



Review of the Arts Council's strategic framework: an introduction

Arts Council England has a long and successful track record of working at the heart of the cultural and creative sectors. Since it was established in 1946, it has developed many areas of expertise: in brokering major partnerships at a national and local level; distributing both Lottery and Treasury funding; talent development and creative research and development; as well as taking a central role in cultural leadership and advocacy. I think we are at the heart of what this country is about – expression, challenge, curiosity, an appreciation of beauty and a capacity for wonder.

In December last year, the Secretary of State for Culture asked us to take on museums and libraries responsibilities from the Museums, Libraries and Archives Council. Since then we've been working to make this happen. As part of this we have been keen to consult with the libraries and the museums sectors so that we can begin to understand their needs and articulate what our new broader cultural role will mean for everyone.

We recognise we're doing this at a critical moment for arts and culture, both politically and economically, as broader changes to government at a central and local level take effect and as the implications of these changes begin to manifest themselves for cultural services and organisations. In light of these broader changes, we believe there is a real moment of opportunity to serve their users in a new, simpler and more powerful way. Having a single conversation with our partners at local and national level, and uniting these different areas of our culture will enable closer working relationships and a stronger alliance.

But, whilst we glimpse the many possibilities this new alliance may bring, we are also conscious of the challenges we face in successfully inhabiting this wider sphere of influence. We need to ensure that we make the very best of the opportunities, including the chance to see and hopefully enrich people's cultural experiences in the round.

That is why I commissioned Baroness Estelle Morris to review our 10-year strategic framework, *Achieving great art for everyone*, and to provide us with an independent, expert view about

how we shape it, placing our new responsibilities at the heart of our mission. The work she has done, published here today, is intended as an 'ice-breaker' as we look at our strategic framework: to begin a wider conversation with the libraries and museums sectors about our future role. As Estelle observes, creating an expanded organisation is a process, not an event, and so we see this very much as the start of a dialogue that will develop over many years.

Estelle's work helpfully begins to articulate some of the greater challenges the Arts Council must tackle, for instance in taking on a new role for the library sector and harmonising this with the rest of what we do.

We want to provide the very best level of support we can to the library sector, including maintaining the invaluable role it plays in providing neutral advice and information to citizens. Key to enabling this will be the correct targeting of the scarce resources we have, which can be achieved by working closely with partners in local government and other national agencies to prioritise the areas where we can offer the most effective support and leadership. We will be careful to draw synergies with our other sectors where they exist, but equally mindful of the very real and defined differences we should respect. We will also endeavour to use the broader tools we have at our disposal, beyond just the investment we make, to deliver on behalf of the libraries sector. I see our role as champions and advocates, as encouraging innovation and new partnerships, but not as inspectors or policemen. As part of our dialogue, we need to work this through with you and be clear on what it will mean in practice.

One of the key questions we asked Estelle to comment on was the flexibility of our five existing goals to reflect priorities in the libraries and museums sectors.

We agree that there is work to do to align them.

Estelle highlights our goals 1 and 5 in particular. These reflect our priorities for excellence in art, and our commitment to children and young people.

There is consensus that excellence is as pivotal to museums and libraries as it is to the arts, but we agree we must broaden our own interpretation so it is relevant to all three sectors. We recognise the concept manifests itself differently in both a museum and a library setting. In museums, excellence is manifest in curatorial expertise and scholarship, in interpretation and presentation, as well as in the quality of the collections themselves. In libraries, excellence is demonstrated in the range and relevance of library stock; their engagement with the

community; the quality of their information services; and the depth of experiences provided through learning opportunities, on site and online.

We also agree we must consider carefully the significance of museums and libraries' contributions to lifelong learning and determine how we can reflect this in our mission, building on our firm commitment to children and young people.

Whilst there are challenges, Estelle also points towards the big opportunities offered by our wider sphere of influence. Beyond everything else, in whatever we do, we must place the public at the centre of our mission – they should only notice a difference in our administrative changes if it brings them a better cultural offer, and there is a massive opportunity to rise to this challenge through embracing the changes afoot.

Estelle suggests we can express our new sphere of influence through the introduction of a new overarching goal for the Arts Council that reflects the key role that the arts, libraries and museums play in the civic life of this country. Libraries, museums and the arts all play a central role in exciting our interest in culture, each offering the public myriad routes to engaging with it. This might be through picking up a book in a library, by visiting a science or social history exhibition at a local museum, or as an audience member attending a play or concert.

As Estelle begins to hint, there is something more fundamental that underpins this exchange, something critical about the role that culture and cultural institutions play in people's everyday lives: towns and cities are often defined by their cultural institutions – they are a source of civic pride and affection, consolidating a city, town or region's place in the outside world. They bring economic as well as cultural benefits through tourism and links with the creative industries. They are fiercely defended as an important part of local identity, and are a touchstone for local communities. Museums, libraries and artistic institutions play a vital role in creating active, engaged and empowered citizens. They provide invaluable shared and trusted spaces where the community comes together, as well as increasingly providing virtual opportunities to consume culture and connect with others. We agree that we must build on the central role that arts and culture can play in developing a diverse and vibrant civil society, as a uniting theme at the core of our mission.

I would like to thank Estelle for the insights she brings to this debate, as well as those individuals who have helped to shape her thinking. To repeat one of those insights, we must remind ourselves that in coming together we are not experiencing a one-off event,

but instead the beginning of a journey. On that basis, I look forward to the debate I hope her review will stimulate as we work to bring these new responsibilities into the Arts Council.

This work and the debate that it engenders will help inform the drafting of a companion document to *Achieving great art for everyone*, which will be published in the autumn. This document will set out the Arts Council's strategic goals for libraries and museums for the next 10 years. It will also underpin the work we are doing to identify our medium-term investment priorities, including announcements in the autumn about our investment plans for museums and libraries for the remainder of the current spending period 2012-15.

Taking on these new sectors is a huge opportunity – and responsibility – to develop a new, compelling story for culture and civil society in this country. We are determined to make the best of the opportunity ahead, to champion that wider culture sector in a way that does justice to the place it has in the life of this country, allowing it to play its rightful leadership role in civic life. Having this clear vision and ambition for all cultural activity is all the more important when times are fiscally hard. We must be clear about what matters and why – only by making the best case for culture can we ensure this country avoids the fate of US poet Robert Frost's hired man: 'nothing to look backward to with pride, and nothing to look forward to with hope'.

That is the mission and responsibility the Arts Council is embarking on – and we do so with humility and a knowledge that we need to take account of many views and new areas of expertise. This is one step in that process.

– Alan Davey, Chief Executive, Arts Council England



Estelle Morris, Baroness Morris of Yardley, April 2011

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1 Introduction

One of the challenges for any sector is not to let itself be defined by its organisational structure. Boundaries can determine influence, funding or responsibility. If allowed to, they can become a straightjacket; create 'insiders' and 'outsiders' and hold back progress. The success of any sector depends in part on its ability to cross boundaries and link with and learn from others. The activity itself can outlive its organisational structure.

The cultural sector is no different. Over the years, government has administratively packaged it in different ways from the Standing Commission on Museums and Galleries in 1931 through the Arts and Libraries Branch in the 1970s to Resource in the 1990s. Yet essentially, the narrative that binds the sector together has always been stronger than the arguments that have been advanced to compartmentalise it.

However, organisational structures do send out messages about priorities, preferred relationships and aspirations. The transfer of museums and libraries to the Arts Council from the Museums, Libraries and Archives Council (MLA) may have been born of financial necessity but the unanimous approach of those I've talked to has been one of embracing the challenges and the opportunities the new partnership could bring. At its best it could strengthen the argument for the importance of the wider cultural sector in our society; one where we cherish the differences between the different cultural elements but unite in promoting the importance of culture itself and in striving for excellence in all its forms.

It is perhaps important to remember that as far as audiences, the public and communities are concerned, this process of structural change is likely to go unnoticed – unless it leads to more and higher quality culture and a better sense of place and identity. That should be our aim.

Achieving great art for everyone emphasises the current strength of the arts sector. In his introduction, Alan Davey describes 2010 as 'a golden year for the arts... we have the conditions for excellence in the arts in this country that are quite simply working'. The same can be said for museums and libraries: from the range of stock available and the breath of

information services in libraries, to the quality of curation in museums and the innovation that both sectors demonstrate in engaging with the public. The newly shaped Arts Council is custodian to a cultural sector stronger than it has been for decades. The challenge ahead is one of opportunity not threat and that is the attitude that rings loud from those in the museums and libraries sector.

2 A strategic framework for the arts – how the goals may become a strategic framework for arts, libraries and museums

This paper takes as its starting point the fact that the five goals in *Achieving great art for everyone* do not, as they stand, represent a strategic direction for libraries, museums and collections. In this section, the goals are discussed and suggestions made as to how the core ideas in each could be developed to embrace the expanded responsibilities of the Arts Council.

I have, however, drafted a rationale for a new overarching goal that might be used for the entire sector – arts, museums and libraries – and this precedes the discussion of the five goals.

The section starts with some observations and principles that have guided my comments on the goals.

3 Observations and principles underlying the development of goals for museums and libraries

- 1.** The document seeks to recognise both the diversity within the museums and libraries sectors and those things that the sectors have in common with the arts. Collections and material culture, in their broadest sense, are central to libraries and museums but they only come to life when people relate to them. The goals need to reflect the importance of the collections, wherever they may be held, the people, communities and audiences whose lives they touch and inform and the journey through which collections are interpreted and the public engaged.
- 2.** The boundaries of the different organisational groups are already fluid. It is easier to see the parallels between sculpture and art galleries than it is between the industrial, natural history and scientific museums and Tate, yet the first group are represented by different organisational structures and the latter by the same. Libraries and poetry seem to be natural allies, yet small community museums often feel very distant from the large London-based collections. The public provide the link, reminding us that the goal is to share not to merely keep.
- 3.** Creating an expanded organisation is a process not an event. The purpose of this piece of work is to establish a shared starting point for the different parts of the organisation.
- 4.** The issue of culture in the devolved nations is an important one for museums and libraries. The lines of accountability, the relationship of the Arts Council to devolved nations' cultural strategies and the funding mechanisms that are part of the devolved structure need to be acknowledged and recognised. Care must be taken to respect the national responsibilities.
- 5.** It is not a takeover! Arts as well as museums and libraries will benefit from the changes. There is a wish amongst those I've talked with to see this organisational change as a chance to be bold. Arts and culture together form a confident sector that wants to actively shape its future.

6. The policy lead for archives is with the National Archives not the Arts Council but in relation to public interpretation, archive collections are an important component. Some sensitivity about the role of archives in arts and culture needs to be shown. They will be part of the partnership that will help the sector flourish.
7. We need to show an understanding of who the current audiences and 'consumers' are and we need to know more about the people who at the moment don't use the sector.
8. There is an acceptance of the term 'arts and culture' to describe the activities that will come under the auspices of the Arts Council.

4 An overarching goal

Museums and libraries, art and performance are of value in their own right but they only make real sense when they connect with people and become part of the life of the nation and its citizens. The overarching goal of the arts and culture sector must be to realise its potential as an essential part of a civil and civilised society.

The different parts of the sector will rightly strive to achieve their own objectives and to determine their own journey. They will differ in size and structure; in the backgrounds of the people whom they attract and the communities they serve. Some will push boundaries, others will preserve traditions. They will want to think for themselves, use their own language, become engaged and be respected for their uniqueness.

Whether it is a performer or an artist, a local library or a major collection, it is only through being confident in themselves that they will ever recognise their place in the wider sector and the part they can play in society.

The sector together...

Whatever our ambitions for ourselves, our families, our community or our country, they are better achieved if the contribution that can be made by arts and culture is recognised.

Together, the sector drives the creative economy and is recognised as vital for our economic well being; cities, towns and villages throughout the country are testament to the role the creative sector is playing in urban and rural regeneration and in the tourism and learning economies.

Towns are often in part defined by their cultural institutions and their artistic achievements. Cultural institutions are a source of civic pride and affection. They are fiercely defended by their communities as an important part of their local identity.

They root communities, linking the past and the present with the future. They offer a sense of place and continuity through the generations and foster the creative skills that each citizen will need if they are to flourish and be engaged as citizens.

Art and culture, knowledge and information can be a driving force behind education and learning. It is an important partner with the formal education system and has a long and proud tradition in lifelong and informal learning. Parts of the sector are at the leading edge of research and scholarship, discovery and invention.

...and each plays its part...

Museums tell the stories that underpin our different and shared identities in a world where a lack of understanding can have such serious consequences. They create a sense of place and are rooted in the communities that have shaped them. They are the safest of places, trusted by the public and able to present, interpret and discuss complex and sensitive issues, fostering tolerance and understanding. They are a source of local and national pride.

Libraries are democratic treasures of human thought, imagination and aspiration. They are sources of knowledge and information, helping people access and use information so that they can become active and engaged citizens. They are spaces that can meet the needs of the most diverse groups; the mother introducing her child to books, the adult who is returning to study, the young person discovering the treasure of literature, those who would never think of engaging with culture but who feel they will be welcome in a library or for whom the library is the only place they can access the internet. They are a place where creativity abounds and where writers, poets, artists and musicians find a space to work and perform.

Art, music and theatre drive creativity and innovation. They can inspire and give voice to feelings and emotions, hopes and ambitions. They celebrate beauty and imagination. They express individual skill and expertise. They help people to be confident and to develop their individuality.

...but not everyone is yet reached.

Despite all this, some parts of society still see arts and culture as looking to the past not the future; inward looking not outward facing; exclusive not inclusive, an optional extra not a fundamental necessity, for others not for them. The past decade has seen immense progress in changing these attitudes, in large part due to the energy and creativity of those in the sector and the partnerships they have created both with public and private organisations.

These are more difficult times but these organisational changes do give the chance for a greater sphere of influence, which the sector needs to seize and shape for the benefit of all people.

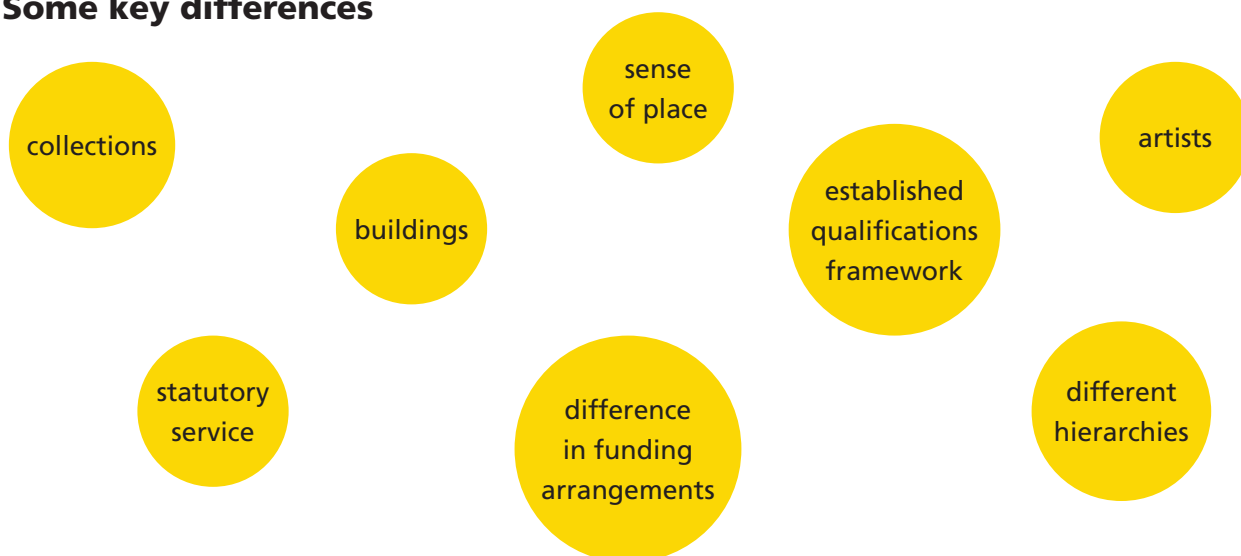
Underpinning all this has to be a commitment to excellence in all its forms; whether it be excellent collections or performance; excellence in community engagement or education; excellence in advocacy or representation, audience development or public engagement; or excellence in creativity or self expression.

With a shared vision, those within the arts and culture sector can have the freedom to be themselves and have a sense of shared purpose that is necessary if they are to claim their rightful place as an essential part of civil and civilised society.

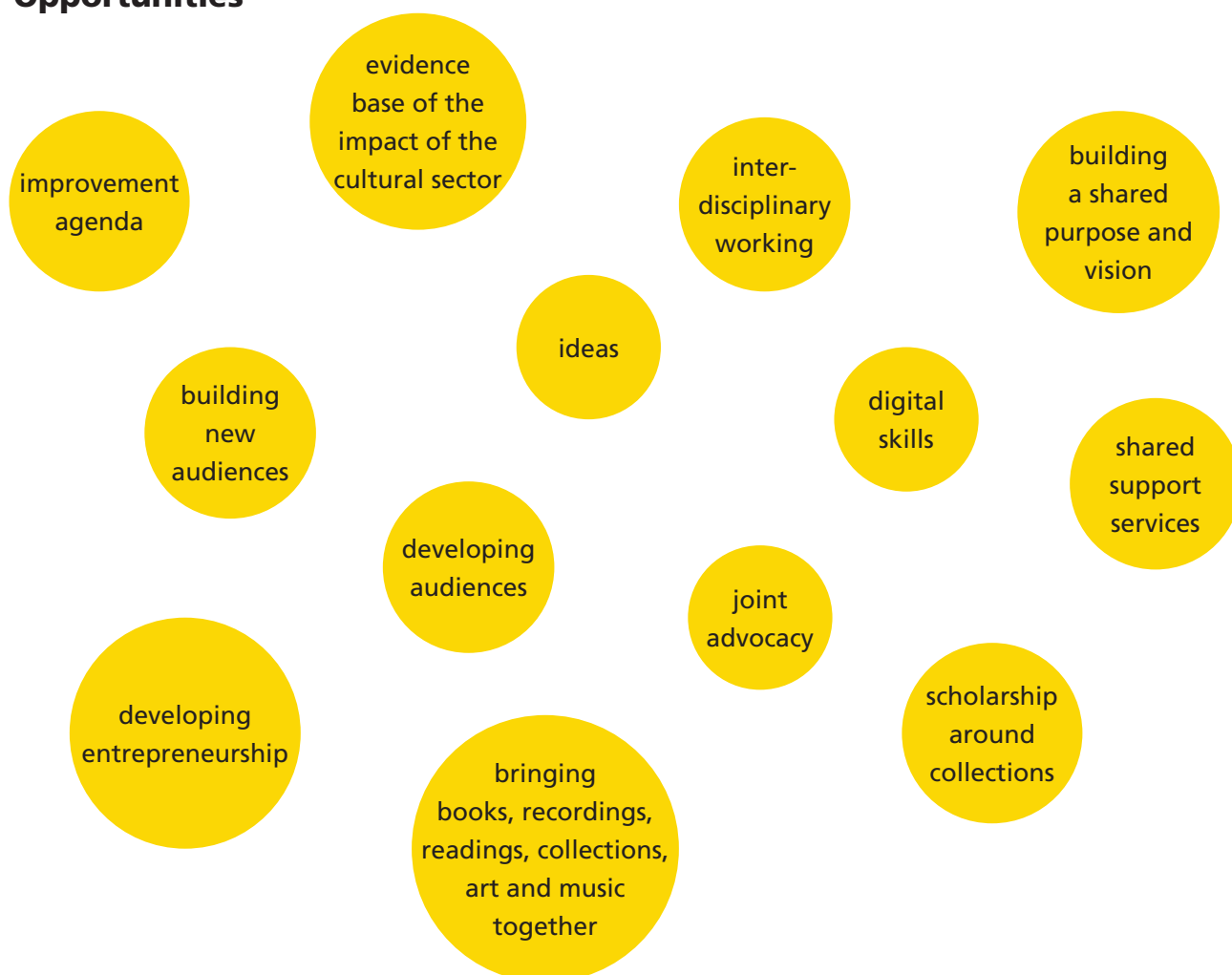
What unites the arts, museums and libraries?



Some key differences



Opportunities



5 The goals

The five goals in *Achieving great art for everyone* do not, in their present form, provide an appropriate strategic vision for the museums and libraries sectors but there is a widespread view that they are a good base on which to build.

The theme throughout this document is to recognise and celebrate the diversity within the arts and culture sector, those things the sector has in common and the potential the new organisational arrangements can offer. It is important that all these are reflected in the goals themselves. In trying to achieve this, the risk is that a form of words is found which makes sense on paper but provides no leadership to the sector, a sort of lowest common denominator.

To avoid this, the purpose of the framework must be clear. It cannot be an attempt to resolve all the tensions in the sectors or be a list of things that different people and groups want to happen. In this respect, the existing five goals show the way; they express the values that underpin the wider sector, the vision to which all can aspire and a strategic framework that provides a route for the journey.

It is hoped that every part of the sector will recognise themselves, their strengths and ambitions in the five goals and that they will also recognise some challenges. In this way, it is hoped that they will unite the sector and act as guides for progress and improvement.

Observations

1. The previous section offered an overriding goal of the importance of arts and culture to civil life. This section looks at the five goals from the point of view of museums and libraries. I have suggested changes to all the goals but the goals with the greatest suggested change are goals one and five.

2. The main areas that are not reflected in the current goals and which I have tried to include are:
 - material collections and all the activities that contribute to them
 - buildings, location and a sense of physical space and place
 - communities and their relationship to collections, libraries and museums
 - the public as partners and co-producers, actively engaged
 - the civic role of museums and libraries and their importance to citizenship
 - volunteers
 - entrepreneurship and philanthropy
 - different partnerships that will need to be developed
 - the importance of recognising the structures within the devolved nations
 - a broader role within education
 - the statutory underpinning of libraries and the standard-setting schemes for museums
 - the opportunity for new relationships particularly with local government

3. The points where I have tried to develop links across the sector are:
 - around excellence
 - training and improving workforce skills including back office skills
 - developing audiences across the sectors
 - learning from each other in education and outreach work
 - digital opportunities, for audience engagement, accessing information and developing new ways of working
 - research, scholarship and links with higher education

Goal 1

Talent and artistic excellence are thriving and celebrated

The emphasis on excellence that is central to this goal is, of course, one that should underpin the museums and libraries sectors as well. In this sense, there is a close alignment. However, the existing goal is focused on the artist at the centre of artistic excellence. It is the collection around which excellence is focused in museums and libraries.

This should be the goal that focuses on the importance of collections and acknowledges their centrality to museums and libraries. The goal should recognise all the skills that are necessary for excellence in collections. It needs to reflect how collections are built up and sustained, the

skill of interpreting and presentation. The links with academia need to be acknowledged as does the importance of research. Many of our museums and libraries have international dimensions and this goal should reflect this.

It is important that the diversity of the sector is represented. There is a huge difference between national museums with historic collections and local museums where the collections are often established and developed by the community. Equally, the museums that reflect our industrial heritage have their own approach to collections. A large central library might have a different approach to collections to a small local library, a local record office or a specialist library. Audiences and users respect each in differing ways and all those with responsibilities for collections must work to support each other for the public benefit.

All need to feel that their collections are understood within this strategic goal.

However, the emphasis in the existing goal on 'art inspiring' is equally important to museum and library collections. The objects in museums, the books and poems are things of beauty and wonder. Their ability to inform, surprise, engage and, importantly, inspire should be recognised.

The relationship between the cultural sector and government is different to that between the arts sector and government. This will be reflected in a number of goals but in this goal, the importance of administering the government and national schemes effectively, efficiently and in a way that helps deliver the strategic goal of excellent collections should be included. I see this as 'doing the basics well'. If these responsibilities that are being taken on by the Arts Council are not done well, it will be difficult to build up trust between the Arts Council and the sector. The national schemes, such as the Accreditation Scheme and the Designation Scheme, help to drive excellence.

The relationship the public has to collections should be briefly referred to but it is much more developed in the other goals.

Goal 2

More people experience and are inspired by the arts

This goal is a good match. The absolute necessity of placing people at the centre of what we do is well made here. The emphasis in this goal on encouraging arts organisations and

their partners to work together can be further enhanced through partnerships between arts, museums and libraries. This is an opportunity to emphasise the way the wider sector can work together and learn from each other.

There are a number of additional points that need to be made.

In this goal there is an emphasis on 'audiences'. This can be applied to the museums and libraries sectors but there needs to be a greater emphasis on the public being active partners and creators with museums and libraries. Communities help to build up collections. They often feel ownership of their local library and museum, which tells the story of their town and is part of local civic life. In many smaller museums and libraries it is the community response to the institutions that drives them and ensures their survival. Many museums and increasingly libraries rely on local volunteers in everything they do.

The relationship of the public to national museums and larger central libraries may be different and every type of relationship must be recognised.

Museums and libraries are important buildings and spaces and this should be reflected. This sense of place they offer is important.

The narrative in this goal needs to emphasise active involvement and participation, partnership and engagement more than it does at the moment.

Goal 3

The arts are sustainable, resilient and innovative

Ensuring sustainable growth and success is essential to all organisations and the thrust of this goal is one that equally applies to collections and to museums and libraries. It gives another opportunity to talk about the entire sector working together and learning from each other.

The language used in the existing goal – innovation, partnerships, sustainability and resilience – is fine but it will be important to recognise the very different funding sources of the sector and draw out some principles on which all can reflect and act.

The sources of finance and support are varied and the challenges and opportunities facing each part of the sector will reflect this.

The move from public funding to other sources of finance doesn't apply to everyone; some independent museums have had access to public money but as a sector they are accustomed to relying on their entrepreneurial skills.

Libraries are funded as part of local authorities' statutory responsibility. Many of them face a difficult and uncertain future as local government considers its budget. They have led the sector in building strong partnerships with services like police, probation and health and want to see these strengthened.

Many museums were founded through philanthropic donations and continuing relationships with philanthropists are an important way in which they are able to flourish and grow. Others will have to learn from their experience.

Across the sector, organisations have developed different skills and practices. All museums and libraries, as well as arts organisations, will have to be resilient and innovative and learn from each other as they seek new ways of ensuring the sector's continuing success.

This goal discusses the importance of brokering and sustaining partnerships within the sector and between the sector and private and public organisations so that there can be greater impact from shared investments in the arts. This will equally apply to the larger footprint and will give an opportunity to use the different skills and experiences of organisations from arts, museums and libraries in a way that improves the chances of sustainability.

Museums and libraries already have good and effective partnerships both within their own sectors and with others. The initiatives that have brought together the larger national museums with the smaller local authority and independent museums are important in bringing collections to a wider audience and encouraging new ways of working and engaging with people.

Many libraries have developed innovative partnerships with poets, authors and local arts organisations. History shows that at a time of greater financial challenge it is all too easy for these partnerships to fade as individual organisations concentrate on their own futures. Yet it is at times such as this that they can be even more important. This goal is key in recognising the central role partnerships can play in building a strong, resilient and successful sector.

Given that local government is one of the largest public funders for arts and culture, the Arts Council already works closely with local authorities. This relationship will gain even greater significance with the Arts Council's expanded responsibilities. Local authorities' statutory duty to provide a library service and the large number of local authority-owned museums makes them an essential partner in sustaining a strong and successful sector.

Arts Council England currently has responsibility for England but has worked in liaison with Arts Council Wales and Creative Scotland, while the MLA has managed some programmes that also apply in Wales, and the Accreditation Scheme is run in partnership with Wales, Scotland and Northern Ireland. All four nations have worked together within the Alliance of Libraries, Museums and Archives UK, which is an informal group. However, as Arts Council England works more closely with devolved governments, care will need to be taken to reflect the different lines of accountability and responsibility.

Goal 4

The arts leadership and workforce are diverse and highly skilled

This goal focuses on the importance of excellent leadership and a skilled and diverse workforce and can be equally applied to museums and libraries. The goal will want to reflect the internationally acknowledged world-class leadership that already exists in museums and libraries and the importance of maintaining the country's international reputation.

There are additional points that will need to be reflected.

Libraries and museums both have an existing professional framework and qualifications structure. There are some well established links with universities and research institutions and scholarship is central to the success of many larger collections. Indeed, museums and libraries within universities underpin excellence in many of our collections. Specialist professional expertise is very rooted in parts of each sector and the contribution this makes needs to be recognised.

Undoubtedly, there are other groups of people for whom investment in training and development is important. There is a need to constantly update skills and knowledge in a changing world, and the necessity of attracting a new generation. This goal must include the very wide range of leadership and workforce skills that are needed.

Given the diversity in the sectors, each library or museum will want to develop leadership and a workforce that supports it in achieving its own objectives. The goal needs to recognise the vital tasks of education, advocacy, local leadership and supporting audiences – all of which are important skills in the leadership and workforce of museums and libraries.

The importance and contributions of volunteers must also be recognised. Whilst emphasising the need for a well qualified workforce, we should not undervalue the contribution of volunteers. They too need support and training. A large number of organisations in the sectors rely on the work they do.

This is also a good opportunity to develop further the idea of cultural leadership and explore how this can help to build bridges and form new partnerships within the sector. In particular, it gives a chance to address the work that can be done on the generic skills in the sector – back office, promotional and support skills and to develop common ground with customer service sectors, tourism and the wider creative industries. The Sector Skills Council network is potentially a key partner in this work.

Goal 5

Every child and young person has the opportunity to experience the richness of the arts

This goal recognises the place of the arts in the lives of children and young people and the need to increase the number who access the arts and to do so in a more coherent and effective way. This ambition is also central to the mission of libraries and museums.

The goal does not, however, reflect the breadth and depth of the work that already goes on in museums and libraries or the potential for future development.

Learning, knowledge and skills are at the heart of, and are a major driving force within, the museums and libraries sectors.

The goal needs to go beyond the impact on children and recognise the role played in formal and informal learning from infancy to old age and the opportunity it gives for raising aspirations and widening horizons for people of all ages and backgrounds, at all stages of life.

The range of influence extends from the importance of libraries in introducing infants to language and the written and spoken word, to the role they play in supporting formal learning throughout our lives. The public see libraries as being places of knowledge and information that they may need to access if they are to be active and engaged citizens. Libraries have a long tradition of encouraging lifelong learning and of being places where even the least confident feel they can ask for help. They are essential partners with schools in teaching the national curriculum and helping students prepare for examinations but they are also places where everyone can be in control of their own learning and make discoveries that can make their lives richer and more fulfilled.

Museums, too, are essential to both formal and informal learning. The stories that can be told through collections, the power of objects and the skills of interpretation have become valuable parts of the pedagogy with which we teach our children. It is not only the transmission of facts and information but the understanding that needs to go with it. Museums can also help develop emotions and attitudes and they have been shown to strengthen well-being, confidence and motivation. Museums can connect people and make them feel rooted; they can encourage tolerance and confidence, skills that are essential to a successful society.

The goal also needs to reflect adult and community learning. Museums and libraries predate government in their commitment to extending knowledge and learning, and this breadth and depth needs to be reflected in this goal.

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– **Estelle Morris, Baroness Morris of Yardley, April 2011**

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