



ARTS COUNCIL ENGLAND

GREAT ART AND CULTURE FOR EVERYONE

10-YEAR STRATEGIC FRAMEWORK

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2010-2020

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2ND EDITION ⋮ REVISED 2013

Great art and culture for everyone

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Great art and culture for everyone

OUR VISION FOR ARTS AND CULTURE



Chapter 1

Our vision for arts and culture

Sir PETER BAZALGETTE

.....
:
October 2013

Why do we have a 10-year strategic framework? Arts Council England is committed to championing and developing the arts, museums and libraries. We are a custodian of public investment, and we are charged with getting the maximum value out of this: the enlightenment and entertainment arts and culture bring us; the enriching of our lives and the inspiring of our education; the vital contribution to our health and well-being and the powering of regional regeneration, tourism and our standing abroad. This document sets out stretching ambitions across all these areas and articulates the strategy to realise them. I welcome this refreshed strategy, three years after the framework's inception.

Every taxpayer, every lottery ticket-holder, every donor, and every reader, theatre-patron and concert-goer is a stakeholder in our world-class arts and culture. This strategic framework is both a manifesto and an action plan for all of us. As pressures increase on public funding, arts and cultural organisations need fresh approaches which enthral audiences and attract new sources of income. With the brilliance of our creative ideas, a clear sense of direction and increasing commercial acumen, I know that our artists will continue to change lives.

Great art and culture for everyone

ACHIEVING GREAT ART AND CULTURE FOR EVERYONE

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Chapter 2

Achieving great art and culture for everyone

ALAN DAVEY

.....
:
October 2013

When we published *Achieving great art for everyone* in 2010, otherwise known as ‘the pink book’, people were sceptical at the notion of a 10-year framework. The world will change, they said. How can something like this be valid over a 10-year period?

Well, that was just the point. I wanted us to have a clear set of ambitions for the arts, knowing things were going to change, that money was going to be tight, that technology would change the way artists worked and audiences participated. Knowing that, in short, we’d be sailing on stormy seas. To come through safely, we needed to chart a course, keeping our eye on what really matters – on the ambition of artists and the curiosity and hunger of audiences.

And yes, history will look back on the first three years of the framework as times of austerity and challenge, and everyone involved in the arts has had to use all their ingenuity to keep their work vital. And they have succeeded. Just consider the spectacular cultural festival surrounding the Olympics and Paralympics of 2012, while at the other end of the spectrum, the career of a folk artist like Sam Carter has flourished and his talent – and ingenuity with difficult tunings – has grown.

So the comfort – and challenge – of the arts has been brought to a few hundred people locally, and to millions worldwide.

But something else happened in this period, something seemingly bureaucratic but in fact a great leap forward. The Arts Council took on responsibility for museum and library development, as well as statutory responsibilities for protecting cultural treasures – extending the reach of our influence into many more places up and down the country. A new layer of richness was added to our work.

Our existing framework covered only some of our responsibilities. As an interim measure, we commissioned Estelle Morris to advise us on how the principles of *Achieving great art for everyone* would apply to our new areas of responsibility. This resulted in the ‘blue book’, *Culture, knowledge and understanding*, which served us for the allocation of our museums resources and has helped us shape an overall set of ambitions for libraries.

Now it’s time to put all our cultural responsibilities under one cover, hence this new publication. *Great art and culture for everyone* is a continuation of our 10-year framework, but with a wider cultural perspective. At its heart are a series of goals: we want arts and culture to thrive and to be excellent, and we want to make sure we and others create the right conditions for that; we want as many people as possible to be stimulated by arts and culture wherever they are; and it is important that children and young people are exposed to culture and can gain from it either as audiences or as people with a talent to pursue. Underlying these three fundamental goals are two supporting ones; we want the models of provision to be resilient, and the leadership and workforce to be truly diverse, reflecting the population and able to support the right talent to make great art for the country.

So here we are: these are our cultural ambitions until 2020. We will ensure the cultural sector itself continues to be ambitious – whether in its regional theatres, or its museums

and libraries; that it strives to engage the public and does not settle for second best. Art is about the discovery of the unknown and unimagined. Artists will innovate, and push boundaries. Museums will help us understand our past and imagine our future, and libraries will be places where the hunger for knowledge is fed. Our cultural centres will be places of refuge and stimulation, trusted to be the best they can be.

The seal of the Arts Council, designed originally in 1946 by engraver Reynolds Stone, is a unicorn wandering in a magic forest. Such a romantic emblem might seem rather lost in our pragmatic age. But I believe that now, more than ever, we need the sense of wonder that such a fabled creature represents. Art can give us that sense of wonder: it can take us to places we never thought existed; it can inspire us and show us how the seemingly impossible can be made real. This framework is not a straitjacket for the human imagination; on the contrary, I hope it will help create the conditions in which the creative spirit can be set free to roam.

*Art reminds us of
what more is left to
do in the world.*



Madani Younis
Artistic Director, Bush Theatre

Great art and culture for everyone

A 10-YEAR STRATEGIC FRAMEWORK

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Chapter 3

A 10-year strategic framework

INTRODUCTION

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This document updates our strategic framework for the arts, libraries and museums, which were set out in separate documents: *Achieving great art for everyone* (2010) and *Culture, knowledge and understanding* (2011).

These two documents brought together the views of artists, arts and cultural organisations, the public and our many other stakeholders to offer a clear, collective sense of direction for our work over the next 10 years, encouraging partnership and a shared sense of purpose across arts and culture.¹ *Achieving great art for everyone* formed the basis for our investment of almost £1 billion in a new national portfolio over a three-year period from April 2012 until March 2015. In the past year, *Culture, knowledge and understanding* has guided our investment in 59 libraries projects through schemes including the Libraries Development Initiative and Grants for the arts, and our investment in 227 museums through our Renaissance programme. Together, these two documents informed our £36 million investment in the Cultural Olympiad, which led to the creation of 5,370 new artistic works or commissions, involving 40,464 artists, and including 6,160 emerging and 806 deaf or disabled artists. The documents have also shaped

¹We use the term 'arts and culture' as a shorthand to refer to the totality of our responsibilities, across the arts, museums and libraries. However where there is a risk of confusion we have listed the individual sectors in full.

our strategic investments – funds to develop fundraising skills throughout the sector and support touring across the country, for example.

Great art and culture for everyone builds on the ambitions of its predecessors, setting out our continuing commitment to our mission and our five goals. It also brings together our responsibilities across the arts and the wider cultural sector. It describes what success will look like, and how we intend to measure progress towards our goals. It provides the rationale for our investment in the arts and museums and will inform our future funding decisions. It will also guide our strategic development role for libraries.

With its focus on long-term collaborative action, this refreshed strategic framework directs the Arts Council to work with its partners to bring about positive change throughout the arts, museums and libraries. It will help create the conditions in which great art and culture can be presented and produced, experienced and appreciated by as many people in this country as possible. It will enable us to focus our investment where it can achieve the greatest impact. It will support the development of world-class museums and great libraries that engage diverse audiences. It will sustain us as we work to maintain and enhance England's status as a leading cultural force in the world.

The realisation of such long-term goals at a time of constrained public investment will require an immense collaborative effort between the Arts Council and its many partners. We will all have to be prepared to challenge and change the way we work.

The arts are a means by which we can investigate and understand the past and the present, our world and our feelings. We can do this by ‘doing’ it or by ‘spectating’ it or both. The wonder of libraries, museums and archives is that we can relate ourselves with others – often stretching back hundreds or thousands of years. This is one of the ways in which we can discover the history and shape of humanity and where or how we fit into it.



Michael Rosen
Broadcaster, children’s author

Great art and culture for everyone

WHO WE ARE AND WHAT WE DO

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Chapter 4

Arts Council England is the national development agency for the arts, museums and libraries in England.

Our remit for ‘the arts’ includes a wide range of visual and performing artforms, music, dance, theatre and literature. We have funding responsibilities for regional museums, and a development role across libraries and the wider museums sector. We are sponsored by the Department for Culture, Media and Sport in order to make the arts, and the wider culture of museums and libraries, an integral part of everyday public life, accessible to all, and understood as essential to the national economy and to the health and happiness of society.

We work closely with the Department for Education to manage a portfolio of programmes which aim to improve standards, reach and sustainability of music and cultural education in England, following the recommendations of the National Plan for Music Education and Cultural Education Plan.

We also have statutory responsibilities to bring objects and collections of special interest into public ownership, protect them and share them for the long-term benefit of the United Kingdom. These government-supported schemes include tax incentives to enrich public collections, insurance in support of exhibition, display and loan activities, national security advice to protect collections and export licensing controls to balance the free movement of cultural property with the need to protect the UK’s cultural heritage.

Our mission is ‘Great art and culture for everyone’. We work to achieve this through advocacy and partnership, development and investment.

Who we are and what we do

ADVOCACY AND PARTNERSHIP

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We conduct research, create partnerships, and promote the value of arts and culture. We know that arts and culture play an important role in local regeneration, in attracting tourists, in the development of talent and innovation, in improving health and well-being, and in delivering essential services. We will continue to deepen our understanding of the impact of arts and culture in this country and will map out and reinforce the connections between publically-funded arts and culture and the wider creative economy.

Core to our work will be making the case to government, to local authorities, to our partners and to the public that adequate public investment is the bedrock of arts, museums and libraries funding in England and is crucial to sustaining the public value of arts and culture to the individual, to society and to the national economy.

We cannot create a thriving cultural sector working by ourselves. The current economic climate makes partnerships essential if we are to make the most of public funds. We are one of many players within the arts and cultural ecology, which covers a very broad spectrum of activity, from films to opera, from rock music to library books. We need to have

a clear understanding of the particular role we can play, and where we can best add value to this ecology. It is also essential that our investment is complementary to other sources of funding. Because our responsibilities have been broadened to include development roles for museums and libraries, we now have an opportunity to strengthen dialogue across the arts and cultural landscape and to encourage collaborative working to unlock the full social and economic potential of arts and culture across England.

Our major partners in government include the Department for Culture, Media and Sport and the Department for Education. Local government is the biggest public investor in arts and culture in England, and we work with local authorities up and down the country that share our mission. Our interests will increasingly overlap with those of Local Enterprise Partnerships (LEPs) and further and higher education institutions and we will seek to build effective partnerships with these organisations at local and national level. We share a responsibility for distributing Lottery money in England with the British Film Institute, the Big Lottery Fund, the Heritage Lottery Fund and Sport England and will work with them to ensure effective alignment of distribution of Lottery funds. We recognise too that we share many of the priorities of both the BBC and the British Council, and we will look to create formal working arrangements with these organisations to deliver greater public value.

Unlike the arts and museums, libraries are a statutory service, which means that local councils have a duty to provide and fund a ‘comprehensive and efficient service’. Although responsibility for funding libraries rests with local authorities, we do have a role in championing their use and potential. In 2012, we commissioned research to establish the value and purpose of public libraries. *Envisioning the library of the future*² told us that the public appreciates libraries as trusted spaces, open to all, in which we can explore reading, share information, and deepen our knowledge of the world. We will make the case that libraries contribute to the cultural,

²<http://www.artscouncil.org.uk/what-we-do/supporting-libraries/library-of-the-future/>

social and economic objectives of both national and local government. We will work with those who represent library services and with key library stakeholders to shape the strategic direction of the sector. We will take a particular interest in the ways that library spaces can be used to connect the public with other cultural activity, and vice versa.

We will also work with local and central government to help generate the conditions in which the cultural sector can thrive. Tax and visa systems, for example, should not discourage creativity and talent, but rather support British innovation and international exchange. Entertainment licensing and intellectual property rights should be considered carefully to ensure they work for our sector, not against it. Approaches to local planning and investment, including investment in broadband infrastructure, should enable and encourage cultural and creative enterprises throughout England. The success of our sector is dependent upon effective physical, digital, fiscal and legal infrastructures, which are sympathetic to culture, and we will proactively advocate for their improvement.

All of this will be guided by our national policy and research programme, which seeks to build our collective knowledge and help us understand the environment we work in. Arts and culture can have an impact across the social and economic landscape. Our research programme will help us understand this better, and provide the evidence with which we can make good policy decisions.

Who we are and what we do

DEVELOPMENT

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As well as funding the best arts and culture in England, we are also responsible for the strategic development of the arts, museum and library sectors, providing careful investment and programmes, in order to enable them to be the best that they can be.

Our role is quite different across these three sectors.

Arts

We are the main body charged with developing the arts in England through the shrewd investment of public funds. With our national reach and our network of local cultural expertise, we are in a strong position to identify challenges to the sector in achieving our shared goals, as well as opportunities for growth. We use strategic funds to address these, and use our knowledge and expertise to shape what we do. Examples in recent years include funds to support digital activity, or touring work.

Museums

Central government, local authorities and the Heritage Lottery Fund provide core funding to museums, including the independent museum sector. We have responsibility for

investing in regional museums and we also offer a number of national schemes to support the health of the sector. These include the Accreditation Scheme, which underpins our funding programmes for museums, and Museum Development, a programme providing localised support for museums to advance our goals.

Libraries

As local authorities provide funding for libraries, our role is a development one, using our advocacy role and resources – including a small amount of funding – to support the work of libraries as centres of excellence that are accessible to all and connected to the rest of the local arts and cultural infrastructure.

Culture and art are a lifeblood for people both as individuals and as part of communities. Whether enjoying a visit to a museum or art gallery, singing in a choir, listening to extraordinary musicians, reading poetry or relishing the excitement of street performance, this is a part of what makes life worthwhile.



Sandy Nairne
Director, National Portrait Gallery

Who we are and what we do

INVESTMENT

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The Arts Council invests money from government and the National Lottery in arts and culture across England. This funds a wide range of activities – from theatre to digital art, reading to dance, music to literature, crafts to collections.

We invest using three main types of funding.

Portfolio funding

This provides essential core investment to arts organisations and museums in England to help them deliver our goals. We currently provide portfolio funding to hundreds of established arts organisations through our National Portfolio Organisations programme and to a number of museum services through our Major Partner Museums programme.

Open application funding

This funding is open to anyone who uses the arts in their work and is currently delivered through our Lottery-funded Grants for the arts programme. We use it to invest in artists and organisations at the early stages of their careers, to invest in local community groups to develop arts activities which engage people in high-quality arts and culture, and to help more established artists and organisations deliver one-off projects.

Strategic funding

Because we have a responsibility to develop the cultural sector in England, we use targeted strategic investment to address specific challenges and opportunities that are not addressed by either portfolio or open application funding, such as funding for capital and touring projects.

For more details about these investment strands, and how to apply for funding, see our [website](#).³ Further details of our activity and investment can be found in the [Arts Council plan 2011–15](#).⁴ We will publish further plans to cover the period 2015–20.

³<http://www.artscouncil.org.uk/funding/>

⁴http://www.artscouncil.org.uk/publication_archive/arts-council-plan-2011-15

*I meant to write to you that art
can close a wound
and open a legal case
that it can stare further than a telescope
go faster than the internet and
beat like a loved one's heart
I wanted to tell you that art is
loved as a hammer
because of how well it breaks lies
and speaks truths
it can say something
many things
any things
can say much
or little in the best way of things
and I think it has value not always
bound up with price*



Tim Etchells

artist, writer, performance maker,
Forced Entertainment

Great art and culture for everyone

WHERE WE ARE NOW

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Chapter 5

Over the past 15 years, the arts and the wider cultural sector in England have enjoyed a period of outstanding success. Sustained investment of Grant-in-Aid funding – greatly helped by funds from the National Lottery – has transformed the cultural landscape. The quality on offer has in turn attracted more people. Between 2006 and 2013 overall arts engagement in England increased by 10 per cent, with over 34 million people engaging in the arts⁵ and over 43 million people across the country engaging in the London 2012 Cultural Olympiad, and millions more engaging with the arts and culture through television broadcasts and online.⁶

Museums have prospered, with a new optimism and entrepreneurial spirit among museum staff and an ambition to increase and demonstrate their social impact. With the support of government funding, these public spaces have frequently been the focus of urban and rural regeneration, bringing renewed vitality to communities across England. Simultaneously, the potential of art and culture within the digital space is being realised, with many organisations now using new technologies and digital infrastructure to reach audiences here and across the world.

Public funding for libraries has come under pressure, but, as with museums, many libraries have adapted, innovated, and remain part of the essential fabric of their communities. Although there has been a decrease in the number of people borrowing books, evidence shows that where there has been strategic investment in libraries – such as in promoting children’s reading – visits rise. Patterns of use are also changing, with a significant increase in public use of digital services, and libraries are evolving in response.

Since 1995, more than £1.4 billion of capital grant money has been spent across the arts sector, supporting the creation or renovation of more than 1,000 buildings.

⁵Source: Taking Part survey

⁶The International Olympic Committee estimates that 900 million people across the world viewed the opening ceremony alone.

Arts Council investment has provided stability during a time of change and has given arts organisations the space to plan ahead, to continue to be ambitious and to experiment. It has created the conditions under which the best and most innovative art and culture can emerge. An enhanced range of quality arts has reached more people through touring and, in recent years, through digital distribution. There have been improvements too, in the development of museum programmes that deliver a real breadth of reach and depth of engagement, and in the development of libraries as centres of knowledge and culture and spaces to be shared and celebrated by the entire community. This country's arts and culture have attracted international acclaim, positioning England as a centre of creative excellence, attracting visitors, promoting national interests, and contributing to the nation's prosperity and sense of identity.

In the following section we present the context to our strategic vision and goals which we set out in chapter 6, *Our goals*.

*Art is as complex as we are. It is hard
for any one of us, artist or not, to
understand who we are and what we
genuinely do and art, which comes out
of this creative chaos, reflects our situation
and helps us recognise its variations, how
we connect and disconnect with other
people, places and ideas.*



Siobhan Davies
artist and choreographer

Where we are now

ACHIEVING EXCELLENCE

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Our strategic framework is underpinned by a determination to support the arts and cultural sector to pursue excellence in all it does; by which we mean the creation of work of artistic and cultural excellence and the way this work engages with audiences. We want museums to show excellence in the way that they use their collections to enrich people’s lives. We want to support all libraries to develop a range of excellent services to enable people to deepen their knowledge, widen their appreciation of culture and acquire the skills and information they need.

We acknowledge that excellence is difficult to define, and that it will always be, quite rightly, the subject of debate. We also know that the criteria for excellence in a theatre performance will not be the same as for a museum exhibition. We will be honest about how excellence will mean different things for different disciplines, organisations, and ways of creating and presenting work. We are clear that excellence cannot be separated from the people that value it, and that this relationship will be relative, subtle and complex.

We believe there is more that we can do to work with the arts and cultural sector to agree more rigorous definitions

of both ‘excellence’ and ‘reach’ and to use these to measure the effectiveness of our work and to help shape our investment decisions.

The London 2012 Olympic and Paralympic Games provided a watershed moment when the public was able to see how vital arts and culture are to the fabric of our nation. The Cultural Olympiad was a special opportunity to showcase our diverse talents and museum collections on the world stage and to make global connections. We want to build on this success. We want to prize our creativity, originality and ambition. We want to offer arts and cultural organisations the commitment and freedom that allows them to experiment and take risks. We want them to produce work that is the best of its kind – work that challenges our accepted notions of what arts and culture can do and who can be involved. We want to support cultural exchange, so that the best of international arts and culture is being enjoyed regularly by the public in this country, and the best of our arts and culture finds new audiences overseas. Our job is to nurture the conditions under which this excellence can flourish, so that England can retain and build on its position as an international cultural leader.

Without artists there is no arts sector. Talent is our primary resource. We need to support and nourish that talent and ensure that the public understands and values the contribution made to our society by artists of all disciplines. The economic context continues to offer challenges to creative practitioners in building their careers and furthering their professional development. In addition to making grants to individual artists, we will work with our partners to ensure that our best artists can make a living while developing innovative work and connecting with new audiences.

England is one of the most diverse societies in the world. Our diversity is our strength and the Arts Council’s commitment to excellence and equality demands that the public in this country has an opportunity to enjoy as diverse a range of arts and cultural experiences as possible.

Our commitment to diversity and equality is a long-standing one. We believe arts organisations, museums, and libraries, should ensure that their work draws on and reflects the full range of backgrounds and perspectives to be found in our society. While we can point to examples of best practice, where this approach to diversity is part of an organisation's DNA, we know that not all the work we currently support does this to the extent it should. We will use our funding, development and advocacy roles to ensure that these examples of best practice are replicated and built upon.

The arts and cultural sector has too few examples of collaboration across backgrounds, organisations, disciplines and perspectives. With our new strategic development responsibilities for museums and libraries, we will encourage and support work across our entire cultural footprint that reflect these types of collaboration, drawing on the best practice in each area and beyond. We know that when these connections are made, they can spark a dynamic that changes our perceptions of what great art and culture is, who it is for, and what it can do.

The world is changing as it becomes increasingly interconnected. Boundaries and categories are being eroded; this is apparent in arts and culture where the roles of creator, curator and consumer are being redefined, where libraries are often exhibition spaces and museums host performances. We recognise that the change driven by new digital technologies provides both opportunities and threats. The way that people experience arts and culture is changing; and so too is the type of arts and culture they enjoy. We will use our influence and investment and work in partnership with organisations such as the BBC, the British Film Institute, Channel 4 and technology companies to help equip arts and cultural organisations to navigate this new landscape. As the world evolves, the range of artists and arts and cultural organisations – and the types of arts and culture – supported by the Arts Council must evolve too.

Where we are now

CONNECTING
WITH PEOPLE

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Arts and culture enrich our lives. They fire our imaginations, challenge, inspire, educate and entertain us. Everyone should be able to visit or experience a high-quality museum, library or live performance or participate in a cultural activity. These experiences open us to reflection, engender debate and critical thinking, and deepen our understanding of the world.

We believe that increasing the number of people who experience and contribute to the arts, to museums and to libraries is good for society. Sharing cultural experiences brings communities together and we will work to better understand the social impact of the arts and culture.

We acknowledge that despite public investment, there remain significant disparities in the level of arts and cultural opportunities and engagement across the country. Those who are most actively involved with the arts and culture that we invest in tend to be from the most privileged parts of society; engagement is heavily influenced by levels of education, by socio-economic background, and by where people live. Sometimes this can be explained by a lack of appropriate opportunities to engage, or by a failure to offer communities something that is relevant to them. We recognise that some

of these issues can be addressed through our support of relevant work, as well as through offering those who engage less with arts and culture the opportunity to collaborate in its production. In the context of demographic change, efforts to reach wider and more diverse audiences can only be successful if they are based on a true understanding of how communities are evolving, how engagement levels differ amongst people, and the reasons for this. We recognise that we will not have all the answers, and that we must be open to and supportive of new ideas to increase opportunities and engagement throughout the country.

We must take account of the differing needs of different places. We will do this in partnership with local government, the largest investor in arts and culture in England. We will also take full account of the respective needs of rural and urban communities, so that people are not disadvantaged by where they live.

We recognise that many people in this country enjoy a range of arts and culture provision that has seen little direct investment by Arts Council England. Every day millions of people listen to pop and rock music live or online, watch films or attend commercial theatre productions or participate in amateur arts activity. However, we know through our research that there are close connections between publicly-supported and commercial arts and culture. We will continue to articulate the interdependencies between the different sectors of the cultural and creative industries and look for opportunities to forge links with, and between, audiences and organisations across the cultural sector and beyond.

We will use digital technologies to engage and reach new audiences, extend the distribution of arts and culture through digital platforms, enable people to create work digitally, and support the development of new artistic forms and experiences.

*Creativity needs constant
nourishment, and libraries
are at the heart of that:
a trusted source of knowledge
and memory that anchors
a community, providing
everyone – from schoolchildren
to academics, entrepreneurs to
family historians – with the
resources they need to inspire
new ideas, new insights and
new visions of the future.*



Roly Keating
Chief Executive, British Library

Where we are now

RESILIENCE AND SUSTAINABILITY

Public investment in arts and culture is under considerable pressure and is likely to remain so over the lifetime of this strategy. This pressure will come at both national and local levels. Local authorities' budgets are increasingly stretched and we will work with them to make the case for adequate levels of public investment in arts and culture, and to ensure that our support makes a substantive difference. We believe that our ability to have a 'single conversation' – across the arts, museums and libraries – will enable us to develop productive partnerships with local authorities and other public funders. We also recognise the importance of the sector's relationship with the private sector, and the partnerships and shared learning that can emerge from these links.

In order to thrive, the arts and cultural sector must be able to adapt to these changing circumstances without compromising its core values and the quality of its work. The sector must develop new ways of thinking and working that will increase its resilience. By resilience we mean the vision and capacity of organisations to anticipate and adapt to economic, environmental and social change by seizing opportunities, identifying and mitigating risks, and deploying resources effectively in order to continue delivering quality work in line with their mission.

The arts and cultural sector must learn from examples of organisations that have successfully developed new or existing sources of income. In particular the arts and cultural sector needs to exploit the opportunities technology offers to collect, analyse and apply data cost-effectively, to learn more about existing and potential audiences and to target marketing and fundraising effectively. It needs to build upon best practice and use digital platforms to reach new audiences, both nationally and internationally.

Arts and cultural organisations that understand the role they play in their local communities, and work with others to build a sense of place, are crucial to the resilience of the overall sector. Such organisations can become highly valued by helping communities express their aspirations and develop their identities, by helping resolve conflicts, and by building the social capital of communal relationships. They can become part of the essential fabric of their communities – and demonstrate the public value of arts and culture.

We must consider the long-term sustainability of the sector, which goes beyond the purely financial. The consequences of climate change require arts and cultural organisations to take care in their use of resources, and to ensure that we do not pursue short-term gain at the expense of future generations. In some areas there are important gaps in the physical infrastructure, while in others there is a need for repairs and renewals. This is an especially important issue for those that hold collections, and we must plan for a long-term approach to their care and upkeep.

Where we are now

THE PEOPLE BEHIND SUCCESS

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At the heart of our arts and cultural sector is the workforce: the artists and curators, librarians and technicians, producers and administrators and educators and archivists. It will be a priority over the next decade to support these people to maintain and develop the skills they will need to achieve our shared mission. To an important degree, this is about recognising and respecting the hard-earned specialist skills that are essential to so much the cultural sector does.

Our long-term vision is for arts and cultural organisations to take responsibility for developing the skills of their workforce. We will work with education bodies and others to ensure that the arts and cultural sector is supplied with workers with the appropriate skills and experience that it needs to thrive in a rapidly changing environment. We need to work with partners in further and higher education to speak up for the importance of vocational training and the role in society of the study of the humanities – knowledge of which, often combined with science and technology, lies at the heart of creative endeavour and our creative economy.

The arts and cultural workforce needs to become more representative of the society it serves. We have a general

duty under the Equalities Act 2010 to promote equality of opportunity. We intend to go beyond the minimum requirements of the Act, recognising that socio-economic status and education can be barriers to engagement – for audiences, for artists, and for the wider workforce. In particular, we need to make entry routes into employment, and opportunities for people to further their careers, fairer and more accessible to all. This is as true for the leadership and governance of the sector as it is for those entering the workforce.

We know there is much still to do. Low levels of pay can present barriers to some people entering the workforce and furthering their careers. To address this, we will build upon the success of our internship guidance, while acknowledging the financial pressures on the sector and the scarcity of resources that organisations can face. The organisations that make the strongest contribution to our goals are well-led, and have leaders who understand their role in the communities in which they operate. More needs to be done to strengthen the skills and the diversity of governance and leadership of arts organisations. For instance, most boards do not give enough attention to intelligent succession planning for cultural leaders, on which an organisation's fortunes can turn. We want to see the leadership and governance of arts and cultural organisations include a range of new voices that can shape and offer different perspectives on the future direction of the sector.

Where we are now

THE NEXT CREATIVE GENERATION

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The arts, museums and libraries fuel children’s curiosity and critical capacity. They are about expression and imaginative escape as much as they are about learning and development, helping children and young people to explore, understand and challenge the world, as well as their place in it. They inspire future audiences, and through work produced by and with children and young people, encourage the next creative generation. We believe it is every child’s birth-right to have the opportunity to experience the arts, to access the knowledge in our libraries, and to see the wonderful objects within our museums and learn about the stories behind them.

Our aim is that all children and young people in England should have these experiences early in their lives. We have an essential role to play in ensuring this access is available to all, regardless of location or social circumstances. Enabling all children and young people to access arts and cultural experiences will ensure the artists, makers, curators and audiences of the future represent the widest diversity of backgrounds.

Our investment and influence in this area has expanded in recent years. Our additional responsibilities related to music

and cultural education and our remit for arts, museums and libraries offer us an opportunity to make a profound impact on the ways in which children and young people can enhance their cultural education and create, participate in and experience great art and culture.

We believe that our museums play an essential role in supporting learning, providing young people with knowledge, and stimulating experiences and access to some of the best collections in the world. Libraries are also creative spaces for children and young people, offering free and open access to books, films, information, music, activities and the internet. They provide safe and inspiring spaces for young people to meet friends, discover community activities, explore their intellectual interests, and gain a broader understanding of the world.

Art and culture can connect with, and create connections between, individuals, groups and communities in uniquely personal and highly engaging ways. It can provide inspiration, understanding, solace and entertainment. It enriches our lives in deeply personal ways. It provides the context for the richest of social interactions. It creates space for intellectual engagement and enlightenment.



Di Lees
Director-General of Imperial War Museum

Great art and culture for everyone

OUR GOALS

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⋮
Chapter 6

In this chapter we set out our five goals, refreshed to incorporate our new areas of responsibility. We have also taken the opportunity to streamline and simplify the goals, and to provide a clearer account of how we intend to measure our progress towards each one.

Our goals are:

- 1 Excellence is thriving and celebrated in the arts, museums and libraries
- 2 Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries
- 3 The arts, museums and libraries are resilient and environmentally sustainable
- 4 The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled
- 5 Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

There are complex interrelationships between these goals. They support each other, and success in one goal contributes to success in others.

Our core mission can be distilled into two goals: we want excellent arts and culture to thrive, and we want as many people as possible to engage with it. These are goals one and two. The importance of the relationship between excellence and engagement cannot be understated. For example, the value of museums is generated not only by the excellence of their collections, but by how these collections are interpreted, how they inspire, and how they change the people that visit or encounter them. Arts organisations also achieve excellence when their work fully engages with, challenges or connects with an audience.

A big part of these two goals is the importance of ensuring that children and young people are able to experience and participate in the arts and can continue their engagement either as audiences or as potential practitioners. They are a prioritised strand of our mission, great art and culture for everyone. This is goal five.

Goals one, two and five are built on the foundation of goals three and four. We want the models of cultural provision to be financially and environmentally sustainable, and we want an appropriately-skilled workforce which is truly diverse and reflects contemporary England. Goals three and four are organisational or sector-level improvements, and achieving them supports achievement in our mission.



Our work will take account of the essential differences between museums, libraries and the arts, as well as the many things they have in common. It is important to understand the distinctive skills, disciplines and purposes of each, while also seeing the potential there is for these three strands of our cultural life to draw together more closely.

These goals set out what we will do between now and 2020. They provide the rationale for our investment in arts and culture and will inform our future funding decisions. They bring clarity and focus to our work. We hope they help those who work with us to understand our aims and our funding decisions.



**EXCELLENCE IS THRIVING
AND CELEBRATED IN
THE ARTS, MUSEUMS
AND LIBRARIES**

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WHAT WILL SUCCESS LOOK LIKE?

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- Artists, arts organisations, museums and libraries are delivering artistic work and cultural experiences that represent the height of ambition, talent and skill
- Demonstrating England's status as a world centre for cultural excellence, more artists, arts organisations and museums based in England are exporting their work internationally and visitors cite the arts and culture as the reason they visited England
- The work produced by arts organisations and museums, and services provided by libraries, reflects the diversity of contemporary England

WHAT WILL WE DO?

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- Use our expertise, national overview and local knowledge to invest in such a way that encourages and requires artistic and cultural excellence in arts organisations and regional museums
 - Invest in arts and cultural organisations that are committed to equality and diversity and its application in the production of their work
 - Invest in artists and organisations that practice ambitious programming, encouraging audiences and users to expand their horizons and explore new ideas
 - Use our collections schemes and cultural property functions to enable exceptional collections to enter public ownership and be more widely accessed
-

- Help to re-think the way in which library spaces are designed and used, with a particular focus on encouraging artistic and cultural activity
- Invest in arts organisations that are committed to the development of artistic talent
- Work with further and higher education bodies to ensure that artistic talent is being developed and nurtured
- Work with partners such as the British Council to promote international exchange and export, enabling artists across England to learn from their peers and develop the artform, and giving audiences access to the best international work
- Invest in activities which build on the cultural legacy of the London 2012 Olympic and Paralympic Games

HOW WILL WE KNOW WHETHER WE ARE MAKING PROGRESS?

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- We will support the arts and cultural sector to develop a set of national quality measures and integrate these within a programme of self-evaluation. The measures will encompass the views of audiences, users and peers. We will use these measures to inform our funding agreements and our peer review programme
 - We believe that the quality of a library service should be judged by its users, and we will use The Chartered Institute of Public Finance and Accountancy (CIPFA) survey of public library users and other sources to understand how users across England view their library service. We will use data from our survey of stakeholders – such as local authorities, library services and key partners – to understand the extent to which they believe we have supported library services
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- We will use data from our stakeholder survey to assess the extent to which they believe our funding supports diverse cultural programming and content
 - We will commission surveys to assess the level of support for public funding for the arts and culture
 - We will use export of services data to establish the level of English arts and cultural exports, and evidence from the International Passenger Survey to show how inward tourism is being influenced by arts and culture
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**EVERYONE HAS THE
OPPORTUNITY TO
EXPERIENCE AND BE
INSPIRED BY THE ARTS,
MUSEUMS AND LIBRARIES**



WHAT WILL SUCCESS LOOK LIKE?

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- More people have the opportunity to experience and participate in great art, museums and libraries
 - The number and range of people experiencing great art, museums and libraries has increased
 - Engagement levels have increased amongst those currently least engaged in arts and culture
 - There is a demonstrable increase in the depth and quality of people's cultural experiences
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WHAT WILL WE DO?

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- Invest in artists and organisations that ensure their high-quality work, collections, exhibitions and programmes reach as large and diverse an audience as possible
 - Invest in the capture, creation, production and distribution of arts and culture through digital technologies and platforms
 - Support arts and cultural organisations to catalogue, link and archive digital content for current and future audiences, and form partnerships that will help more people access arts and culture on digital platforms
 - Work with the library network to increase access to arts and culture
 - Increase the geographical reach of arts and culture through funding the touring of work
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- Encourage the public to get involved in shaping local arts and cultural provision
 - Invest in long-term collaborations between local communities, arts and cultural organisations, local authorities and the private sector to encourage inspirational culture programmes, particularly in places where engagement is low
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HOW WILL WE KNOW WHETHER WE ARE MAKING PROGRESS?

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- We will use our funding data, including our survey of funded organisations and evidence from our strategic funding programmes for digital distribution, touring and targeting places of low engagement, to assess the extent to which everyone has the opportunity to experience and participate in great art, museums and libraries
 - We will collect and analyse data from funded organisations, the Taking Part survey, online analytics, The Chartered Institute of Public Finance and Accountancy (CIPFA) public library user survey, and a range of other credible sources to give us a better understanding of how cultural institutions are engaging their audiences, including those who are least engaged
 - We will support the arts and cultural sector to develop new national standards for the capture of quality of engagement and experience and track these over time
-

A really great museum is like a combination of a compass and a kaleidoscope. It gives you a sense of where you stand in the world and opens your mind to a myriad of possibilities.



Sally MacDonald
Director of Museums and Public
Engagement at University College London



**THE ARTS, MUSEUMS AND
LIBRARIES ARE RESILIENT
AND ENVIRONMENTALLY
SUSTAINABLE**



WHAT WILL SUCCESS LOOK LIKE?

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- Arts organisations, museums and libraries can demonstrate an ability to adapt to their external environment
 - Arts organisations and museums have increased the share of their income that comes from a wider range of contributed or earned income sources
 - Local authorities and other partners value the Arts Council's development role in supporting arts organisations, museums and libraries to be more resilient
 - The cultural sector embraces environmental sustainability and has reduced its carbon footprint
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WHAT WILL WE DO?

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- Encourage and enable more private giving by helping organisations to build their fundraising capacity
 - Invest in the arts sector's buildings and infrastructure through capital investment
 - Support organisations to forge new partnerships that advance their mission
 - Invest in arts and cultural organisations that use self-evaluation to drive improvements in their performance and governance
 - Enable and incentivise organisations to reduce costs and improve efficiencies, for instance through sharing back-office functions
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- Provide support to arts and cultural organisations to capture and use data to improve resilience, build new markets and explore new sources of income
 - Support arts and cultural organisations to explore alternative sources of non-grant income
 - Encourage cultural organisations to strengthen the role they play in their local community
 - Work with local government to achieve our shared objectives for sustainable cultural provision which contributes to the life of communities across England
 - Invest in research and development of new and emerging business models for library services that enable more informed decisions about how they will be delivered, learning from – and informing – our work with arts organisations and museums
 - Develop and deliver the Accreditation Scheme for museums to ensure that they demonstrate forward planning, sound governance, long-term strategies for managing collections and a structured approach to delivering user access and services
 - Work with the British Council and UK Trade & Investment (UKTI) to support artists and arts and cultural organisations based in England to develop new markets through international touring and other international distribution and export mechanisms
 - Work with partners to support arts and cultural organisations to understand and reduce their environmental impact
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HOW WILL WE KNOW WHETHER WE ARE MAKING PROGRESS?

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- We will use data from our annual survey of our funded organisations to track their financial performance, including how successful they are in increasing earned and contributed income. We will track trends in reserves and income ratios, and the profile and number of organisations applying for financial intervention and other schemes designed to support organisations
 - We will use our annual survey of funded organisations to determine how effectively organisations are capturing, using and sharing data in their day-to-day operations
 - We will use the Accreditation Scheme to monitor trends in the resilience of the museum sector
 - We will use our regular surveys of stakeholders to assess the extent to which local authorities and library services value our efforts to explore new and emerging business models across the cultural sector
 - We will use the annual survey of our funded organisations and surveys of charitable giving conducted by fundraising organisations to establish whether there is an increase in private giving to the arts and culture
 - We will track the carbon footprint of our funded organisations through an annual survey and work with organisations on environmental sustainability
 - We will use evidence from the evaluation of our strategic funding programmes, including our support for capacity building around fundraising
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**THE LEADERSHIP AND
WORKFORCE IN THE ARTS,
MUSEUMS AND LIBRARIES
ARE DIVERSE AND
APPROPRIATELY SKILLED**

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WHAT WILL SUCCESS LOOK LIKE?

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- The leadership and workforce of the arts and cultural sector – and especially the organisations that we invest in – reflect the diversity of the country, indicating that there are fair routes to entry and progression
 - Our funded organisations demonstrate effective leadership and governance
 - The workforce of the arts, museums and libraries is appropriately skilled
-

WHAT WILL WE DO?

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- Support and encourage the arts and cultural sector to invest in an appropriate professional workforce and in leadership development
 - Promote a diverse workforce, through our funded organisations and strategic programmes, with the aim of creating fairer entry and progression routes in the arts and culture sector, as well as more diverse leadership and governance
 - Support the arts and cultural sector to better understand the characteristics of a well-run organisation
 - Provide young people with opportunities to gain employment and progress in arts and culture
 - Work with partners to build digital skills across the arts, museums and libraries, to respond to new ways of working
-

such as creating new digital services, involving communities and assisting digital users

- Encourage governing bodies to put in place effective succession planning for the leadership of their organisations

HOW WILL WE KNOW WHETHER WE ARE MAKING PROGRESS?

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- We will use data from our annual survey of funded organisations and other sources and compare this with census data to track changes in the diversity of the leadership (including governance boards and committees) and the workforce of the cultural sector
 - We will use a range of data sources, including employer surveys, to track skills shortages across the cultural sector
 - We will use data from our stakeholder survey to assess the extent to which our partners believe we have supported leadership and workforce development
 - We will use accreditation to monitor trends and any issues with museums' ability to access appropriate expertise for their work
 - We will use evidence from the evaluation our strategic funding programmes, including our support for leadership development
-

The arts have the potential to show that the everyday can be reinvented and that the ordinary is usually extraordinary and that the extraordinary can become part of or intervene and wonderfully interrupt everyday life.



Naomi Kashiwagi
artist

Goal

5

EVERY CHILD AND
YOUNG PERSON HAS
THE OPPORTUNITY TO
EXPERIENCE THE RICHNESS
OF THE ARTS, MUSEUMS
AND LIBRARIES

.....

WHAT WILL SUCCESS LOOK LIKE?

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- More children and young people have the opportunity to experience the richness of the arts, museums and libraries
 - More children and young people receive a high-quality cultural education in and out of school
 - Arts organisations, museums and libraries are delivering high-quality arts and cultural experiences for children and young people
-

WHAT WILL WE DO?

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- Work with the Department for Education, funded organisations and artists, schools, cultural partners, broadcasters, local authorities, higher and further education institutions and other partners to ensure a coherent, national approach to the provision of excellent art, museums and libraries for all children and young people
 - Work with others to galvanise and facilitate local partnerships, leading to co-authored, co-ordinated high-quality cultural experiences for children and young people in and out of school
 - Invest in arts organisations, museums and libraries that focus on creating high-quality arts and cultural learning experiences for, by and with children and young people
-

HOW WILL WE KNOW WHETHER WE ARE MAKING PROGRESS?

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- We will use data from our investment programmes and other sources including the Cultural Educational toolkit to measure the opportunities to experience great art, museums and libraries available to children and young people in each local authority area
 - We will use Artsmark data as an indicator of the breadth and quality of cultural education at Key Stages 1–5 across schools, further education, youth justice settings and arts organisations
 - We will track the links between arts and cultural organisations and schools
 - We will support the arts and cultural sector to identify and develop a set of national quality measures, integrated with a programme of self-evaluation, to help understand the impact the sector is making. The measures will involve audiences, participants, users and experts commenting on their artistic and cultural experiences. We will use these measures to inform our funding agreements and our peer review programme
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Art can make you:
Escape
Make political and personal statements
Think
Raise awareness
Question the world
Tell stories
Record memories and keep them alive
Challenge ideas and the world.
See the world poetically.
See the world as you wish.



Zineb Sedira
artist

Great art and culture for everyone

CONCLUSION



Chapter 7

Our ambition is to see England’s world-class arts and cultural offer enjoyed by as many people as possible. However expressed, this has been the essential mission of the Arts Council since it was first conceived of almost 70 years ago. Over the years, plans and goals have changed to reflect shifting circumstances and specific aspirations, and with the recent addition of museum and library development and cultural property functions to our responsibilities, our role has widened further; but underneath our mission remains the same.

The first publication of our 10-year strategic framework in 2010 marked a new era for us, because it set out in detail how we would achieve sustainable growth in our sector, and how we would use our investment to make real long-term change.

This revised strategic framework, incorporating all our responsibilities, sets out how we intend to secure the legacy of our arts, museums and libraries. It identifies how the Arts Council and its partners can build on existing strengths, respond to opportunities, and rise to the challenges we face now and in the future. We know that the decisions now being made by those with historic collections, as well as by those commissioning new work, will affect the strength of the cultural landscape for decades to come. We also recognise that these are difficult times for public funding. We will not be able to deliver success on our own. We will need partners across public and private sectors – partners in the arts and in education, in business and science, in communities and in local and central government – so that we can ensure we are doing all that we can with our investment. It will require careful and intelligent investment, development, support and great clarity as to how and why we are making our decisions.

We have lots of work to do before 2020. Following this publication, we will begin drafting the next Arts Council plan, which will run from 2015 to 2018. It will describe in more detail how we intend to achieve success in the five goals we have set out in this publication, and will propose how we can

use our role as an investor, developer and advocate of arts and culture to ensure that they play an even greater role in our national life.

We are publishing this revised strategy a little more than a year after the 2012 Cultural Olympiad drew to a close. This festival, and the Olympic opening ceremony, reminded the nation and the world of the invaluable worth of our country's arts and culture. We saw ground-breaking, cross-cultural collaborations, the showcasing of work by artists with disabilities at prestigious venues, new audiences engaging in new spaces, richly diverse collections and exhibitions and the innovative use of digital technology in performances across the country. We saw people from all walks of life, revelling in the opportunity to participate. We saw local communities come together; we saw the nation come to life. It was a glimpse of what we can accomplish together. Our work over the lifetime of this strategy will build on this success to achieve our shared vision of great art and culture for everyone.

*Makes life
worth living*



Jeremy Deller
artist

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