

# ***Cultural Capital*** ***A Manifesto for the Future***

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Investing in Culture will build Britain's  
Social and Economic Recovery

*The following organisations have been associated with the production of this document:*

Arts Council England  
Association of Independent Museums  
Cultural Learning Alliance  
English Heritage  
The Heritage Alliance  
Heritage Lottery Fund  
Local Government Association  
Museums Association  
Museums, Libraries and Archives Council  
National Campaign for the Arts  
National Heritage Memorial Fund  
National Museum Directors' Conference  
Society of Archivists  
Society of Chief Librarians  
The Art Fund  
The National Archives  
Visit England

# Introduction

Britain is coming out of the longest and deepest recession since the 1930s – and the arts and heritage have never been more in demand. Museums and art galleries are more crowded than ever, libraries are busy, theatres and concert halls full, heritage attractions booming, the creative industries flourishing. This is not escapism: it is a real engagement, right across the nation. It is the result of more than a decade of sustained public and lottery investment in all aspects of our cultural life: in new buildings, new education programmes, new events, new work, new talent, and in the engagement of new and wider audiences eager for all that a creative, cultural life has to offer.

Cultural organisations have repaid this public investment by feeding the creative industries with talent and ideas, by stimulating the minds of our young people and by enhancing the quality of life for citizens across the country. They have maintained the United Kingdom as a leading international destination for people who appreciate the liveliness of our arts and the richness and depth of our heritage. Against a darkening economic sky, these organisations have kept their lights bright and their doors open. Culture is a great British success story.

As the economy begins to move again, the cultural sector is ready to contribute to the up-turn. We are ready to give our ideas and energy to help with the restructuring that will be needed as the country renews itself. The arts and heritage are on hand to help those who lost out in the recession: with jobs, training, skills, experience, hope. Our creative confidence offers a basis for renewal.

Like the country's sportsmen and women, our cultural creatives have to be fully fit to welcome the world to Britain and the Olympics in 2012. The plans are laid and the people in place to develop a rolling programme of nationwide events that will lead up to the Olympic celebrations – and beyond. The Olympic year and its legacy make the perfect platform for a programme of economic renewal and social recovery led by the arts and culture, with an entrepreneurial and creative spirit at its heart.

This campaign brings together thousands of arts, museum, heritage, library and archive organisations – large and small, national and regional – from across the United Kingdom. Its strength lies in our joint approach.

***This is what culture can do for the country  
Culture is the catalyst for change***



# The Quality of Life

At times like these, the arts and heritage are even more important to people and communities, because they are vital to the quality of life. They are available to everyone, and two thirds of the adult population enjoy the arts, visit historic sites, go to museums and galleries. The government's "Taking Part" survey shows that the public's appetite has been growing. Children and young people are finding out for themselves what culture has to offer: in 2009 over 99% of children between 5 and 10 were involved with cultural activity outside school hours, over 99% of 10 to 15 year-olds, in and out of school. This is a generation that will expect the continuation and development of the access that has been created.

The decision to introduce free admission to national and university museums has transformed our enjoyment of cultural life: in 2008/9 the national museums received well over 40 million visitors. Since free admission, the number of visits by children under 16 has increased by 80%, the number of visits by ethnic minorities increased by 81.6% and the number of visits from people aged over 60 by 65.5%. The government's programme for the regeneration of regional museums, "Renaissance in the Regions", has played a key role in revitalising regional museums. In 2008/9 regional museums received 15.8 million visits including 900,000 visits by school aged children. Over 112 million documents from the National Archives website were downloaded in 2008/9. There were 288 million visits to public libraries and a further estimated 48 million visits to library websites. Nearly three-quarters of local residents believe that investing in the historic environment makes local areas more attractive; 61% say it makes an area a better place to live.

Everywhere there is an eagerness to engage with the arts. In 2008/9 the National Theatre, now open seven days a week, played to 93% capacity, selling 817,000 tickets and achieving its highest attendance in the

decade. Audiences for classical music are increasing. Theatres are extending their reach with live broadcasts into cinemas – a single performance of the National's *Phèdre* was seen by 50,000 people across the world. The Royal Opera's performance of *La Traviata* was seen by more than 45,000 people on one night in summer 2009; 2000 in Covent Garden itself, almost 25,000 at the BP Summer Big Screens and a further 20,000 in cinemas around the country. In 2009 the 52 major theatres in central London, representing a healthy mix of subsidised and commercial theatres and productions, had their best year ever, with both box office receipts (£504.7 million) and attendance numbers (14.2 million) up on the record year of 2008. The Barbican arts centre, with a concert hall, two theatres, two art galleries and a cinema sold a record 1.2 million tickets in 2008/9, an increase of 13%. The Royal Opera House reaches more than 140,000 people through its education and community engagement programmes.

London is not a special case: the 850 organisations in Arts & Business's latest UK-wide survey reported an average 12% increase in attendances. In Stratford-upon-Avon the Royal Shakespeare Company played to 92% capacity in 2008/9, and sold 90,000 tickets for its performances in Newcastle and on tour. 69% of the adult population have visited a heritage site in the past year. Last year English Heritage saw their visitor numbers rise by 16% and the National Trust by 18%. The 2009 Manchester International Festival attracted 230,000 visitors, operating at 89% capacity. The Edinburgh Festival continues to be the largest cultural festival in the world: last year over 18,000 performers appeared on the Fringe where 1.8 million tickets were sold, an increase of 21%. Year round, local orchestras, local theatres, arts centres, libraries and art galleries are bringing people together to share their imagination and ideas, and the fun and excitement of enjoying the living arts. Heritage and the arts stretch minds and strengthen local communities.



# Economic Recovery and the Cultural Sector

Now, the investment in the arts and heritage can be put to work to help economic recovery. The sector covered by the Department for Culture, Media and Sport accounts for 10% of GDP. The change in international exchange rates makes the United Kingdom an even more attractive visitor destination. Our history, heritage and culture are overwhelmingly the most popular reasons for visitors to come here: 33 million people visited the UK in 2008, 11 million on holiday. Tourism is our fifth largest industry, with a spend of £86 billion and directly employing 1.4 million people. Heritage tourism contributes over £20 billion to UK GDP, more than advertising or the car industry.

When we have five of the twenty most visited art museums in the world (more than either France or the US) and three of our museums are in the top ten most visited museums worldwide, it is essential that they and cultural attractions like them, from Stonehenge with its new visitor centre to Norwich's Millennium Library, have the resources to provide a proper welcome. It is good business: The economic benefits of the UK's major museums and galleries alone are estimated to be £1.5 billion per annum.

Culture is an asset: music contributes nearly £5 billion to the UK economy, with £1.3 billion of that coming as export earnings. The economic impact of theatre is £2.6 billion a year. Liverpool's year as European

Capital of Culture generated £800 million for the local economy and attracted 27% more visitors to the city. The economic impact of the 2009 Manchester International Festival was £35.7 million. The building of The Sage Gateshead contributed £46 million to the north-east economy. In its first year of operation the Sage contributed a further £43 million. In the North West the heritage sector is worth £1.6 billion to the regional economy.

All over the country, new arts facilities – The Lowry, Salford; Nottingham Contemporary; The Wales Millennium Centre, Cardiff; Middlesbrough Institute of Modern Art; Curve Theatre, Leicester; The Towner, Eastbourne; The Jerwood Dancehouse, Ipswich, and investment in local heritage – Hull old town, Valentines Mansion in Redbridge, De La Warr Pavilion in Bexhill-on-Sea are not just improving the quality of life, they are regenerating local economies and encouraging local enterprise by making places more attractive to work and live in, and by giving their audiences and volunteers a cultural stake in the community. Fifteen years of Heritage Lottery Fund investment has boosted heritage of all kinds, and with two thirds of its spend reaching the most deprived areas of the United Kingdom, it has generated local investment and local pride. Coupled with local authority support for libraries, museums, archives and the arts, lottery funding and the cultural agencies are a source of social and economic regeneration.



# Creativity

Creativity is the key to economic recovery. Public investment in the arts and heritage helps to generate the cultural capital that feeds the creative industries with knowledge, practical experience and inspiration. Every artist is an entrepreneur, cultural organisations and educational institutions nourish the people and ideas that make money for this country through design, fashion, advertising, computer games, music, film and television. A creative economy depends on its cultural resources: during a decade of investment in public sector arts and heritage, the creative and cultural industries have grown faster than the rest of the economy, and account for 6.2% of Gross Value Added.

The talent grown in local theatres, music venues and galleries goes on to win record numbers of Oscars, Tonys, Grammys and dominate art markets round the world. Public investment in culture works with public service broadcasting to develop and invest in the talent that makes our broadcast content first in the world export market, and gives us our envied international strength in the creative industries.

This is the time to take advantage of the talent that a successful cultural sector has generated. Nearly two million people are employed in the creative and cultural industries; these grew by an average of 5% a year between 1997 and 2007, compared to 3% for the economy as a whole. A knowledge and ideas-led economy will develop the intellectual property, the design concepts, the television formats, the new forms of delivery, which will earn money all over the world, just as the creative industries have developed the digital infrastructure that is fundamental to the future competitiveness of British business.

The business world agrees. A 2009 report commissioned by HSBC asked 500 entrepreneurs and business decision-makers what they thought business in Britain should be about: world class creative industries were the most important priority, at 56.5%, followed by 46.2% emphasizing the need for a top class education and training system. The arts and heritage provide the training and the space to experiment that develops the creative skills the business world is calling for. Culture provides the foundation and stimulus for the creative industries that give Britain its reputation for ingenuity and innovation.



# The Olympics

In 2012, four billion people are expected to watch the Olympic and Paralympic Games worldwide, and nearly a million will be here in person. In the run-up to 2012, when the country's cultural achievements are so visible internationally, the cultural sector needs to be fit for purpose. Our cultural commitment helped to win the games for London, because we were bidding from a proven position of strength. Now we have to deliver.

The cultural sector is eager to make a real contribution in 2012: culture is as much about striving for excellence as is Olympic sport. The sector is already supporting the Olympic project with the large sums diverted from their Lottery funds. They are also putting their own resources into making sure that the cultural celebrations are a world class, unforgettable event.

The cultural and creative sector has the ability to generate an Olympic spirit across the country. In 2012, the United Kingdom has promised a festival bringing

the best creative talent from around the world to work with the best of British talent, integrating Olympian and artistic values. From food and fashion to opera and pop, from heritage to digital innovation, this festival is intended to show why Britain deserves its world beating position for culture and creativity. With funders and individual arts and heritage organisations all asked to contribute, people and resources will be severely stretched. Australia saw a 30% increase in spending by cultural visitors as a result of the country's investment in its Olympic cultural programme: the UK has to be ready to meet that demand and make the most of the opportunity and the legacy it can create.

To be "the best the world has ever seen", arts and heritage organisations must be at their best everywhere, not just within the Olympic festival. That means building on the investment in people of the last fifteen years, to reap the dividend in 2012, and plant the legacy beyond.



# Sustain Success

**There has been more than a decade of public investment in culture, a successful partnership between government, local authorities, trusts and foundations, business sponsors and private donors.**

**The benefits can be seen across the country.**

Total public expenditure on cultural, recreational and sporting services has increased by nearly 30 per cent over the past ten years, standing at £5.8 billion in 2007/08. The funding from the Department for Culture, Media and Sport alone has increased by nearly 50 per cent for the arts and over 40 per cent for sport, and museums, galleries and libraries.

Government investment leads the way for others: in 2007/08, private investment in the cultural sector increased by 12% to reach an all-time high of £686.7 million. Every public £1 spent on theatre attracts £2 from other sources, similarly in the heritage sector. In 2007/08, national museums virtually doubled total government funding through self-generated income, raising 46% of their own income. This investment is also popular: 79% of the population agrees that the arts should receive public funding. 82% of British people want to have a museum or art gallery in their local town or city. 88% of visitors to lottery funded heritage attractions said the funding was 'good', or 'excellent' value for money. The Arts Council's Public Value enquiry of 2007 found people value the availability of the arts even when they don't directly engage with them.

In a recession, private investment from sponsors and donors inevitably falls away. With a 7% drop in 2008/9, the government must protect its investment. To sustain the economy, it must sustain the drivers of the economy: every £1 Arts Council England invests generates £2 from elsewhere.

Some may argue that even though total cultural spending represents only 1% of the NHS budget, the cultural sector must nevertheless make its contribution to cutting public expenditure. But the arts and heritage have already contributed: the Olympics are taking a total of £2.2 billion from the National Lottery, approximately 20% of the money available for good causes between 2005 and 2012. The arts and heritage are losing £322.4 million. The Heritage Lottery Fund is losing £161.2 million, a reduction of around 7.8%, the four arts councils and two film councils are losing another £161.2 million. Competition for Heritage Lottery funds is tougher. English Heritage has lost £130 million over the past twelve years. Arts Council England has already had to cut its Grants for the Arts scheme by 35%. The arts and heritage cannot play their part in the recovery if they are restricted any further. Cut culture, and we will lose the Olympic legacy.



# A New Deal from the Cultural Sector

Talent-enhancing, labour-intensive, export-earning, working nationwide, creative, stimulating, morale-lifting, and responding rapidly to investment, the cultural sector is ready to play its part in national recovery. The National Endowment for Science, Technology and the Arts has calculated that in 2007 the creative sector generated £57 billion in Gross Added Value to the national economy. It predicts that with government support, a 9% annual growth rate can be achieved by 2013. This would boost GVA to £85 billion and create 185,000 new jobs. Employment is just one area where we have something to offer:

**Work** The government wants to create 100,000 jobs for young people through the Future Jobs Fund: the arts and heritage have demonstrated through Creative Apprenticeships and other schemes that they can provide the opportunities and experiences that will bring them usefully into the world of work, helping them create the future that will be theirs. Arts and cultural organisations are already in discussions with the government about helping disadvantaged young people through the Young Person's Guarantee, with a minimum of 5,000 places. Libraries help people of all ages to cross the digital divide by giving access to the information and skills to help them back to work.

**Training** We can get people into work – and then we can give them long term training. Public libraries offer access to information and the internet, helping to build skills. The performing arts industry has identified a shortage of up to 30,000 trained technicians in the next decade. Working through our own schemes and the National Skills Academy for Creative and Cultural Skills, we want to invest in the future by offering training not just for performers and arts technicians, but in design, conservation, heritage presentation and cultural management. As well as a £9.8 million investment in a training bursaries programme, the

Heritage Lottery Fund's Skills for the Future programme will deliver more than a thousand paid training opportunities for people seeking a career in heritage.

**Learning** The Children, Schools and Family Bill identifies 'Understanding the Arts' as one of the six areas of learning to be delivered through the new primary curriculum. Public libraries are a frontline resource, museums, galleries, archives, arts and heritage organisations are already helping to fulfil this commitment, just as they are making the Creative Partnerships scheme a success, and the envy of other countries. National and regional museums have established sixteen museum education partnership schemes, resulting in over 51,000 contacts with school pupils. The government wants every child to have the chance to develop their artistic and creative skills, and experience high quality arts and culture. The Museums, Libraries and Archives Council has invested more than £1 million in the government's Find Your Talent programme; the cultural sector is preparing to deliver the five hours of cultural stimulus called for in the programme.

**Volunteering** We want to increase the number of people who directly contribute to the culture of this country as volunteers. Already, 1.2 million people give their time and energy as volunteers in the cultural sector, learning new skills, connecting to their local area, meeting new people. 95% of museums use volunteers, as do 79% of archives and 67% of libraries, but as the Cabinet Office's National Volunteering survey shows, there are tens of thousands more willing to take responsibility and become actively engaged. It is work experience for the young, recreation for the nine-to-fives, and an occupation for those who have retired. Volunteering generates social capital: social capital creates cultural capital: cultural capital generates social and material wealth.



# The Future

This manifesto is about the future. It is about building on more than a decade of success that has made the cultural assets represented by our museums, galleries, historic places, libraries and archives, orchestras, theatres, dancers, artists and writers, productive as never before.

Fifteen years of public investment in culture have started to create the physical and organisational infrastructure for the arts and heritage that the country deserves. It has helped to produce the cultural institutions and the cultural leaders that are able to respond to the ever-growing demand for what they and their organisations can do.

People seek engagement. They want enjoyment, but they also want the stimulus and the challenge of new ideas and new ways of seeing and doing things that cultural investment provides. At times like these, they do not want to see buildings closed, performances and exhibitions reduced, creative opportunities for young people shut down. They do not want to see the investment of the last fifteen years squandered.

Nor does the cultural sector: we are ready to build on that investment by playing our part in the country's recovery. We are focused on creating a better future. To do that, we must be able to sustain our contribution in the present.

***Culture contributes  
Culture is the foundation for our future***

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