

Comparing policy values and priorities in relation to cultural services within England, Scotland and Wales

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Introduction

The UK's central, devolved and local governments have been central to pushing the social role of cultural services such as museums by linking the cultural sector to goals and objectives that are not traditionally 'cultural' in nature (Gray 2007). Furthermore, cultural services such as museums are effectively being used as tools to attain non-traditional policy objectives such as social inclusion (Gray 2008). Gray (2008) points out that increased instrumentalization in this sector has increased pressure to justify spending public money in the cultural sector, which has resulted in higher expectations in regards to performance and policy effectiveness. The need for cultural services to understand, process and communicate policy expectations and discourse has thus become much more important. The last ten years have been central to introducing increasingly instrumental social policies within the cultural sector as this is an area that devolved parliaments have had control over since 1999. This paper aims to describe and analyse the social expectations regarding cultural services, in particular museums, within post-devolution Scotland, England and Wales.

Cultural policy has changed from the mid-60's focus on social access, to value for money, to market reasoning and managerialist rhetoric (McGuigan 1996). Despite changing emphasis and claims that social objectives within these historically 'elitist' services are new, the arts have a long history in tackling social objectives (Weil 1990; Belfiore 2002). It was not until 1999, however, that such openly instrumental policies from the Department of Culture, Media and Sport (DCMS) have been mainstreamed into the cultural sector. New Labour in England has pursued a policy of social inclusion, learning and access for all. The SNP minority government in Scotland have married cultural objectives to their overriding economic, national outcomes and made cultural services responsible for delivering wider public services and reducing inequality. The Welsh Assembly Government with the coalition between Wales Labour Party and Plaid Cymru has also linked cultural services with economic outcomes; encouraging individual fulfilment, social capital and collective prosperity through cultural services. Devolved cultural and social policies have been accused of becoming instrumental in nature, expecting non-traditional services such as museums to become agents of social change. This asks for an in-depth analysis of the policy documents to understand different policy perspectives and expectations.

The linking of social and economic policy aims onto cultural policies is now a significant challenge to cultural services. The non-cultural expectations placed on cultural services are important as funding,

support and political advocacy can be taken away if they remain unfulfilled (Gray 2008). These social expectations include goals such as greater social cohesion, health, educational achievement, participation and public engagement (Levitt 2008). One particular social objective introduced into cultural policy since 1999 is that of social inclusion and museums have been central to this policy development. Sandell (1998, 2002, 2003, 2007) discusses the potential of museums in tackling social exclusion and inequality. In the current climate, 'museums are being asked by the funding bodies to assume new roles, to demonstrate their social purpose and more specifically to reinvent themselves as agents of social inclusion' (Belfiore 2002: 103). For museums, being inclusive is being representative of diverse cultures, along with giving access and targeting non-traditional audiences for social regeneration (Sandell 1998; Belfiore 2002). Furthermore, there are numerous case studies advocating the social impact of the arts in bringing about social inclusion (GLLAM 2000; Dodd and Sandell 2001; Dodd et al. 2002). Despite these examples of inclusive practice, it is agreed that social objectives, especially around social inclusion, are confused, misunderstood and problematic (Selawood 2002; Newman and McLean 2004; Belfiore and Belfiore 2007). Despite cultural workers engaging in socially inclusive activities, they find it difficult to engage with the policy and policy discourse (McCall 2009). Indeed, for effective implementation there is a need for a shift in the understanding of what a museum is, their role and purpose (Sandell 2003). This means that although evidence regarding the social impact of the arts is 'paltry', publicly funded art-initiatives have increasingly been used to tackle social exclusion (Belfiore 2002: 94). Much of this confusion can be traced back to the original policy directives given from central government. Furthermore, the lack of evidence can be attributed to lack of direction and guidelines in how to evaluate any potential social impacts.

The discussion above highlights two important drivers for this paper. Firstly, social objectives have an important, instrumental role in current cultural policy and services. Secondly, there are difficulties in understanding and managing these objectives, which results in confusion for cultural workers in their implementation. Furthermore, there are many influences to policy change and the social drive and some areas such as Glasgow had already adopted a social inclusion and access initiative before central government policies went in that direction (Gray 2008). The first stage then to counter this confusion is to establish what exactly these social objectives are that cultural workers are to implement. Central government policies within a top-down policy approach are focused on in this paper but it is acknowledged that the museum and arts councils, communities, cultural services, workers, funding bodies and local governments all have a key role to play in driving policy change. Central policies within England, Scotland and Wales are compared to explore similarities and differences between countries since devolution. It is important to assess these higher-level government expectations as identifying policy objectives allows for the creation of general management and evaluation tools to fulfil these objectives (Gray 2008).

Social Objectives for Scottish, English and Welsh Cultural Services

This section offers a summary of some key policy documents, focusing on the social objectives highlighted for museums in Scotland, England and Wales. The first cultural policy after devolution

and the most current have been selected for detailed analysis. This allows a more detail analysis of the documents and also a comparison between Scotland, England and Wales. Furthermore, changes between and within each country can be discussed. What the selected policies have in common is the importance that they have (or had) and the opportunity to influence local and other bodies policy development. Before those impacts are investigated, however, it must be made clear exactly what is expected.

English Museums Policy – Agents of Social Change to Spaces for Learning

It is reasonable to begin with English policy as it is the most established and specific to museums and cultural services due to specific policies from the DCMS. The Social Exclusion Unit established Policy Action Team 10, which extended the usual emphasis of social policy to sport and art. The DCMS then developed the aim 'to promote the involvement of culture and leisure activities of those at risk of social disadvantage or marginalisation, particularly by virtue of the area they live in; their disability, poverty, age, racial or ethnic origin. To improve the quality of life by these means' (DCMS 2000: 7). The following section firstly analyses the key text regarding museums in 2000 and compares it to the newer policy document concerning museums published in 2006 emphasising the differences and similarities between the two concerning social objectives.

The first key policy document, '*Centres for Social Change: Museums, Galleries and Archives for All*', centred on combating social exclusion, where 'museums, galleries and archives... act as agents of social change in the community, improving the quality of people's lives through their outreach activities' (DCMS 2000: 3). The paper focuses on developing access, then audiences and finally making museums into agents of social change (see appendix A for outline of priorities and objectives). This document 'is highly significant since it explicitly acknowledges the notion that museums have an *obligation*, as well as merely the potential to tackle the symptoms and causes of social exclusion' (Sandell 2003: 57, original emphasis). This document was the first to oblige museums to be socially inclusive and mainstream social inclusion as a social policy priority within cultural policy. For example, the DCMS (2000) six point plan for implementation (see appendix A) plan highlights the centrality of socially inclusive actions to the social objectives given to museums. All other activity is to be based on engaging socially excluded groups. Unfortunately no guidance is given on how to do this and exactly how to evaluate it.

A more current policy, '*Understanding the Future: Priorities for England's Museums*', sets out the key priorities and issues for English museums since 2006 (appendix A). This is the second document in three, with the next due to be published soon with the full plan, agenda and vision for the next ten years. The overall theme is the same as the vision of 2000, outlining how central government think museums can contribute to society and increase 'quality of life'. This policy document, however, significantly places museums as a more central focus rather than social inclusion. This is done by outlining the definition, functions and role of museums in more detail.

The introduction to the policy document is interesting in many ways. In contrast to the previous 'agents of social change' focus and museums are now placed as 'agents in a dialogue about who we are and what we might become or achieve'. Instead of creating social change, 'museums can change lives' and 'embody, celebrate and sometimes challenge our notion of identity' (DCMS 2006: 2-3,11). The 2006 document also introduced citizenship, or responsive citizenship, as 'museums are equally part of our commitment to democracy' (DCMS 2006: 8). The wording and emphasis suggests a shift in focus from social rights to citizenship rights in the policy documents. The most striking difference is the omission of social exclusion and social inclusion as conceptual terminologies. While social inclusion was the core element of previous policy, education and learning is placed as the core mission for the 2006 document. Instead of having a unique role in tackling social inclusion, museums can contribute to the nations educational priorities. Despite the new policy documents avoidance of explicitly saying social exclusion or social inclusion, however, the language is still very similar to previous policy text. For example, 'enabling museums to understand the true challenges of inclusiveness is thus a major museum development activity, and is a priority for the next decade' and 'promoting education, health, well-being', or 'supporting vulnerable people' are all similar to the priorities stated in 2000 (DCMS 2006: 3, 14).

Access is still important with 'the theme of opening up museums and their collections' running through the paper (DCMS 2006: 15) and both papers have the overall goal of improving the quality of life for people in society. It aims, however, to take access and participation to the next level to actively encourage 'cultural democracy', last popular in the 1970s, which involves people and communities in decision-making processes and debates. It also introduced the idea of museums improving health and contributing to neighbourhood regeneration. This suggests that although the elements of social exclusion are framed differently, priorities and issues are essentially the same. This is shown through the similarities of expected outcomes such as 'inspire', 'motivate', 'build people's confidence' (DCMS 2006: 8), which remain very similar to the previous policies expected outcomes. Best practice examples are focused around socially inclusive activities, such as the Imperial War Museums' volunteer programme that involves 'long-term unemployed, people with poor basic skills, young adults at risk of exclusion and refugees and asylum seekers' (DCMS 2000: 21). There is a development, however, in the emphasis in creating 'fulfilled citizens' and 'cohesive communities' (DCMS 2006: 13) through exploring and celebrating identity. Both policies are documents designed to 'sell' the Governments proposals for museums, first selling the idea of social inclusion and then educational and learning priorities.

Thus the new document clearly emphasises a different focus and alternative approach from promoting social inclusion that was central to the previous policy. The resource intensive activities of social inclusion activities are acknowledged and the new paper looks to be more inclusive of museums and museum workers themselves in contrast to the previous papers assumption that all museums would be placed to create social inclusion. The paper still holds similar assumptions regarding its main points, for example, the supposition that all museums would understand what individual and community identity is and that partnership's with other bodies is an easy and

understandable process that can create positive outcomes. Overall, the main priorities for English museums from the government have changed very little, with the social role for museums, whether it is inclusion or learning, remaining the central focus for the future.

Scottish Museums Policy – Social Inclusion to Integrated Economic Focus

Since devolution in 1999 Scotland has had full power over all cultural policy matters and until the election of the SNP in 2007 New Labour held the majority in England and Scotland (with a coalition with the Liberal Democrats in Scotland). This means that the comparison between old and new policy in Scotland is also a comparison of two political party's policies with the SNP minority government currently setting the policy agenda in Scotland. The following section firstly discusses Scottish New Labour's first cultural policy then the SNPs' national economic strategy, along with the published pamphlet '*Culture Delivers*'. Current policy indicates a very different strategy and delivery vision and process for cultural services.

Scotland's '*National Cultural Strategy Creating our Future... Minding our Past*' has three separate reports (2000, 2001, 2002) but this analysis focuses on the very first cultural strategy published by the Scottish Parliament after devolution. Unlike England, Scotland's cultural policy is less developed and encompasses the full range of cultural 'life' and services and is not designed for museums specifically. Nevertheless, the policy focus places museums and galleries as important services, encouraging partnerships or 'positive relationships' between museums and other bodies, widening educational programmes, cultural participation, access and acknowledging their importance in contributing to citizenship and social inclusion (Scottish Executive 2000: 2, 7).

Maximising the social benefit of culture is a dominant focus in the *National Cultural Strategy*, with access and participation key aspects of creating a 'social thread' and improving 'quality of life of individuals and communities, promote social inclusion, raise self-esteem and confidence, and widen horizons', which in turn promotes 'human dignity and rights, and the values of democracy, fairness, tolerance, social justice and equality' (Scottish Executive 2000: 3, 9). These are intimately linked to various educational, creative and economic objectives (see appendix B) with the stated action that all public support for arts and culture will be audited based on the contribution to social inclusion (Scottish Executive 2000: 11). Interestingly, the policy puts forward an action to reduce 'cultural exclusion because of disability, location, age, ethnicity, economic or educational factors' (Scottish Executive 2000: 10), which is a definition very similar to government understandings of social exclusion. Expected outcomes of the 'social benefits of culture' include increasing the quality of peoples lives, ensuring 'everybody feels they have a place in Scotland's cultural life', developing and regenerating communities' creating employment, economic and social regeneration (Scottish Executive 2000: 11). This shows a mix of individual, community and national outcomes for museum workers to fulfil.

The *National Cultural Strategy* incorporates issues of cultural trade, tourism, migration and cultural exchange showing non-cultural expectations of economic outcomes from the targeting cultural

services. The economic theme runs through the policy, with culture being described as 'the common social currency'. Furthermore, cultural services more often termed 'cultural industries', which has closer links to the market. Overall, the *National Cultural Strategy* is an all-encompassing document that perhaps aims to do too much and has many confusing, and conflicting actions. The document is too general to give enough direction and focus for museums and museum workers. Social inclusion is a key objective within the policy but the tension between economic and social outcomes and the inconsistencies in the policy create confusion regarding the policy direction and make the New Labour strategy unclear. With the election of the SNP minority government (which implemented a rebranding project to change from the Scottish Executive to the Scottish Government) in 2007 this tension seems to be increased as cultural objectives are completely integrated to non-cultural objectives and priorities.

The integration of cultural, economic and social objectives is taken further by the SNP within the '*Government Economic Strategy*'. There is currently a lack of cultural policy from the SNP, mainly due to the all-encompassing nature of their economic strategy that aims to bring all services under the purpose of sustaining economic growth (see appendix C). The economic strategy has a very clear approach and purpose and leaves no room for misinterpretation of what is expected from all sectors in Scotland; all financial and other resource support will be focused on the delivery of the Purpose (Scottish Government 2007a: 3). The approach is authoritarian and business inspired, creating a very different image compared to the previous strategic document which was softer, very wide-ranging and confusing.

Assessing the social objectives within the economic strategy is difficult as the terminology of social exclusion and inclusion are completely omitted. Instead, the Scottish Government have proposed the three 'Golden Rules' of solidarity (reduce inequalities across all individuals), cohesion (reduce regional disparities) and sustainability (enhance the environment and reduce emissions) (Scottish Government 2007a: 10). They use terminologies such as inequality (income and regional inequality), 'resilience' and 'fairness'. The meaning and approach could be described as inclusive in nature but it is very different to the social inclusion focus of the past. Instead, 'poverty' is back on the agenda, which will be elevated by closing the gap between rich and poor incomes. The focus on business investment, economic growth and the promise of rewards 'opportunities – and incentives – for all to contribute to Scotland's sustainable economic growth' (Scottish Government 2007a: ix) creates a slight tension in this strategy and the structural relations surrounding the reasons for social and cultural disadvantage. Also, all reviewing and monitoring of the policy implementation will be led by the Council of Economic Advisors and National Economic Forum, leaving no room for non-economic outcomes. This creates a different policy context and set of expectations for all cultural services, especially museum workers, who have a historical tension with commercial objectives that are at odds with creative and aesthetic priorities (Banks 2007).

Interestingly, in *Culture Delivers*, a pamphlet that aims to position the SNP stance on culture, social inclusion terminologies and goals are once again introduced. Like current English policies social exclusion and inclusion are never explicitly mentioned but language such as 'tackle inequalities, social

isolation and exclusion', 'widen cultural participation', 'active community engagement', 'deliver community well-being' and making 'provision as regards its quality, inclusiveness and impact on national and local outcomes' (Scottish Government 2008b: 2, 6) are similar to language and terms used in previous social exclusion discourse. The following SNP actions are similar to the definition of tackling social exclusion through targeting marginalised groups applied in previous cultural policies, but written in an indirect way. For example 'all those involved in provision of culture are encouraged specifically to target non-attenders, and to consult them, when planning, developing, appraising and marketing their cultural 'product', whether it be an exhibition in a museum or gallery, a music or theatre event or a library service' (Scottish Government 2008: 10).

The evidence suggests exactly the same strategic direction that museums have been following from previous policies but with an emphasis on national identity in opposition to individual identity. Interestingly, the policy here describes culture as a 'product', emphasising the instrumental role given to culture by the SNP. Furthermore, the cultural outcomes suggested in the pamphlet are the same as previous social exclusion outcomes in Scotland and England, for example 'confidence', 'skills', 'cultural participation', 'well-being' 'self-esteem', 'social cohesion' and enhancing 'self-worth', with the added addition of 'pride' and 'ambition' (Scottish Government 2008b: 6, 7). These social aims are in line with other policy outcomes but conflict with what is really an exclusive policy that emphasises Scottish national identity. The current policy advocates a narrow and historically based vision implemented through proposals to increase Scottish history lessons and Gaelic to the exclusion of other cultures in Scotland. Indeed, 'museums, archives and heritage organisations can support learning outcomes by increasing knowledge of national culture and history' (Scottish Government 2008b: 6). This narrow view dominates SNP policy discourse and as yet there is no definition of what the SNP think Scottish culture and Scottish national identity actually is. Furthermore no indication is given regarding what organisations they are referring to in the policy and what they would need to do to achieve the stated aims. This provides a limited scope for museum workers in the development of exhibitions and it strategically conflicts with the UNESCO (2002) and ICOM (2008: 4) policy directions of increasing cultural diversity and emphasising 'how museums act as an institutional place and space for civic engagement by promoting reconciliation on cultural and social issues'. Thus the exclusive SNP emphasis on Scottish national identity and the conflict between their overall economic purpose and social inclusion orientated outcomes and priorities' regarding cultural services creates a difficult policy environment for museum workers.

In conclusion the SNP policy approach signifies a shift in the implementation and focus for Scottish policy. For cultural services, however, social inclusion terminology and expected outcomes still remain similar to previous policy but with a more integrated economic imperative on cultural delivery. The SNP cultural direction shows a narrow focus regarding the definition of culture and views culture as a 'product'; an actionable and instrumental construct that can make social and economic change. Cultural priorities conflict with economic ones and although there is the assumption that it is a positive force, cultural services remain low on the SNP agenda. This is explicit through the exclusion of cultural objectives in the national outcomes and the view of cultural services as organisations and not

public services. Culture is 'below the waterline' (Scottish Government 2008b: 1) and the total integration of culture with other public services and the setting up of exclusively economic implementation and evaluation systems highlights to low priority the SNP give to cultural policy. Thus the Scottish Government priorities for museums is their contribution to sustained economic growth and Scottish National identity

Museum Policy in Wales – Cultural Diversity to Generic Social Outcomes

Like Scotland the Assembly Government has experienced a change of power from the Wales Labour Party and Liberal Democrat coalition in 2000 to the Wales Labour Party and Plaid Cymru (a nationalist party) coalition in 2007. Furthermore, the Welsh Assembly has been said to be going through another phase since the Government of Wales Act 2006, which awarded the Assembly similar powers to those held by the Scottish Parliament. Thus a comparison between 2002 and 2008 legislation reflects changes in party ideologies, power and governance structures (see appendix D for full list of government expectations).

The first cultural policy of post-devolution Wales, '*Creative Future: A Cultural Strategy for Wales*' specifically prioritises integrating cultural policy with other initiatives. Culture is acknowledged as a 'bridge' to the implementation of cross cutting priorities of social inclusion, equal opportunities and sustainable development (Welsh Assembly 2002: 9). The document aims to fulfil 'the Welsh Assembly Government's commitment to equality of opportunity for all of the people of Wales. Sporting facilities, arts centres, theatres and recreational facilities should all be accessible to all people regardless of age, religion, language, disability, gender, ethnicity or sexual orientation' (Welsh Assembly 2002: 2). This aim is in line with the social exclusion definition used by central government except only promising to provide opportunities rather than actively include diverse groups.

This policy also offers an explicit definition of culture. The stated definition of is more a reflective one rather than instrumental (Hooper-Greenhill 2000), where 'our culture is the aggregate of our actions and aspirations, interests and passions, values and beliefs' (Welsh Assembly 2002: 3). This reflective, and very general, view of culture is indeed mirrored in many of the stated objectives such as 'defining us and where we are going' (Welsh Assembly 2002: 15) but it is at odds with other aspects of the policy. Firstly, the nature of a cultural policy that states social aims and objectives to fulfil is an actionable model in itself. There are highlighted aims such as 'ensure culture helps tackle social disadvantage' (Welsh Assembly 2002: 55), which aims to utilise culture a tool for social change. Furthermore cultural factors are later described as 'assets to be developed and used to the full' and 'a global commodity' (Welsh Assembly 2002: 15), which resonates with the SNP view of culture as a 'product'. These conflicting definitions of what culture is could create confusion for museum workers in deciding strategic direction and how to channel cultural production. This would have direct affects on the museum practice as a reflective definition would encourage descriptive collections and exhibitions, while utilising culture would require action from workers (such as outreach programmes, interactive activities etc). What culture is and should do remains unclear in the policy.

Like Scotland, the Welsh cultural strategy introduces the economic benefits and potential of culture and cultural industries such as an annual turnover of 1.1 billion for Wales and provide 29,000 jobs, providing a 'springboard for a more prosperous society' (Welsh Assembly 2002: 20, 48). There is also a drive for more evidence based policy within this sector, and the importance of the economic benefits of cultural production are emphasised by the creation of the Economic Forum, the only reviewing body to be established in the policy.

The Welsh cultural strategy remains the most comprehensive of early cultural policy with a well stated context and diverse focus that includes cultural workers. There remains a gap, however, between the perceptions of the service and the social actions of the policy. Social inclusion is a stated aim although the undefined concept of cultural diversity is the preferred terminology for the Welsh Assembly. Like Scotland, the cultural strategy positions national images to portray the Welsh understanding of culture but there are inherent tensions between the relatively old fashioned definitions of culture and museums and what is expected of them. The result is a visually stimulating document, which is unfocused, descriptive and unclear regarding the direction and priorities for cultural services, especially museums that are not given any specific actions but only the encouragement to be socially inclusive and culturally diverse.

Current Welsh policy is complicated as expectations are based on the *One Wales* policy. This is the partnership agreement between Wales Labour Party and Plaid Cymru, which pledged to increase the 'quality of life' for the people of Wales through a commitment to social justice, sustainability and inclusion (Welsh Assembly 2007: 5). The pledge to increase the quality of life strongly mirrors English policy language but uses the Scottish policy approach. Like the Scottish Government strategy, *One Wales* sets out ten objectives stating the government's priorities and purpose, for example 'a healthy future' (similar to 'healthier' in Scotland) and 'learning for life' ('smarter' in Scotland). Two resulting policy documents, '*CyMAL: Museums Archives and Libraries Wales: Action Plan*' and '*Public Value of Learning in Museums, Archives, Libraries*' are explored here as they have evolved from *One Wales* and are complementary to each other. One important point is that these are delivery documents, with specific strategic priorities and actions that rely on national institutions, local authorities, higher and further education services, professional bodies and the voluntary sector to implement. The early stages of museums policy in Wales must be made clear here in that an action for these partners was to 'develop and a museums strategy for Wales' that was to be published February 2009 (Welsh Assembly 2008a: 11). The strategic direction is clear, however, and is very focused on learning and social outcomes for museums through 'inclusive learning environments', promoting diversity and equality (although this policy does not define what type of equality) (Welsh Assembly 2008a: 13).

Action plans, monitoring and evaluation are key to development within the 'cycle of continuous improvement' within these policies (Welsh Assembly 2008b: 3). This shows that more than any other policy analysed so far, the Welsh framework for museums is most in line with modern management and public service terminologies and strategies. There is no mention of 'creative development' or the aesthetic here, which was so enforced in the previous Welsh cultural document, but a focus on partnership and practicalities of organisational development. The actions for government, partners

and museums are much more focused within the current Welsh policy and very specific regarding delivery of outputs from the specified actions (specific deadlines given), which places 'learning at the heart of the museum (Welsh Assembly 2008b: 1). Museums have been provided with a framework to help achieve, measure and demonstrate the outcomes stated in the *One Wales* agreement (Welsh Assembly 2008b). The framework for gathering evidence of the generic social outcomes given highlights the evidence network, starting points and what to measure. The difficulties (or impossibility) in measuring changing attitudes and 'social connectedness' are not highlighted, however, or advice given on how to do this, leaving a large policy gap. The process is clearer, even through the structure of accountability and reporting remains unclear and undefined for those on the bottom. The Welsh Assembly have taken stated priorities further to provide a detailed and clear process for delivery, establishing Welsh museums as the only organisation to receive such focused policies.

Regarding social exclusion, the document does not use this term but provides a framework to create an accessible and inclusive organisation that has learning at the heart of delivery (Welsh Assembly 2008b: 1). Stated learning and social outcomes also remain similar to Scottish and English policy including 'skills', 'creativity', 'confidence', 'inspiration', changes in 'attitudes', 'values' and 'behaviours' (such as social cohesion) with the inclusion of employment creativity similar to Scotland (Welsh Assembly 2008b: 4). Citizenship and community empowerment is a further outcome in the aim to strengthen public life (Welsh Assembly 2008b: 8). The policy expectations also include wider outcomes such as community and social cohesion, family functioning, economic growth and equality. These together equal the potential creation of social change on all levels, something only emphasised in early English policy documents as later developments were focused on individual and community outcomes.

An interesting addition is the expectation of developing social and human capital, health benefits and 'soft skills' (Welsh Assembly 2008b: 5). Putman (1995) and Coleman (1990) are referenced here and a definition of social capital put forward (bonding, bridging, linking) that can "be described as the web of trust, associations, everyday contexts, cooperative skills, networking which act as 'social glue'" (Welsh Assembly 2008b: 7). This theoretical development in relation to the social outcomes expected of museums shows that, despite political party changes and shifts in legislative powers, the Welsh Assembly offers more mature policy development in relation to the social impact of museums than either Scotland or England.

In conclusion, Wales offers the most policy divergence between the old and new cultural policy approach. Although the previous cultural document was wide-ranging it had no clear focus, while the new policy has direction, focus, clear outcomes and an evaluative framework. Interestingly, the newer policy does not attempt to define culture and what it is but focuses on what museums can do as an organisation and the expected social outcomes. This policy can indeed be practically useful for museum workers who are left in no doubt that learning takes priority within Wales.

Identifying Priorities and Expectations within Scotland, England and Wales

The analysis of the above policy documents highlighted both similarities and differences between political focus, expectations and priorities. This section outlines the key priorities and expectations that were highlighted in the policy review. This should reveal policy makers main priorities, expectations, how they view social life and how they organise the social role for museums.

Priorities

Firstly, there is a general suggestion that culture and cultural objectives are placed as a lower priority compared to wider policies. The use of images was utilised in the Scottish and Welsh cultural policies in particular, perhaps as a way of integrating what is perceived as a visual and creative sector to the formal policy process. The outcome suggests that policy makers wish to position cultural policies, and the instrumental objectives, sympathetically to what they perceive the cultural sector to represent. The separation of cultural policy through ambiguous language and unclear guidelines, however, undermines the overall integrationist and partner based strategies employed. It also creates distance between culture and other policies and lowers its perceived priority and focus.

The language of access and participation takes priority within all the policies, which are key dimensions of social inclusion within museums (Sandell 1998). Furthermore, each policy in England Scotland and Wales aimed to increase the 'quality of life' for people in society. Social inclusion is a key theme in early policy developments, especially in England, and social inclusion outcomes such as confidence and self-esteem are similar throughout UK policies. The understanding of social inclusion surrounds primarily access and participation to and within cultural activities, something museums are positioned to promote and implement. A sign that social inclusion is key in England and early Scottish policy is the positioning of the best practice examples of which the majority outline and describe socially inclusive activities that widen access and engage key groups, especially vulnerable groups such as children, offenders, disabled, refugees and older people. Also, of central importance to museums is funding as they are reliant of public money and in the policies funding was often stated as being dependant on fulfilling the stated social outcomes. One exception in the policy language is from the Welsh Assembly who frames inclusion within aims of promoting cultural diversity but even here this is based around improving access and educational objectives for museums. Social inclusion through access, participation, promoting cultural diversity and learning remains a priority for all museums in Scotland, England and Wales.

All the analysed cultural policies had a social focus (the SNP culture pamphlet being referred to here) but economic outcomes were also emphasised in relation to cultural service priorities. The economic contribution of cultural services was particularly focused on in Scotland and had a section within Welsh policies. Interestingly, economic outcomes, priorities or objectives were not mentioned in English policy new or old. This signifies an important policy divergence in relation between Scotland, Wales to England. Firstly, although Scotland and Wales utilised social rhetoric through promoting cultural diversity, social inclusion, access and participation the only evaluation strategy proposed

within the policy are economic reviewing bodies. This highlights a gap between policy discourse and the planned practice and implementation strategy concerning cultural services. English policy avoids this contradiction by focusing only on museum outputs (involving collections, IT policy outcomes and such) and later Welsh policies introduce a framework for measuring social generic outcomes. The economic focus for Scotland in particular highlights the low priority of the stated social contributions of culture in the *Culture Delivers* document, signifying the complete integration of cultural services into overall government economic objectives. Thus there remains a social priority within the policy discourse with an underlying economic priority in the delivery stage for museums. Possibly the ability to prove the economic worth and contributions of museums will be of increasing importance in the current economic recession.

All policy documents have specific emphasis on partnerships, with Scotland in particular promoting community-based cultural activities through specific Social Inclusion Partnerships. No guidelines are given, however, or strategy to follow. There is a general emphasis that workers are positioned with the right resources to pursue these (undefined) partnerships with other organisations and services. Despite this lack of clarity the creation of partnerships remains a priority for museum workers.

User participation or active governance is not actively encouraged in early Scottish policy and has much more emphasis in English based museum strategy. Furthermore, cultural democracy is a concept only mentioned in English policy, with citizenship only being mentioned in Scotland's 2000 policy and dropped by the SNP. Thus cultural democracy, i.e. putting users in a central decision making role within cultural services, is only a priority for England and Wales and not Scottish museums.

Expectations

The priorities outlined above and in the appendix highlight several underlying expectations of the Scottish, English and Welsh governments. English museums are expected to deliver learning and inclusion, the Welsh museums to increase social capital and the Scottish museums to contribute to sustained economic growth. The focus on social roles is linked to the mainly individual outcomes (such as confidence, self-esteem) so government expect an actionable, measurable change on mainly an individual level. This extends to the creation and increase of 'community spirit' and community empowerment to increase social cohesion. As government expectations go these could be classed as quite diverse and also idealistic, with the social impact of museums not being yet proved (Belfiore and Bennett 2007). The next stage within a fully inclusive museum is the creation of cultural democracy, which expects museums to become fully user-orientated. This suggests museums must change their overall governance structure but are again not offered a framework in which to do this.

Another expectation highlighted strongly in Scottish and Welsh cultural policy is the economic benefits of cultural development through tourism and job creation. This emphasis is particular to Scotland and Wales and the economic and integration focus could be linked to an attempt to differentiate cultural

policy in the new devolved parliaments as full power over cultural services was given in 1999 to both Scotland and Wales. This is reinforced in both policies that state 'we must treasure our distinctive culture which gives Wales its unique identity' (Welsh Assembly 2002: 4) and the emphasis on Scottish national identity from the SNP. Thus the policy discourses highlight social, economic and political motivations for increased state and political interest in cultural services, which can only increase for the future.

Although there are many political motivations behind the utilisation of museums for economic and social outcomes there is a general assumption within the policy that museum workers will naturally have the same priorities. There is an inherent expectation of museum worker cooperation and that they will willingly increase their business and retail skills to help fulfil the stated social and economic goals. Furthermore, the integration of social and economic outcomes places contradictory expectations for museum workers who have historically been placed within a tense art vs. commerce domain where creativity needs space from market-oriented promotions to be legitimate (Banks 2007).

Barriers to Tackling Social Objectives

A major barrier for implementing social goals for museums is that no policy document gives a clear and concise review of what was meant by culture, identity, nationalism, society. Furthermore, policies were generally community focused (with no definition of what community is referred to and who that includes) but specified individual social outcomes. This creates a constant tension regarding the interpretation of these documents for museum practice. Museum visitors are continually referred to as users or audiences in the policies but the groups that museum workers should target are left undefined. There is also no strategy offered, only a framework on how to measure participation of these groups given by the Welsh Assembly. Furthermore the emphasis on economic evaluation is a major barrier to the implementation of social goals. Workers will not need to provide evidence of social outcomes, only economic ones, which dictates the future priorities for these organisations.

Scottish policy is not as focused and driven as English or current Welsh policy concerning museums, but this has a lot to do with the nature of the policy and its audience. Local authorities are a key actor within Scottish and Welsh policies, while English policy audiences are museums themselves. Scottish and Welsh cultural strategies did not provide best practice examples such as those provided by English policy until later Welsh policy. This provides insight to the increased focus that English policy has over mostly Scottish policies whose outcomes remain general and unfocused. The confusing governance structures and undefined roles of the people included in the networks. They create barriers to including diverse groups as it limits the strategic capacity of bottom-level workers. It also limits resource allocation and the application of competing directions from central, local government and other organisations. The uneven delivery within nations and regions regarding social outcomes is a large barrier to fulfil social objectives through the complicated implementation system but also the inability to compare and evaluate the delivery.

Scottish and Welsh policy is very patriotic, focusing on the creation and maintenance of Scottish and Welsh culture and promoting national roles and responsibilities, language, history and cultural heritage. This is reinforced by the use of images associated with Scotland and Wales and using terms such as the 'Celtic Lion economy' (Scottish Government 2007: v) and focus on the Welsh language within policies. Policy concerning English museums is very different with the almost full exclusion of anything national being mentioned (although identity comes in later). They are determinedly focused on a community level compared to Wales' and Scotland's societal level. Of course, allowances are made for the relatively young policy context for Scotland and Wales and arguably policy vision must start at a societal level first. What is clear, however, is that English and current Welsh policy is much more focused, credible and realistic. It has developed away from inverse nationalistic aims to be about museums and their communities. On the other hand, Scottish policy sets out the context in which cultural services find themselves in, such as increasing globalisation, international exchange and being responsive to 'national and global changes' (Scottish Executive 2000: 6). English policy fails to develop barriers outside the museum field, which is a severe drawback to the policy impact it may have. Museums do not stand alone in their communities but are linked to the wider context. Furthermore, English policy does not encourage or mention working with Scottish or Welsh museums or cultural bodies while Scottish and Welsh promote partnerships with the DCMS. This could be part of the historical presumption that English policy is UK policy or the assumption that partnership is an integrated assumption within the policy. The emphasis on identity and nationalism is a major barrier to implementing social objectives as it is in nature an exclusive policy direction.

Conclusion

Central policies are important but it must be remembered that a bottom-up approach is almost always more appropriate in the cultural sector. Governments can push activities in a certain direction but there is no management control at the bottom-level (Gray 2008). There is little direct management from central government in that they use a lot of arm-length strategies when dealing with the cultural sector (Gray 2008). This leaves a lot of room for individual actors and other organisations to interpret and implement the policy in different ways. Yet despite lack of control, non-commitment above a rhetorical level and lower political priority compared to other services the social expectations for cultural services is very ambitious (Gray 2008). Sandell (1998: 416) warns that any attempt at tackling social objectives and creating social change through museums will only be marginal. The expectations are so ambiguous and wide-ranging they become unrealistic. This is emphasised by a lack of guidelines and evaluation structure.

All the policies have a wide and general view of culture highlighting the uncertainty that central governments have in defining what culture is and its role. The results include policies that imply flexibility but are vague and unfocussed giving little strategic direction for cultural services and museum workers. The result is policies that claim culture to be a central concept, encouraging cultural integration. Culture is placed apart, however, making it less important than other social policies.

For Wales and Scotland culture is utilised as a 'product' in promoting an undefined Scottish and Welsh culture. This shows that the political outcomes of cultural policies include the distancing of Scottish and Welsh policy from English and could be considered as part of the devolution process of creating a distinctive policy culture within the relatively young devolved administrations. Interestingly enough, although terminologies are interchangeable, central themes are still present such as the tackling of social exclusion through inclusion through the utilisation of culture to improve the quality of life for people in society. The policy analysis highlights the social role and expectations given to cultural services through social and learning outcomes and, for English museums, positive social change. This pattern found in England, Scotland and Wales indicates that the social objectives and priorities are an enduring and wide-ranging expectation for UK museums and wider cultural services. Understanding, implementing and evaluating these social objectives will be an ongoing challenge to museum workers if they wish to qualify for ongoing state funding in a competitive climate.

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Appendix A – Priorities, Objectives and Actions for English Museums

England - DCMS (2000) 'Centres for Social Change: Museums, Galleries and Archives for All' Policy Document Priorities		
Mainstreaming social inclusion should be a policy priority for museums, galleries and archives. The below policy objectives are a framework for action and represent good practice rather than final blueprints.		
Central Priorities	Secondary Priorities	Implementation
Access – becoming inclusive and accessible organisations	Museums, galleries and archives should make full use of ICT as a means of making their collections more accessible	DCMS six point Plan:
	Catalogues and key documents should be available on-line via the internet.	Identify the people who are socially excluded and their distribution. Engage them and establish their needs.
Audience development – reaching out to new audiences, and creating events or exhibitions that are relevant to them.	Outreach activities should be an integral part of the role of museums, galleries and archives.	Assess and review current practice.
	Museums, galleries and archives should consult people at risk of social exclusion about their needs and aspirations.	Develop strategic objectives and prioritise resources.
	Where appropriate, collections and exhibitions should reflect the cultural and social diversity of the organisation's actual and potential audiences.	Develop the services, and train the staff to provide them.
	Museums, galleries and archives should be a local learning place.	Implement the services and publicise them.
Museums, galleries and archives as agents of social change.	Museums, galleries and archives should forge partnerships with other or organisations	Evaluate success, review and improve.
	Museums, galleries and archives should develop projects which aim to improve the lives of people at risk from exclusion.	
	Museums, galleries and archives should consider how they can further develop their role and act as agents of social change.	

England - DCMS (2006) 'Understanding the Future: Priorities for England's Museums' Policy Document Priorities		
Central Priorities	Secondary Priorities	Implementation
Museums will fulfil their potential as learning resources.	Museums will be embedded into the delivery of education in every school in the country.	No implementation plan yet - promised as the third document in the current policy series
	Understanding of the effectiveness of museum education will be improved further and best practice built into education programmes.	
	The value of museums' collections as a research resource will be well understood and better links built between the academic community and museums.	
Museums will embrace their role in fostering, exploring, celebrating and questioning the identities of diverse communities.	The sector needs to work with partners in academia and beyond to create an intellectual framework supporting museums' capacity to tackle issues of identity.	
	The museum sector must continue to develop improved practical techniques for engaging communities of all sorts.	
Museums' collections will be more dynamic and better used.	Government and the sector will find new ways to encourage museums to collect actively and strategically, especially the record of contemporary society.	
	The sector will develop new collaborative approaches to sharing and developing collections and related expertise.	
Museums' workforces will be dynamic, highly skilled and representative.	Museums' governing bodies and workforces will be representative of the communities they serve.	
	Find more varied ways for a broader range of skills to come into museums.	
	Improve continuing professional development.	
Museums will work more closely with each other and partners outside the sector.	A consistent evidence base of the contribution of all kinds of museums to the full range of public service agendas will be developed.	

	There will be deeper and longer lasting partnerships between the national museums and a broader range of regional partners.	
	Museums' international roles will be strengthened to improve museum programmes in this country and Britain's image, reputation and relationships abroad.	

Appendix B - Priorities, Objectives and Actions for Scottish Museums

Scotland - Scottish Executive (2000) Scotland's National Cultural Strategy		
Central Objectives	Key Priorities	Priorities
Promoting creativity, the arts, and other cultural activity	1. Facilitating a climate supportive to those working in the cultural sector	Audit the availability of opportunities for training and continuing professional development for those working in the cultural sector, to identify areas which require further development
		Improve access to advice, relevant business skills and training for those working in the cultural sector
		Review existing forums for gathering the views of those working in the cultural sector about ways in which national arrangements might be adjusted and improved
		Create opportunities for networking amongst those working in the sector to stimulate sharing of experience and good practice, and the agreement of common objectives
	2. Enhancing Scotland's creative industries	Work to promote the contribution of new technologies to the cultural life of Scotland, in partnership with Scottish Screen, the Scottish Arts Council, Scottish Enterprise and Highlands and Islands Enterprise.
		Work with the Department for Culture, Media and Sport (DCMS) to assure the contribution of the broadcast media to Scotland's cultural life, to include plans to capitalise upon the opportunities afforded by developments in digital technologies
		Support the development of Scotland's film industry through supporting Scottish Screen's development of a Film Charter for Scotland and the exploration of the feasibility of establishing a film studio
		Investigate the feasibility of building on existing work involving a range of bodies to establish a national product design network.
	3. Celebrating excellence in the arts and other cultural activity	Investigate the feasibility of identifying national centres of excellence in traditional arts
		Enhance existing structures and arrangements for recognising achievement in arts and cultural activity
		Take steps to develop a national theatre for Scotland
		Identify and promote the national roles and responsibilities and realise the full potential of the funded companies which work across Scotland
		Promote partnerships by public and private bodies which support the production of the highest standards of cultural work.

Celebrating Scotland's cultural heritage in its full diversity	1. Promoting Scotland's languages as cultural expressions and as means of accessing Scotland's culture	Continue to support, where demand is sufficient, Gaelic-medium pre-school and primary education
		Examine the feasibility of a centre for the languages of Scotland covering Gaelic and the varieties of Scots which could incorporate the Scottish National Dictionary
		Ensure that through their initial training and continuing professional development, teachers are well prepared to promote and develop all pupils' language skills
		Continue to support the production of education resources which encourage language diversity and learning about all the languages spoken in Scotland
		Establish an action group to consider how the languages and cultural traditions of Scotland's ethnic minorities can be supported and how their contribution to Scotland's culture can be recognised and celebrated.
	2. Conserving, presenting, and promoting interest in and knowledge of Scotland's history and cultural heritage	Initiate a national audit of collections in the museums and galleries, beginning with the 'industrial' museums
		Support the development of education services, including the production of digital and other education resources, in museums, galleries and sites in the care of Historic Scotland
		Review the existing statutory framework relevant to museums and galleries, and consider the case for a comprehensive national framework
		Increase access to collections by means of ICT, including securing the future of SCRAM
		Review current library legislation to ensure that it is appropriate to the 21st century
	Support the National Library of Scotland in its aim to become a 'hybrid library' maintaining its traditional print-based functions while developing its ICT facilities to meet the demands on a modern library of national and international importance	
	Encourage new partnerships in both public and private sectors, and further collaboration within the library sector to include the exploitation of ICT and the development of policies for national collections, particularly in relation to Scottish material	
3. Promoting international cultural	Promote the establishment of an Internationalisation (Go and See) Fund to support inward and outward travel by individuals and companies working in	

	exchange and dialogue	the cultural sector to learn, exhibit, screen or perform in other countries
		Build upon existing initiatives and joint working by relevant bodies such as SAC, the British Council, Scotland Europe, Scottish Enterprise, Scottish Trade International and Scottish Screen to develop opportunities to promote Scotland's culture abroad
		Maximise the benefits of existing international links, including town-twinning, to widen cultural access and understanding
		Seek opportunities to promote Scotland's culture abroad
		Set up a Ministerial Task Force to promote cultural tourism as part of the New Strategy for Scottish Tourism
		Collaborate in joint cultural activity or projects with other European regions/member states, to access EU Culture 2000 funding and to influence EU policy for culture.
		Ensure that Scotland attracts international events
Realising culture's potential contribution to education, promoting inclusion and enhancing people's quality of life.	Promoting and enhancing education and lifelong learning in and through arts, culture and heritage	Recognise and celebrate schools as centres of creativity
		Commission Learning and Teaching Scotland to work with SAC to prepare practical advice for education authorities and schools on the particular contribution that cultural activity can make to forging links with communities, and to promoting pupils' achievement, knowledge and skills, self-esteem, creativity and inclusion
		Identify the contribution that cultural activities can make to promoting literacy, in the context of the work of the Adult Literacy Task Force
		Reinforce support for the National Grid for Learning, Learndirect Scotland and other lifelong learning initiatives through the Public Library IT initiative and SCRAN
		Work with education authorities to maximise opportunities for instrumental tuition in schools, free to those unable to pay
		Pilot posts as school co-ordinators for heritage, arts and culture, and fulfil the commitment to have sports co-ordinators in every secondary school in 2003
		Ensure that the value of where in the school experience is provided in future reviews of teachers' initial training and continuing professional development.

		Ensure that the potential contribution of culture is recognised in community learning.
	Developing wider opportunities for cultural access	Progressively improve access to museum, gallery and library collections for all groups.
		Establish a national 'portal' website with information, links and discussion forums on Scotland's culture
		Measure and report progress in reducing cultural exclusion because of disability, location, age or economic or educational factors and report on progress in meeting new standards
		Encourage all national cultural bodies to establish junior boards of young people
		Encourage the development of the Public Library Network
		Promote activity throughout the country by companies with national roles.
		Recognise the power of popular music-making to engage young people in cultural activities
	3. Maximising the social benefits of culture.	Promote community-based cultural and sporting activities in the context of Social Inclusion Partnerships, to include a wide range of activities
		Audit all public support for arts and culture in terms of its social benefits, including its planned contribution to social inclusion
		Conduct robust evaluations of the contribution that cultural and sporting activity makes to urban regeneration in the context of existing projects, and identify and disseminate features of good practice
		Increase the numbers across all communities taking part in voluntary activities, including cultural activity, in line with the Active Communities Initiative and Millennium Volunteers
		Investigate the feasibility of extending New Deal to a wider range of cultural and sporting development and training and identify the contribution that Modern Apprenticeships can make to developing young people's skills in cultural and sporting activity.
Assuring an effective national support framework for culture	Developing a national framework of support for cultural provision, appropriate to the 21st Century	Ensure that continuing reviews of existing national cultural bodies take full account of the objectives set out in the National Cultural Strategy, to include an early review of the work and roles of the Scottish Arts Council
		Work with COSLA and others to promote effective local partnerships between groups of local authorities and key local bodies to provide a wide range of local cultural activities in line with local priorities
		Embed cultural strategies within the local community planning process and

		within community learning plans, forming links with key local agencies
		Increase recognition of the potential contribution of the cultural and aesthetic across all areas of Scottish Executive policy.
	2. Focusing on improving the quality and management of cultural provision	Develop, disseminate and apply relevant research into aspects of cultural provision in Scotland
		Establish an effective system for gathering and disseminating information and statistics about national provision for cultural activity and participation
		Publish regular summaries of research into the range, level and quality of cultural provision
		As part of the development of a national evaluation framework for cultural provision in Scotland, commission a set of instruments for evaluation, to be progressively developed to include exemplification of standards, illustrations of good practice, and advice on measuring the social benefits of cultural activity, for use by all those working in these areas.
	3. Targeting funding to achieve clear priorities.	Work with funding bodies and those charged with making cultural provision to agree a clear set of national priorities for cultural development
		Minimise the bureaucracy associated with public funding
		Collate information from funding bodies to provide an annual prospectus setting out funding available, to include information about deadlines and funding criteria
		Continuously monitor and review the balance between 'project' and 'revenue' funding of cultural provision to promote sustainability.

Scotland - SNP (2007) Government Economic Strategy		
Purpose ...to focus the Government and public services on creating a more successful country, with opportunities for all of Scotland to flourish, through increasing sustainable economic growth.		
Strategic Objectives	Strategic Outcome	What Culture can Do
WEALTHIER & FAIRER	1. We live in a Scotland that is the most attractive place for doing business in Europe	A place becomes more attractive to international partners and new talent when it has a thriving creative sector, and can provide a high quality cultural infrastructure and diverse recreation and participation opportunities.
	2. We realise our full economic potential with more and better employment opportunities for our	The creative industries already are an important economic sector; with help, they have potential to grow. The creative sector provides a rich infrastructure for learning and skills development.

	people	
		Evidence shows that culture can play a key role as part of the economic drawing power which is central to the transformation of an area.
		Cultural tourism generates significant benefits for Scotland's economy.
		Gaelic has the potential to contribute to the economy in certain rural and island communities, creating jobs and retaining skills in areas such as broadcasting, education, translation, arts and heritage.
SMARTER	3. We are better educated, more skilled and more successful, renowned for our research and innovation	A cultural education can help young and older people alike to achieve their potential and maximise their creativity.
		Cultural facilities, and the experience of creating and participating, support and enrich the curriculum in both formal and informal learning.
		The cultural and creative infrastructure can provide the foundation for innovation and research.
	4. Our young people are successful learners, confident individuals, effective contributors and responsible citizens	Cultural and creativity activity can help young people to increase their confidence and levels of aspiration, learn key life skills and literacies, improve or create social networks, access routes into further education and work, and develop awareness and understanding of other people's issues.
		Education in a range of subjects, such as science and maths, delivered through the medium of the arts, can assist learning while teaching new artistic skills.
	5. Our children have the best start in life and are ready to succeed	Early access to new and diverse experiences and activities such as art, story-telling and music can support young people's creative, social and emotional development for success in later life.
		Museums, archives and heritage organisations can support learning outcomes by increasing knowledge of national culture and history.
HEALTHIER	6. We live longer, healthier lives.	Participation in culture and the arts can help to reduce the incidence of health-related problems affecting modern society.
	lives	Recreational activity such as culture helps keep the body and brain active.
		Scientific research has shown that integration of visual and performing arts into healthcare can induce significant differences in clinical outcomes, such as improving recovery and reducing anxiety and drug consumption.
		Art activity and therapy can also help promote positive mental health and well-being, and increase self-confidence amongst those vulnerable to mental health problems.

	7. We have tackled the significant inequalities in Scottish society	Cultural programmes and services can advance the drive to tackle inequalities, social isolation and exclusion.
		The commitment to widen cultural participation can open up a range of opportunities for some of the most socially and economically excluded people.
		Increasing access to the cultural activities of minority groups can enhance their sense of pride while boosting understanding and appreciation in the wider community.
	8. We have improved the life chances for children, young people and families at risk	Creative activity has been shown to add quality to people's lives, and help boost their general sense of well-being.
		Widening cultural participation for vulnerable young families can provide them with access to a range of opportunities, including access to learning and transferable skills, which can contribute to confidence, and enhanced feelings of self-worth.
		Volunteering in the arts and other cultural activities can help create and strengthen social networks.
SAFER & STRONGER	9. We live our lives safe from crime, disorder and danger	Cultural activities targeted at people at risk can provide diversionary activities and make a positive impact on the incidence of crime and anti-social behaviour.
		Community arts projects to improve neighbourhood spaces can increase social cohesion and reduce the likelihood of vandalism. A well-designed built environment can impact favourably on public perceptions of safety and security.
		Cultural activity and learning build self-esteem, can help people to articulate anxieties and aspirations, and promote dialogue and understanding across the generations.
	10. We live in well-designed, sustainable places where we are able to access the amenities and services we need	Iconic, visionary buildings and civic spaces using high quality design and aesthetic appeal can increase land and property values, create jobs, attract, motivate, inspire and retain staff, enhance student performance, and improve clinical outcomes.
		Cultural infrastructure and multi-purpose buildings providing shared services can help to create a strong community focus.
	We have strong, resilient and supportive communities where people take responsibility for their own actions and	There is clear quantitative and qualitative evidence of the positive transformational impact of cultural and creativity activity on individuals, and communities of interest and place.

	how they affect others	
		Culture in community-focused projects, including regeneration, can contribute to local pride, a sense of empowerment and greater commitment to the local area.
		Culture can provide a platform for consulting and debating local issues.
GREENER	12. We value and enjoy our built and natural environment and protect it and enhance it for future generations	Our cultural, design and creative community can help achieve individual and community aspirations for built heritage and new development. They can also articulate powerfully the beauty, intrinsic qualities and vulnerability of the natural heritage.
		Cultural programmes can help interpret, develop understanding, and inform the use of the built and natural heritage.
		Preservation of heritage sites contributes to community life, recreation and visitor enjoyment.
	13. We take pride in a strong, fair and inclusive national identity	Scotland's national identity is rooted in a passion for creativity, new ideas, cultural icons, and our unique Gaelic and Scots heritage.
		Our aspirations for citizens' prosperity and success should be based on a new, inclusive sense of cultural identity, that supports confidence, ambition and pride.
		Cultural activity can add to a local community's positive reputation, and contribute to positive perceptions of the nation as a whole.
	14. We reduce the local and global environmental impact of our consumption and production	The culture sector is highly aware of environmental issues, and can assist the search for innovative responses to building design and service provision that promote sustainability and reduce harmful impacts.
		The creative community commands innovative and effective means to foster awareness and responsible attitudes to the environment.
	15. Our public services are high quality, continually improving, efficient and responsive to local people's needs	Cultural provision and infrastructure is part of existing local authority services and the drive for Best Value. High quality should be promoted, continually seeking to improve its impact on communities, and taking account of local aspirations and needs.
		Cultural activity can also help other sectors and services deliver in ways more closely matched to people's wishes, and can assist in engaging citizens with civic life.

Appendix C - The SNP Strategic Approach for Scottish Policy Development



Purpose

...to focus the Government and public services on creating a more successful country, with opportunities for all of Scotland to flourish, through increasing sustainable economic growth.



Strategic Objectives

WEALTHIER & FAIRER

Enable businesses and people to increase their wealth and more people to share fairly in that wealth.

SMARTER

Expand opportunities for Scots to succeed from nurture through to lifelong learning ensuring higher and more widely shared achievements.

HEALTHIER

Help people to sustain and improve their health, especially in disadvantaged communities, ensuring better, local and faster access to health care.



15 National Outcomes

1. We live in a Scotland that is the most attractive place for doing business in Europe.
2. We live our lives safe from crime, disorder and danger.
3. We realise our full economic potential with more and better employment opportunities for our people.
4. We live in well-designed, sustainable places where we are able to access the amenities and services we need.
5. We are better educated, more skilled and more successful, renowned for our research and innovation.
6. We have strong, resilient and supportive communities where people take responsibility for their own actions and how they affect others.
7. Our young people are successful learners, confident individuals, effective contributors and responsible citizens.
8. We value and enjoy our built and natural environment and protect it and enhance it for future generations.
9. Our children have the best start in life and are ready to succeed.
10. We take pride in a strong, fair and inclusive national identity.
11. We live longer, healthier lives.
12. We reduce the local and global environmental impact of our consumption and production.
13. We have tackled the significant inequalities in Scottish society.
14. Our public services are high quality, continually improving, efficient and responsive to local people's needs.
15. We have improved the life chances for children, young people and families at risk.



45 National Indicators (cultural and social inclusion ones given below)

Improve people's perceptions, attitudes and awareness of Scotland's reputation

Improve the state of Scotland's Historic Buildings, monuments and environment

Decrease the proportion of individuals living in poverty

Increase healthy life expectancy at birth in the most deprived areas

Increase the proportion of adults making one or more visits to the outdoors per week

The average score of adults on the Warwick-Edinburgh Mental Wellbeing Scale by 2011

Appendix D - Priorities, Objectives and Actions for Welsh Museums

Wales		
There are a massive amount of actions within this document thus only the actions listed in the Cultural Diversity section (Assembly Government 2002: 54-57) are listed here.		
Priority Action	Objectives	Actions and Implementation
tackling social disadvantage and to promoting equality of opportunity through cultural diversity and cultural inclusion	support bi-lingualism, multiculturalism and the equality of opportunity;	7.1 To give consideration to the requirements for new materials to support schools in applying the Curriculum Cymreig. In relation to the programmes of study the revised National Curriculum for Wales now offers more opportunities for learners to study, and appreciate, the importance and strength of creative talent in Wales.
	ensure that culture helps tackle social disadvantage;	7.2 To work on guidance which will highlight the opportunity that requirements in the National Curriculum for Wales provide for promoting equal opportunities and understanding of diverse cultures - not least through the arts programme.
	improve access to our cultural wealth;	7.3 To ask the ASPBs to set realistic but challenging targets for achieving equality of opportunity.
	promote and support access in accordance with, and in the spirit of, the Disability Discrimination Act 1995; and,	7.4 To continue to provide resources to honour the commitment of providing free entry to the National Museums and Galleries of Wales. We will encourage Local Authorities to do like wise.
	ensure that black and ethnic minority communities are properly served by all cultural organisations and that they are properly represented.	7.5 To review the distribution of the Ethnic Minority Achievement Grant, which includes provision for English as a Second Language, to ensure that it continues to reflect the current size and distribution of ethnic groups and further enhances the wider cultural diversity of Wales.
		7.6 To ensure that black and ethnic minority communities are properly represented on our cultural ASPBs.
		7.7 To review the co-ordination of sporting provision for people with disabilities at local level and fund, through SPORTLOT, local authority development officers with a focus on the development of sport specific disability clubs.
		7.8 To implement an action plan designed to help address the imbalance in participation between boys and girls.
		7.9 To examine with those who have first-hand experience of immersion education in Wales how we can broaden provision not just for those pupils who opt for a bilingual education at an early stage but also for those who may wish to transfer into it midstream. At the same time, we shall want to examine some of the international evidence so that, where appropriate, our thinking can

		be informed by the experience of those for whom immersion is a feature of their education system.
		7.10 To assist clubs to ensure that they are well prepared to look after children and will adopt a child-centred approach in their work.
		7.11 To produce an action plan based on further consultation on its Cultural Diversity Strategy.
		7.12 To produce plans for ensuring compliance with the Disability Discrimination Act.
		7.13 To produce plans to promote cultural diversity.
		7.14 To consider how the cultural ASPBs can encourage funded organisations to take steps to ensure that black and ethnic minority communities and the disabled are fully represented in all aspects of the culture of Wales as participants and in audiences.

Wales		
Priority	Objective	Action Areas
1. Delivering through Partnerships	Work in partnership to develop access to the resources of Welsh museums, archives and libraries to the widest possible audience and promote Wales' cultural identity	1.1 Develop the advice and support available to the sector and the dissemination of information to the public
		1.2 Identify and provide financial support to assist the development of museums, archives and libraries
		1.3 Attract more people to benefit from the facilities and services provided by the sector
		1.4 Develop and implement national strategies for the sector
		1.5 Maintain and develop the National Library of Wales and Amgueddfa Cymru – National Museum Wales as key cultural and educational institutions

2. Delivering through Access and Learning	Support the sector in engaging with diverse audiences through inclusive learning environments which have a positive impact on users and communities	2.1 Develop the online People's Collection within the Cultural Tourism Strategy
		2.2 Encourage the development of lifelong learning services by museums, archives and libraries
		2.3 Promote equality in services, employment and collections in the sector
		2.4 Work with the sector to raise the profile of Welsh culture and heritage in the UK and internationally
3. Delivering through Excellence	Promote, monitor and evaluate the delivery of high quality services by museums, archives and libraries.	3.1 Manage the Welsh Public Library Standards Framework
		3.2 Manage the Museum Accreditation Scheme in Wales
		3.3 Manage Section 60 schemes for archive services
		3.4 Provide a programme of training and develop a workforce development strategy for sector staff
		3.5 Provide advice to promote best practice in collections care
		3.6 Manage and maintain an evidence plan for CyMAL