CC(3) AC 47

Communities and Culture Committee

Inquiry into the Accessibility of Arts and Cultural Activities in Wales

Response from Amgueddfa Cymru – National Museum Wales

Background

Amgueddfa Cymru – National Museum Wales was established by Royal Charter in 1907. The Museum receives its core funding through grant-in-aid from the Welsh Assembly Government as an Assembly Government Sponsored Body (AGSB). Its Charter objective is *'the advancement of the education of the public'* involving developing, caring for, studying and sustaining access to Wales's national museum collections for the benefit of society in perpetuity. Amgueddfa Cymru's Vision, published in 2006 following a period of significant internal and external discussion and consultation, is to become 'a world class museum of learning' and we believe that we are well on our way to delivering this ambitious commitment.

For the context of this submission, it is important to note that Amgueddfa Cymru is a provider of a broad range of cultural activities relating to art, history, science, music, drama, creative-writing, dance, photography and these include elements of active participation. Through the leading role the Museum plays in this cultural and heritage provision, education, skills and tourism, we make a positive contribution to the social and economic life of Wales. It is estimated that the total economic impact of our seven Museums during 2008-09 supported 2021 full time equivalent jobs and generated £83m of output. With over 400,000 formal and informal education visits, Amgueddfa Cymru also provides many routes into life-long learning and training - all of which are crucial at a time of financial constraint.

In response to the Committee's questions

1. **Do you consider the Welsh Government to have achieved its commitment of ensuring that 'high-quality cultural experiences are available to all people, irrespective of where they live or their background?' How effective has its investment in arts and cultural activities been in realising this objective?**

Through a number of approaches listed below, we firmly believe that Amgueddfa Cymru is going a long way towards achieving the Assembly Government's commitment of ensuring that 'high-quality cultural experiences are available to all people irrespective of where they live or their background'.

Impact of free entry

Since 2001, when the Welsh Assembly Government enabled Amgueddfa Cymru to make entry free to all of our sites, the Museum's visitor figures have increased significantly. It was introduced to enable everyone to enjoy the nation's rich heritage of arts, sciences and social and industrial history and the policy continues to be a remarkable success. Since the introduction of free entry in April 2001, over 12 million visits have been made to Wales' national museums and the appeal of free entry is even more relevant in the challenging economic climate our visitors find themselves in.

Back in 2000/01, the last year in which a charge was made for admission, there were 745,883 visitors to National Museum sites. During 2009/10, the seven National Museums in Wales attracted a total of 1.64 million visits, nearly 10% above the target for the year and representing the second best year on record, surpassed only by Amgueddfa Cymru's Centenary year in 2007. While these recent figures also include the number of visits to the National Waterfront Museum Swansea, which only opened in 2006, the actual increase in visits to the other six sites since 2001, when the free entry policy was implemented, is 85.3%.

We are proud of the fact that year on year, more people in Wales are able to access the national collections. During the recession we have seen a further increase in visitors to our museums illustrating that this is a policy which underpins social well-being at a time when people are most under stress. We know that difficult times are ahead and we have been working to ensure that we, and the Assembly Government, are united in doing everything that we can to ensure that the free entry policy is maintained.

Our collections are the nation's collections, and we believe that everyone has the right to enjoy them, without charge. While free admission is an important policy strand, it is not the only way in which we are working to ensure that 'high quality cultural experiences' are available to all. We are also proud of our education, programming and partnership work across Wales which seeks to engage with people from every corner of Wales enabling them to come into contact with our work in a variety of ways.

Learning programmes

Through its aspiration to become a 'world-class museum of learning', Amgueddfa Cymru, is committed to delivering on a wide-ranging 'Learning and Access' policy and is a provider of a broad portfolio of routes into education and training.

Amgueddfa Cymru's formal education programme is the best known part of its work. It is the Wales' largest provider of learning outside the classroom and currently attracts over 230,000 visits from school pupils and college students each year with many more schools utilising new curriculum resources developed by the Museum's Learning department. Amgueddfa Cymru is currently developing its offer and resources to support the implementation of the new Welsh Baccalaureate, ensuring its offer meets the needs of teachers and pupils, and is reviewing the ways in which it can support schools and colleges with increasing numbers of students.

This is only one aspect of its work in providing and developing learning opportunities. Special interest courses and facilitated events and activities at the Museum sites attract over 270,000 'informal education' visits each year. While everyone who visits Amgueddfa Cymru museums and its on-line provision are offered a learning experience, these statistics are an indication of the power of the museum to be a 'civic space', providing a valuable way of encouraging individuals and groups into participation in education, training and social activity in a way that is alternative and complementary to the formal learning sectors.

The Museum is working with schools in Communities First areas in a variety of creative ways including an art learning project for pupils in 7 local primary schools and their families who have previously had little or no contact with the Museum. Amgueddfa Cymru currently runs science workshops with secondary schools in Cardiff, Vale of Glamorgan, Gwent and Rhondda Cynon Taff in conjunction with the First Campus: Reaching Wider Hands-on Science project, encouraging students to consider science as a career, through debate and engagement sessions.

The 'Schools Communities Agenda 21 Network' (SCAN) project works directly with schools across the nation, giving pupils experience in identifying local animals and growing plants while contributing data to studies being undertaken at the Museum.

Many participants in 'On Common Ground' and similar outreach projects have been young people of school age who have 'dropped out' of the school or college setting. The Museum's projects, which take place in a diverse range of geographical locations around Wales, provide a bridge back into learning and training for those who are not in employment, education or training. At the National Slate Museum, for example, we have recently gained funding for an arts project with young people involving slate artist Tim Pugh.

Amgueddfa Cymru is continuing to develop its flagship Welsh for Adults learning resources and launched the latest project, centred on Big Pit, at the National Eisteddfod in August 2010. The

comprehensive packs which contain materials for tutors and students of all levels, have been produced in conjunction with the Welsh Assembly Government's Department for Children, Lifelong Learning and Skills, for use at St Fagans: National History Museum, National Slate Museum, Big Pit: National Coal Museum and National Wool Museum. They create a framework for learners of Welsh to develop confidence and skills outside the classroom, and offer tutors a fresh way to encourage the use of language skills in everyday life. We also offer a variety of provision for Welsh learners, including initiatives for very small children and adults at the National Slate Museum and National Waterfront Museum, and carefully paced walks and talks at National Museum Cardiff.

The provision of 'Leisure' courses by universities and colleges has been significantly reduced in recent years, reflecting a stronger emphasis on qualifications and skills by course funders. However, informal, non-accredited intitiatives are recognised as a crucial way of encouraging people to return to or continue with learning. They are also vital for quality of life and good health. Amgueddfa Cymru offers provision in this area, from creative writing courses, to lecture series, as well as self-guided learning.

Amgueddfa Cymru's learning initiatives include a web-published resource for tutors bringing ESOL students (English for Speakers of Other Languages) to the Museum. The Museum has worked with the University of the 3rd Age (U3A) encouraging and enabling them to bring groups of adult learners to its museums.

We will be publishing a briefing document in October celebrating the work of Amgueddfa Cymru in promoting learning and a copy of this will be forwarded then as part of this submission.

Sharing Treasures / Partnership programmes

In order to enable wider engagement with our collections by individuals who live at a distance from our sites, we work closely with CyMAL (Welsh Assembly Government) and partner museums throughout Wales in operating the Cyfoeth Cymru Cyfan – Sharing Treasures scheme and with a range of regional galleries in the Celf Cymru Cyfan – Artshare Wales scheme, which has been generously funded by the Esmee Fairbairn Foundation. These projects, as well as facilitating the loan of artefacts and the sharing of expertise from Amgueddfa Cymru to enhance local resources, also generate additional involvement and participation for local audiences, which can otherwise be isolated from such opportunities.

To date through ArtShare Wales, the Museum has been engaging in partnership with Bodelwyddan Castle, Glynn Vivian Art Gallery, Swansea, Oriel Davies Gallery, Newtown, Oriel Mostyn Gallery, Llandudno, Ruthin Craft Centre, Locws International, Swansea, Brecknock Museum & Gallery,

University of Glamorgan, Oriel y Parc, St Davids and the National Portrait Gallery. Since its launch in 2004, ArtShare Wales has facilitated 19 projects, enabled 10 new artist commissions and residencies, and loaned over 400 art objects across Wales.

Through the Sharing Treasures programme, the Museum has been working with: Brecknock Museum & Gallery, Oriel Ynys Mon, Llangefni, Wrexham County Borough Museum, Pontypool Museum, Carmarthenshire County Museum, Scolton Manor Museum, Haverfordwest, Abergavenny Museum, Llandudno Museum, Chepstow Museum and Rhyl Museum.

CyMAL (Welsh Assembly Government) are currently commissioning a review of these programmes by an external consultant which is due to be completed in November. This will address the sustainability of the programmes and the interrelationship between the different existing and potential partners. One dimension will be a consideration of how governance influences funding and implementation. For example, key visual arts venues may be unable to access Sharing Treasures due to requirement to be an accredited museum, library or archive.

In addition to the Sharing Treasures and ArtShare schemes, we work very closely in other ways with partner venues throughout Wales including Pembrokeshire Coast National Park Authority's Oriel y Parc, as noted above, Wrexham Museum in support of their aspirations in opening Gallery 2 of their redeveloped Museum and Gwynedd County Council to support Dinorwig Quarry Hospital plans. Further partnership projects are outlined in response to Question 3.

Improvements to visitor experiences

A key part of Amgueddfa Cymru's Vision to become a 'world class museum of learning is 'to create living museums where the collections tell their stories more clearly, and visitors experience life in the past and present and explore a variety of possible futures.' Following on from the Museum's Industrial Strategy which saw an investment of over £50 million in the physical infrastructure and interpretation at the National Slate Museum, National Wool Museum, Big Pit: National Coal Museum and the creation of the National Waterfront Museum, Amgueddfa Cymru's focus is on improving the physical environments and interpretation for visitors at both the National Museum Cardiff and St Fagans: National History Museum.

At the National Museum Cardiff, extensive work will see the opening of the first floor entirely dedicated to the display of the art collections branded as the National Museum of Art. This work will provide 40% more space for the display of art and will enable more high profile temporary exhibitions. Space for temporary exhibitions is essential, as there are very few venues across Wales which can support such displays. The last phase of the project is currently on-site and involves a

£4.15m building and fit-out project which included £1m made available by the Welsh Assembly Government. This project has also been supported by local trusts and foundations as well as the Museum's own resources. Alongside this development, we will be creating an art studio or learning space which will cater both for drop-in audiences and host regular courses. The establishment of the upper floor of the museum for art has also enabled a reordering of some of the ground floor galleries to improve our displays of natural history and to develop our learning spaces. This work has cost circa £330k and was funded by a national foundation and the Museum's own resources.

Alongside this, we have ambitious and exciting plans, as part of our Vision, to establish St Fagans as the National History Museum for Wales. The aim is to create an innovative museum that will transform the understanding of Welsh history by telling the stories of the peoples of Wales from the earliest times to the present day at the one site. This new kind of museum, will totally integrate the display and interpretation of the archaeology and history collections utilising thematic galleries, historical buildings and the landscape to create one all-encompassing visitor experience. There will be an increase in the amount of high quality indoor spaces at the site in order to make more of the collections accessible to the public and to move the Museum towards being an all-year attraction and it will revitalise St Fagans so that it remains the cornerstone of the cultural tourism offer in Wales. It will transform the visitor experience in terms of intellectual engagement and physical comfort and attract up to 1 million visitors within five years of completion and meet the Museum's audience development targets.

Improvements to virtual access

Digital technologies have really opened up the possibility for Amgueddfa Cymru, and its partners, to overcome the traditional constraints imposed by physical sites. Amgueddfa Cymru is striving to make our digital offer accessible to everyone, by actively engaging with audiences on our website, social media platforms and in museum spaces.

Through being a lead partner on the hugely significant 'Peoples Collection Wales' initiative, and through the development of our own Rhagor website as an 'on-line collections resource', we have expanded our audience reach, opened new avenues for developing areas of activity and created new sources of cultural value. People's Collection Wales, which was launched at the National Eisteddfod this year, is the response to an important Welsh Assembly Government 'One Wales' commitment to develop an innovative approach to collecting, interpreting, distributing and discussing Wales' cultural heritage online. This consists of a multimedia platform that will store content generated by Welsh museums, archives and libraries in addition to user-generated content by individuals and local societies and communities, a set of content creation tools which will be tailored to different audiences and a searchable index of online content about Welsh Life, culture

and heritage which will tag the content by place, subject and time. A geographical approach will provide access via an integrated GIS (Geographical Information System) and a timeline based approach will provide access to chronological information.

In addition, we have a large number of research standard collections online opening up access to some of the 4.7m objects in the national collections.

There are currently 1,950 pages published on the Museum's website (not including Rhagor features or online collections). With a growing number of people visiting the website (in 2009/10 there were 1,253,630 visits to the Amgueddfa Cymru website) we have redesigned museum homepages to make them more accessible, hosted music for an interactive 'Respond' project, increased our international profile online and developed a shop to support our Enterprises department.

The Learning section of the website contains educational content for schools, families and adult learners, supporting the learning programmes outlined above.

In addition, with a range of public access PCs, touchscreens and audio-visual posts throughout numerous galleries, we are supporting the display of our collections with layered interpretation.

Improvements to physical access

We work in a range of ways to ensure that physical access is not a barrier to our sites and activities, from the provision of audio and BSL tours to Braille and tactile images, touch trails, and large print publications, for example. All of the labels in our galleries are DDA compliant and we have invested heavily in recent years to improve access for those with limited mobility.

Effectiveness of funding

The Museum uses its funding wisely to maximise its potential. In 2009/10, it spent £800k of the Specimen Acquisition funding that it receives from the Welsh Assembly Government to enhance its collections of contemporary and modern art. This sum was matched by a figure of £820k from a private trust and a further £130k from the Art Fund, so works valued in excess of £1.7m were able to be secured for the nation in that year. This included a key work *Nature Morte au Poron* by Picasso which has already been on display in the National Library of Wales before returning to be exhibited in the National Museum Cardiff. In addition to this we lever in match funding for many of our projects.

In order to maintain its services the Museum has a well developed Enterprise Company that operates its catering, retail, corporate hire and car parking facilities. Our commercial activities

operated through the Museum sites exceed £4m per annum and return at least £500k each year to support and enhance our activities.

2. How exactly are arts and cultural venues – including museums, libraries and archives – actively promoting access, attracting new audiences and encouraging participation in line with the *One Wales* commitment and the Arts Council's strategies?

Amgueddfa Cymru develops a comprehensive marketing plan each year to ensure that we are actively promoting access and seek to attract new audiences. The output includes site leaflets, 'what's on' booklets, online marketing including banner advertising, Google Adwords and e-newsletters, e-flyers, and specific tailored marketing for events and exhibition. We have focussed resources on a free entry campaign to further raise awareness of this successful policy and on visitor and non-visitor research. Another important element of this work is directly engaging with non-visitors through targeted events and activities. Some detail around this is presented below:

Free entry campaign

During 2009/10, in line with the free entry policy, Amgueddfa Cymru invested in a mix of paid-for-advertising focussing on the appeal of free entry during a recession – including consideration of supporting existing projects. The ***'for you, history costs nothing'*** campaign was extremely successful and this has continued to be a theme for some of Amgueddfa Cymru's marketing and consumer PR activities during 2010/11.

Visitor research & Audience Development

In 2009, Amgueddfa Cymru commissioned a comprehensive Visitor Profile Survey. The results of this have enabled us to draft Audience Development Action Plans for each of the national museum sites. These will be implemented by the Site Keepers/Managers and will be an integral part of their Operational Plans. This work builds on some 'non-visitor' research undertaken by the University of Leicester's School of Museum Studies.

In considering Audience Development Action Plans, the Museum has identified its key audiences as families, young people and tourists and whilst our marketing strategies will target these particular groups, we will also seek ways of engaging with other groups which are not as strongly represented in our visitor profile at the current time.

Online work – twitter, facebook, blogs etc

The museum's website has a comprehensive marketing section dedicated to informing online audiences of current and future events and activities. In addition, and as with many organisations in

the heritage sector, the Museum has had great success in utilising networking sites. In addition to posting blogs regularly, we are distributing content and information to websites with established audiences, thereby increasing access to our collections, to new audiences on multiple platforms. For example, the MuseumWales Flickr account has grown from strength to strength since its launch in January 2008 and we currently have 30 galleries containing over 900 images averaging 300-400 views daily. The Flickr website hosts a mix of archive, curatorial, exhibition and event images, with supporting information in Welsh and English. Flickr allows us to engage with the public in meaningful ways and as a result we have had some valuable additions to the national collections.

Each national museum has its own Twitter account which allows us to build new relationships, raise the profile of the Museums, its expertise and collections, while fuelling interest, advocacy and third-party endorsement through a growing network of followers. We also have a co-ordinated approach to facebook accounts and 'fan pages' for each of the individual national museums and through posting information on these pages we are able to directly promote upcoming events and exhibitions at each of the museums, as well as driving traffic to the 'What's On' section of the website.

Engaging with non-visitors

We have an active programme of engaging with non-visitors. For example, last financial year, we secured additional money from the Prince's Trust for Children & the Arts to enable us to work with schools serving economically deprived areas, with which the Museum previously had not had a particularly strong relationship. The project was developed with 5 schools in Communities First areas together with one Welsh medium school and a school for children with special educational needs whose (larger) catchment area includes Communities First areas. The objectives included increasing each child's confidence in visiting National Museum Cardiff, encouraging each one to think of the museum as their own and to create a project that was sustainable, encouraging pupils to visit the museum with their families.

3. Is the current network of arts and cultural venues in Wales sufficient, and are there any geographic or other issues that continue to act as barriers to participation (eg in rural areas or areas of deprivation)?

Amgueddfa Cymru believes that the current network of a combination of national museum sites, partnerships, loans of national museum objects and virtual provision (covered under questions 1 and 2 above) does provide an appropriate level of provision across the whole of Wales but we are always looking for new and innovative ways to develop this.

Currently, Amgueddfa Cymru – National Museum Wales operates seven national museums across Wales:National Museum Cardiff, St Fagans: National History Museum, National Roman Legion Museum, Caerleon, Big Pit: National Coal Museum, Blaenafon, National Wool Museum, Dre-fach Felindre, National Slate Museum, Llanberis and National Waterfront Museum, Swansea.

As previously noted, we work very closely with partner venues throughout Wales which have been identified through the Sharing Treasure and ArtShare schemes and have close relationships with Pembrokeshire Coast National Park Authority's Oriel y Parc, Wrexham Museum in support of their aspirations in opening Gallery 2 of their redeveloped Museum, Gwynedd County Council to support Dinorwig Quarry Hospital plans & the on-going relationship with the slate heritage partnership, the National Library of Wales, Communities First partnerships to deliver projects to areas of deprivation and contribute to Assembly Government's anti-poverty agenda for children and young people, Visit Wales in delivering the Assembly Government's Cultural Tourism Action plan and the Historic Environment Group, to name but a few.

We are constantly creating mechanisms and opportunities for communities who do not have access to the established national museum sites so that they may engage with the national collections. Whilst we work with a range of partner venues, such as those cited above, we also work with community venues, festivals and non-building based organisations to ensure the reach of our work. This has been through structured schemes such as 'On Common Ground' or through one-off events and projects.

Over and above these partnership projects, Amgueddfa Cymru has an extensive loans programme and the ***map to the left shows the location of objects from the Museum's collections on loan throughout Wales during 2009/10.***

Amgueddfa Cymru is also continuing the 'Four Corners of Wales' archaeology fieldwork programme and dissemination, building collections and encouraging community participation in projects around Wales. Specific local opportunities like this often create new relationships within

communities where there can be a lack of physical space for engagement; a recent project to share activity between local schools in Gwynedd led by the National Slate Museum in Llanberis is an example. Here local children worked with older people to create digital stories about local history which form the basis of an exhibition and now appear on the People's Collection Wales website. Innovative business and social links have also been developed with the local community at the National Waterfront Museum and the building acts as a community space.

The Virtual coverage noted above and achieved via the Museum's own website, Rhagor (on-line collections resource), People's Collection Wales, and other networking sites, is also a key element of our strategy to improve and extend the networks reaching out from the national museums.

Barriers to participation

As mentioned above, one barrier to extending this network is the fact that currently key visual arts venues may be unable to access Sharing Treasures due to requirement to be an accredited museum, library or archive, but this is an area which is being considered as part of the CyMAL review of the scheme. A harmonisation of strategies which would allow us to work freely with different venues in different sectors would be welcomed.

We are also aware that schools are often prevented from taking up cultural activities owing to the cost of transport to national museum sites, even though they are free to enter and believe that a limited subsidy scheme could act to widen the network and make it more accessible.

The DCMS report, 'Culture on Demand – ways to engage a broader audience' (July 2007), notes that the once common opinion of culture as being "not for the likes of us", or of museums as "dark and dusty places" filled with "stuffed birds in glass cases", is not easily eroded, despite the dramatic changes that have taken place across the sector in recent years. This is a barrier, but one that we are working to erode, and in addition to non-visitor research, we work through direct engagement with community groups and non-visitors to change perceptions, as noted above. This is, however, necessarily resource intensive.

4. What will be the impact of the Arts Council's Investment Review on the network of venues and cultural activities that take place across Wales? Do you consider that the Arts Council's decision to discontinue funding to 32 organisations, as a result of the Investment Review, will have a significant impact on the accessibility of cultural venues or activities? Does a concentration of funding avoid it being spread too thinly, and achieving little?

We note the Investment Review and look forward to being consulted further on the impacts of some of the key decisions.

5. The Welsh Government will not be announcing the Arts Council's budget for 2011-2012 until December 2010. What impact do you believe a reduction in the Arts Council's budget would have on the accessibility of arts and cultural activities in Wales?

Many of our partner venues receive funding from the Arts Council to enable them to display objects from the national collections through the ArtShare scheme. Any threat to the continuation of this funding will limit their ability to work with us.

6. Do you have any concerns about the variation in range and quality of local authority cultural services and activities provided across Wales? Are local authorities adequately resourced to consistently fund and support cultural activities in the current economic climate?

Amgueddfa Cymru's partnership programme has been outlined fully in the responses to questions above. We firmly believe that the investment in this scheme is of vital importance in supporting local authority and private trusts in the provision of high quality cultural services at a local level. As noted above, CyMAL (Welsh Assembly Government) are currently commissioning a review of these programmes by an external consultant which is due to be completed in November and we look forward to progressing positive recommendations as a result of that report.

In addition, the recently published Museums Strategy is a major step forward for the museums sector in Wales. Its overall guiding principles, 'Museums for everyone', 'A collection for the nation', and 'Working effectively', align closely with the priority areas of Amgueddfa Cymru's Vision for the future and with our 3-year Vision Map. Amgueddfa Cymru has welcomed the nature of the development on the strategy, and the consultation on it was very constructive, open and transparent. We are committed to supporting the delivery of actions in the Strategy, where we have been identified either as the lead or partner, and in supporting local museums, both run by local authorities and by private trusts, in this way across Wales.

7. The Arts Council of Wales's 2008 Omnibus Survey suggested that people who were professionals, qualified or involved in non-manual work were more likely to attend an art event than those who were Skilled or semi-skilled manual workers, and non-working

people. Is this consistent with your own experiences? Can you provide an explanation for this variation, and how can this variation be addressed?

Amgueddfa Cymru's visitor profile surveys also suggest that people in non-manual work are more likely to visit the national museum sites.

8. The Arts Council of Wales's 2008 Omnibus Survey suggested that younger adults were more likely to attend an arts event than older adults. Is this consistent with your own experiences? Can you provide an explanation for this variation, and how can this variation be addressed?

This is not consistent with our experiences. Our 2009, visitor research data indicates that the Museum's visitor age profile is fairly evenly spread. Our understanding is that the Omnibus Survey included visits to cinemas and music venues, an area where visits by young people would tend to be higher than the rest of the population, which might explain this difference.

9. The Arts Council of Wales's 2008 Omnibus Survey suggested that females were more likely to attend an arts event than males. Is this consistent with your own experiences? Can you provide an explanation for this variation, and how can this variation be addressed?

Data from visitor research in 2009 indicates only a very slight bias towards female museum visitors (53% female; 47% male).

10. The Arts Council of Wales's 2008 Omnibus Survey suggested that Welsh Language Speakers were more likely to directly participate in the arts than non Welsh Language Speakers. Is this consistent with your own experiences? Can you provide an explanation for this variation, and how can this variation be addressed?

The latest data that the Museum has on this indicated that 74% of our visitors were non-Welsh speakers, 10% were Welsh learners and 17% were Welsh speakers.

11. Are you aware of any other significant variations in the public's attendance and participation in the arts and cultural activities (for example based on ethnic background, disabilities, location in an urban or rural area)?

The ethnic profile of visitors in terms of whites/non-whites matches the profile of Wales. National Museum Cardiff has a higher percentage of non-white visitors than the other sites, reflecting the much higher concentration of ethnic minority population. Interestingly, St Fagans has a very low percentage given its proximity to Cardiff and this is something we are looking to address through the proposed re-development of St Fagans.

12. Are there any further comments you'd like to make about the accessibility of arts and cultural activities in Wales?

Partnerships are a key component of our Vision, whether they are community-based, financial or strategic. Amgueddfa Cymru plays a key role as an enabler of other cultural organisations throughout Wales and is committed to developing this as resources allow. We are also committed to ensuring that access to arts is rooted in childhood when patterns of cultural participation are often established and is open to all regardless of socio-economic status and geographical location.

The Museum has undertaken a comprehensive review of all of its activities in order to prepare itself for the anticipated financial restrictions that face the wider public sector. The activities outlined in this response can only be maintained if our revenue funding is kept at its current level. Therefore, whilst we are ready and willing to engage with the challenges that we are likely to face, there will inevitably be an impact on the services that we can continue to provide if budgets are cut significantly, from an already lower cost base.

We firmly believe that this Inquiry could make a very useful contribution to a national strategy for cultural access/participation and Amgueddfa Cymru would give such a development very positive support.