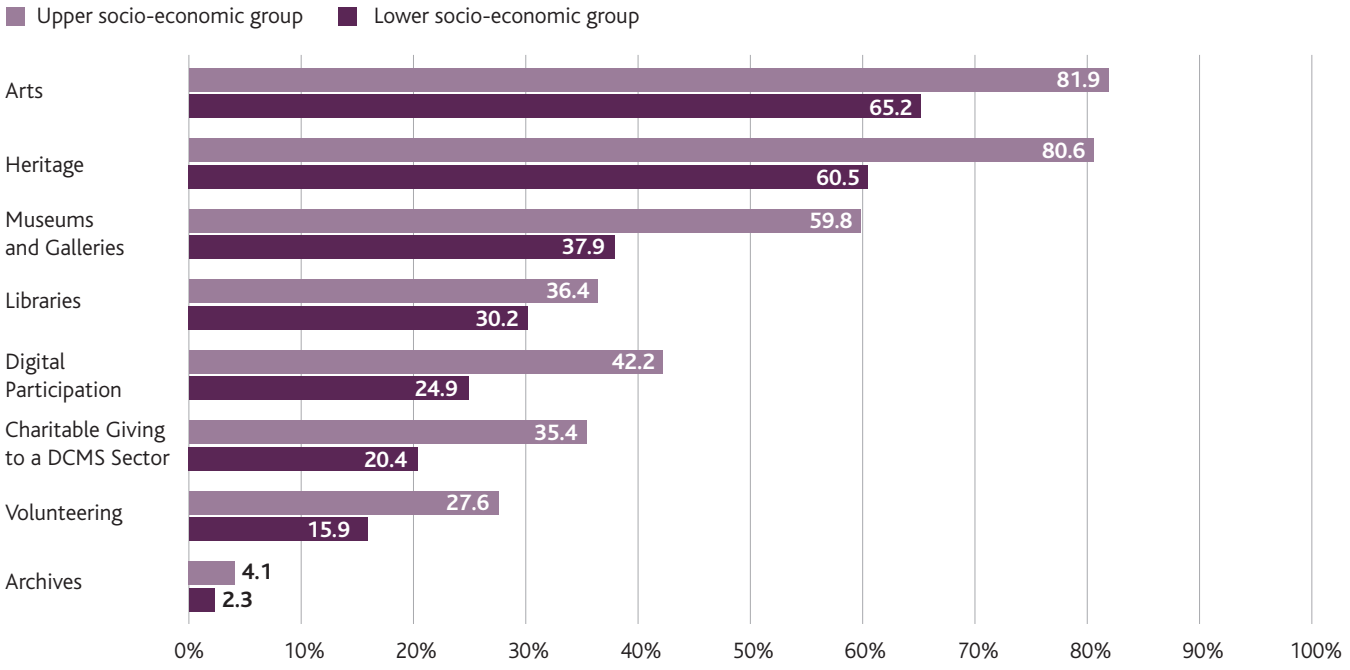
We especially want to see greater participation among communities who currently do not benefit from many cultural opportunities. We are thinking particularly of those with young families, and those who are disadvantaged and socially isolated.

Participation in culture is often significantly lower among those from a lower socio-economic background.

We want to see better career pathways, cultural sectors that embrace and benefit from diversity, and a wholehearted commitment to the opportunities of technology.

To deliver this we need strong leadership and better collaboration across the cultural sectors.

Figure 6: Participation in activities by socio-economic group (Taking Part)[16]



16 *Taking Part*: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/495586/Taking_Part_2015-16_Quarter_2_Report_2.pdf

1.1

Culture should be an essential part of every child's education, both in and out of school

The government understands that a lifelong relationship with culture should start when people are young.

All state-funded schools must provide a broad and balanced curriculum that promotes the spiritual, moral, cultural, mental and physical development of pupils. Experiencing and understanding culture is integral to education. Knowledge of great works of art, great music, great literature and great plays, and of their creators, is an important part of every child's education. So too is being taught to play a musical instrument, to draw, paint and make things, to dance and to act. These can all lead to lifelong passions and can open doors to careers in the cultural and creative sectors and elsewhere. Without this knowledge and these skills, many children from disadvantaged backgrounds are excluded from meaningful engagement with their culture and heritage.

The national curriculum sets the expectation that pupils will study art and design, music, drama, dance and design and technology. New, gold-standard GCSEs and A levels have been introduced in these subjects. Ofsted inspectors take account of pupils' cultural development, including their willingness to participate in artistic, musical, sporting and other cultural opportunities. Inspectors expect schools to provide a broad and balanced curriculum and extra-curricular opportunities that extend pupils' knowledge, understanding and skills in a range of artistic, creative and sporting activities.

National Youth Music Theatre

Artsmark, which is supported by the government, recognises excellent arts provision in schools. It has so far been awarded to over 1,700 schools with over 1,200 more working towards it.

> Formal education should be complemented by quality cultural experiences.

Formal education should be complemented by quality cultural experiences. In 2012 the government created the national network of 123 Music Education Hubs – new partnerships designed to improve music education in local areas. Other schemes supporting music education include the ground-breaking In Harmony programme, Music for Youth and the National Youth Music organisations. The government also funds national youth companies for dance and musical theatre, and the Heritage Schools programme run by Historic England, which helps children engage with the history of their area through local archaeology, buildings and monuments. We also support the Sorrell Foundation's National Art&Design Saturday Clubs, which provide opportunities for 14-16 year olds to study art and design free of charge at higher education institutions in 47 towns and cities across the UK. This complements a range of publicly funded educational initiatives in museums.

The Clore-Duffield Foundation supports learning spaces in museums, galleries and local heritage buildings across the country.

Through Arts Council England, the government has invested in a network of Bridge organisations that act as brokers between schools, the arts and heritage organisations. These run the Specialist Leaders in Cultural Education (SLiCE) programme working with teachers to develop cultural education within schools.

Arts Council England's Cultural Education Challenge aims to transform the way that cultural education is delivered through the creation of a national network of Cultural Education Partnerships.

Royal Shakespeare Company, RSC education workshop

Most cultural and heritage organisations now offer a large range of educational initiatives.

Most cultural and heritage organisations now offer a large range of educational initiatives. The majority of the organisations supported by Arts Council England and the Heritage Lottery Fund are committed to working with children and young people, while schemes such as the Family Arts Festival and the Summer Reading Challenge are crucial in introducing young families to their local cultural organisations, especially libraries. Thousands of adults, including many parents, take part in adult education classes in cultural subjects every year, organised by providers such as the Workers' Educational Association, which is the UK's largest voluntary-sector provider of adult education, and its partners in community venues across the country.

In London, the Mayor's Music Fund supports thousands of children and young people to develop their musical potential through scholarships and with opportunities to learn from and perform alongside professional musicians.

Through Arts Council England's Museums and Schools Programme, the government is increasing the number of high-quality educational visits by schools in areas that have lower than average engagement. Culturally ambitious young people can take their passions further through the Arts Award, which is supported by Arts Council England and through specialist and graded examinations in a range of art forms.

While the government considers that many of the elements needed to provide quality cultural opportunities for children and young people already exist, the network of provision remains patchy, with geographical and social barriers stacking the odds against those from the most disadvantaged backgrounds.

We need a clearer focus on those who are currently least well served.

In his speech on life chances in January 2016, the Prime Minister committed to the development of a new cultural citizens programme.

For many people, going to the theatre or to see an exhibition is a natural part of family life with few barriers to overcome. However, for those from disadvantaged backgrounds, these opportunities are not readily available.

We want everyone regardless of background to have the opportunity to experience culture. This is because culture opens doors, improves social mobility and has a huge impact on life chances.

The government expects all museums, theatres, galleries, opera houses and other arts organisations in receipt of public money to reach out to everyone regardless of background, education or geography.

We are challenging arts and cultural organisations to work even harder to make sure the most disadvantaged in society have greater opportunities to access culture. We will work with Arts Council England to ensure that every single cultural organisation that receives taxpayers' money contributes to fulfilling this duty. And they will report on progress made.

We will also launch a new programme in the areas that we know have amongst the lowest arts engagement and highest deprivation. From September 2016, Arts Council England will work with cultural institutions to engage actively with young people from disadvantaged backgrounds in a wide range of arts and cultural experiences. The young people who join this scheme will be immersed in the world-class work of our arts and cultural organisations and will meet the people that make it happen. They will be inspired by their experiences and will be encouraged to inspire others.

The programme will be piloted in three areas, and if successful, will grow over the next three years. By the end of the third year, we expect the programme will be operating in up to 70 areas across the country reaching 14,000 young people each year.

£2.5bn

The government provides around £2.5 billion of additional funding each year through the pupil premium.

The government provides around £2.5 billion of additional funding each year through the pupil premium to support schools in raising educational standards for the most disadvantaged pupils. Many schools already use the pupil premium to broaden their pupils' cultural experiences. We will encourage more schools to use the pupil premium to give their disadvantaged pupils a greater understanding of our shared culture and heritage. We will work with the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA) to promote cultural education as a means of raising the educational attainment of disadvantaged pupils.

This year, the government has placed culture at the heart of its prestigious Pupil Premium Awards. These awards celebrate schools that excel in raising the achievements of their disadvantaged pupils. More than twenty organisations, including the Royal Shakespeare Company, the RSA and the Arts Council England-funded Bridge organisations will contribute prizes, including bespoke workshops, exhibitions, tours and talks, to educate and inspire pupils. We will work with the winning schools to capture the impact of these prizes and highlight the benefits of cultural experiences and engagement to schools across the country.

What we will do

We will establish a new cultural citizens programme, with the support of Lottery distributors, to create new cultural opportunities for thousands of young people from disadvantaged backgrounds.

We will work with the RSA to encourage schools to use the pupil premium to promote cultural education as a means of raising the educational attainment of disadvantaged pupils.

We will use the Pupil Premium Awards to highlight the benefits of cultural education for disadvantaged pupils.

1.2

There should be better access to skills development and clearer pathways for talent, where it emerges

Our cultural sectors and creative industries need talent; this is as true for skills, such as conservation, as it is for performing excellence. While a cultural education offers the first opportunities for talent to express itself, it must be supported in its development by clearer pathways.

Many cultural organisations, from theatres to heritage, already offer or specialise in training and career development, and there is an emerging relationship with the higher education sector, which has seen cultural venues become learning spaces.

The government's Music and Dance Scheme and Dance and Drama Awards Scheme provide means-tested support to ensure that talented children and young people from all backgrounds are able to receive the world-class training they need to succeed in careers in music, dancing and acting.

The government also supports the British Film Institute's Film Academy which provides specialist training in a range of skills needed by the film industry.

We need to ensure there are clear, joined-up routes for skills and careers in the cultural sectors, for both technicians and performers.

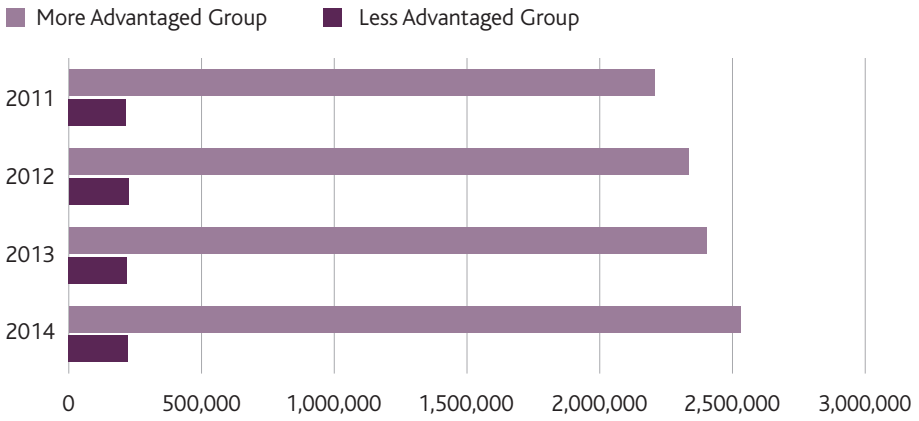
The pathways into the cultural sectors need to be better defined, signposted and supported, especially for young people from disadvantaged backgrounds. We have to address the perception that entry to the cultural sectors is restricted by means. At present, employment in the creative economy disproportionately favours those who come from a more advantaged socio-economic background.

We will work with Arts Council England to understand the barriers that prevent people from lower income households and under-represented groups from becoming professionals in the arts.

We will work with Arts Council England's Bridge organisations to encourage inspirational individuals from the across the cultural sectors to go into schools and talk to pupils about their experiences to inspire and encourage young people to consider careers in the cultural sectors themselves.

We want to support more young people to gain the skills and knowledge needed for technical occupations in the cultural sectors. We are developing plans for reforms to technical and professional education, working closely with an Independent Panel chaired by Lord Sainsbury to consider how we can create a small number of technical and professional routes which will support more people into skilled employment.

Figure 7: Employment in the creative economy by socio-economic classification[17]



17 The Government's creative industries economic estimates show that people who work in the creative economy are disproportionately from advantaged backgrounds. In 2014, people from more advantaged socio-economic groups held 91.9% of jobs in the creative economy See DCMS Creative Industries Economic Estimates: https://www.gov.uk/government/statistics/creative-industries-economic-estimates-january-2016

The National College for Creative and Cultural Industries, based at the Backstage Centre in Purfleet, Essex, will open its doors to learners in the autumn. It will address the demand for offstage and backstage skills such as lighting, rigging and production, by offering a rigorous and flexible route into the cultural sectors through apprenticeships and new professional diplomas. The National College will be managed by Cultural & Creative Skills on behalf of a consortium of employers and industry organisations including Live Nation, the Royal Opera House, White Light and the Association of British Theatre Technicians.

The Heritage Lottery Fund will make a further investment of £10 million in its Skills for the Future programme with a particular focus on attracting more diverse new entrants to the heritage workforce.

The government believes that apprenticeships offer an excellent way to acquire skills, and this is especially applicable to the specialised needs of the cultural and creative sectors.

The government is committed to increasing the number of apprenticeships to three million by 2020.

The government is committed to increasing the number of apprenticeships to three million by 2020, funded by a new apprenticeships levy. All larger cultural organisations will take on apprentices.

Creative & Cultural Skills

Historic England will create its own heritage apprenticeships, addressing areas of greatest need and complementing the Heritage Lottery Fund's Skills for the Future and the investment in traditional building skills by the Churches Conservation Trust.

We will ask Arts Council England and Historic England to work with their partners to consider how best to apply apprenticeships standards.

What we will do

We will work with Arts Council England to understand the barriers that prevent people from particularly under-represented groups becoming professionals in the arts.

We will ask Arts Council England and Historic England to develop strategies that support cultural organisations to make best use of apprenticeships and help with skills development and career choices.

1.3

Publicly-funded culture should reflect the diversity of our country

The government expects the cultural sectors to represent our diverse society in their artistic talent, workforce and audiences.

Diversity is essential to success. Genuinely diverse cultural sectors will use all our national talent, will challenge and rejuvenate themselves, and will increase their audiences. Young people from minorities and with disabilities will believe that these are sectors with which they identify and in which they can work.

Achieving greater diversity has been a problem for many years. While progress has arguably been made on addressing gender balance and LGBT representation within the cultural sectors, there remains some way to go; and the overall figures on diversity do not reflect national averages.

Campaigning organisations such as Act for Change have highlighted the lack of diversity at all levels in the theatre; from places at drama schools to appearances on stage; from the lack of directors to people working backstage. The Chineke! Foundation, established by the musician Chi-chi Nwanoku, focuses on a similar problem in our classical orchestras and has established Europe's first all-black orchestra, composed of exceptional musicians from across the continent.

The Chineke! Foundation

We want to see clearer pathways into the cultural sectors for people from black and minority ethnic groups and for disabled people.

Many cultural organisations are now at last taking action. The government is working with broadcasters on strategies for improvement, while the British Film Institute has put its own measures in place.

Arts Council England has recently made a big change in its approach, launching The Creative Case for Diversity. This asks the organisations which it funds to make themselves and their work more reflective of the communities they serve. Progress on this will influence their future funding.

Arts Council England will also commission new research that will improve their understanding of disabled people's experiences in the cultural sectors. It will identify solutions to increase the number of disabled people working in the cultural sectors, which is especially low.

The government would like to see more widespread adoption of the services provided by Stagetext, which provides captioning and live subtitled services to theatres and other arts venues, and VocalEyes, a nationwide audio description charity. We will also continue to work with the cultural sectors to make improvements to physical access to venues.

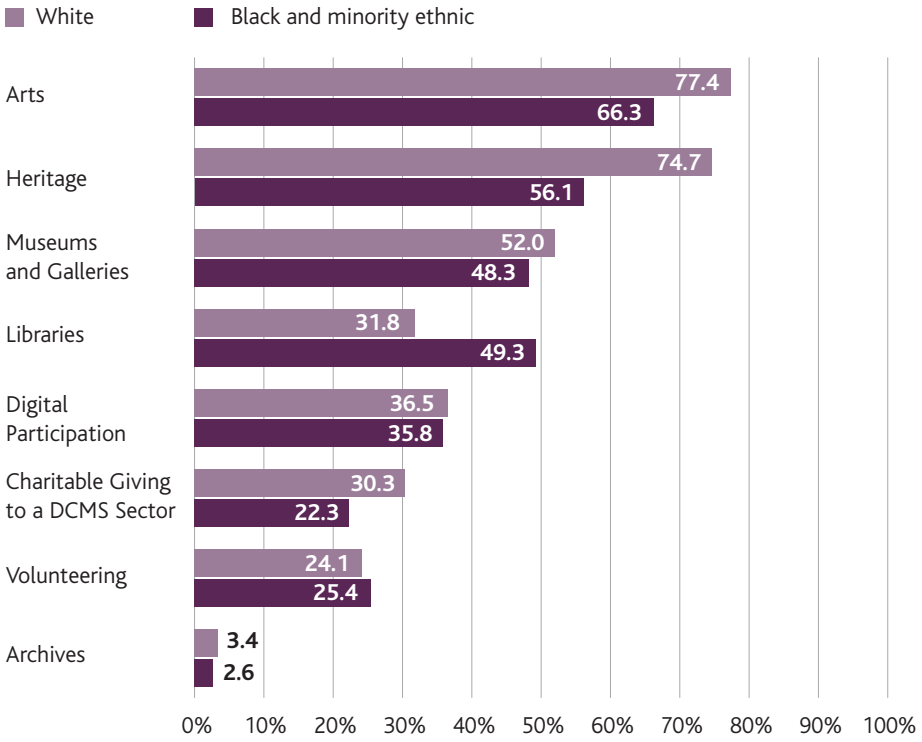
However, we will not see truly diverse cultural sectors until we have a leadership committed to sustained change. Too few people from black or minority ethnic backgrounds, or who are disabled, work at the highest levels in cultural organisations.

We will also continue to work with the cultural sectors to make improvements to physical access to venues.

From 2016, Arts Council England will publish data on leadership looking at the diversity profile of Chief Executives, Artistic Directors and Chairs of the organisations which they fund.

Volunteering is a way for people of all ages and from all backgrounds and walks of life to get involved in cultural activities and support the work of cultural organisations. The government wants to see more people volunteering and getting involved in social action, including in the cultural sectors. We will work with Arts Council England, Historic England and other publicly-funded cultural organisations to encourage more volunteering opportunities in the cultural sectors.

Figure 8: Participation in activities by ethnicity (Taking Part)[18]



What we will do

We will ask Arts Council England, Historic England and the national museums and galleries to develop and share strategies for tackling the lack of diversity in leadership across the cultural sectors and to provide regular reports on what has been achieved.

We will examine the role of networks to make pathways into the cultural sectors easier for people from black and minority ethnic groups and for disabled people.

We will ask the heritage sector to build on the foundations of successful programmes such as the Heritage Lottery Fund's Young Roots programme to create more opportunities for young people outside formal education settings to enjoy and learn about heritage or to lead heritage social action.

18 *Taking Part*: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/495586/Taking_Part_2015-16_Quarter_2_Report_2.pdf

2

THE RICHES OF OUR CULTURE SHOULD BENEFIT COMMUNITIES ACROSS THE COUNTRY

The Odyssey at Derby Theatre

#OurCulture

“

We are in the middle of a devolution revolution. We want our national and local cultural institutions to work together to support places to harness the power of culture to drive economic growth, education and wellbeing.

Rt Hon Greg Clark MP
Secretary of State for Communities and Local Government

This chapter sets out how culture is integral to the identity of local areas up and down the country and has the potential to transform a place. We want to see more partnerships being formed between the national and local levels to put culture at the heart of place-making.

Culture is strongly rooted at a local level; it draws on and reflects the rich diversity of our communities.

Cultural place-making can shape the fortunes of our regions, cities towns and villages.

We have seen in Hull how cultural investment is contributing to the city's growing confidence. Having been chosen as the UK City of Culture 2017, it is now on the Rough Guide list of the top 10 world cities to visit. It is no coincidence that Hull is attracting new business and jobs. The award of UK City of Culture is expected to be worth some £60 million to the local economy in 2017.

This is only a most recent example. Historically, we know London's creative and economic success owes much to the strength of its arts, theatres, heritage and museums; but many other towns and cities, from Margate to Liverpool, also understand the benefits of a strong cultural offer.

We want to see these benefits stretch much further and to more places.

Getting the right balance of funding between London and the regions continues to require attention. Arts Council England is committed to supporting culture outside London. It is continuing to increase the percentage of grant-in aid funding it allocates to organisations outside London, and has made a commitment to increase the proportion of Lottery funding it allocates outside London to 75 per cent by 2018. Arts Council England not only provides grants, it also carries out strategic development work in support of the cultural sectors across the whole of England. It is important that public funding, including Lottery funding, is allocated in a way that support artistic and cultural ambition everywhere.

Getting the right balance of funding between London and the regions continues to require attention.

£60m

The award of UK City of Culture is expected to be worth some £60 million to the local economy in 2017.

Each one of our communities has been shaped by a unique combination of landscapes and architecture, traditions and festivals, artisans and artists. We want more local leaders to grasp the potential of culture to achieve their vision for their community, and to put culture at the forefront of their strategies.

Arts Council England has worked in partnership with the Local Government Association to support more than 150 cultural portfolio holders in local authorities to lead transformational change through its Culture Leadership Essentials Programme, Libraries Leadership seminars and peer reviews.

Public libraries are an important part of our local communities. The Leadership for Libraries Taskforce was established in 2015 by the government and the Local Government Association. Its objectives are to support collaboration, best practice and development across England's public library service.

Sage Gateshead

Along with leadership, we need partnership. Hull's success owes much to partnerships across local and national funding bodies and across public and private sectors.

The UK City of Culture and European Capital of Culture programmes are open to all cities in all the nations of the UK. They provide a unique opportunity for new cultural investment, attracting new audiences and showcasing the best of our national culture.

The government's devolution agenda in England will empower more local people to shape the future of their communities. We want our national cultural institutions and funders – in the public, private and charitable sectors – to work together and back the vision of local leaders, local authorities, local businesses, local communities, cultural organisations and others. National funding can help with this.

Many areas are already working this way. Across northern England, new cultural programmes and partnerships are forming in Liverpool, Manchester and the Tees Valley.

The government believes that technology and improved digital infrastructure has a crucial role to play in connecting communities and ensuring they are good places to live and work. Technology will enable better collaboration between cultural organisations and their partners, and help them to reach more audiences. Moreover, the digital experience is itself becoming a ubiquitous 'place' that has the potential to transform access to culture for everyone, everywhere.

Libraries Taskforce

The Leadership for Libraries Taskforce is putting in place measures to support and reinvigorate the public library service in England. The government is working with the Taskforce to develop a shared vision for public libraries in England that will provide direction and purpose for the service by highlighting existing good practice and providing collaborative ambition in support of libraries. This will include supporting cultural access and engagement, literacy and learning, digital literacy, economic growth, health and wellbeing and community cohesion.

Above: Peckham Library

2.1

We will promote the role that culture has in building stronger and healthier communities and boosting economic growth

Culture brings huge benefits by providing better quality of life and wellbeing within local communities.

We want communities to consider how culture could be central to their plans for wellbeing, for regeneration and for economic growth.

The government's support for the Northern Powerhouse is helping to bring together the great cities and rural areas of northern England and is promoting economic development through better transport links and business infrastructure. The region's cultural offering will be a major driver of new investment. To support this, the government is providing major capital investment for the Factory in Manchester for example, and is investing in a new Great Exhibition of the North in 2018, which will showcase the culture, technology, innovation and design of the North.

In the 2016 Budget, the Chancellor announced further investment in the Northern Powerhouse, including £5 million for a new Shakespeare theatre and education complex in Knowsley and £1 million towards the development of a new arts hub in Sheffield.

Arts Council England's Creative Local Growth Fund is supporting cultural organisations to work with Local Enterprise Partnerships and key strategic bodies to contribute to local economic growth. Almost £4 million has already been awarded to nine areas across the country and this is expected to bring in over £8.4 million in additional funding from other sources.

We are launching a new £40 million Discover England fund in 2016. Its purpose is to make it easier for visitors to discover England's national treasures and hidden gems, by encouraging partners to work together across geographical boundaries to develop iconic tourism trails. Our culture is a key draw and it will have a key role in these new 'must-see' routes.

Culture is making an important contribution to reviving our coastal communities. Our £90 million Coastal Communities Fund has helped to support a wide range of cultural projects. Culture features strongly in a number of the economic plans produced by the 118 Coastal Community Teams in England, which have been set up to bring together local people, local authorities and businesses to help boost growth, jobs and prosperity in coastal towns.

Our national museums already have a well-established presence outside London, both in terms of buildings as well as collaborations with other museums. The recent decision to vacate Blythe House, a storage site in London, funded with a capital grant from the government of £150 million, reflects our ambition to enhance public access to our national collections.

£40m

We are launching a new £40 million competitive Discover England fund in 2016.

The best of our civic museums are welcoming and accessible places that host a wide range of events and use their collections and spaces for public benefit. Some civic museums are undergoing marked changes to their governance and funding arrangements. It is vital they can continue to innovate and flourish. The new Civic Museums Leadership Network, supported by funding from Arts Council England, will help leaders in the museums sector to develop their own strategies for thriving contemporary civic museums.

There are many good examples of how cultural interventions can affect health and care outcomes in both physical and mental health, benefitting individuals, their families and the wider community. This includes a growing number of case studies and research projects on the benefit of cultural activities for older people, including those with dementia.

While many commissioners in Clinical Commissioning Groups and local authorities are receptive to the role culture can play in improving health and care outcomes, we want to move to a position where the evidence and practice of successful outcomes is much better known in both communities and where the relationship between commissioners and the cultural sectors is much more collaborative.

The Cultural Commissioning Programme, funded by Arts Council England and delivered by a consortium led by the National Council for Voluntary Organisations, is helping cultural organisations to engage better in public sector commissioning and supporting public sector commissioners to develop greater awareness of the potential for cultural organisations to deliver their outcomes. We will work with Arts Council England, the Heritage Lottery Fund and Public Health England to build on the findings of this programme; to ensure that publicly-funded cultural events and programmes have a cumulative positive effect on health; and to respond to the recommendations of the All-Party Parliamentary Group on Arts and Health when it reports on arts and health policy next year.

There are also many good examples of how cultural interventions can benefit prisoners, ex-offenders and people at risk of becoming involved in crime. Culture can help to improve self-esteem, social skills and wellbeing: all of which helps to reduce the risk of offending and re-offending and make our communities safer. We will work with Arts Council England, the Heritage Lottery Fund and other partners to ensure that offenders and those at risk continue to benefit from cultural opportunities.

What we will do

We will showcase the power of culture to transform communities, through UK City of Culture, the Great Exhibition of the North and the Discover England fund.

We will hold a competition in 2017 to find the next UK City of Culture for 2021, and we will commence the process to find a European Capital of Culture for 2023.

We will work with Arts Council England, the Heritage Lottery Fund and other partners to develop and promote the benefits of culture for good health, wellbeing and safer communities.

Freedom Festival 2015, Hull city centre

2.2

Greater local and national partnerships are necessary to develop the role of culture in place-making. We will require national institutions to back local vision

Better collaboration between the cultural sectors, and between cultural organisations and their partners at a local, regional and national level will deliver the full benefits of culture for all our communities.

In some places, this vision is already being realised: the North East Culture Partnership represents a template of what could be achieved. Its *Case for Culture* sets out an ambitious vision for cultural development over the next fifteen years. More than 1,000 people and organisations representing business, sporting, educational, tourism and cultural interests across the region together with twelve local authorities and five universities contributed to its development.

The government wants to see similar strategies developed throughout the country and embedded in local authorities' plans and policies.

Cultural strategies should involve a wide range of stakeholders; they should be ambitious; they should be long-term; and they should be sustainable.

Effective partnerships will bring together cultural organisations, skills, leadership and knowledge with a range of national and local partners.

Spike Associates space, Spike Island, Bristol

Local partners could include:

- local government, which remains the largest funder of culture and which is most closely attuned to local needs;
- Local Enterprise Partnerships, some of which have already put tourism, heritage and the creative industries at the heart of their strategies;
- local health and care commissioners, which are increasingly interested in the beneficial effects of culture on health and wellbeing;
- police and community safety partnerships, which can explain how culture can have an impact on behaviour;
- universities, which not only have the care of important museum collections, but are major supporters of culture and provide ground-breaking research on heritage protection and conservation;
- National Park authorities and Area of Outstanding Natural Beauty Partnerships and Conservation Boards which ensure that our most treasured landscapes are enjoyed by a diverse range of users and are protected for future generations; and
- the local voluntary and community sector, including trusts and foundations.

Cultural strategies should involve a wide range of stakeholders; they should be ambitious; they should be long-term; and they should be sustainable.

National partners could include:

- National Lottery distributors, including the Heritage Lottery Fund, Arts Council England, and the BIG Lottery fund, which made £1bn of awards in 2014/15, with 95.6% going to the voluntary and community sector, including local cultural organisations;
- Historic England and the Design Council: Historic England provides expert advice on how to protect and care for the historic environment, and help the public to access and enjoy it; the Design Council helps people to understand design and use it as part of their strategy;
- national museums, which are looking to build on their existing regional presence;
- national arts organisations, which we want to have an increased impact across the country, through touring productions and education programmes; and
- national heritage organisations, including English Heritage, The National Trust, The Historic Houses Association and the Landmark Trust, which between them look after many of our most beautiful landscapes and best-loved buildings.

We will work with Lottery distributors and national cultural organisations to launch a new Great Place scheme. This scheme will initially be piloted in twelve areas, of which at least four will be rural areas. It will support areas where there is a strong local partnership and a commitment to embed culture in the local authority's plans and policies. Historic England will provide advice to pilot areas on using planning and development to support the area's wider cultural offer. We will also ask cultural leaders to help local areas develop new cultural visions.

What we will do

We will identify experienced, national cultural leaders to work with those developing, or considering developing, new cultural partnerships.

We will work with National Lottery distributors and national cultural organisations to support communities to realise their local cultural vision, through a new Great Place scheme.

2.3

Our historic built environment is a unique asset and local communities will be supported to make the most of the buildings they cherish

The development of our historic built environment can drive wider regeneration, job creation, business growth and prosperity. However, some developers regard these projects as too risky to take on, because of their heritage status. This is a particular issue in parts of the country where the property market is less buoyant and where there may be a lack of local expertise to call upon. Historic England has a key role in ensuring that developers and local authorities have the confidence to transform their historic places, ensuring that new development supports and enhances what is distinct and special about them.

Local communities, entrepreneurs or third sector groups wanting to take on the ownership of valued heritage buildings may lack the capacity, finance and some of the skills required to take on the challenge of reinventing, repairing and then managing these properties. However, with the right support from national heritage organisations, these buildings could be put to good use.

We have provided £3 million of new funding for the Architectural Heritage Fund to support heritage organisations to advise communities on how they can make best use of their historic buildings, including taking ownership of them.

English Heritage School Visits

We will support Historic England to establish new Heritage Action Zones in England. In these areas, Historic England will build and improve relationships between local partners to manage change and new developments better and to stimulate the productivity of the historic environment through regeneration and growth.

Historic England will identify how it can offer more support to local authorities, reduce demand on local services through clearer guidance, and encourage new delivery models that make the best use of resources, in the light of the review of local authority archaeological services.

The Heritage Lottery Fund will build on its £25 million investment in the Heritage Enterprise Programme to support heritage to become financially self-sustaining.

Empty spaces and buildings can sometimes be used by cultural organisations for performances and exhibitions on a temporary basis. But such organisations may encounter planning and licensing problems when they try to do so.

Where new development takes place, there may be a risk of an adverse impact on existing entertainment venues. The Theatres Trust already works closely with local planners and communities to help secure the future of theatres for their original purpose. We also need to ensure that cultural organisations are able to make use of empty spaces and buildings, and that new developments take account of existing arts and music venues and the need to create new spaces for culture.

Facilities that allow artists to develop and create new work should be supported.

As well as places for artistic performances and exhibitions, studios and facilities that allow artists to develop and create new work should be supported. Initiatives such as Yorkshire Artspace in Sheffield and ArtCity Stoke offer affordable studios and workspaces for artists. In London, the Entrepreneurs for the Arts scheme will bring together property developers, entrepreneurs and small businesses to create new studio hubs and support existing studio operators. More schemes like these are needed across the country.

Churches have been at the centre of our communities for centuries. The Church of England and the Churches Conservation Trust are demonstrating how churches can be opened up by the public and how their history can be brought to life. Further action is now required to ensure that our churches remain at the heart of community life. As announced in the 2016 Budget, the government will provide £20 million across 2016-17 and 2017-18 to extend the First World War Centenary cathedral repairs fund and will establish a review to examine how church buildings and cathedrals in England can become more financially sustainable.

#OurCulture

The Churches Conservation Trust

What we will do

We will support Historic England to establish new Heritage Action Zones.

We will continue to support the heritage sector to advise local communities on how they can make best use of their historic buildings.

We will encourage local authorities and property owners to make more empty spaces and buildings available for cultural activities on a temporary basis and encourage them to consider cultural elements, such as artists' studios, when planning new developments.

We will provide £20 million across 2016-17 and 2017-18 to extend the First World War Centenary cathedral repairs fund and establish a review to examine how church buildings and cathedrals in England can become more financially sustainable.

2.4

Technology is expanding the ways in which we make and experience culture; the digital dimension is becoming a 'place' in itself

Many of our national and local institutions are leading the way in digitising their public collections or screening content online.

The National Theatre's NT Live programme of cinema broadcasts reached an audience of 1.2 million people in 2014/15. NT Live is shown globally from Australia and Thailand to Iceland and Chile, and is complemented by a wide range of online content. The Royal Opera House also relays live performances of its opera and ballet productions to thousands of viewers across the country.

The British Museum is pioneering new techniques, making its cultural treasures accessible to a global public as part of a partnership with the Google Cultural Institute.

Through the use of virtual reality, we can now experience a Bronze Age site, or the depths of the prehistoric seas as showcased by the Natural History Museum.

The BFI is making film heritage available to everyone by digitising 10,000 works from its National Archive which will be completed in 2017.

Adrian Lester, *Othello*, National Theatre NT Live

Many museums are actively involved in digitising their collections, but still only a fraction of the extensive and unique collections of our national museums can be readily viewed by the general public. The government is providing £150 million of capital funding over the next five years to the British Museum, the Science Museum and the Victoria and Albert Museum to preserve, protect and transform public access to the collections currently stored at Blythe House in London, by relocating them to appropriate, world-class facilities. As part of this move, objects from the collections will be photographed and made available digitally.

Digitisation is only the beginning. Examples such as Art UK and the Collections Trust show what can be achieved when institutions collaborate in making digital data available.

The benefits of digitisation are obvious. It will give millions of people who cannot physically visit a collection or performance the opportunity to experience the content remotely. For example, the Royal Shakespeare Company and the National Theatre are among 60 international arts organisations partnering with Google for an immersive digital exhibition allowing online audiences to experience the performing arts in 360 degrees.

Art UK

The Public Catalogue Foundation and the BBC have combined forces to launch www.artuk.org. Art UK provides a digital platform with access to over 200,000 oil paintings from over 3,000 public art collections. It is fully searchable and is expanding. Helped by funding from Arts Council England, along with support from the National Trust, Government Art Collection, English Heritage, the Heritage Lottery Fund and trusts, it provides a platform for displaying artworks that the public might not readily see and offers an educational resource as well as potential income streams for the public collections.

It will allow collections to crowdsource knowledge about their artefacts, taking advantage of digital volunteers. The National Archives has engaged volunteer 'citizen historians' in its project to digitise war diaries from the First World War, and invited people across the world to share their knowledge and memories of the people, places and events shown in thousands of colonial-era photographs posted on Flickr.

It will allow organisations to gather data about the people who use their collections and what they are interested in. It will allow collections to go where users are in the online world. It will allow curators and researchers to use machine-learning and data tools to learn more about their collections.

We want to go further and make the UK one of the world's leading countries for digitised public collections content. We want users to enjoy a seamless experience online, and have the chance to access particular collections in depth as well as search across all collections.

We will commission a report on the key issues to be addressed. The report will cover issues such as common technical standards and licensing; what support institutions need to digitise their collections; the capacity for storing collections online; the need to update digital collections in line with advances in technology; and the skills needed now and in the future by cultural organisations to make these developments happen.

We will work with funding bodies and our national institutions and enlist the expertise of organisations such as the Digital Catapult and the Government Digital Service, as well as potential commercial technology partners, to realise this vision.

What we will do

We will commission a report on the key issues to be addressed to make the UK one of the world's leading countries for digitised public collections content.

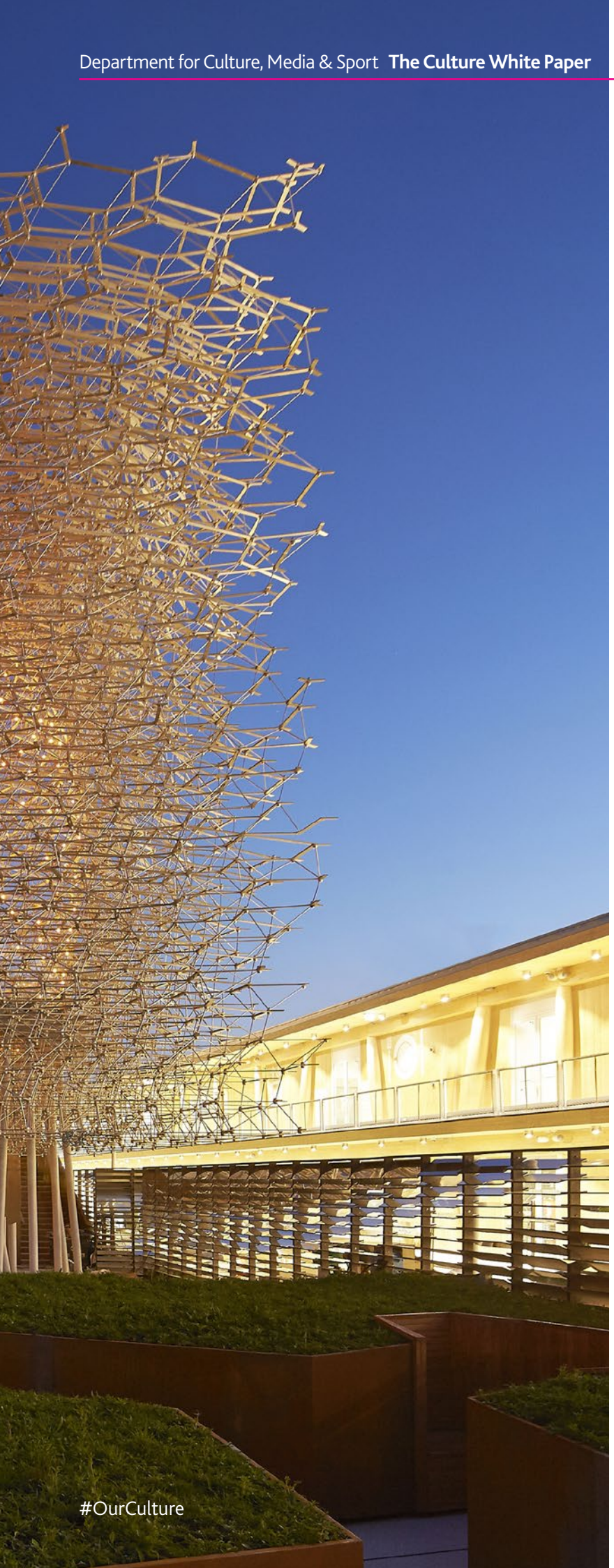
We will ask Historic England to work with local authorities to enhance and rationalise national and local heritage records over the next ten years, so that communities and developers have easy access to historic environment records.

3

THE POWER OF CULTURE CAN INCREASE OUR INTERNATIONAL STANDING

UK Pavilion at Milan Expo 2015

#OurCulture



> The UK is renowned for its extraordinary heritage, attracting millions of people from across the world. As a nation we are lucky enough to have inherited our rich, cultural history. This strategy will not only ensure we continue to celebrate it, but makes sure we can pass on something even more vibrant and inspirational to future generations.

Tracey Crouch MP
Minister for Sport, Tourism and Heritage

This chapter explores how we can further enhance the soft power of the UK through our culture, including promoting the arts and heritage abroad, adopting the influence of arts and culture through international diplomacy and protecting world heritage.

The UK is a leader in soft power. It is number one in Portland's *The Soft Power 30* composite index for 2015. We are respected for our strong and stable democracy, our belief in individual liberty, our diversity and our freedom of expression. Our culture celebrates these values.

Culture continues to expand the UK's influence, promotes trade and investment and attracts visitors to experience the beauty of our landscapes, the treasures of our national heritage and the life of our towns and cities.

This respect and influence gives us status in global networks and international organisations. In turn, those networks give us the opportunity to promote our cultural and creative talent.

This year marks the 400th anniversary of Shakespeare's death. Shakespeare's reach and influence increases with time and continues to shape perceptions of the UK. In a remarkable odyssey, Shakespeare's Globe's touring production of Hamlet will have visited every country in the world by April 2016.

The government will build on such initiatives as the GREAT Britain campaign and reciprocal programmes with other countries to create new opportunities for our cultural sectors to showcase their productions and to promote trade and exports.

We have a duty to respond to humanitarian disasters, including acts of cultural destruction. The government will take new steps to help countries return to social stability and economic prosperity through cultural protection.

In 2015, the government announced the establishment of a new Prosperity Fund. Its primary purpose is to promote the economic development and welfare of developing countries. Culture will play an important role in this, driving development and poverty reduction and opening up fresh global opportunities.

Royal Shakespeare Company performance, Stratford-upon-Avon

3.1

By promoting the UK through our cultural exports we will enhance our global reputation and soft power

The UK already ranks highly in surveys of soft power and national brand. The government wants our national culture to enhance our global reputation further.

Through the British Council, we use culture to strengthen international relations and create educational opportunities. The British Council works in more than 100 countries, sharing knowledge and building friendships through culture and education. It plays an important role in supporting arts organisations and museums in their international work.

Throughout 2016, we will support *Shakespeare Lives,* a global programme of live performances, public screenings and digital activity.

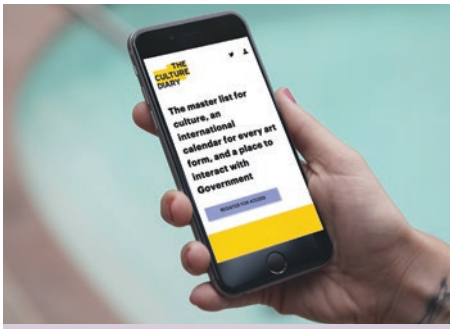
Our broadcasting industry is also a powerful champion of our culture overseas. The BBC has the highest global reach of any broadcaster. More than 50 per cent of global business leaders in key global markets have weekly contact with the BBC: 79 per cent of them believe the BBC is "a great ambassador for the UK", ranking it ahead of all other institutions.

In the 2015 Spending Review, the government announced additional funding for the BBC World Service over the spending review period, building to £85 million per annum, of which £70 million will count as Overseas Development Assistance. This additional funding will enable the BBC to retain its global remit and reach, increasing people's access to news and information which will contribute to good governance globally and support economic, social and political progress. It will also enable the BBC to focus on the riches of its arts output and the UK's cultural scene.

The British Film Institute has established an executive education programme for international film and archive professionals, using its world-leading staff expertise and skills to support overseas partners and enhancing the UK's reputation as a leader in film conservation, digitisation and archiving.

The Government Art Collection curates displays of British works of art for government buildings in the UK and around the world. We will continue to look for even more ways for people to see and enjoy the works of art from the Collection.

The Culture Diary enables organisations in the cultural sectors to work with the Foreign and Commonwealth Office's global network, UK Trade & Investment (UKTI) and the business community. We will review and improve it to ensure that it remains a highly effective tool.



The Culture Diary

The Culture Diary is a master list for culture, an international calendar for every art form, and a place to interact with government, enabling cultural organisations of all sizes and from all the cultural sectors to extend their international reach. By connecting cultural institutions with each other, with the GREAT campaign and with the government's global network of embassies and high commissions, it allows UK cultural organisations to realise the benefits of working internationally and meet the demand for British culture and heritage overseas. www.theculturediary.com

What we will do

We will promote a global cultural export programme with UKTI to open up new markets; and ensure that the cultural sectors are able to participate in UKTI's High Value Opportunity (HVO) programme.

We will ask our public bodies to ensure that funding helps to develop the capacity of the cultural sectors to pursue new opportunities through international exchange, partnerships, enterprise and innovation.

We will ask Historic England to work with other heritage organisations to develop the heritage sector's international commercial offer.

3.2

The GREAT campaign will draw on culture to promote 'brand Britain' and will enhance our cultural offer to visitors by bringing us the best the world has to offer

The GREAT Britain campaign was launched in September 2011 to build on the opportunities created by the 2012 London Olympic and Paralympic Games. It aims to increase our trade, exports and inward investment by presenting the UK as a great place to visit, study in and do business with. In 2015 the campaign supported some 1,100 separate events and activities in more than 190 locations around the world.

Between 2012 and 2015, £113.5 million was invested in the GREAT campaign. The campaign has already secured confirmed economic returns of £1.8 billion for the UK.

The government has increased investment in the GREAT campaign to £60 million per annum until 2019/20.

£113.5m

Between 2012 and 2015, £113.5 million was invested in the Great campaign.

The GREAT Britain campaign

Our festivals and major cultural events are a major draw for visitors, creating local and national economic benefits. While London and Edinburgh have long established cultural festivals, it is encouraging to see the success of the Manchester International Festival among others. This was launched in 2007 as an artist-led, biennial festival. It is now a leading international attraction.

The coordinated approach established by the government's new Events Industry Board will enable us to make more of the opportunities offered by these events. This will be enhanced by the GREAT campaign's investment to attract world-class events to the UK.

The government has increased investment in the GREAT campaign to £60 million per annum until 2019/20.

The development of UK-China business ties in the creative industries was consolidated by the GREAT Festival of Creativity in Shanghai in March 2015 and the Creative Showcase during President Xi Jinping's State Visit to the UK in October 2015.

As announced by the Chancellor of the Exchequer during his 2015 Economic and Fiscal Dialogue in China, between 2016 and 2019 the British Library will display some of its most important treasures in China for the first time, including handwritten manuscripts and early editions of works by Shakespeare, Dickens, the Brontë sisters and Sir Arthur Conan Doyle.

Other leading cultural bodies will continue to strengthen cultural cooperation with China, building on the 2015 Year of Cultural Exchange. Working with the British Council and others, our global programme of cultural diplomacy will also take forward the cultural legacy of the 2015 UK/Mexico Dual Year, the 2016 Year of English Language and Literature with Russia, and in 2017 celebrate cultural cooperation with India, the Republic of Korea and the United Arab Emirates.

What we will do

We will work with the British Council and the cultural sectors to support cultural cooperation with all countries, champion the artist's right to roam and help make sure that culture continues to transcend political and geographical boundaries.

We will work with the GREAT Britain campaign partners, the British Council and Voluntary Service Overseas (VSO) to support the UK's cultural sectors to use Shakespeare's inspiring works and legacy to present the best of contemporary British culture to the world and help VSO use the anniversary to raise funds to support children's literacy around the world.

We will celebrate seasons of culture with India, the Republic of Korea and the United Arab Emirates in 2017.

GREAT Festival of Creativity Shanghai

#OurCulture

3.3

We will work with partners globally to protect world heritage

The UK has a proud record of supporting international development, including culture. We are a signatory to a number of international cultural conventions and we work closely with many organisations that support culture, including the Council of Europe and the United Nations Education, Scientific and Cultural Organisation (UNESCO).

Cultural heritage is fundamental to a nation's identity and its people, underpinning education and research and offering long-term economic and social benefits. We should continue to be at the forefront of cultural protection at home and abroad.

The World Heritage Committee designates World Heritage Sites. There are more than a thousand of these worldwide, including 29 in the United Kingdom, ranging from prehistoric Stonehenge and Avebury to the mining heritage of Blaenavon and the Forth Bridge.

We want to set a global standard in the stewardship of World Heritage Sites. By working with the World Heritage Centre, the governing bodies for World Heritage Sites, Historic England and others, we will promote sustainable development while ensuring our sites are protected.

Subject to legislation we will ratify the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two Protocols. This convention sets out a series of measures designed to ensure that cultural property is protected from the consequences of armed conflicts.

We will review our position on ratifying other international conventions designed to protect cultural heritage and property, including the UNESCO Convention on the Protection of the Underwater Cultural Heritage.

In 2015, the government hosted a cultural protection summit that brought together parliamentarians, experts, organisations and charities to explore the measures we can take to support cultural heritage protection around the world. In response, we are creating a new £30 million Cultural Protection Fund, which will be managed by the British Council.

£30m

We are creating a new £30 million Cultural Protection Fund.

What we will do

We will extend international aid support to the protection of cultural heritage and antiquities and help countries to recover from acts of cultural destruction through a new £30 million cultural protection fund.

We will ratify the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two Protocols, subject to legislation.

We will share our expertise in cultural development and protection with our partners around the world, particularly those in developing countries and countries experiencing or emerging from conflict.

Aerial view of Stonehenge

4

CULTURAL INVESTMENT, RESILIENCE AND REFORM

Minack Theatre, Cornwall

#OurCulture

> One of the best investments we can make as a nation is in our extraordinary creative industries.
>
> *Rt Hon George Osborne MP*
> *Chancellor of the Exchequer*

This chapter considers how public funding can help to support the most effective cultural investment models and help to give our cultural institutions the best basis on which to thrive.

Since the Second World War, we have developed a unique model of cultural investment in which public funding sits alongside private investment, philanthropy, and earned income.

This mixture of income streams provides the basis for a thriving cultural sector.

The government believes strongly in public investment in culture. As well as core Exchequer and Lottery funding, the government supports culture through tax incentives and encourages philanthropy.

The government supports free public access to the permanent collections of our national museums and galleries.

Key funding bodies such as the Heritage Lottery Fund, National Heritage Memorial Fund and the ArtFund continue to help museums and galleries across the UK to acquire important works of art and other objects of outstanding cultural importance.

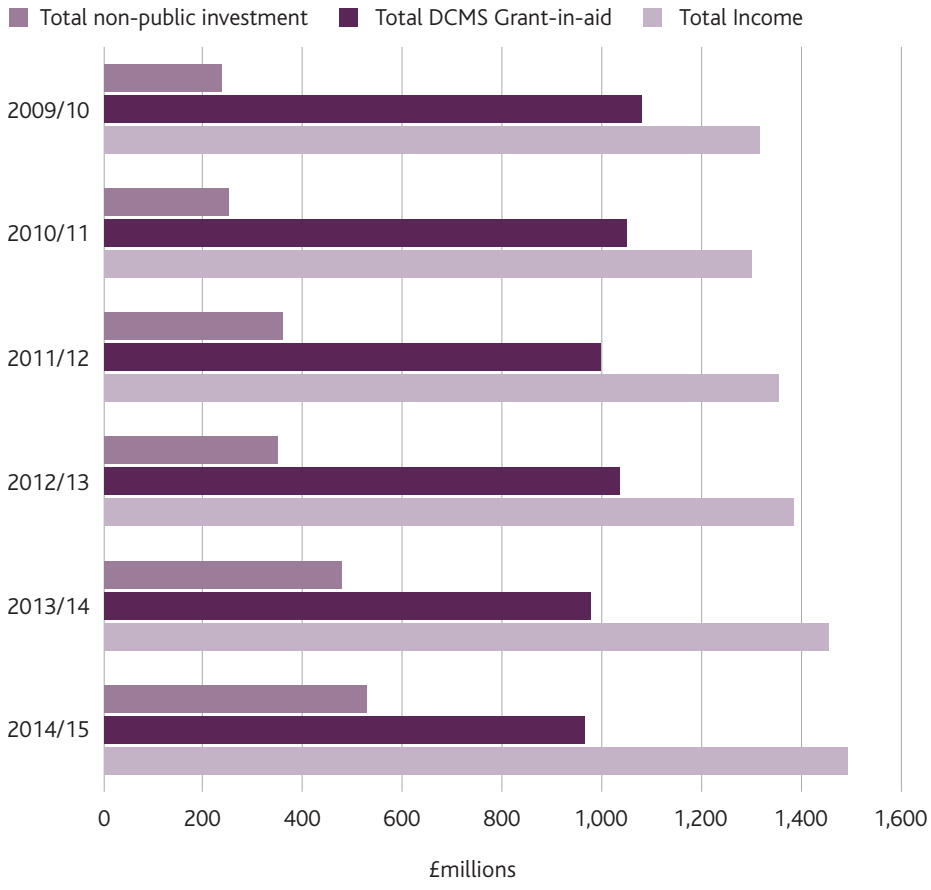
The government also sets the regulatory framework to ensure trust and confidence in charity fundraising and to support charitable giving in the long-term.

The government welcomes the charity sector's renewed commitment to responsible fundraising and to tougher, more robust self-regulation through the new fundraising regulator.

The government believes there is scope for cultural organisations to benefit further from philanthropy and private donations and to make greater use of non-grant funding, including commercial revenues.

In recent years, many cultural organisations have responded to changing economic circumstances by reviewing their structures, governance and operating models and diversifying their funding streams.

Figure 9: Income over time in cash terms for cultural institutions funded by the Department for Culture, Media & Sport[19]



They have cultivated new donors and forged new partnerships. These strategies have helped them to navigate a challenging financial environment.

Government-sponsored organisations alone have increased their ratio of fundraising to grant in aid as a proportion of total income from 22% in 2009/10 to more than 55% in 2014/15. For every £1 in grant in aid, they generate more than half again from fundraising or earned income[20].

Resilience remains a key issue, particularly at regional and local levels. Cultural organisations need to ensure that every pound of public investment goes as far as possible. They must also think more broadly how they will adapt their business models and financial strategies to deal with potential challenges to funding.

> Cultural organisations need to ensure that every pound of public investment goes as far as possible.

The government will help cultural organisations to strengthen their resilience, building on the legacy of the 10-point philanthropy plan for culture, which was first announced in 2010, and encourage them to consider new ways to increase and diversify their income streams.

We will also look at how cultural bodies directly funded by the government can best contribute to the needs of their sectors and the priorities of this white paper.

Private sources of support for culture[21]

Total private investment in the cultural sectors was over £660 million in 2011/12.

The major UK trusts and foundations that support culture among their charitable objectives contribute over £50m to culture projects each year. The total contribution of trusts and foundations to culture was recorded as £173.8 million in 2011/12.

The cultural sectors receive approximately 7 per cent of total gifts over £1 million per annum. In 2012 this was worth £95.4 million. They received over £372 million worth of individual gifts in 2011/12.

The cultural sectors received over £113 million of support from the business sector in 2011/12 and have continued to benefit from some very successful corporate relationships, including, for example, the Hyundai commission for Tate Modern's Turbine Hall.

Above: Paul Hamlyn Foundation

10-point philanthropy plan

The 10-point philanthropy plan for culture announced in 2010 aimed to help bring about a long-term boost to giving and help cultural organisations develop more mixed funding models and give them long-term financial sustainability and certainty to plan ahead. The plan included:

- the first Catalyst programme – a major £80 million match-funding scheme for the cultural sectors in 2012-15, jointly funded by the government, Arts Council England and the Heritage Lottery Fund, which aimed to help cultural organisations to diversify their income streams, including building endowments and accessing more funding from private sources;
- a series of complementary measures to encourage and facilitate individual and corporate giving, strengthen recognition for donors, harness digital technologies and build fundraising skills across the cultural sectors; and
- three independently-authored studies looking at ways of boosting fundraising for the cultural sectors[22].

Above: Government Offices, Great George Street, London

19 DCMS Charitable Giving Indicators: https://www.gov.uk/government/statistics/charitable-giving-indicators-201415

20 https://www.gov.uk/government/collections/charitable-giving-indicators

21 See Arts and Business Private Investment Survey 2012: http://artsandbusiness.bitc.org.uk/research/latest-private-investment-culture-survey-201112; and Coutts 2014: http://philanthropy.coutts.com/

22 *Removing Barriers to Legacy Giving*: http://www.legacy10.com/sites/default/files/downloads/Removing%20Barriers%20to%20Legacy-Giving_0.pdf *Philanthropy Beyond London*: https://www.gov.uk/government/publications/philanthropy-beyond-london *Digital Giving in the Arts – Democratising Philanthropy*: https://www.gov.uk/government/publications/digital-giving-in-the-arts-democratising-philanthropy

4.1

The government will continue to invest in our growing cultural sectors

The government provides core Exchequer and Lottery funding for some of our key cultural organisations. These include Arts Council England and the Heritage Lottery Fund, which in turn provide funding to support museums and galleries, arts and heritage organisations, and libraries and archives across the country.

Eighteen cultural institutions are directly funded by the government including national museums and galleries, the British Library, The National Archives, and Historic England.

We also invest directly in capital schemes such as The Factory in Manchester; have major partnerships, including our partnership with the Wolfson Foundation to deliver the Museums and Galleries Improvement Fund; invest in programmes such as the UK City of Culture; and fund research through the Arts and Humanities Research Council.

In the last few years, the government has introduced significant tax incentives for cultural organisations and philanthropists. These measures benefit cultural organisations across the whole of the UK. In the 2011 Budget we reduced the rate of Inheritance Tax from 40 per cent to 36 per cent for those who leave over 10 per cent of their taxable estate to charity. In 2014 we introduced a new Social Investment Tax Relief. We have also introduced a new, simpler Gift Aid declaration and a range of targeted tax reliefs for the film, television, animation and video games industries.

In September 2014, theatre tax relief was introduced. It supports productions across a range of art forms including plays, musicals, opera, ballet, circus and dance.

The new orchestra tax relief, which was announced in the 2014 Autumn Statement, will be launched in April 2016.

A new museums and galleries tax relief, which was announced in the 2016 Budget, will be launched in April 2017, following a formal consultation on its design. It will support museums and galleries to develop new exhibitions and display their collections across the country.

The Cultural Gifts and Acceptance in Lieu schemes provide opportunities for important works of art, heritage objects, manuscripts and archives to be accepted into public ownership. These schemes cover the whole of the UK. They share an annual budget of £40 million in the amount of tax deducted.

A VAT refund scheme was introduced in 2001 to support free public access to museums and galleries across the UK. This scheme allows national and University museums and galleries to claim back the VAT incurred on most goods and services purchased in order to grant free admission to their collections.

In the 2016 Budget we announced that we will broaden the eligibility criteria for the VAT refund scheme so that more museums and galleries which offer free public access to their collections can benefit.

The business rates review, which was considering all reliefs and exemptions, was concluded at the 2016 Budget. The Chancellor of the Exchequer announced that small business rates relief would be increased. Other existing reliefs, including the 80 per cent mandatory relief for charities, will continue to operate as before, and there are no changes to discretionary relief which is a matter for local authorities. We will continue to fund 50 per cent of the cost of any relief granted.

We are consulting on changes to the Gift Aid donor benefit rules.

We plan to increase the amount of investment eligible for Social Investment Tax Relief that an organisation can receive. This will make opportunities for social investment in the cultural sectors more attractive.

What we will do

We will hold a formal consultation on a new tax relief for museums and galleries to be introduced in April 2017.

We will consider changes to the Gift Aid donor benefit rules, in the light of responses to the current consultation.

We will increase the amount of investment eligible for Social Investment Tax Relief, subject to State Aid clearance.

4.2

Government support to help cultural organisations develop more mixed funding models makes a demonstrable difference

Recognising the need to strengthen private and corporate support for the cultural sectors, we announced a ten-point philanthropy plan for culture in 2010. At the heart of this was the Catalyst programme, a broad partnership between the government, Arts Council England and the Heritage Lottery Fund, to help cultural organisations to access more funding from private sources. The 49 organisations supported by the Catalyst endowments scheme raised over £64 million in a difficult fundraising climate. Overall, more than £100 million of new money has now been invested, helping over 400 cultural organisations to diversify their fundraising and build their capacity and skills.

Arts Council England has committed to spending £26 million of strategic funding on philanthropy and fundraising between 2015 and 2018. This will include £17.6 million on Catalyst Evolve, aimed at organisations with limited experience in fundraising[23].

Arts Council England is also supporting museums to become more sustainable and resilient. The Museum Resilience Fund complements Arts Council England's investment in Major Partner Museums, museum development and national programmes and is particularly aimed at accredited museums which do not benefit from these investments.

The National Archives

Through the fund, Arts Council England will invest £30 million in the museums sector in 2015-18 for projects that build resilience and capability.

Our successful partnership with the Wolfson Foundation to deliver the Museums and Galleries Improvement Fund is an excellent example of what can be achieved when public funding is matched with private philanthropy. Since it began, the Fund has invested over £58 million in the museums and galleries sector, enabling a wide range of museums and galleries to improve their displays and facilities. It also acts as a catalyst for further support by allowing museums and galleries to make successful approaches to other funders. We will continue our partnership with a joint investment of £4 million to support further capital improvements in museums and galleries across England.

The government, Arts Council England and the Heritage Lottery Fund remain committed to the principles behind the 10-point philanthropy plan and will support and encourage cultural organisations to diversify their funding, exploring non-grant sources of income and innovative means of fundraising.

The Heritage Lottery Fund has announced £10 million investment for 2016/17 for a new round of endowments. It is also investing £7 million per annum in a new capacity-building programme, Resilient Heritage, consolidating current support provided through transition funding, start-up grants and Catalyst small grants.

The government believes there are opportunities to explore revenue generation from new social investment and other alternative finance models that are still relatively untapped by the cultural sectors.

23 http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/catalyst-arts/catalyst-evolve/

We will work with Arts Council England, the Heritage Lottery Fund and other partners to explore the benefits and risks of these new models and encourage a more diverse range of cultural organisations to consider whether and how they might be able to attract funding from new sources and to build on the funding they currently receive.

Crowdfunding is the practice of funding a project or venture by raising money from a large number of people. It has powerful potential for some parts of the cultural sectors. It is growing rapidly and is becoming part of the mainstream funding landscape for projects of all sizes. Donation-based crowdfunding grew the fastest among all alternative finance models in 2015, with a 507 per cent year-on-year growth rate and £12 million distributed. We will launch a new pilot scheme in partnership with the National Endowment for Science, Technology and the Arts, Arts Council England and the Heritage Lottery Fund to explore the opportunities for matched crowdfunding as an innovative way of funding cultural projects and to build the evidence base to support the growth of this method of fundraising.

Social investment can help to meet the culture sector's demand for sustainable finance, by connecting organisations to investors interested in supporting cultural development where it has a demonstrable social outcome, for example in health or education:

- the £7 million Arts Impact Fund is backed by a mix of private and public money and provides loans to arts organisations that can demonstrate a social impact;
- the Cultural Commissioning Programme, funded by Arts Council England and delivered by a consortium led by the National Council for Voluntary Organisations, is helping cultural organisations to navigate cultural commissioning and demonstrate how they can deliver outcomes for public services;
- the Prince's Regeneration Trust is launching a new £40 million social investment fund to support regeneration projects;
- on a smaller scale, the Architectural Heritage fund provides loans to community groups taking ownership of local heritage buildings.

Arts Impact Fund

The Arts Impact Fund was launched in 2015. It is a £7 million partnership between Arts Council England, Bank of America Merrill Lynch, the National Endowment for Science, Technology and the Arts and the Esmée Fairbairn Foundation to provide repayable finance, which can be recycled and reinvested, of between £150,000 and £600,000 to support arts organisations across the UK.

Barbara Hepworth Museum and Sculpture Garden, St Ives

The government also wishes to explore the use of Social Impact Bonds and other commissioning models to address social challenges.

The government wishes to see the sector use more of its commercial expertise. We support the finding of the **CreateUK* strategy developed by the Creative Industries Council that creative businesses need better access to a wider range of funding sources. To be successful in securing funding, businesses in the cultural and creative sectors need to increase their knowledge of business models; improve their 'investment readiness' through strong planning skills; and better communicate their value to potential investors.

We will establish a new virtual Commercial Academy for Culture to help increase commercial expertise in the cultural sectors. It will be delivered through a combination of public and commercial sector experts, making use of established network forums and creating new ones, to build a strong centre of commercial expertise in the cultural sectors.

We will continue to highlight and encourage the relationship between the cultural sectors and their many generous private donors, whether businesses, trusts, foundations or individual philanthropists. We need to talk more about the mutual benefits of such partnerships, and how they make an enduring difference to cultural organisations and to public life. In particular, we would like to see a rejuvenated approach to stimulating interest in the corporate sector in developing relationships with cultural organisations.

In order to re-engage key donor groups, it is vital to understand current trends in donations. Arts Council England have commissioned a new Private Investment Survey to provide an updated overview of private investment, including business investment, in England's cultural sectors. The first report is due in the autumn.

What we will do

We will invest a further £2 million in the Museums and Galleries Improvement Fund, which will be matched by £2 million from the Wolfson Foundation.

We will establish a crowdfunding pilot scheme, to be delivered jointly with Arts Council England and the Heritage Lottery Fund, to provide match-funding for cultural organisations which raise funding by this means.

We will establish a new virtual Commercial Academy for Culture to support the extension of commercial expertise across the cultural sectors.

We will work with Arts Council England, the Heritage Lottery Fund and other partners to support cultural organisations to diversify their funding, including exploring non-grant sources of income and innovative means of fundraising.

We will work with Arts Council England, the Heritage Lottery Fund and other partners to rejuvenate the approach to stimulating interest from key donor groups in developing relationships with cultural organisations, including identifying ways to improve the cultural sectors' corporate engagement.

4.3

We will support public bodies to meet the objectives set out in this white paper

The previous government made a major commitment to the reform of public bodies, abolishing some and requiring greater accountability and efficiency from all.

The reform programme encouraged government departments and public bodies to explore whether alternative models such as mutuals or joint ventures might improve the delivery of services or generate new revenue.

In 2015 English Heritage was divided into the English Heritage charity with an £80 million endowment, which manages the national heritage collection of properties and sites, and Historic England, which delivers statutory heritage services.

The government is working on plans to merge the Royal Parks with the Royal Parks Foundation to become a single charity.

As part of the Liverpool City Region Devolution Agreement, the government is working with Liverpool City Region and National Museums Liverpool to explore options for a sustainable and viable business model for National Museums Liverpool.

The government carries out reviews of its public bodies from time to time, and is now focussing on two kinds of review:

- tailored reviews of individual public bodies: this develops the 2010-2015 Triennial Review programme further by including executive agencies and non-ministerial departments, but excluding advisory bodies. The purpose of these reviews is to challenge the continuing need for individual public bodies, in relation to both their functions and their form, and to review the control and governance arrangements;
- thematic or clustered reviews of groups of public bodies: these are new types of reviews and will look at how public bodies with similar functions, customers or processes might work more efficiently and effectively.

To promote greater efficiencies in our most iconic public cultural institutions, the government launched a pilot programme of operational freedoms for our national museums in the 2013 Spending Review. In recognition of the success of this pilot, in the 2015 Spending Review we made these freedoms permanent and extended them to the British Film Institute, Churches Conservation Trust and Historic England.

The freedoms package includes measures such as giving public bodies the flexibility to opt in or out of central procurement processes, and financial freedoms, including permission to spend previously generated reserves, the authorisation to invest non-grant-in-aid income and the removal of the 1 per cent limit on pay awards.

Public Bodies Reform

Between 2010 and 2015, the government reduced the number of public bodies in the cultural sectors mostly by abolishing bodies and transferring their functions to other existing bodies. The bodies removed from the public sector were:

- Advisory Committee on Historic Wreck Sites
- Advisory Committee on National Historic Ships
- Advisory Committee on the Government Art Collection (re-constituted as a committee of experts)
- Advisory Council on Libraries
- Commission for Architecture and the Built Environment
- Legal Deposit Advisory Board
- Museums, Libraries and Archives Council
- Public Lending Right
- UK Film Council

In addition, the Museum of Science and Industry Manchester became part of the Science Museum Group.

Above: Museum of Science and Industry

Reform needs to extend across the cultural sectors. We need new models for delivering cultural services at a local level. Many organisations are showing how such models can safeguard the sustainability of local culture.

Strong, visionary leadership and governance of all cultural organisations is essential. As the organisational and funding landscape evolves, leaders and board members need relevant skills and experience.

We have already described how we need to see a more diverse leadership. This must also apply to boards. Members should also be chosen for their specific skills, including fundraising, commercial and digital skills. The government has an important role to play in ensuring good governance in the institutions it funds, through the appointment of members of the Boards of Trustees and by setting the financial and management frameworks within which they must operate.

We will carry out tailored reviews of Arts Council England and the Heritage Lottery Fund during 2016/17. Amongst other things, these reviews will consider how they carry out their role in supporting the cultural sectors; how they work together and with Historic England and VisitEngland; and how they work with local authorities and other partners.

We will also carry out a wide-ranging review of the museums sector. This review will consider big questions around the national infrastructure, including the roles of government, Arts Council England and the Heritage Lottery Fund in nurturing the sector and the role of museums in supporting the themes of this white paper. It will also consider museums which are directly funded by the government and the challenges and opportunities facing regional and local museums.

#OurCulture

Museums Review

Museums and galleries are popular. The *Taking Part* survey shows that over half of adults (51.6%) had visited a museum or gallery during the year to September 2015. They inspire and engage people across the country and have an international reputation for excellence.

We have received a great deal of evidence about many different types of museums: their successes, their aspirations and the barriers that may prevent them from maximising their contribution to the themes of this white paper. Because of this we have therefore decided to look at museums separately and will carry out a wide-ranging review of national, local and regional museums, working closely with Arts Council England and the Heritage Lottery Fund. The time is right: it is over ten years since we last carried out an analysis of the museums sector and much has changed since then.

The review will have three strands, looking at:

– big questions around the national infrastructure for museums: what it is; what it should and could be; the roles of government, Arts Council England and the Heritage Lottery Fund in nurturing it; how the infrastructure in England relates to those in Scotland, Wales and Northern Ireland; the role of museums in delivering against the themes of this white paper;
– museums sponsored directly by the government: what they should deliver for their core funding; how they could work better together and with other museums;
– local and regional museums: challenges and opportunities; how these museums might work more closely together; the roles of Arts Council England and the Heritage Lottery Fund in supporting museums which are not directly funded by the government.

The themes of this white paper will run across all three strands of the review with a particular emphasis on shared services, storage, digitisation and resilience.

For storage, the review will consider not only the scope for more shared accessible storage facilities but also what can be done to ensure that more objects held in storage in London can be put on display elsewhere.

We expect the review to be completed during 2016/17.

Museums are jewels in our national crown and we want to ensure that they remain so and are as best-placed as they can be to continue supporting our aspirations for access, place-making and soft power.

What we will do

We will carry out tailored reviews of Arts Council England and the Heritage Lottery Fund during 2016/17.

We will carry out a review of museums in England.

APPENDIX 1

Measuring the impact

The measurement framework seeks to consolidate evidence on the value of culture, and measure how successful we are in achieving our aims of enabling more people to benefit from culture – whoever they are and wherever they live.

The framework includes indicators relating to the intrinsic, social and economic benefits of culture. There is no outcome indicator for Chapter 4: Cultural investment, resilience and reform, as it is through thriving cultural institutions that we will achieve the outcomes set out in Chapters 1 to 3. For example, without sustainable cultural organisations, people will not be able to experience the wellbeing benefits of engaging with culture.

Culture is not the only factor which impacts on these outcomes at a national level. Attributing the impact to cultural policy relies on demonstrating the specific impact that culture is making in each area. Currently the understanding to underpin this impact assessment is strongest for economic development. For personal wellbeing, educational attainment, life chances and soft power, more work is needed to refine how we measure the specific impact that culture makes. Some of this evidence will come from evaluating the schemes proposed in this paper. In relation to wellbeing in particular, we will ensure that more evidence is collected. The government and its public bodies will work with the new What Works Centre for Wellbeing among other initiatives to fill these gaps.

Chapter 1

Everyone should enjoy the opportunities culture offers, no matter where they start in life

Ambition

Enriched lives for everyone

Outcome indicators	
Improved subjective well-being (ONS 4 measure)	*Taking Part* (national measure) or ONS population survey (for local measure)
Increase in the number of 16-18 year olds in education or work-based learning and reduction in the number not in education employment or training	Department for Education – participation in education, employment or training statistics
Reduction in unemployment rate	*Labour Force Survey*

Output indicators	
Increase in the percentage of the overall adult and child populations engaging in culture over the last 12 months	*Taking Part*
Increase in the percentage of the overall adult engaging in culture digitally over the last 12 months	*Taking Part*
Increase in the percentage of adults from disadvantaged groups and BAME backgrounds engaging in arts and culture over the last 12 months	*Taking Part*
Increase in the proportion of children and young people from low income backgrounds engaged in culture	New measure of child participation
Increase in the number of people volunteering in culture organisations	*Taking Part* (new)
Increase in the number of people employed in culture	DCMS statistics on numbers employed in culture (new)
Increase in the number of apprentices employed by cultural organisations	Data reported to funding bodies (new)
Increase in the number of BAME (and other disadvantaged groups) on the boards of cultural organisations	

Key for terms
ONS: Office for National Statistics
DCMS: Department for Culture, Media & Sport
BAME: Black and minority ethnic

Chapter 2
The riches of our culture should benefit communities across the country

Ambition
Successful communities

Outcome indicators	
Improved subjective well-being (ONS 4 measure)	*Taking Part* (national measure) or *ONS population survey* (for local measure)
Increase in economic growth	Gross Domestic Product change data
Reduction in proportion of households defined as living in poverty	*Family Resources Survey*
Reduction in unemployment rate	*Labour Force Survey*

Output indicators	
Increase in the GVA of culture	DCMS statistics on culture GVA and employment (new)
Increased sense of belonging to your community	*Understanding Society*
Increase in proportion of people volunteering (any)	*Understanding Society*
Increase in the number of people volunteering in cultural organisations	*Taking Part* (new) for national but bespoke survey required if local
Increase in the number of people employed in culture	DCMS statistics on numbers employed in culture (new)
Increase culture at the heart of local plans	12 successful applications to Great Place scheme in 2016/17
Increase in heritage-led regeneration	4-5 Heritage Action Zones, as identified by Historic England within the Heritage Action Zone programme which will run for a minimum of 3 and a maximum of 5 years
Reduction in number of 'at risk' heritage sites	Historic England *Heritage At Risk* register
Increase in the numbers of places making the most of their heritage assets	RSA Heritage Index – improvement in scores of bottom ranking places
Increase in the proportion of cultural organisations who make existing recordings or exhibits available digitally (either through social media platforms or organisations' own websites), who simulcast or live stream and who provide online interactive tours of real world exhibitions	*Digital Culture Research programme*

Key for terms

ONS: Office for National Statistics
DCMS: Department for Culture, Media & Sport
GVA: Gross Value Added (i.e. the amount culture contributes to the UK economy)
RSA: Royal Society for the encouragement of Arts, Manufactures and Commerce

Chapter 3
The power of culture can increase our international standing

Ambition
Improve the reputation of the UK

Outcome indicators	
Improve or maintain the UK's soft power ranking	SP30 or Anholt NBI

Output indicators	
Improve or maintain the UK's soft power ranking in terms of culture	SP30
Increase the the number of cultural exchanges	Uptake of events in the culture diary
Increase in the number of UK cultural exports	New data collected in conjunction with ALBs (new)
Increase in the value of UK cultural exports	DCMS Creative Industries economic estimates
Achieve milestones for first year of cultural protection fund ***Further output measures will be developed after these milestones are hit**	Develop and reinforce appropriate existing cultural heritage protection projects across the fund's three outcomes: cultural heritage protection, training and capacity building and advocacy and education. Support projects which map out the feasibility of innovative new projects to promote social and economic welfare in developing countries through the protection of cultural heritage.

Key for terms
SP30: Portland Communications Soft Power 30 Index
Anholt NBI: Anholt Nations Brand Index
DCMS: Department for Culture, Media & Sport
ALBs: Arms Length Bodies (in this context ALBs of DCMS, which includes Arts Council England and Historic England)

Chapter 4
Cultural investment, resilience and reform

Ambition
Thriving cultural institutions

Outcome indicators
No unique outcome indicators – the outputs from this chapter support the outcome indicators for Chapters 1 to 3

Output indicators	
Increase in the amount of non-public investment into cultural organisations which are in receipt of public investment	DCMS charitable giving indicators and Arts Council England NPO and NPM data
Increase in the amount of private investment to cultural organisations outside of London	Combination of DCMS Charitable giving indicators, Arts Council England data, and update of Update of Arts and Business investment in culture survey (new)
Increase in the amount of total investment to cultural organisations outside of London	Combination of DCMS Charitable giving indicators, Arts Council data, DCLG data and update of Update of Arts and Business investment in culture survey (new)
Increase in the number of cultural organisations claiming tax relief	HMRC creative industries statistics
Increase in the number of and value of objects donated through the cultural gifts scheme	Arts Council England – cultural gifts scheme and acceptance in lieu report

Key for terms
DCMS: Department for Culture, Media & Sport
NPO: National Portfolio Organisation (funded by Arts Council England)
NPM: National Portfolio Museum (funded by Arts Council England)
DCLG: Department for Communities and Local Government

Evaluating impact

In this white paper we propose a new Cultural Citizens programme to increase the number of children and young people from disadvantaged backgrounds having high quality cultural experiences.

More work is required to understand the impact of culture on some of the high level outcomes, in particular subjective wellbeing and young people's educational attainment and life chances. Bespoke evaluations to measure the impact of a number of proposals outlined this paper will greatly add to this evidence base.

Cultural Citizens programme

In this white paper we propose a new Cultural Citizens programme to increase the number of children and young people from disadvantaged backgrounds having high quality cultural experiences. Measuring the impact of this scheme requires bespoke evaluation, similar to that already in place for evaluating In Harmony nationally. Such an evaluation would consider changes in the numbers of young people engaging with culture, but would also look at the impact of that through monitoring participants' educational attainment, ambitions for their future and self-reported indicators of confidence and ability such as self-efficacy. In order to assess whether any changes are down to the scheme it will be necessary to pilot the scheme in a few areas and then match these to non-participating 'control' areas. Bespoke surveys would be used to obtain the data on the suggested indicators in pilot and control areas at baseline and at regular intervals after the scheme is in operation to assess change over time. Indicators measured could include level of educational attainment, level of engagement with culture, intended destination after completing education and levels of self-efficacy.

Great Place scheme and Heritage Action Zones

Measuring the impact of the new Great Place scheme and Heritage Action Zones also requires bespoke evaluation. The Great Place scheme will be piloted in 12 areas initially and this will enable us to examine outcomes in the pilot areas against similar areas not involved in the scheme to create a robust assessment of the impact of the scheme. We propose that a similar pilot approach is adopted for Heritage Action Zones. A bespoke evaluation will also enable us to tailor some of the success criteria used to determine the impact of the scheme in each area, this is essential given that the scheme will have different aims in each area, determined by the local authority based on its priorities. However it is likely that the evaluation will draw on some or all of the following measures (which also feed into the suggested overall outcome indicators) where sufficient data is already collected to enable reporting at a local authority level:

- personal wellbeing (Annual Population Survey);
- unemployment rate (Labour Force Survey) and / or local economic growth (Local GVA estimates);
- perceived sense of belonging to neighbourhood and incidence of volunteering (Understanding Society[24]);
- proportion of households living in poverty (defined as less than 60 per cent of the median income after housing costs) (Family Resources Survey).

In addition the Government will work with cultural institutions to make use of wellbeing and contingent valuation techniques, tested in the recent publication by the Arts and Humanities Research Council on measuring the economic value of the Natural History Museum and Tate Liverpool[25], in order to better measure the impact these organisations can have on wellbeing and quality of life for both users and non-users.

UK City of Culture

The impact of both the UK City of Culture and European Capital of Culture will be assessed through a bespoke evaluation in line with Impacts 08, though likely success measures will be the same as those suggested for evaluating the Great Place scheme plus also an increase in visitor figures and an economic boost to the relevant region.

Developing new output measures

In some cases, as indicated by the comment 'new' in the charts, new output measures are being developed or need developing.

Child Engagement

Overall child engagement in culture can be measured via the existing Taking Part survey. However in order to accurately examine changes in participation amongst children from low income backgrounds, the government will work with Arts Council England to develop a new source of data on children's engagement and participation. The new data will enable us to examine participation by demographics as well as region.

Apprenticeships

The government will work with Arts Council England, Historic England and the Heritage Lottery Fund to ensure that organisations in receipt of their funding report the number of apprentices they employ.

Diversity of boards

Arts Council England already require their National Portfolio Organisations and National Portfolio Museums to report diversity data. The government we will work with Historic England to ensure that heritage organisations do the same.

Volunteering in culture and heritage

Current measures of volunteering in *Taking Part* suggests lower levels of volunteering than many other surveys and work to investigate why suggested that there may be issues in the way that the question was asked. We are currently reviewing and amending the way this question is asked and this should lead to much more accurate data on the proportion of people volunteering in the cultural and sport sectors in the future.

GVA of and employment in culture and heritage

We are working with the Office for National Statistics to publish new statistics on the economic value (GVA) and number of people employed in the cultural sectors as this information is currently not available in published statistics relating to the creative industries. The first release is planned for July 2016.

24 This is a measure of all volunteering – the measure of volunteering in the cultural sectors from *Taking Part* does not have a large enough sample size to report on it at local authority level – hence any measure of volunteering in the cultural sectors included in the evaluation would need a bespoke survey

25 http://www.ahrc.ac.uk/newsevents/news/economicvaluereport/

Number of cultural exports

Creative Industries economic estimates reports on the value of the export of cultural services but not the number of different services exported. We need therefore to work with our funded bodies to report this data.

Cultural investment information – London v. elsewhere

In order to report figures for the overall total amount of investment in cultural organisations we will need to combine data from the Department for Culture, Media and Sport, Arts Council England and the Department for Communities and Local Government. It will be possible to report this at a regional level, and thus separate London from the rest of the country.

Data on private investment in cultural organisations at a regional level will draw on Arts Council England's surveys on Private Investment in Culture. The findings of the first survey will be available in autumn 2016.

Bristol International Balloon Fiesta

#OurCulture

APPENDIX 2

List of consultees

From August 2015 to February 2016, the government consulted many organisations and individuals to inform this white paper.

Round tables were held in London, Birmingham, Guildford, Liverpool, Manchester, Nottingham, Newcastle, Peterborough and Sheffield. Round tables were also held on specific issues including cultural diplomacy, diversity, heritage, funding, innovation and young people.

A total of 232 organisations were represented at the round tables. We also received 63 written submissions and 87 posts to an online discussion; and we met and consulted separately with a number of other organisations.

We consulted with the devolved administrations in Scotland, Wales and Northern Ireland.

We are grateful to everyone who contributed to the consultation.

232

A total of 232 organisations were represented at the round tables.

Organisations that contributed to the consultation:

A

Action for Children's Arts, ACEVO, Action Transport Theatre, Active Northumberland, AIM, Aldeburgh Music, All Party Parliamentary Group on Arts, Health and Wellbeing, A New Direction, Archaeology Forum, Architectural Heritage Fund, ARC, Stockton Arts Centre, Artiscape Magazine, Arts and Business, Artscape, Arts Council England, Arts Development UK, Arts in Criminal Justice, Artswork Limited, Artsy, Assemble Studio, Association of British Orchestras, Association of Local Government Archaeological Officers (England)

B

Baby People, bait – Northumberland Creative People and Places, Bank of America Merrill Lynch, Barbican, Baring Foundation, BBC, Beamish, Beam, Farrells and the Place Alliance, Belgrade Theatre, Ben Uri Gallery, Big Lottery Fund, Big Society Capital, Birmingham Arts Partnership, Birmingham Hippodrome, Birmingham Museums Trust, Birmingham Royal Ballet, Black Country Living Museum, Bluecoat, Bradford Museums and Galleries, Bridges, Brighton and Hove Council, Bristol Museums, British Council, British Film Institute, British Land, British Library, British Museum, British Property Association, B Sharp

C

Cambridge City Council, Canals and Rivers Trust, Cardboard Citizens, Cardiff Council, Children and the Arts, City of Birmingham Symphony Orchestra, Chartered Institute for Archaeologists, Cheshire East Council, Chief Cultural and Leisure Officers Association, Children's Media Foundation, Churches Conservation Trust, Church of England, Circus Central, City Bridge Trust, Civic Voice, Clore Duffield Foundation, Cockpit Arts, Colchester Mercury Theatre, Collective Encounters, Colston Hall, Coney, Conservatoire for Dance and Drama, Contact Theatre, ContactMCR, Contemporary Visual Arts Network, Council of British Archaeology, Council of British Archaeology London, Countryside Land and Business Association, Crafts Council, Creative England, Creative Industries Federation, Creative Industries Finance, Creative Scotland, Crowdfunder, Cultural Commissioning Programme, Cultural Learning Alliance, Curious Minds, Curve (Leicester Theatre Trust)

D

Dada, Dance City, Dance East, Dance 4, Dance UK, Dazed, Department for Culture, Media & Sport Science Advisory Council, Derby Museums Trust, Donald Insall Associates, Durham County Council, Durham University

E

East Riding Museums, English Heritage, English National Ballet, English National Opera, Esmée Fairbairn Foundation, Everyman and Playhouse

F

Foundation for Art and Creative Technology (FACT), Family Holiday Association, Farnham Maltings Association Ltd, Fertile Ground Dance Company, Foyle Foundation, Future Arts Centres, Future Everything

G

Galleries of Justice, Gagosian Gallery, Garden of Ideas, Gate Theatre, Gateshead College, Gateshead Council, Google Cultural Institute, GPS Culture, Graeae Theatre Company, Greater London Authority, Greater Peterborough and Cambridgeshire Local Enterprise Partnership, Gulbenkian Foundation, Guy's and St. Thomas' Charity

H

Halle Orchestra, Hampshire Cultural Trust, Hannah Barry Gallery, Heart of Glass, HEI, Heritage Alliance, Heritage Lottery Fund, High Peak Borough Council, Historic England, Historic Houses Association, Historic Royal Palaces, Historic Towns Forum, HomeMCR, Honor Frost Foundation, Horniman Museum and Gardens

I

ICOMOS, Idea Motel, Imperial War Museums, Institute of Historic Building Conservation, INTOFILM, Ironbridge Gorge Museum Trust, Independent Theatre Council

J

Jerwood Charitable Foundation, John Ellerman Foundation, Joint Committee National Amenity Societies, Joint Nautical Archaeology Policy Committee

K

Kent County Council, Kettle's Yard, Kids in Museums, Kirklees Museums and Galleries

L

Lake District National Park Authority, Leeds Museums and Galleries, Legacy West Midlands, Leicester City Council, Leicester and Leicestershire Local Enterprise Partnership, LIFT, Line, Live Theatre, Liverpool Biennial, Liverpool City Council, Liverpool John Moores University, Liverpool Museums, Liverpool Sound City, Local Government Association, London Contemporary Music Festival, London Councils, London Symphony Orchestra, Luckley House, Luton Culture

M

mac, Magna Vitae, Manchester City Galleries, Manchester International Festival, Merseyside Dance Initiative, Mighty Creatives, Metal, MUBI, Museums Association, Museum of English Rural Life, Museums Sheffield

N

National Gallery, National Glass Centre/University of Sunderland, National Museums Directors' Council, National Museum of the Royal Navy, National Museums Liverpool, National Theatre, National Portrait Gallery, National Trust, Natural History Museum, NESTA, New Adventures & Re:Bourne, New Art Exchange, NIE Theatre, Norfolk Museums Service, North Lincolnshire Museums Trust, Northamptonshire County Council, Northern Stage, Northumberland County Council, North East Culture Partnership, Nottingham Contemporary

O

Orange Tree Theatre, Oxford University Museum of Natural History

P

Place Alliance, Paul Hamlyn Foundation, Participation People, Peckham Platform, Peel Holdings, Penlee Art Gallery and Museum, People's History Museum, Peterborough City Council, Peterborough 900, Prince's Regeneration Trust, PRS Foundation for Music

R

RAF Museum, Ratesetter, Reality Productions, Remix Summits – Global Summit for Culture, RESCUE – the British Archaeological Trust, Rifco Arts, Romantic Novelists' Association, Roundhouse, Royal Albert Memorial Museum, Royal Armouries, Royal Liverpool Philharmonic Orchestra, Royal Museums Greenwich, Royal Opera House, Royal Pavilion and Museums, Royal Shakespeare Company, Royal Society for the Encouragement of Arts, Manufactures and Commerce, Rural Media Company, Rutland County Council

S

Sadler's Wells, Save Our BBC, Scarborough Museum Trust, School of Fish, Science Museum Group, Seachange, Second Home, Secret Cinema, Sheffield City Council, Sheffield Industrial Museums Trust, Sheffield Theatres, Sheffield University, Shuffle Festival, Society of Antiquaries, Society of Authors, Society of London Theatre, Southbank Centre, Station 12 – Venture Capital, Stockton Council, Suffolk County Council, Surrey Arts (Surrey County Council)

T

Tate, Tate Liverpool, Thackray Medical Museum, The National Archives, The NewBridge Project, The Place, Town Hall – Symphony Hall Birmingham, The Theatres Trust, Tullie House Museum and Gallery Trust, Turner Contemporary, Tyne and Wear Archives Museums, Tyneside Cinema

U

UK Association of Preservation Trusts, UK Music, UNESCO, University of Cambridge Museums, University of Hertfordshire Galleries, University of Kent, University of Liverpool, University Museums Group, University of Oxford, Unlimited Productions

V

V&A, Vivacity Peterborough, Voluntary Arts

W

Wakefield Museums, Warwick Commission, Whizz-kidz, Wigmore Hall, Woodhorn Charitable Trust, Workers' Education Association, Writers' Centre Norwich

Y

York Archaeological Trust, York Museums Trust, Young Patrons of the Royal Academy, Young People in the Arts, Young Vic Theatre, Youth Dance England

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Department for
Culture, Media & Sport
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London SW1A 2BQ
www.gov.uk/dcms