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Foreword by the Prime Minister



This Government knows that culture and creativity matter.

They matter because they can enrich all our lives, and everyone deserves the opportunity to develop their own creative talents and to benefit from those of others.

They matter because our rich and diverse culture helps bring us together – it's part of our great success as a nation.

They also matter because creative talent will be crucial to our individual and national economic success in the economy of the future.

Above all, at their best, the arts and creativity set us free.

Over the next ten years, we want to work towards all children having the freedom and opportunity to develop their creative talent. We need to free our best artists and creative professionals from the excessive bureaucracy that stifles them. And policies like free access to our national museums and galleries help to give everybody the opportunity to enjoy the creativity of others.

We have already invested the largest ever increases of funding in the arts, and begun the reforms to reduce bureaucracy.

But there is more to do. We set out here how, for the first time, we can help to create a coherent pathway for individuals who want to develop and enjoy their creative potential from the starting point of education through to professional excellence.

This document looks forward to a future in which individual creative talent is given the support it needs from childhood onwards to flourish; in which our individual artists and top cultural institutions are freed from bureaucratic controls; and in which the freedom to explore and enjoy creativity and culture is available to every individual.

It is in that liberating spirit that the arts are part of the core script of this Government.

Tony Blair

1. Introduction

- 1.1 Everyone is creative. From the pre-school child to the most distinguished scientist or artist, imagination, innovation and original expression are vital components of what it is to be human and to be part of society. Creative thought lies at the heart of almost all cultural activity; it helps to put together those moments of uplift or of enjoyment that mean most to people; and it lies increasingly at the centre of successful economic life in an advanced knowledge-based economy. In the years ahead, people's creativity will increasingly be the key to a country's cultural identity, to its economic success, and to individuals' well-being and sense of fulfilment.
- 1.2 Successful societies in the 21st century will be those that nurture a spirit of creativity and foster the cultural activity which goes hand in hand with it. Governments cannot of course enforce creativity; but we can recognise that creativity will be central to the country's future and put in place the framework of funding and support to ensure that everyone has the opportunity and freedom to develop their creative talents.
- 1.3 Creative skills are necessary for success in all areas of life, not just in the worlds of culture, media and the arts. People in all walks of life – business, education, culture – all need to develop their creative potential and learn from each other. People with the imagination to come up with good new ideas are necessary in every area of our economy, and our recent White Paper *Opportunity for all in a world of change* highlights this wider context for creativity.
- 1.4 This Green Paper looks specifically at ways to liberate and develop the talent we need in the areas of culture and media. It seeks to join up the policies which range across education, economic development and culture to create for the first time coherent pathways for individuals to develop their creativity in culture and media.
- 1.5 In many areas, British creativity¹ is already at the forefront of international innovation – helped enormously by the success of our language and the cultural diversity of contemporary Britain, backed by the traditions of writing, music, architecture, theatre, design, and audiovisual success. Our artists and artistic institutions have an unrivalled reputation around the world for excellence. British architects, fashion designers, and visual artists are in huge international demand. British music takes a 16 per cent share of all global music trade. The BBC is the strongest international brand we have, universally respected. In 1999 four out of the five top-grossing films worldwide were made in Britain. The opening of Tate Modern, the Walsall New Art Gallery, the Lowry Centre, the British Museum Great Court, and a host of other major projects, have helped to boost British cultural achievement in the eyes of the world. This country has been a world leader in the development of culturally diverse art and in the field of arts and disability. And the enduringly high quality of British theatre, heritage and annual events from the Notting Hill Carnival to the Edinburgh International Festival continues to draw visitors from abroad in droves.

¹ This paper's policies for culture apply to England only, with the exception of policy on broadcasting and media and the lottery, which apply to the whole of the UK.

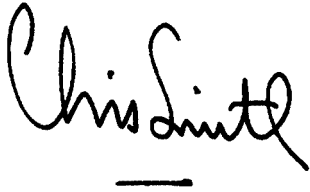
- 1.6 However, over recent decades, creative people in this country have often felt that their success was despite, not because of, Government and local authority structures. These years of under investment seriously weakened our subsidised creative organisations. Similarly, whilst some schools still offered their pupils opportunities to develop creative skills, not all taught musical instruments or made regular visits to museums or theatres.
- 1.7 In this situation, artists and cultural organisations felt themselves to be marginal to the thinking of Government. A lack of understanding of individuals' needs resulted in them feeling excluded from the very structures which were meant to support their development – both in education and in their professional life. In the arts, funding structures had added ever more bureaucratic layers whilst the creative industries had not been acknowledged in the world of public funding at all. In the past, it often seemed that people from other countries seemed to understand what our own Government failed to recognise – the importance of excellence in British culture. Whilst individual British talent – in the shape of our artists, designers, actors and writers – had won numerous international prizes and the right to work in world class conditions, here in Britain, its needs had often been ignored.
- 1.8 We inherited a cultural map with few pathways for talented individuals. The education system offered a wide range of opportunities at all stages from pre school to higher education, but it was often a matter of luck or geography or parents' ability to pay which determined whether a young person had those opportunities. And it was scarcely surprising that those who were never given the opportunity to develop their own talents or to enjoy the talent of others felt that the arts were 'not for them'.
- 1.9 The systems for supporting creativity were fragmented, with inadequate connections between local, regional and national funding bodies. The structures also tended to emphasise false divisions between sections of the creative landscape – reinforcing, for example, the separation of the commercial and the subsidised, the regional and the metropolitan, the live event and the recorded or digital experience – even though artists and audiences move freely between these worlds.
- 1.10 Despite these structural difficulties, some of the most innovative artists, local authorities and funders – often in the poorest communities – have led the way in developing exemplary models of arts education. In the 1970s and 1980s, Theatre in Education and community arts offered cultural opportunities to many who had previously been excluded whilst artistic initiatives contributed to the regeneration of communities in cities such as Birmingham. In the early 1990s, young creators and producers ('cultural entrepreneurs') set up their own clusters of small businesses. However, these developments were frequently ignored by national policy makers.
- 1.11 During the last four years we have made considerable progress in putting a sound framework in place to address these issues. In doing so, we have built our policies around four key objectives which have provided the central themes of everything we have sought to do. First, excellence: the need to sustain and encourage the very best in the arts and culture, because that is one of the major reasons for governmental involvement in the first place. Second, access: the wish to make cultural quality available to the greatest possible number of people.

There are some who argue that opening up access to culture in this way inevitably leads to a “dumbing down” of the artistic experience. We reject this argument forcefully: access and excellence go together; they complement each other, they do not contradict. Third, education: the need to ensure, both in the formal school system and also through life, that artistic creativity forms a central part of what is offered as the learning experience. And fourth, the creative economy: the recognition that creativity and those enterprises that rely on creative ideas for their added value are an increasingly vital part of our national economy.

- 1.12 We have already invested more in the arts than any previous Government in this country. The Arts Council of England’s grant-in-aid will have risen from £186 million in 1997-98 to £336 million by 2003-04, an increase of 80 per cent. This has begun to correct the historic problems of under-investment which have plagued cultural institutions across the country.
- 1.13 We have begun a sweeping reform of the funding system that supports this world, abolishing cumbersome funding structures and creating new streamlined systems to deal with film, architecture, heritage, libraries, museums, archives and galleries. At the same time, we have required all our funding bodies to make significant savings in bureaucracy and to rechannel those savings into arts activity. We have also undertaken a thorough review of policies across Government in relation to heritage and the built environment; we shall respond formally to that review in the summer.
- 1.14 In education, the Government has established secure funding for drama and dance students so access to training is no longer restricted to those who can afford to pay the fees. This opening up of opportunity will mean that our future actors, stage managers, dancers and directors will be drawn from a much wider pool of the population than in recent years, better reflecting the culturally diverse society in which we live. We have also introduced funding to restore instrumental music teaching and music making for school children which will reverse the erosion of skills that we have seen over the last twenty years.
- 1.15 Our access policies have made national museums and galleries free to children and pensioners, and brought over one million new audience members into our theatres and music venues. We have also reformed the Lottery to ensure that the poorest communities have access to lottery funds and small community groups stand as good a chance of receiving lottery money as the big flagship projects. As a result, over 40 per cent of grants now go to the 50 most deprived areas and we have trebled the number of grants to community groups. This represents a start in recognising the importance of creativity and arts for the most socially excluded and in shifting resources to those communities.
- 1.16 For the creative industries, we have for the first time brought policy makers from across government together to draw the fragments of this sector into a coherent whole. Over one million people are employed in our theatres, music business, broadcasting, design and other creative worlds and they generate over £100 billion a year. Clearly, this is not a sector which is on the margins. In the last three years, these industries have achieved a growth rate of 16 per cent a year – an achievement of which we should all be proud.
- 1.17 Thanks to the strength of our economy – to which the creative industries have made a significant contribution – we have been able to change tax regimes to encourage investment in film, and to encourage individual giving to all sectors of the arts.

- 1.18 The clearest signal of our determination to put individual talent at the centre is perhaps the creation of the National Endowment for Science, Technology and the Arts (NESTA), a new body offering awards to talented individuals across the world of creativity.
- 1.19 But there is much more to do.
- 1.20 We want to build on the strong foundations we have laid during this past period of Government, as we look to the needs of the coming decade. During the next few years our policies will continue to be based on the objectives of excellence, access, education, and the creative economy. We will hope to continue to make progress in the funding that culture and the arts need, but alongside that investment, we will put in place further reforms. These reforms will address the bureaucracy, and the fragmentation; they will bring together our initiatives in education and in culture so teachers and artists can join together in providing opportunities for children and young people. They will also build on the start we have made in recognising the importance of the individual – as a potential audience member, a potential business entrepreneur or a potential artist.
- 1.21 Our over-arching theme is to free the creative potential of individuals through radical new initiatives such as:
- **Creative Partnerships** –
Joining together schools and cultural institutions to give children in deprived areas the opportunity to develop their creativity.
 - **Freeing excellence** –
Providing new support for individual artists and freeing our best cultural institutions with six year franchises.
 - **Free access to national museums and galleries** –
Ensuring that everyone has the freedom to enjoy our great national collections.
- 1.22 As Peter Brook, widely considered to be the world's greatest theatre director, said to me recently: artists need trust and freedom. This is as true for the young person taking their first creative steps as it is for our cultural leaders. In everything we do, we must listen to the needs of individuals and put policies in place to smooth their creative paths.
- 1.23 We know there is much more to do to provide opportunities for individuals to develop their creativity and their enjoyment of culture, both through the live social experience of arts and artists and through the internet and digital world. Our recent White Paper, *A new future for communications*, spelt out the ways we will ensure that access to the internet and digital television is in place for everyone. We also recognise, however, that for that access to be truly valuable, the media must have access to content of the highest quality. We will support and develop public service broadcasting to ensure that this high-quality content is available for everyone.

- 1.24 We are seeking here, in planning for the next decade, to show how cultural and creative opportunity – the chance to enjoy, the chance to participate, the chance to create – can be made available to all. Opportunities for creative development should not depend solely on where you happen to live, or how enthusiastic your own teacher might be. Opportunities will, naturally, be many and varied and will never be corralled into one particular model or type: that is part of the nature of creative genius. But they can become consistently available. We set out in this Green Paper how we hope to help that to happen.

A handwritten signature in black ink that reads "Chris Smith". The signature is written in a cursive style with a horizontal line underneath the name.

CHRIS SMITH

2. Summary of our vision

- 2.1 This paper will set out the policies designed to create better pathways for individuals to develop and enjoy creativity at every stage of their life. Our aim is to ensure that creativity plays a full part in children's development, in providing opportunities for employment, in enriching peoples' lives, in overcoming social exclusion, and in offering a source of joy and fulfilment.
- 2.2 Our over-arching theme is to free the creative potential of individuals. We outline a wide range of policies that work towards achieving this, and which aim to join up to create better pathways from childhood onwards.
- 2.3 These policies aim to shape the creative journey for individuals through education, excellence and access.

Education

- 2.4 So our vision starts with children. All children play creatively; before they go to school, we aim to put in place increased opportunities for creative reading, music, dance, drama and art. At school, too, each individual child should be better able to develop creative skills (imagination and concentration, team-work and problem-solving, co-ordination and spatial awareness) through participation in cultural activities such as reading, playing music, creative writing, dance and acting. At the same time, children of all ages should have the opportunity to develop creative skills in information and communication technology in order to make sense of the enormous quantities of data that the 'information rich' society provides. They will also have access to a vast array of on-line cultural and creative material, much of which will be specially commissioned from the best of our museums, film-makers, galleries and performing organisations.

Creative partnerships

- 2.5 Our new policy, Creative Partnerships, will aim to achieve this by enabling children, teachers and creative professionals from the cultural sector to work together – in both educational and cultural buildings. Britain's cultural organisations are often cited with admiration by other countries for their track record of creative work with young people – both in and out of school. However, arts activity has mainly reached the schools that have enthusiastic teachers and a habit of cultural activity. We should ensure that the best of our artists and companies can also reach the have-nots – the schools facing greatest challenges with less of a tradition of cultural achievement. If they are to achieve this, they will need to be supported by Creative Partnerships made up of cultural organisations, businesses and educational institutions. Through this new national strategy, we would aim to offer every child the opportunity to develop their creative potential and to experience regular visits to cultural institutions.
- 2.6 Such initiatives should help children understand and experience a wide range of cultural possibilities, including those that arise from Britain's many diverse communities. The country's

creative life is enormously enriched by its plurality, as many of our cultural organisations already recognise; all of them need to offer an equality of opportunities and possibilities for individuals – in terms of career, participation and enjoyment as audiences.

- 2.7 Some young people will want to pursue the opportunities by exploring the possibility of a career in the cultural sector. They should be able to do that through a network of specialist arts colleges, academies and centres of excellence in further education colleges. With this network in place, young people from all backgrounds should have the opportunity to get to the point where they can consider further training in order to embark on a professional career in culture.
- 2.8 The young person who wants that career – in the arts, the media, or any other area of creativity – will need further training. At present, however, standards and support in these areas are haphazard. We would like to see more students able to develop their arts expertise at a range of excellent higher education institutions. These should forge strong partnerships with the specialist colleges and academies – and with the professions for which the students are training.
- 2.9 Following training, the young artist or cultural entrepreneur will have a choice of career. Some will want to start up their own creative business (for example, in new media or design) or work as individual artists; some will want to work in the subsidised cultural sector (whether in a small gallery or a large theatre); while others will attempt to carve out a career in larger commercial organisations (such as a television or film company, or firm of architects).

Excellence

- 2.10 We propose ideas to make it easier for an individual to work freely across these different spheres and in different disciplines. And, in every sphere, it should be easier to get started. We are proposing new Graduate Bursaries to support young people in that crucial period after leaving education when so many good ideas die for lack of support. The people who want to move into the commercial creative industries need to have better routes into employment, whilst those who want to start up their own businesses should be able to acquire capital, get access to business skills and resources, protect their intellectual property rights, work alongside like-minded organisations and develop their skills in practical ways.

Freeing excellence

- 2.11 People who wish to move into the subsidised cultural sector also need encouragement and freedom to develop. That field has, for years, been plagued by a long-term lack of investment which has prevented many theatres, galleries and performing companies from operating at optimum capacity. That under-investment should be addressed, as should the barriers created by the over-complicated and inflexible funding systems which stifle creativity. Freeing the individual artist and the very best of cultural institutions so that they can fly, and create work of world class excellence, will require new policies.
- 2.12 The individual artist has not, previously, been a major focus of the cultural funding system. It is stating the obvious to say that policies to free great artists should be at the heart of our funding system, but such new policies to give the individual artist the freedom they need would mark a radical change to the cultural funding system. Only recently the Arts Council,

for example, has placed a new emphasis on the individual artist. This trend should continue with a clearer recognition of the individual's needs and a more flexible approach to addressing them. In that more flexible environment, the Arts Council might, for example, make a substantial award to an individual theatre director or composer (including fees and project funds) to allow them to create a genuine partnership with a theatre or orchestra. NESTA could offer graduates bursaries to give them the chance to get their careers as individual creators or artists started.

- 2.13 To achieve all this, additional funds should be available to reward excellence in the cultural sector. There should also be a greater degree of trust between the funded organisations and their funders – freeing the best artists to get on with their jobs. As an example, those cultural institutions which are artistically and managerially excellent might be allocated a long-term funding deal – a six year franchise – lightly monitored but with a thorough review towards the end of the period. This would free them from the uncertainties of annual funding rounds which currently restrict their ability to plan and invest in excellence.
- 2.14 These measures should help talented individuals who wish to work in the arts and creative industries. This paper does not seek to cover the wider context of creativity in business, but it does suggest some ways in which we can encourage the wider business community to take better advantage of the talents of creators and artists. The ability to think laterally, the combined working of a team and the application of imaginative thought to problem solving are just some of the ways in which creative artists are showing businesses the way forward.
- 2.15 Most people, however, want to pursue their creative aspirations as participants or audiences. They must have the opportunity to build on the creative experiences they enjoyed as children, developing their tastes and knowledge in order to have access to the widest range of creative possibilities throughout their lives.

Access

- 2.16 The importance of access to culture has been – along with education and excellence – one of the principal building blocks of Government policy over the past four years. Our inspiration in this has come from the arts world and creative workers themselves – the artists, teachers and youth workers who have developed British arts education in communities round the country over the last two decades: the arts centres, galleries and libraries which have put education and access at the heart of their cultural work, and the creators and workers in every field – from the traditional arts and heritage to new media, TV, fashion, design, architecture – who have opened the eyes of new audiences and new generations to world class standards in their work.
- 2.17 Thousands of individuals and organisations have helped develop this country's commitment to making high quality cultural experiences available to the broadest possible range of people, no matter what their background or personal circumstances. This is not 'dumbing down'; rather, it is 'opening up' and the millions who have visited Tate Modern will be joined in the future by many more who might never have enjoyed such experiences, but for the active determination of cultural organisations, supported by the Government. Through a range of initiatives, creative experiences have been made available to people from sectors of society which are often excluded from such opportunities. There is, however, more to do.

- 2.18 Every publicly-funded cultural organisation should aspire to the highest standards in terms of its access work – learning from the best and emulating their achievements. Promoting access may involve representing a cultural “jewel”, as with English Heritage’s highly successful restoration and reopening of Eltham Palace. It may involve widening, and to some extent redefining, the scope of an institution to reflect its community, as with Tyne and Wear Museums or the Theatre Royal, Stratford East. But it should always be an aspect of excellence which all should strive for – not an alternative or an add on.
- 2.19 We need to recognise that individuals who want to develop their enjoyment of culture already face difficulties in navigating their way through the landscape. As changes in society gather pace, that task will be even more challenging. Cultural organisations should enable people to roam confidently and productively around the British cultural landscape. We need to be inspired by cultural institutions and by television and media to develop our own cultural tastes; we don’t want only to be told what is good for us – we want to discover for ourselves. But as with the concept of ‘the right to roam’ in the countryside, we need experts to give us maps and guides, so we will need a new standard of cultural leadership if individuals are to enjoy a cultural ‘right to roam’.

Free national museums and galleries

- 2.20 Access is the crucial starting point for this ‘right to roam’ and will remain an essential pillar of policy over the decade. For example, since the introduction of charges in the 1980s, our national museums and galleries have been out of reach of many who could not afford them. We have begun to address this by making access free to children and pensioners. We have now announced that we will change the VAT position of national museums and galleries so that these major national resources can be free to everybody.
- 2.21 Our initiatives to ensure access for everyone cannot only be concerned with the vital social experience of culture through live performance, through classes and workshops or by being part of a crowd at a gallery, community centre or event. Increasingly, people also develop their creative enjoyment and understanding through electronic means by computer or television.
- 2.22 In this vital area of development for the economy as well as for people, we have to ensure that social deprivation does not prevent individuals from taking advantage of the new opportunities that we are putting in place. We have already invested in ensuring that all libraries are linked to the internet by the end of 2002, and we have already made the ambitious promises that Britain will be a world leader in providing universal access to the internet by 2005 and access to digital television for all households by 2010.
- 2.23 But access alone is not enough. Households must also have access to first rate content, which is why we have already promised to strengthen both access to and the quality of our public service broadcasting in the next decade.
- 2.24 In the digital world of the future, as in the real world, traditional concepts of access will be complemented by a new emphasis on participation. In many areas of Government, we are opening up new inter-active ways in which individual citizens can develop their knowledge and activities through the internet. In the areas of culture and media, we want to ensure that new initiatives such as Culture Online and the BBC’s interactive learning journeys offer everybody the chance to develop and enjoy their creative skills – and every aspect of British culture.

Key creative initiatives

2.25 In order to realise the vision set out in this section, we will develop a number of key creative initiatives:

□ **Creative Partnerships: a cultural pledge**

Creativity should be at the heart of education, with every child entitled to explore and develop a creative skill with the best possible local teaching and professional support. This should include not only access to regular lessons but also involvement in the life of the professional cultural organisations in their area and the chance to perform themselves. We want to give a cultural pledge so that, in time, every pupil will be able to enjoy and participate in the best of artistic activity no matter where they live or what their parents' income may be. To secure this, we will seek to develop Creative Partnerships between schools, professional cultural organisations (such as regional theatre companies, broadcasters, museums, universities, musical ensembles and orchestras) and individuals (for example, young graphic, fashion and web designers or film and video makers). Actors, writers, musicians and cultural entrepreneurs all have skills which can complement the work of teachers. They can be mentors, offer expert coaching, lead participative workshops, inspire the disaffected. Starting with 16 of the most deprived areas of the country in the next two years, we want, over time, to be able to give this commitment to every pupil.

□ **Culture Online**

Culture Online will offer every child in the country – and adults too – access to a wealth of cultural material, both existing and new. Drawing on the best of British culture and linking the resources of creative individuals and cultural institutions, this revolutionary concept in the use of interactive technology will be one of the larger commissioners of content in Europe. It will make educational material and entertainment available through on-line performances, workshops, exhibitions and classes, offering a completely new educational resource which will enable children to research and roam through British cultural heritage as well as helping them share in the making and understanding of contemporary arts.

□ **Supporting individual artists**

There should be a new respect for individual artists, arts managers and cultural entrepreneurs who are a vital part of this country's social, cultural and economic life. Young people who want to earn their living from their creativity should have the chance to acquire the skills and find the support that they need, whether by starting up their own creative businesses, by working in larger commercial organisations or by carving out a career in the subsidised sector. Whichever of these options a person may choose, there should be a support system suitable for their needs. In the past, our funding and support mechanisms have tended to concentrate on helping arts organisations rather than creative individuals. In the future, funders should operate more user-friendly systems in which they place a new emphasis on the needs of individual artists and offer them greater access to funds. We will, of course, continue to support organisations, but we will also wish to see the development of schemes for commissioning work, exchange scholarships for individuals and support for individual talent.

❑ **Freeing excellence**

There should be a new funding deal for truly excellent organisations in the subsidised sector. Where they have established good track records of artistic success, achievement and efficiency over time, we should seek to establish a new relationship of trust and freedom between funder and funded, getting rid of the bureaucratic box-ticking that has bedevilled too much of the arts funding system for too long. These new systems should allow the best organisations to be offered six-year light-touch franchises to enable them to plan more sensibly and with the minimum of bureaucracy.

❑ **Cutting red tape**

The funding system should itself be simpler, less bureaucratic and more cost-effective. Its funding strategies should reward excellence and enable resources to be targeted at the points where they will make the most difference. The Arts Council, for example, has already taken significant steps in a process of simplification and cost reduction. Over the next few years, there should be additional savings which can be re-channelled into direct support for artists and arts organisations.

❑ **Investing for reform**

Our principle will remain investment for reform. We will build on the achievements of the 1998 and 2000 Spending Reviews, which saw the largest ever increases for the arts, and we confirm our pledge that we will retain the current shares of National Lottery income going to the arts, heritage, sport and charities until, at the very least, the end of the next licence period in 2009.

❑ **Free national museums and galleries**

All national museums and galleries must be free to everybody. By being restored to public access, they can again become a core part of every individual's cultural life.

❑ **Access to better public libraries**

A new life for public libraries will enable cultural learning, through books as well as the internet, to last through life. We will put in place a nationwide 'books for babies' scheme to encourage familiarity with books and libraries and the joy of story-telling from the earliest age. We will ensure that the library standards we have developed with librarians and local authorities are implemented. And we will encourage imaginative new outreach schemes such as the inclusion of mini-libraries in rural post offices.

❑ **Digital access for all**

Access to the internet and digital television provides essential opportunities for everyone to develop their creative skills and to experience the best of British culture, both in broadcasting and through inter-active work with artists and cultural organisations. We will ensure that this access is available to all; and we will insist that public service broadcasters live up to their commitment to the provision of challenging, exciting and educational cultural programmes.

□ Fair access to Lottery funding

There will be a fairer spread of Lottery funding across the country with those areas which have lost out so far and the most disadvantaged local communities – including black and minority ethnic communities which are disproportionately represented in deprived areas – having greater access to Lottery funds.

- 2.26 If we succeed in achieving this vision, we will create a virtuous circle wherein education will promote participation and access, develop excellence and train people for creative activity. At the same time, increased participation and access will free individuals, at all stages of their life, to have the opportunity to discover and enjoy both their own talent and the talent of excellent artists and creators.

3. Beyond the classroom walls: Creative Partnerships and Culture Online

Key proposals

- **Creative Partnerships: a cultural pledge for school pupils**
- **Culture Online: a new, on-line learning resource**

- 3.1 Creative Partnerships and its equivalent in the virtual world, Culture Online, are both major new national initiatives to join together cultural institutions, artists and creators with schools so that children can develop their own creative potential.
- 3.2 Involvement in the arts and creativity as children influences our belief in later life that these areas are – or are not – for us. We therefore have a duty to younger generations to open their eyes to the opportunities available and to offer them a range of experiences from which they can choose. What they subsequently choose is up to them. Our aim is to ensure that they have that choice and are not held back by poverty of aspiration from achieving and enjoying all they might in their lives.
- 3.3 We have done much to enhance the opportunities available to children at school. The Music Standards Fund is helping to provide LEA music services and the National Foundation for Youth Music is promoting and developing out-of-school opportunities. The new Space for Sport and the Arts scheme, which DCMS has established with the Department for Education and Employment (DfEE) and Lottery distributors, will provide £130 million for around 300 new facilities for primary school and community use.
- 3.4 The problem remains that some children are quite cut off from the extraordinary potential offered outside school by the people and resources available in this country's first class cultural institutions and creative industries. If their parents do not take them there, and their teachers cannot either, the chances are that not only will they miss out while at school, but they will be excluded for the rest of their lives.
- 3.5 Our aim is to open up schools to the exciting opportunities available in the wider world. We recognise that there are already many imaginative and innovative teachers who have taken exactly this approach to enriching the creative and cultural experience of their pupils. Our job is to do what we can to ensure that their excellent example is followed by the rest.
- 3.6 There have also been success stories of cultural institutions and local authorities introducing initiatives to ensure that children's creativity is developed by artists and creative professionals. For example, the excellent work of regional Theatre in Education companies provides a model in respect of drama.
- 3.7 But there have never been systematic national policies working towards bringing together all cultural and creative practitioners across art forms to provide children with a full range of cultural opportunities in the most deprived areas. Creative Partnerships offers a national

strategy for the first time. And, for the first time, there will be a national resource linking cultural practitioners and institutions with children in the virtual world – Culture Online.

- 3.8 These two major new policies underpin our vision for creative and cultural education in the year 2010, which will allow schools and children to operate beyond the boundaries of the classroom walls.

Creative Partnerships: a cultural pledge

- 3.9 At some point in their school career, many children will get a first-hand experience of culture, perhaps through a visit to the local gallery, or a Theatre in Education session. At best, these experiences can be life-changing. But some children never get the opportunity at all, and, even where they do happen, all too often these one-off experiences have little or no long-term impact on the development of their creative skills and their understanding of culture. Our cultural organisations provide a wealth of opportunities which can bring alive and enrich children's experience of the arts and creativity. We need to find ways for children to get access to the work of our cultural organisations on a properly planned, long-term, sustained basis.
- 3.10 From existing excellent models, we know that the best way to deliver sustained experiences is through long term partnerships between schools and cultural organisations. Many of our cultural organisations are widely admired for their track record of creative work with young people, both in and out of school. Over the last twenty-five years, most publicly-funded cultural organisations have come to place education programmes at the heart of what they do. But these programmes tend to reach the schools that have enthusiastic teachers and a tradition of participation. Those schools provide an excellent cultural education, and we want to build on that, so that all children can benefit. We also need to ensure that all cultural organisations reach the standards of the best in education work.
- 3.11 Drawing on the experiences of existing smaller scale models **DCMS is investing £40 million over two years, through the Arts Council, in a pilot initiative, Creative Partnerships. Over time we wish to see this initiative developed nationwide.** Schools will be resourced to participate in Creative Partnerships through a range of complementary DfEE programmes, including Pupil Learning Credits, to provide matching funding.
- 3.12 Creative Partnerships will provide a bridge between schools and cultural organisations. Building on this pilot work, we will aim to develop the Cultural Partnerships approach more widely across the country. **We want to give a cultural pledge so that, in time, every pupil will have the chance to work with creative professionals and organisations, and thereby to enrich their learning across the whole curriculum, by:**
- developing creative skills, for example: to dance, sing, learn a musical instrument, act, paint, sculpt, make crafts, design, create television, radio and internet content, write scripts, stage manage, choreograph, direct and produce; put on a performance; exhibit their work; and
 - developing understanding and critical appreciation through regular experiences of culture in all its forms, for example: visiting a theatre, museum or gallery; going backstage at the theatre; visiting artists' studios; meeting members of an orchestra; spending a day on a film set; getting work experience in a design studio.

- 3.13 Creative Partnerships will ensure sustainability by providing opportunities for teachers to invest in their own professional development and creativity. We will create opportunities for teachers to work directly with artists and creative professionals, through mentoring, attachments, secondments, workshops, summer schools and networks.
- 3.14 Primary, middle, secondary, special and specialist schools will all be eligible for Creative Partnerships. And on the other side of the Partnerships, we will seek to involve the widest possible range of creative organisations, including: artists and creative professionals; galleries; theatres; museums; arts centres; cinemas; libraries; dance studios; orchestras; brass bands; folk, jazz and world musicians; TV studios; radio stations; recording studios; film studios; historic sites and buildings; architecture practices; advertising agencies; design offices; craft workshops; fashion designers; animation studios.

The pilot

- 3.15 It is important that we get the policy right. So before rolling it out more widely, we will pilot Creative Partnerships in an initial 16 locations, targeting areas of deprivation. The pilots will be largely in urban areas, like Manchester, where deprived areas exist side by side with rich cultural infrastructure. But we also want to test out a wider range of locations, including counties with rural isolation, like Cornwall, and with less prosperous coastal areas, like Norfolk, where the challenges will be very different. The first pilots will come on stream in April 2002.
- 3.16 An evaluation strategy will be built into Creative Partnerships from the outset – the pilots will effectively be an action research project. The Arts Council will contract with an independent evaluator to develop an evaluation model against clearly-defined aims, outcomes and targets. The evaluation findings will provide rigorous evidence of the impact of this work, as well as practical lessons which can be applied for future development and wider dissemination.

Culture Online

- 3.17 **We propose to create Culture Online as a new major national on-line learning resource.** It would be the virtual equivalent of Creative Partnerships for millions of children and adults, offering them the opportunity to develop their creative skills and their understanding of the whole range of British culture through inter-active work on the internet. Culture Online has the potential to be one of the most creative projects in Europe to enrich opportunities to learn and widen participation in culture through digital technologies.
- 3.18 Culture Online can provide access to cultural resources virtually – not as a substitute for the physical experience but as a bridge to it. It can also provide a distinctive cultural experience through interactivity, creating new cultural forms and providing new incentives and motivations for young people to participate.
- 3.19 Culture Online's goal is to bring the wealth of resources, ideas and expertise in the cultural sector directly into the classroom and the living room through digital technologies. Culture Online can work with its partners in cultural institutions and in education to identify and articulate the needs of learners, both children and adults, and establish how best they can be met by drawing on the skills of the cultural sector.

- 3.20 We are currently developing the business plan for Culture Online, which we hope will be set up as a statutory corporation later this year. Culture Online would be independent of Government, and we believe that when it is launched it could become one of the largest commissioning bodies for cultural internet content in Europe. Its aim would be to commission inter-active educational cultural content which will offer schools and adult learners a unique resource by using culture and creativity to teach subjects across the curriculum, and developing the creative skills of young people. Those materials, once created, would then be available to be repackaged for adult learners and researchers.
- 3.21 Thus, for example, students would be able to use materials created through Culture Online to explore the work of Shakespeare with the directors and actors of the Royal Shakespeare Company, to develop their own skills in acting Shakespeare through masterclasses and workshops with theatres and artists throughout the country, to explore the Shakespeare archives of the British Library and the British Film Institute, and even to audition for a virtual production of a play.
- 3.22 Similarly, they would be able to develop their music composition skills with song writers, musicians, composers and orchestras; develop their digital creative skills with contemporary experts from cultural institutions and creative industries; develop their understanding of cultural forms from all over the world, through special projects combining collections in our great museums and galleries with the insights of experts in each cultural form.
- 3.23 Culture Online would have three essential components. First, it would work with museums, galleries, archives, heritage institutions, performing arts organisations and independent producers to create high quality, interactive learning materials. These materials should not just allow learners to search for and retrieve information but also to incorporate that material into their own work and then make a contribution of their own to the site in question. The emphasis will be on learning by doing and making. Second, it would create a network to link together the digital resources of the cultural sector to make it easy for users to search for materials and pull them together from many different sources. Third, it would provide multiple points of access to the material, including for example search tools targeted at children, links to content embedded in the digital versions of the national curriculum and portals organised around learning themes. Culture Online would encourage all participating institutions to market the network.
- 3.24 Britain has one of the richest reservoirs of cultural material in the world. Culture Online should make more of that material more widely available, in richer form, to complement face to face teaching and cultural experiences.
- 3.25 Culture Online would also commission special content from the most exciting contemporary artists, creators and cultural institutions offering material on contemporary culture as well as the riches of culture over the centuries. The commissioned inter-active programmes will offer people an extra learning tool. They can never replace the impact of face to face inter-action with artists, cultural institutions and teachers, but they will add a digital dimension for the twenty first century.

4. Pathways to education and training

Key proposals

- **New opportunities for young children**
- **An enriched curriculum to develop creativity**
- **Further development of talent**

- 4.1 Our new national policies – Creative Partnerships and Culture Online – offer schools the first opportunity in the real and virtual worlds to build on and integrate the expertise of artists, creators and cultural institutions into the development of children’s creative talents. Giving children the freedom to develop their creative talents requires the joining up of all the stages of education to complete a creative journey of opportunities from early years through to higher education.
- 4.2 The Government has recently published papers containing significant measures to boost creativity in education, notably *Schools – Building on Success* published by DfEE and *Opportunity for all in a world of change* published by DfEE and the Department of Trade and Industry (DTI). DCMS works closely with these Departments and aims to build on the policies set out in those papers.
- 4.3 Enabling children to develop their creative skills and their understanding of culture provides them with a greater range of opportunities. For some, these skills and understandings will help them to enjoy the creativity of others as audiences, viewers and participants. For some, their creative training will give them skills that will be useful to them in almost any career they choose. And for some, it will lead to the discovery that they have creative skills which they wish to develop further so that they can work in the arts themselves.
- 4.4 So the arts and creativity matter in their own right. But we also know that they matter in terms of their wider impact. Research and case studies² repeatedly reaffirm what we all know intuitively: that participation in arts education leads to personal enjoyment and fulfilment; richer understanding of the social and cultural context in which we live; development of thinking and communication skills; improved self-esteem and personal and social development; and transferable skills. So the arts and creativity can play an important part in tackling disaffection and alienation, whilst also being a powerful force for social cohesion.
- 4.5 For these reasons, we believe that all children deserve support to discover and develop their creative skills, both in school time through the curriculum and activities organised during the school day, and also out of school hours through informal activities.
- 4.6 As the National Advisory Committee on Creative and Cultural Education (NACCCE) report, *All Our Futures: Creativity, Culture & Education*, recognised creativity does not apply only to

² For example, James Catterall’s analysis of a USA Department of Education’s database of 25,000 students demonstrated that those with high levels of arts participation outperformed “arts-poor” students by virtually every measure. He also found evidence that sustained involvement in art forms such as music and theatre was highly correlated with success in mathematics and reading.

cultural activities and subjects like art and design and music. *Opportunities for all in a world of change* emphasised that people who generate bright ideas are vital not just to the creative industries but to every sector of business. As creativity will play a vital part in all successful businesses in the future, we need to equip individuals to meet this challenge. Literacy and numeracy form the springboard to learning and achievement throughout life and lie at the heart of a rounded education that fosters creativity, enterprise and innovation.

- 4.7 This has been recognised in the revised National Curriculum introduced to schools in September last year. In response to recommendations from the NACCCE committee, the Qualifications and Curriculum Authority (QCA) has introduced a greater degree of flexibility to allow teachers to exercise their own creativity and offer more opportunities for pupils to develop their creative potential. The QCA has also been working closely with the Government to take a further look at the arts and creativity throughout the curriculum. It is currently working with a number of schools on a practical investigation of how creativity is displayed in the classroom across a range of subject domains with the aim of providing teachers with practical guidance on how to identify the potential in each of their subject areas.

New opportunities for young children

- 4.8 An interest in culture and creativity potentially starts at a very early age – particularly in areas such as dance, drama, art and music. Creative development is one of the six areas of learning in the Foundation Stage, the period of Government funded early education for children aged 3 to 5. The Foundation Stage curriculum guidance recognises creativity as fundamental to successful learning and physical development. Being creative enables children to make connections between one area of learning and another, to extend their understanding and develop the motor skills necessary for a range of activities, including literacy skills.
- 4.9 Our plans to develop Early Excellence Centres should provide more opportunities for young children to develop their creativity in projects involving outside experts such as musicians, dancers and artists. At present the best early years provision offers pupils the chance to work with artists, creators, teachers, musicians, dancers and others in developing basic creative skills through play. *Schools – Building on Success* points to outstanding examples, such as the Thomas Coram Early Excellence Centre in Kings Cross, and outlines measures to ensure that these opportunities become widespread in early years provision throughout the country by 2004.
- 4.10 Many of our cultural organisations offer imaginative education programmes for school children, but younger age groups can benefit as well. We shall therefore encourage cultural organisations to develop their provision of workshops, classes and events for the under 5s. A good example is provided by the National Foundation for Youth Music, an independent charity set up by the Government in response to the decline in youth music teaching over many years. Funded by £30 million of Arts Council Lottery funds over three years, with a renewed commitment to further funding too, it has just launched a new First Steps programme to encourage very young children to have a musical start in life. Evaluation of this programme will enable us to promote examples of good practice nationally.

- 4.11 **We will extend the Sure Start programme, which ensures that children under four and families in targeted deprived areas have access to the advice, opportunities and practical help which enable children to flourish.** By 2004 there will be 500 local Sure Start programmes helping 40,000 children. Sure Start offers enhanced childcare, play and early learning opportunities, as well as better access to health services, and should give more children the opportunity to start to develop their creative skills before they start school.
- 4.12 **We propose to offer further support for young children through the New Opportunities Fund. We propose that the Fund should provide £200 million to support the creation of childcare places in the most disadvantaged communities.** These funds will be available to build, expand or refurbish provision, including play areas, and will predominantly benefit pre-school children in deprived areas. They will also support the creation, development and long term sustainability of childcare provision.
- 4.13 **We propose to develop a nationwide ‘books for babies’ scheme under which every baby is given a free pack by their health visitor containing baby books, a library card and an invitation to a free story telling event at their local library.** We will seek to earmark funds from the fourth round of the New Opportunities Fund so that this scheme, which has been piloted successfully in a number of areas, can be developed nationwide. We believe that every baby should have the chance to explore the worlds of books, libraries and story-telling.

An enriched curriculum to develop creativity

Primary school

- 4.14 Primary education provides the foundation for developing creative skills and understanding. It is essential at this stage in a child’s development that they have access to a broad curriculum, and the fullest possible range of creative experiences. The literacy and numeracy strategies are already contributing to unlocking children’s creativity and helping them to express their thoughts and ideas.
- 4.15 The revised National Curriculum reaffirms the importance of the arts, and the new programmes of study set out clearly the requirement for teaching the arts at each Key Stage. We know that schools and parents rightly continue to see creativity, art and music as important parts of school life, and we want to build on the entitlement delivered by the National Curriculum to provide enriched opportunities for all children. Creative Partnerships will be our key policy for delivery of this objective, but we have some further proposals.
- 4.16 Some schools are doing excellent work in arts education. We shall continue to encourage schools to increase creative opportunities through the new Artsmark award – available to primary, middle, secondary, special and specialist colleges. This will help raise the standards of arts education and share good practice. Schools will be encouraged to increase opportunities for children to study the arts at all Key Stages and at GCSE and A level, as well as to set targets for teachers’ professional development in the arts, and to give students and teachers the opportunity both in and outside school to work with professional artists and organisations. The good practice mapped out through Artsmark will be disseminated to all schools.

- 4.17 We are concerned that primary schools should have the support they need to offer high quality arts education. For some this is a daunting prospect. We announced in *Schools: Building on Success* that **we would like, as resources permit, to see more primary schools, initially in areas of disadvantage, using more specialist teachers to provide lessons in music, art and drama; and to develop the skills of primary teachers in these areas, sharing specialist teachers between schools where that makes sense.** Extending the use of specialist teachers not only brings fresh expertise into schools, but also provides more time out of the classroom for class teachers to invest in developing their own creativity. In addition, Creative Partnerships will ensure that teachers will have the opportunity to work with creative professionals in the classroom, and in out-of-school-hours provision.
- 4.18 Similarly we want to re-affirm and enrich the place of dance in schools, supporting PE staff teaching dance by giving them the opportunity to work alongside professional dancers and choreographers. These specialists will also take classes themselves, giving teachers important time away from students to focus on their professional development.
- 4.19 Before the introduction of the Music Standards Fund in 1999, LEA music services were in severe decline. Research has shown that the Music Standards Fund has already made a difference, and the decline has been halted. Building on the £270 million Music Standards Fund (£60 million a year by 2003-04), and the £30 million National Foundation for Youth Music, we announced in *Schools: Building on Success* that **we intend, in time, that every child at primary school who wants to has the opportunity to learn to play a musical instrument.** To make this possible, we shall broaden the range of study support opportunities available and continue to invest in school music at the new higher levels.
- 4.20 In some primary schools there is simply not the space to put on a school play or concert or to allow children to dance – or those facilities which do exist are in need of refurbishment. That is why we have already committed ourselves to support the creation of new facilities for sport and the arts in around 300 primary schools in some of the most deprived areas of the country through the £130 million Space for Sport and Arts programme.

Secondary school

- 4.21 Secondary education plays the key role in developing young people's skills and knowledge in readiness for post-16 study, and the world of work. It can also be the point at which young people lose interest in the arts and creativity, because they are focusing on academic study, or because they have lost interest in school more generally. Academic achievement is clearly essential. But it is not the only important outcome of schooling. In the emerging economy, employers emphasise the importance of skills and attitudes such as entrepreneurship, motivation, teamwork, creativity and flexibility. 'Education with character' is described in *Schools: Building on Success* and encompasses the development of these skills and attitudes.
- 4.22 The range of measures outlined earlier – Creative Partnerships, the Music Standards Fund and the National Foundation for Youth Music and the enhanced out of school hours opportunities – will all contribute to developing 'education with character'.

- 4.23 The planned expansion of the Beacon schools programme will create further opportunities for young people to develop creativity, with plans to designate schools that achieve particular effectiveness in teaching skills relevant to the emerging economy, including promoting creativity, and the use of ICT.
- 4.24 The proposals in *Schools: Building on Success* to pilot Pupil Learning Credits provide a further opportunity for young people to develop creativity. Pupil Learning Credits will be targeted at individual pupils whose social circumstances are exceptionally challenging. They will provide the secondary schools these pupils attend with extra funding, to enable the schools to offer them, both in and outside school, the kind of opportunity that more advantaged pupils take for granted, including extra music tuition, and museum and theatre visits. Pupil Learning Credits will be developed alongside Creative Partnerships to provide the opportunities for schools to buy into such partnerships and connect schools with local arts bodies and creative organisations, to provide an enriched 'education with character'.

Summer schools

- 4.25 For 2001-02 we are providing £22 million to run 2,200 summer schools for pupils. The programme is intended for those pupils who will benefit from additional literacy or numeracy teaching prior to entry into secondary school, but we intend over time to expand the existing summer school programmes so that extra opportunities can be offered to the most able. We already fund a national programme of 500 summer schools for gifted and talented children aged 10 to 14 at a cost of £4.5 million. It is open to providers to decide the focus and nature of each summer school. We believe Summer schools could provide excellent opportunities for children to develop their creative talents with specialist teachers, creators and practitioners.

New technologies and media

- 4.26 The use of new technologies in learning can enhance creativity, whether through digital video labs in media studies or digital equipment in music. The New Opportunities Fund has already made available £250 million to provide ICT training for teachers and librarians and £50 million to digitise content with a learning focus. From Autumn 2001, science, ICT and measures to transform teaching and learning will be used to encourage young secondary pupils to develop their thinking skills, to use ICT creatively and learn independently. Students will be challenged to use conceptual and critical thinking to analyse problems in a structured and disciplined way.
- 4.27 **We will ensure that children have the opportunity to learn the ICT skills which underpin the creative industries and cultural careers of the future such as editing, camera work and web design.**
- 4.28 Children will learn to appraise critically the content of the visual media. Broadcasters can play a role by making their technical expertise and archives available to schools and young people in order to support the goal of improving media literacy. The 'Newseum' in Arlington, Virginia, is one successful model of this approach. In *A New Future for Communications*, we propose a duty for the proposed new regulator, the Office of Communications (OFCOM), to promote media literacy, working with educators and the industry. Children will also will learn

in the classroom about the construction and meaning of films. The Film Education Working Group (set up at the request of DCMS) published *Making Movies Matter* in 1999. And the British Film Institute (BFI) has published *Moving Images in the Classroom* – exploring both the skills for teaching “cine-literacy” and the ways in which moving images can be used in teaching across the curriculum. Alongside these specific initiatives, when we introduce the digital curriculum – and we are likely to be the first country in the world to offer school children the entire national curriculum on digital platforms delivered via the computer and digital television – we will provide a practical way of integrating the development of digital skills into learning across the curriculum.

Vocational education

- 4.29 Creativity lies at the heart of vocational education and training. The rationalisation of the vocational education system and the reorganisation of Further Education through the establishment of the Learning and Skills Council offer unprecedented opportunities to enhance the position of creative and cultural subjects and encourage a new generation of skilled artists, technicians, and other professionals for the creative industries.
- 4.30 The QCA’s work on rationalising existing vocational qualifications, the work of National Training Organisations in the development of qualifications based on national occupational standards and the greater involvement of employers in the design and delivery of FE, promised by the Learning and Skills Council, will also ensure that programmes leading to vocational qualifications, including the new Foundation Degrees, reflect the sector-specific needs of creative and cultural businesses. All vocational qualifications will then reach the high standards required by the cultural and media sector and provide a rich and solid base of practical and technical skills.
- 4.31 We announced in *Schools – Building on Success* that we would offer 14 to 16 year olds more opportunities to take vocational GCSEs and to take up work related learning opportunities. We will commit an extra £18 million in 2002 and £20 million in 2003 to support the introduction of vocational GCSEs. From 14, the curriculum will focus more on the needs of the individual and will offer them a significant degree of choice between pathways. Whilst remaining rooted in the school, work-based learning will be an option for part of the week, running alongside vocational GCSEs. When work placements are of good quality, and meet the aspirations of those undertaking them, standards of attainment rise as do levels of attendance at school.
- 4.32 We shall work with cultural and creative industries to offer high quality placements, and ask the Creative Partnerships to take a lead in setting up national models of good practice.

Modern Apprenticeships

- 4.33 *Opportunity for all in a world of change* set out our plans to expand and reform Modern Apprenticeships as a key option for those young people who want to earn as they learn. The reforms will include widening occupational knowledge and providing greater scope for progression to higher level learning. Foundation and Advanced Modern Apprenticeships will have a key role to play in meeting the future skill needs of the cultural and creative sector.

- 4.34 We have, for example, a shortage of traditional building skills and we need both interested young people and opportunities for training in order to meet future demand. We will ask English Heritage, the National Trust and the major heritage projects funded by the Heritage Lottery Fund to promote and support the development of traditional conservation skills and training through a range of Modern Apprenticeships.

New Deal

- 4.35 The New Deal for Musicians provides expert industry guidance to young people looking to use their music skills in developing their career. Music Industry Consultants explore with them the potential for working in the industry and how music skills can be linked to other careers. We hope that it may be possible in due course to build on the success of the New Deal for Musicians to embrace access for training in other creative and cultural industries.
- 4.36 **The New Deal for Musicians will be extended to older musicians as part of the enhanced New Deal for 25 plus to be launched in April 2001; we shall explore ways of developing the New Deal as a stepping-stone to other creative and cultural careers.** It will include the Music Industry Consultant and a self employment option which will offer advice in developing a business plan and the opportunity to take part in a period of test trading.
- 4.37 The Gateway period of New Deal for 18-24 year olds aims to help young people find work through careers advice and guidance and help in overcoming any barriers they might have to finding a job. Specialist local provision aimed at motivating young people is an integral part of Gateway. Developing the use of the creative arts and media workshops during Gateway can help promote team building, develop life skills and overcome barriers. DfEE and DCMS are working together to ensure that cultural organisations, and particularly Creative Partnerships, are involved in developing gateway provision for the most disadvantaged groups.

Teacher training

- 4.38 The NACCCE report recognised that creative learning requires creative teaching. It drew the distinction between teaching creatively (teachers using imaginative approaches to make learning more interesting) – and teaching for creativity (teachers developing young people's own creative thinking or behaviour). It called on the Government to promote higher levels of teacher autonomy and of creativity in teaching and learning; and on schools to review their own approaches to training and learning and to balancing the curriculum, and to include provision to improve teachers' expertise in creative and cultural education.
- 4.39 All subjects can be taught in a way that encourages creativity in pupils and teachers. We will strengthen initial teacher training (ITT) and continuing professional development to ensure that teachers are given practical guidance on developing children's creativity in and out of the classroom.
- 4.40 DCMS is developing with the Arts Council, the Film Council, BFI and Resource, materials and guidance to support teacher trainers and trainees in key areas of creativity, and in the most effective ways of using cultural and creative facilities in teaching. **We shall work with the Teacher Training Agency to ensure that the ITT curriculum places a premium on**

creativity and cultural appreciation within teaching and learning. Schools can provide teachers with appropriate in-service training opportunities in creativity, especially when they are working in partnership with cultural organisations through Creative Partnerships.

- 4.41 Over the last two years the Design Council, in collaboration with the think-tank Demos, has been working on developing future education policies with a focus on how the UK can best develop the creativity skills which will be increasingly important in a knowledge-driven economy and society. These skills will be key to our young peoples' future prosperity no matter what career they decide to pursue, be it as a musician, a banker or an engineer. *The Creative Age* was published in 1999 by Demos, supported by the Design Council and the QCA. This report argues that creativity can be learned, and presents pioneering examples from education, community and business of how this can be done. The Design Council's CreativeNet allows teachers to share best practice about creative teaching. **We shall ask the Design Council to work with the QCA, OFSTED, the General Teaching Council and others to identify excellent classroom practitioners and publicise their creative skills and talents through seminars, conferences, awards, videos and website technology.**

Further development of talent

Centres of excellence

- 4.42 Some young people discover that they have exceptional talents and gifts, and the arts and creative skills are often areas where these gifts emerge clearly – the talent for music, dance, design being just some examples. **DCMS and DfEE will work together to produce a framework for the development of gifted and talented artists in schools.** This will:
- ensure that DfEE's gifted and talented strategy complements national arts initiatives targeted at talented artists of school age;
 - establish the role that specialist arts colleges should play in developing and responding to the needs of talented young artists; and
 - establish the potential for joint pilots to develop and respond to those needs.

Specialist arts colleges

- 4.43 We recognise that young people with particular creative talents need the opportunity to develop them outside the conventional school or college system, and we shall establish centres of excellence to allow them to do so. These centres should not only be for the benefit of the talented few. We expect them to share their facilities and expertise by forging links with the wider community.
- 4.44 **We will increase further the number of specialist Arts Colleges, which allow pupils to develop their particular skills in either the performing, visual or media arts, alongside their more general entitlement to the National Curriculum.** Specialist arts colleges play a vital role in providing diversity in secondary education and in raising standards not only in the relevant arts subjects, but across the whole curriculum. They provide an atmosphere where creativity is engendered and encouraged and promote an arts educational culture and ethos. The aims of the specialist Arts Colleges initiative are to improve teaching, learning,

participation and achievement in the performing, visual or media arts across the ability range, thereby leading to whole school improvement; to raise post-16 participation rates in the arts and equip young people with the necessary skills to progress into employment, Further and Higher Education; and to strengthen awareness and ability in these three main focus areas.

- 4.45 Specialist Arts Colleges also forge strong links with other schools and their local communities by identifying which arts are strongly represented in their local community and how they can both draw on these and contribute to them, to enrich teaching and learning in the arts for all. They also provide community access to their facilities and develop and share good practice.

City Academies

- 4.46 The City Academy programme, launched last April, enables sponsors from the private and voluntary sectors to establish new schools whose running costs are fully met by the state. Sponsoring bodies will contribute around 20 per cent of the capital costs. City Academies will raise standards by innovative approaches to management, governance, teaching and the curriculum, offering a broad and balanced curriculum with a specialist focus in one area. They will be expected to share their facilities and expertise with other schools and the wider community.
- 4.47 We have announced the location of six pathfinder City Academies to date, most of which are expected to become operational from September 2002. More will be announced shortly. *Schools: Building on Success* set out our intention to expand the programme year on year.
- 4.48 City Academy sponsors have the freedom to develop innovative approaches to the curriculum and to propose new specialisms in addition to the established specialisms in technology, languages, sports and the arts. Like specialist schools, City Academies will be able to admit up to 10 per cent of pupils on the basis of aptitude for the chosen specialism. We welcome proposals to establish City Academies dedicated to cultural and creative activities.

Centres of vocational excellence

- 4.49 **We will establish centres of excellence and innovation in arts, media, and craft skills within further education colleges.** Modernised further education colleges, and the concept of centres of excellence, as set out in *Colleges for Excellence and Innovation* will be central to the vocational pathway. Under the new proposals, colleges will receive £100 million over the next three years to develop specialisms in subjects or occupational fields so that they can act as hothouses for local industries or become national centres for specialist teaching. Cultural subjects, including the arts, media, sport and leisure and craft skills, should be represented among these centres of vocational excellence and we shall be working with the Learning and Skills Council to develop them and to review the overall place and quality of cultural subjects and creativity at FE level.

University innovation centres

- 4.50 In *Opportunity for all in a world of change* we published plans to establish university innovation centres – world class, long term research partnerships between major business interests and the university sector. It will also establish new technology institutes based on partnerships

between universities, colleges and local business. We shall encourage both the centres and the institutes to form strong links with the creative industries.

Higher education

- 4.51 The cultural pledge, the specialist colleges and the City Academies will produce a generation better equipped to consider higher level qualifications in the arts, media and cultural industries. At present, however, standards in these areas are variable. Whilst some institutions are exemplary, we are concerned that there are too many where the quality may not be high enough. Many higher education courses do not purport to be vocational; these offer, and frequently deliver, an excellent academic grounding. We would not want to change that. Others, however, which are presented as having a vocational purpose, have in practice very weak links with the professions concerned and are, we believe, an inadequate preparation for a career in that area.
- 4.52 We have introduced a new, national system of Dance and Drama Awards. Over 820 new awards are available each year for students joining courses at 29 of the country's leading dance and drama schools. The Awards have already had a significant impact. Talent and not ability to pay is now the key to access to dance and drama training. Many of the students who are receiving the maximum amount of support would have been unable to train without help from the awards. All courses now also offer externally validated qualifications and are subject to external inspection which will improve standards throughout this sector. But there is more to do in this area, and we welcome the work of the Higher Education Funding Council for England (HEFCE) in piloting the development of some drama and dance schools as conservatoires.
- 4.53 DfEE and HEFCE are working together to introduce new employment-related HE qualifications – foundation degrees – from autumn 2001. These qualifications are designed in conjunction with employers and employer bodies to ensure that they meet sectoral needs, and will be available over a variety of delivery modes, including work-based learning. Many of the 40 prototype foundation degree programmes are offered in the media and creative industries, including courses in Creative Digital Broadcast Technology, Professional Photography, New Media Design and Music/Multimedia Technology.
- 4.54 HEFCE is also encouraging higher education institutions to forge closer links with business and industry through the Higher Education Reach-Out to Business and the Community Fund.
- 4.55 **We shall, therefore, be working with HEFCE to explore the possibility of closer collaboration between the creative and cultural industries and the higher education sector.** We shall also be discussing with HEFCE the possibility of expanding further the review work it is currently undertaking in the media and cultural education field.

5. Sustaining artistic and creative excellence

Key proposals

- **Supporting individual artists**
- **Freeing excellence**
- **Cutting red tape: a simpler funding system**
- **Investing for reform**

- 5.1 Artists, arts managers and cultural entrepreneurs are a vital part of this country's social, cultural and economic life. The proposals in this chapter are designed to remove many of the obstacles that currently frustrate their development and to create a more supportive structure which will free their creative potential.
- 5.2 Two of the biggest obstacles in past decades have been lack of investment and the fragmented and bureaucratic structures of funding.
- 5.3 Between 1997-98 and 2003-04 we will have committed an additional £150 million a year to the arts, an increase of 80 per cent, the largest increase the arts funding system has ever received.
- 5.4 We have reformed completely the structures of film funding, creating the new Film Council and changing the tax regime to encourage film investment; we closed the Museums and Galleries Commission, creating Resource, the new body for regional museums, galleries, archives and libraries; we have created a new body for architecture – the Commission for Architecture and the Built Environment (CABE) – and started a process of reform in heritage and arts funding bodies. We have required all our funding bodies to set themselves ambitious targets in cutting bureaucracy. We have established the Quality, Efficiency and Standards Team (QUEST) to advise on the support and development of good practice in performance management across the DCMS and its funding bodies. And we have undertaken a programme to help remove barriers to the growth of the creative industries.
- 5.5 But there is more to do if we are to free our young creative individual artists and entrepreneurs and the best of our cultural institutions.
- 5.6 By 2010, we need to have made sure that young people who emerge from their education and training with the skills and the hunger to earn their living from their creativity can find the support that they need. They may want to set up as a small business in the creative industries – in new media, design, as an arts education company or dance group. They may want to work as individual artists or creators; or work for a larger, already established organisation in the subsidised cultural world. They may want to get a job in the larger established creative companies, such as a television or film company.

- 5.7 For the first time, our new policies will aim to offer artistic and creative freedom
- for graduates who need time and money to develop their creative ideas;
 - for individual artists to develop commissions and projects;
 - for excellent institutions to work with six year funding franchises.
- 5.8 We recognise that the arts funding system needs to be simplified further, with the layers of bureaucracy stripped out, and a simple system empowering the regions to act nationally put in its place.
- 5.9 The creative industries sector is currently one of the fastest growing areas of the economy, expanding at a rate of 16 per cent per annum, so it is vital for our economic wealth as well as our cultural health and personal fulfilment that we get this right. Clear pathways for individual talent and supportive structures regionally and nationally will provide a firm foundation for us to become world leaders in the arts and creative industries.

New schemes to support start up creative industries

- 5.10 We know that many talented individuals wish to set up their own business in one of the creative industries. Whether they seek to establish a small dance company, a theatre group, an independent production company or a digital design business, or they simply want to work as an individual artist, we must ensure that they receive the support they need. In particular we need to make it easier for individual artists and small businesses to get access to
- funding;
 - expert advice;
 - protection of intellectual property rights;
 - accommodation;
 - networking with similar organisations; and
 - skills development.
- 5.11 We took a significant step to support inventive people and imaginative ideas with the establishment of the NESTA under the National Lottery Act 1998 to support and promote talent, innovation and creativity in science, technology and the arts. We have provided NESTA with an endowment from the National Lottery of £200 million that is invested to generate an income of £10 to 12 million per year from which to fund its programmes. It may also seek income from other sources, including donations and a share in the profits of successful ventures. NESTA helps talented individuals in the fields of science, technology or the arts to achieve their potential and helps people to turn inventions or ideas into products or services which can be effectively exploited. It also contributes towards public knowledge and appreciation of its fields. Future New Opportunities Fund rounds will consider the option of an additional endowment for NESTA.

- 5.12 A study undertaken for the Royal College of Art³ supports the college's view that there is considerable unrealised potential among art and design graduates. By failing to provide modest help at the right time we are wasting talent and imagination. The report identifies the period immediately after leaving college as a crucial time in the art and design field. Students of industrial design, fashion, crafts, architecture, graphic design, printmaking, animation, fine and applied arts, textiles develop the kinds of high-level creative skills and product ideas which can form the basis for business start-ups or other forms of commercial exploitation. Many potentially brilliant careers are stalled at this early stage. Newly qualified graduates and post-graduates who have aspirations to establish their own companies or consultancies give up within 12-18 months through lack of support and encouragement.
- 5.13 **We propose to introduce a new UK-wide Graduate Incubator Grant Scheme through NESTA.** For the first time, NESTA would provide awards of up to £10,000 to provide a bridge from formal education to the wider world. The funds could be used to help gain access to the growing network of business incubators as well as the practical help, training and professional input available in the public and private sector. The scheme would reflect a clearly identified need for students to benefit from mentoring while they encounter new challenges in the commercial world. Mentors would provide guidance and moral support and act as advocates in the business community.
- 5.14 The scheme could be equally relevant for some science and technology graduates, enabling them to explore the commercial potential of ideas and processes developed during their formal study.
- 5.15 In the knowledge economy, intellectual property will increasingly represent a valuable asset base for the UK. Currently, physical property such as land, buildings and objects of artistic, scientific, historic or technological interest may be gifted, assigned, bequeathed or donated to the nation. Legislation provides incentives to use physical property to settle or defer tax liabilities. National and local museums, galleries, archives, the National Trust and so on hold and manage physical property in perpetuity for public benefit. Arrangements for intellectual property are not so well established.
- 5.16 **We shall ask NESTA to consider how it might act as a repository of rights, to help the UK to protect and exploit its intellectual property, acting for the general economic benefit of the UK and also managing the property in other ways for the public good.** The intellectual property it might address could include: recordings, films, broadcast works, written works, software, designs, patents, performance rights, recording rights, rights to popular songs and other forms of music publishing.
- 5.17 **We have also invited NESTA to explore the establishment of a 'future learning laboratory' to stimulate the development of the next generation of learning software.** Government seedcorn funding over the next three years will help NESTA to establish an innovative incubator for creative blue-sky research. The ambition is to catalyse the UK into becoming the world leader in learning software by harnessing its talent for technology based games development, its know-how in artificial intelligence and its flair for media production and creative design so as to meet the needs of teachers and learners.

³ *Enhancing Career Potential for Graduates of the Royal College of Art*, Roland Berger & Partner, 1998.

- 5.18 Many small creative businesses and artists find Government business support confusing and difficult to unlock. We need to deliver help more quickly and with less bureaucracy, taking full advantage of advances in technology. And we need to identify more effectively the forms of support that best meet business needs. **We shall use Business Links as our key channel for informing business about the support available, and work towards a situation where each Business Link has access to an individual who has particular expertise in the creative industries.**
- 5.19 Creative businesses frequently find it difficult to gain access to venture capital and financiers often do not understand their needs. Links are needed between the creative and financial industries to ensure that businesses have access to finance at all stages of the business cycle. *Opportunity for all in a world of change* announced the establishment of **Regional Venture Capital funds which will ensure the accessibility of venture capital on a regional level. We have also announced a new scheme offering small grants of up to £50,000 to help enterprises who need small flexible start up grants, too small for most venture capital funds.** We aim to help a minimum of 1,000 businesses over the next three years committing up to £50 million from the Enterprise Fund.
- 5.20 There are already some good examples of innovative approaches in different regions. For example, the Creative Advantage Fund is a venture capital fund, established from public and private sources, designed to provide access to finance for the fast developing creative industries sector in the West Midlands. The Fund invests on strictly commercial terms in the share capital of creative businesses that are capable of generating substantial profits and/or growth. It does not normally seek security or personal guarantees, but applicants must be prepared to allow the Fund to have a share of their future profits.
- 5.21 Accommodation problems arise when creative enterprises start up in a run down area where rents are low, and help to regenerate that area by their presence, only to find that rents subsequently go up beyond what they are able to afford. We shall therefore ask Regional Development Agencies (RDAs) and other regional agencies to foster an environment in which clusters of creative industries can continue to occupy properties at affordable rents.
- 5.22 We shall also extend the successful model of incubators in which cultural entrepreneurs can work alongside one another, sharing ideas and business infrastructures (personnel, financial services, legal services) in buildings with flexible rents. **We will encourage business formation and growth in all regions by launching a new £75 million incubator fund operated by the Small Business Service and targeting support on fast-growing businesses.** *Opportunity for all in a world of change* sets out how the new fund will support the creation of incubator space and the refurbishment of workspace to provide a more supportive environment. The Small Business Service will work with the RDAs and local partners to ensure that a full range of incubation facilities is available in a region to assist in cluster development and regeneration.
- 5.23 The Chancellor of the Exchequer announced in his March 2001 Budget a package of measures aimed at easing the impact of VAT on small and medium sized enterprises, including an increase in VAT thresholds; a consultation exercise on how to achieve a radical simplification of the way small businesses are required to calculate tax due on profits; and measures to support enterprise in disadvantaged communities. We will ask the Small Business Service to

work with RDAs and local partners to ensure that small creative industries and individual artists and creators can take advantage of these new measures and the measures for individual creators described below.

- 5.24 As was stated in *A New Future for Communications*, we will require OFCOM to regulate public service broadcasters, ensuring that 25 per cent of their commissioned programmes are made by independent production companies. We will also require OFCOM to agree and monitor new quantifiable targets to ensure that public service broadcasters develop regional commissioning and production centres which can train and employ regional talent. These targets will ensure that regional talent gets a clear percentage of national air time.

Supporting individual artists

- 5.25 Individual artists have often in the past felt excluded from the funding system, which tends to require extensive administrative skill to understand and access. They have felt that the funding bodies were better at serving institutions, which had developed the administrative skills to speak the special language of funding bodies, than they were at serving individual artists.
- 5.26 Funding bodies have already made progress towards recognising the needs of talented individuals. We have already drawn attention to the establishment of NESTA to focus upon the funding and development of creative and talented individuals. In the last two years, the Film Council and the Arts Council of England have also set up new schemes which are aimed at individual creators and artists.
- 5.27 However, there is more to do if we are to create a funding system which is capable of freeing the talent of individual artists and which truly is putting their needs at the centre of the system.
- 5.28 At present, cultural organisations have the ability to commission individual creators, an essential part of their work. In addition, we want to see funding bodies taking a direct role in awarding grants to individual artists, so that individual composers or theatre directors or sculptors are themselves funded with commission fees or bursaries and project funds to enable them to set up genuine partnerships with orchestras, theatres, and other institutions as they wish. **We shall ask funding bodies to build on current work by introducing individual awards for artists and creators which give the individual the power to develop their artistic project by themselves or in partnership with larger cultural organisations.**
- 5.29 These new awards will also provide a vital opportunity to re-balance the current system to ensure that the best artists – across the whole range of creative activity – have the power and resources they need to make a proper contribution to the work of cultural institutions and to present their work independently, as is appropriate. The introduction of new flexible thinking – bursaries and commissions – for individual artists and creators would send the strongest signal from the funding bodies of their determination to support excellent artists and creators at all levels of their career.
- 5.30 As we have already described, the Government has also shown itself to be flexible in its approach: the Chancellor of the Exchequer announced in his March 2001 Budget a concession allowing creative artists to take account for tax purposes of the wide variations in their incomes from year to year.

Freeing excellence

- 5.31 Bureaucratic control can stifle creativity and is unnecessary where an organisation has long proved its ability to run efficiently and well. **We shall develop, with the Arts Council, a new funding regime for the best arts organisations, designed to provide longer term security and lighter touch oversight in return for clear targets for delivery.** Those core cultural institutions which are artistically and managerially excellent – a status determined against published criteria – should be able to get on with their work, and be liberated to take more risks and be more innovative. We want to help the Arts Council develop a framework, based on six year franchises, which will deliver these freedoms without damaging public accountability or undermining the Council's flexibility to direct other funds where they are most needed.
- 5.32 These six year franchises would for the first time enable excellent institutions to plan ahead, giving them the freedom to undertake long term artistic and financial planning. Released from the unproductive energy diverted into annual grant applications, they would be free to use their talents to do what they do best – make excellent work.
- 5.33 **We shall also ask national museums and galleries to work with regional bodies to develop centres of excellence and to collaborate in particular with the designated museum and gallery collections of national importance.** Partnerships between the national and regional museums and galleries, along the lines of the Tate's strategic partnerships programme, will help to promote access to excellence throughout England.

Excellence and diversity

- 5.34 **We shall encourage other creative industries to follow the innovative example of television's Cultural Diversity Network to ensure that they take advantage of culturally diverse talent.** The Network was established in response to concerns raised by the Secretary of State for Culture, Media and Sport and has produced an action plan to integrate ethnic minorities into television at all levels, from senior management to support staff to the creators of content and the professionals who appear on screen. The individual television companies have embarked on the task with genuine dedication. The film industry is following suit. We shall seek commitments to follow this model of industry-led policies for cultural diversity – and results – from the public cultural bodies we fund and other creative sectors. This is not about 'political correctness'. It is a matter of basic fairness. As the television sector has recognised, it needs culturally diverse talent to meet the demands of its audiences for quality and innovation. This is a major opportunity to enrich the country's culture and enhance its quality.
- 5.35 We have made progress in enhancing the opportunities for talented disabled artists to develop their potential, and the Lottery in particular has enabled a step change in improving the facilities of cultural institutions for disabled artists and cultural workers. The recently published DCMS action plan for disabled people⁴ identifies the need to improve both training opportunities and the links between disabled artists and cultural institutions and producers.

⁴ Published in *Building on PAT 10 – Progress Report on Social Inclusion*, DCMS, 2001.

Cutting red tape

- 5.36 Over time funding systems can become over-complicated and lose sight of the objectives for which they were originally established. In this atmosphere innovation and creativity can be driven out and impossible burdens placed on individuals. **In developing funding agreements with our sponsored bodies we shall further reduce red tape, seek only a minimum number of key indicators, create a better climate for judicious risk-taking, and reward excellence and good performance. We shall ensure that the Arts Council and others similarly develop funding systems for their clients which are simple and artist-friendly.**
- 5.37 QUEST, the new independent body we have set up to monitor efficiency and effectiveness, will set benchmarks for the management of funding bodies so that all can learn from best practice. **We shall also ensure that our sponsored bodies set and deliver targets for improving value for money by April 2004.**
- 5.38 We shall ensure that our planning systems provide incentives to our sponsored bodies to perform well. DCMS will sign funding agreements with each sponsored body that focus on delivery of a few key strategic outcomes, and in particular customer satisfaction. We shall also encourage all our funding bodies to explore and develop innovative practice. Underpinning the funding agreement system will be an understanding that funding decisions should seek to reward excellence.
- 5.39 We support the Arts Council's intention of further simplifying and streamlining the arts support system, with the following benefits:
- better delivery to regions;
 - a greater regional voice in delivering national policy;
 - stronger national leadership to deliver excellence;
 - artist-centred systems;
 - reduced bureaucratic costs.
- 5.40 The Arts Council has already taken significant steps in a process of simplification and cost reduction. We shall expect it to continue and accelerate that process, re-channelling money into direct support for artists and arts organisations. We welcome the recognition by the arts funding system that they need to move towards a single integrated system of funding offering artists and arts organisations a much simpler framework in which regional and national excellence can be achieved.
- 5.41 At its best, management in the cultural sectors competes with any other sector of the British economy. But the arts manager's job is increasingly complex, with the challenges created by: the Lottery; the plurality of funding sources and levels of accountability; the development of Government policies towards excellence, education, access and social inclusion objectives; and the increasingly sophisticated and competitive leisure marketplace. More and more is expected of the talented individuals who lead our cultural institutions. But managers do not always get the support they need to develop, partly due to a lack of an established training culture in these sectors. We should like to see funders make a greater investment in leadership and management development in partnership with the sectors.

- 5.42 Those who work in support services – from the DCMS to the funding bodies – need to understand the needs of artists and creators. **To promote mutual understanding, we shall encourage the development of schemes for secondments between cultural institutions and funding bodies, including DCMS.**

Local and regional excellence

- 5.43 Local authorities are key providers and leaders in ensuring the cultural well-being of their communities. They spend nearly £2 billion on culture, leisure, sports and tourism services, helping to ensure that communities have access to cultural opportunities, nurturing local creative talent and promoting artistic excellence and innovation. They provide facilities, events and festivals, support the local voluntary arts sector, and sustain the local distinctive heritage. There are Councils who are leading lights in making such provision, but opportunities and infrastructure vary across the country. We wish to encourage local authorities to follow the example of the best.
- 5.44 **We shall expect all local authorities to produce cultural strategies by the end of 2002, and have provided guidance on the development of these strategies.** We have also asked our Regional Cultural Consortia to deliver strategies for their regions, working closely with local authorities, RDAs, cultural institutions and all regional cultural bodies. These strategies will set the priorities for action in the region. The main aim of local and regional cultural strategies is to promote the cultural well-being of the area, forging links with strategies for improving other core services and the partnership arrangements for delivering plans.
- 5.45 To encourage good practice we have signalled Knowsley, Sunderland, Nottingham and Gateshead as Beacon Councils. They will share with others how they are making the most of cultural and sporting opportunities to regenerate their areas and help release their communities' cultural energy and imagination.
- 5.46 We shall also award a mark of cultural excellence, entitled Centre of Culture, to several cities as part of the competition to select a UK nomination for the European Capital of Culture for 2008, for which bids have been invited by March 2002.

International collaboration and exchanges

- 5.47 Our best cultural institutions and artists have always worked across international boundaries. Indeed in the past, they have often been better celebrated and given greater creative freedom outside this country than in their own home country.
- 5.48 In the past they have not been helped by a fragmented funding system, dividing the responsibilities for the development of international collaboration between the British Council, Visiting Arts and the Arts Council. In the performing arts particularly, this has made it harder for cultural institutions to offer the full wealth of international inspiration of established cultural leaders from other countries or to develop international collaborations which could enable them to showcase British talent internationally. It has impeded collaborations where cultural institutions and artists develop projects together across national boundaries. It has also deprived young artists and creators of the freedom to develop their ideas and talents internationally.

- 5.49 **We shall ask the British Council and the Arts Council to reform further their systems of funding which will enable international collaborations between cultural organisations, and exchanges and residencies for young artists and creators as well as established leaders to become a normal opportunity for anyone working in this field.** We shall explore with our partners in the European Union the possibilities of implementing similar schemes in Europe and beyond, to help young artists and performers gain experience over a six or twelve month period in another country.

Investing for reform

- 5.50 **We shall continue to invest in a comprehensive infrastructure of public facilities and in excellent individuals and organisations.** The last two public expenditure reviews, in 1998 and 2000, have produced record levels of funding for the arts. Between 1997-98 and 2003-04 we will have committed an additional £150 million to the arts, grant-in-aid increasing over the period from £186 million a year to £336 million. We shall build on the foundations we have laid, and maintain progress.
- 5.51 **We shall also retain the current shares of Lottery income going to the arts, heritage, sport and charities until, at the very least, the end of the next licence period in 2009.** The National Lottery continues to play a huge role in shaping the creative life of the country. From the creation of major new centres to the funding of thousands of local projects and community groups, the Lottery has enabled millions of people to participate in and experience a vast range of creative and cultural activities. We shall ensure that this extraordinary renaissance continues.

Pathways to larger creative enterprises

Broadcasting

- 5.52 We will encourage broadcasters to develop partnerships with education and training providers and their regional communities to help promote the creative economy and nurture the talent within it.
- 5.53 We made the commitment in *A new future for communications* that we would ensure that support for training continues so that the broadcasting industry has the skills needed to succeed in the new, converged market. We believe that there is a case for OFCOM to have a general responsibility to promote support for training across the wider broadcasting industry, and would expect OFCOM to work with Skillset (the National Training Organisation for the sector) and industry in progressing this, taking into account the recommendations of the Audio Visual Industries Training Group.
- 5.54 We shall ensure that relevant education and training programmes allow everyone to maximise the opportunities afforded by new communication technologies – both to improve the quality of their lives and to enhance their work prospects. Our recent licence fee settlement for the BBC placed a priority on the development of education and inter-active services, which the BBC is now describing as ‘learning journeys’. The BBC is putting in place an ambitious vision of inter-active services in partnership with the Open University and others. These services will allow adults to gain qualifications from basic skills to degree level special courses, working through the BBC digital and on-line services.

Film

- 5.55 Although it has produced a great many critical and popular successes, the British film industry has never done so consistently. It benefits from an enormous wealth of talent both in front of and behind the cameras, and from world class post-production staff and facilities, but remains a fragmented industry, without the strong studio structures which drive the American model. We have worked closely with the industry to identify its strengths and weaknesses. To encourage investment we secured tax incentives for film makers, and to give strategic direction, we established the Film Council. This is the first body with an overview of both the industrial and cultural aspects of film, and one with significant public funds to invest in film development and production. **We will continue to work with the Film Council and training organisations to establish a stable film industry and improve its global competitiveness.**
- 5.56 We are already seeing the first benefits of the tax breaks we put in place: the City is becoming interested in investing not just in individual films, but in slates of productions, which will help to develop sustainable production companies. To make sure that those benefits are not lost and to underline our commitment to the long term success of British film, the tax incentives have been extended to 2005. The availability of finance, including Lottery funding, has enabled the indigenous film production sector to grow significantly. Alongside that growth, record inward investment levels – in excess of £530 million of foreign film production in 2000 – have been attracted to the UK. This activity in turn helps to develop the UK's film infrastructure.
- 5.57 But the goal of a truly sustainable British film industry is still some way off, and we and the Film Council are addressing the industry's key weaknesses: a reluctance to spend time and money on the development stage; a large number of small players; a relatively poor distribution sector; an exhibition sector dominated by American owned chains; and an unwillingness on the part of financial institutions to invest. We need to address problems of distribution and exhibition to ensure that British films get the exposure they need, and that audiences have the opportunity to see a much wider range of films. By 2010 we expect to see more vertically integrated companies in the industry, active internationally as well as in domestic development and production; regular and sustainable sources of funding from the private sector; a higher "hit rate" among British films, reflecting better scripts and a skilled workforce; and far greater choice for cinema audiences in all parts of the country.

Architecture

- 5.58 Public buildings and infrastructure, and the spaces around them, can have a major effect on people's quality of life and it is important that these are well located, well designed and contribute to improving the environment. Barcelona is a good example of a city that has reinvented itself through a series of urban design initiatives which have improved the quality of its public space and radically enhanced its infrastructure. In this country too we want every community with a new hospital, school, library or community centre to be able to point to it with pride.
- 5.59 Some countries have introduced schemes for major building projects which include as part of the construction contract one per cent of value specifically used to enhance the design and artistic or environmental quality of the project. We want to be more ambitious than that. Our policy will be to promote 100 per cent good design in our public buildings – through the design of the building itself and the green spaces around it or the involvement of artists in the project.

- 5.60 We are developing and contributing to a range of initiatives aimed at improving the quality of public sector buildings. *Better Public Buildings*, which was launched by the Prime Minister in October 2000, starts the step change towards 100 per cent good design.
- 5.61 In recent years this country has produced a number of the world's finest architects – with reputations made particularly in Europe and the Far East. As this generation moves towards the end of its career, we must ensure that younger talent, already in evidence, is encouraged to maintain this reputation.
- 5.62 For many British architects, commissions overseas have provided the scope to work on large scale developments that are rarely found in the UK. However, recent years have seen an improved public profile for architecture, particularly with the array of major Lottery-assisted buildings. We now need to build on that success and ensure that the improvement is carried through beyond the flagship buildings to the whole built environment. If we are to succeed, the following issues must be addressed:
- Improvement in the procurement and construction process is badly needed, but this must not divert attention from the quality of design and of the completed project. Investment in good design gives value for money over the life of a building. Procurement guidance must always emphasise the importance of design quality.
 - While landmark projects win the headlines, it is the local buildings which have more effect on people's lives – the schools, the GP's surgeries, the benefit offices. Local people must have the opportunity and the understanding to play a full part in the debate about their own environment. We must encourage community participation, and win the appreciation among local authorities, health trusts and other client bodies that design quality brings positive benefits.
 - There is a particular role to be played by good design, and the involvement of artists, in the creation of buildings in the field of health care. A well-designed environment, coupled with artistic activity, can have a significant beneficial effect on patients' recuperation and well-being. We will seek to give support and encouragement to those in the health and arts communities who are doing excellent work in this area.
- 5.63 There have always been countries or societies which are particularly noted for the quality of their architecture and their urban environment. We have the opportunity to raise the United Kingdom into this league over the next ten years.

Creativity in the workplace

- 5.64 Although this paper focuses on the expression of creativity through the arts and the media, we recognise that it is not restricted to these areas. People who produce brilliant ideas and can turn them into winning products and services are crucial to every sector of business. *Opportunity for all in a world of change* highlighted this wider context for creativity. It emphasised that our competitiveness as a nation and our livelihoods as individuals increasingly depend not only on our ability to manage and respond to change, but also on our ability to secure advantage from the skills, innovation and creativity of all our people.
- 5.65 Creativity is certainly not the exclusive preserve of artists – but they can play a part in helping businesses to develop it. There are some good examples of companies which have used the arts to inspire and unlock the creativity of their staff.

- 5.66 **We shall ask Arts and Business to develop a national programme using the inspiration of artists to unlock creativity within business.** We need to convince artists that their creativity is indeed transferable to law firms, accountants and many other professions. And we need to convince business that there is huge potential to be realised if they can inspire their staff and unlock their creativity. To do this we will enlist the help of Arts and Business whose pioneering Arts@Work programme is using artists to enhance the working environment and motivate employees.
- 5.67 The DTI/Design Council report *Living Innovation* also highlights the key part that creativity plays in innovation in business, showing how companies inspire their people, create outstanding products and services and connect effectively with customers and markets. We conducted an in-depth survey of some of the companies that won the prestigious Millennium Product award. These companies, large and small, in a wide range of industries and sectors, had one thing in common – their success grew out of the creative potential of their employees. If any business or organisation is to succeed in today's competitive environment it must continually innovate – in its products, services and processes – to meet and exceed the expectations of its customers.

6. Widening participation and access

Key proposals

- **Free national museums and galleries**
- **Access to better public libraries**
- **Digital access for all**
- **Fair access to Lottery funding**

- 6.1 Ensuring that the greatest number of people have access to cultural activities of the highest quality has been one of our most important objectives. The simple principle that everybody who pays through their national and local taxes for publicly funded cultural organisations should have the best possible access to those organisations is now taken for granted. It is enshrined in the funding agreements of all organisations who receive public funding.
- 6.2 We live in a world where the cultural possibilities available to us are ever richer and more varied. We have opportunities that previous generations could never have imagined to explore contemporary and past cultures from all over the world, and to experience the full variety of the cultural landscape. But, more than ever before, we will need our cultural institutions to equip us with the maps and guides that we will need to roam confidently in the cultural landscape. This will require them to be open to the new, as well as expert in their special field, to understand our tastes and creativity as well as helping us to extend our range and enjoyment.
- 6.3 Our aim over the next ten years is to encourage participation in, as well as understanding and appreciation of, culture and the arts; production as much as consumption; so that each individual has the opportunity to develop his or her creativity.
- 6.4 Everyone should have access to the resources provided by our museums and galleries and public libraries, whether visiting in person or reaching them through broadcasting or the internet. They should have the opportunities to involve themselves in creative and cultural life as amateurs and volunteers as well as professionals. They should not be excluded because they come from a particular area or a particular group. And they should have access to the wide range of opportunities now presented by the National Lottery, wherever they live.

Free national museums and galleries

- 6.5 We are committed to the goal of free admission to our national museums and galleries for everybody. The abolition of charges at our major national museums has been a symbol of the priority we place on access. The introduction of charges in the 1980s took our great collections out of the reach of those who could not afford to pay to see them. On 1 April 1999 the national museums and galleries became free for all children. On 1 April 2000 they became free to all pensioners. Since the introduction of free entry, many more children and pensioners have visited our national museums and galleries.

- 6.6 On 7 March 2001, the Chancellor of the Exchequer announced a scheme to enable free admission to Government-sponsored national museums and galleries. In exchange for becoming (or remaining) free they will be allowed to recover the VAT incurred in the course of their normal business. **Additional resources will be made available to enable DCMS-sponsored museums and galleries that currently charge to introduce free admission with effect from 1 December 2001.**
- 6.7 **We shall implement a programme to improve our regional museums and galleries over the next five years**, in response to recommendations from a new Task Force led by Resource, the national council for libraries, museums, galleries and archives. We have made available £10 million a year for Resource to support regional museums, galleries, libraries and archives. Within this sum Resource will help the designated regional collections to raise standards and improve their education and access programmes and will also establish a new Innovation Fund to pilot imaginative new ways of delivering services to the public. The Fund will help to promote better access to regional collections and improved partnerships with community-based organisations. We shall also look at what other steps need to be taken to enhance the regional collections, including greater collaboration between national and regional museums, sharing of expertise, training and exchange of objects, and pooling of administrative support.

Access to better public libraries

- 6.8 Libraries are one of great achievements of nineteenth century innovators and patrons. They can provide access to culture for all; they are loved and used by millions of people today; and continue to provide an essential route to information, entertainment and education for people all over the country. They are our “street-corner universities”. There are many impressive examples of forward-looking public libraries, and in the twenty-first century we want all libraries to follow the examples of the best.
- 6.9 **We shall introduce national public library standards from 1 April 2001.** The standards relate to the following key areas of service delivery:
- location of libraries – convenient and suitable access;
 - adequate opening hours;
 - developing electronic access;
 - satisfactory routine services for the issuing and reserving of books;
 - encouraging use;
 - providing choice in books and materials;
 - providing access to qualified staff.
- 6.10 Library Authorities should now adopt strategies which will result in continuous improvement against these standards. The introduction of these standards has, for the first time, ever set up national benchmarks by which we can work towards ensuring that everybody, wherever they live, can benefit from the highest standards of library service. By 2010, there should no longer be wide variation in the quality of services for communities in different parts of the country.

- 6.11 We are particularly aware of the disadvantages faced by people living in isolated rural communities. **We will therefore encourage the delivery of library services in rural areas through mini-libraries located in local post offices.** As well as increasing access to libraries, this might contribute to the preservation of the social and community functions of rural post offices, which are run alongside village shops and where a key issue is the viability of the owner's commercial business. Library services might take the form of small static collections of books, a terminal to tap into and order from the library catalogue, and perhaps access to the networked information resources held by the library. Success will depend on the characteristics of the area and the post offices within it, but some early work suggests that these initiatives can significantly increase the use of the library and custom to the shop.
- 6.12 We shall link all libraries to the internet by the end of 2002. From a baseline of 5 per cent in 1997, the percentage of static public libraries with Internet connections was 53 per cent by March 2000. We aim to increase this to 80 per cent by December 2001. **We shall complete the job of linking all libraries to the internet by the end of 2002.**

Digital access for all

- 6.13 The linking of public libraries to the Internet is an integral part of our wider Online programme. We aim to achieve universal access to the Internet by 2005. We will continue to encourage the market competition which has already resulted in 40 per cent of homes having Internet access. For those not provided for by the market, we are also offering 100,000 computers for low income families at low rent, encouraging business and Government to provide PCs and Internet access to employees, and establishing by December 2002 over 6000 UK online centres providing Net access and support.
- 6.14 Television and radio have led to an explosion of knowledge and entertainment – where information was once the preserve of the few, now everyone can make more informed choices, extend their horizons and enjoy a wide range of entertaining programmes. We will ensure that public service broadcasters continue to celebrate and reflect the diversity of cultural and creative activity in the UK, and provide programmes that appeal to people of different ages and backgrounds with a wide range of tastes and backgrounds. **We will insist that public service broadcasters – in the analogue as well as the digital environment – live up to their commitments to provide challenging, exciting and educational cultural programmes.** The tremendous success of the 'Seeing Salvation' programmes created in connection with the recent National Gallery exhibition is an example that can and should be followed, as is the example of combining community participation with professional excellence in the BBC's Music Live. When broadcasters work in partnership with cultural organisations, they offer an excellent model of providing wider access to work of uncompromising excellence – both in terms of people viewing on television and in terms of participants and visitors at the cultural institutions.
- 6.15 Over the next 10 years, digital broadcasting and broadband access are expected to provide the public with greatly extended access to artistic, cultural and creative resources both in the UK and abroad. The ability to participate – and the quality of experience that can be delivered – has the potential to transform current relationships between 'providers' and 'consumers'. Physical distance will no longer be an obstacle to participation and delivery.

- 6.16 We have challenged the industry to create the conditions to achieve switchover from analogue to digital television by 2010. Digital television brings stronger pictures and high quality sound. The number of channels carried can increase considerably, including additional free-to-air services. Around one in five of those with access to digital TV uses interactive television services. In relation to radio, whilst we do not anticipate setting an early date for switchover from analogue to digital, digital radio services are being rolled out progressively. Digital radio has many benefits for consumers, for example improved reception and sound and increased choice. It also has a strong capability of converging with other technologies, such as PCs, the Internet and mobile communications.
- 6.17 As we have described earlier in this paper, we are creating Culture Online, which will offer millions of people the opportunity to develop their creative skills and their understanding of the whole range of British culture through inter-active work on the net.

Active participation

- 6.18 For children, Creative Partnerships and our other policies aim to make cultural organisations a natural part of their everyday experience of culture. In the virtual world, as well as the real world, Culture Online will open doors for children to explore culture and creativity on line through inter-active experience with creators and cultural institutions. Adults will deserve and expect no less.
- 6.19 We estimate that there are over 25,000 voluntary arts and cultural organisations in the UK – from amateur dramatic and operatic groups, to choirs, orchestras, bands, dance groups, art, photography and film groups, local festivals and folk and traditional arts and crafts.
- 6.20 We shall expect national and local funding bodies to build stronger links with the voluntary arts community. It is also part of their task to respond to the cultural needs and aspirations of that community. We will ensure that our Regional Cultural Consortiums and our national bodies, such as the Arts Council, National Youth Music and the Film Council, continue to recognise the importance of this sector. This is not just a question of funding – although initiatives such as the Film Council's First Film fund offer important opportunities for people who wish to develop their film-making skills. It also requires the funding system to work with the voluntary sector to see how they can be better served through advocacy, inclusion in the development of strategic plans at local and regional level, and training initiatives such as the recent East England Arts' seminars which offer marketing and management advice to amateur organisations.

Volunteering

- 6.21 £120 million is being made available to fund new volunteering opportunities in the public sector over the next three years. £60 million is being provided by the Government's Active Community Unit, with at least a further £60 million coming in matching funding from other Government Departments. Among the projects already allocated funding is a programme of leadership and volunteering in community sport. We are providing training and support for young people aged 14 to 19 to develop leadership skills in sport and to volunteer in their communities. We are also developing, together with Community Service Volunteers, a

voluntary programme in a number of public libraries. We would like to extend these ideas to the visual and performing arts and creative industries.

Social inclusion

- 6.22 Improving cultural and leisure opportunities in deprived areas can be an important element in turning them round, in reducing crime and in improving educational, employment and health prospects. As a result they are a key part of our neighbourhood renewal strategy. Policy Action Team 10 (PAT10), on the arts and sport, was one of the expert groups recommending measures to improve opportunities in deprived areas. Its April 1999 report concluded that social inclusion needed to be an integral part of public cultural programmes, and that they in turn should be an integral part of overall social inclusion work.
- 6.23 The PAT 10 report is accordingly reflected in our *National Strategy for Neighbourhood Renewal*, published earlier this year, which includes commitments to improve cultural opportunities in deprived areas. It is also reflected in DCMS' own policies with its partners across the cultural field, as recently set out in the progress report *Building on PAT 10*.
- 6.24 In taking forward the PAT 10 agenda of diversity and engagement, we shall be promoting quality, as well as access and equity. Dialogue between different social and creative views can enrich hugely the cultural experience. It can also benefit cultural development itself, and prevents cultural institutions from stagnating. *Building on PAT 10* commits DCMS to specific action plans to include ethnic minorities and people with disabilities within its cultural policies.
- 6.25 We shall develop programmes, in partnership with the bodies which the Government sponsors, to sustain disabled artists and to enlarge the opportunities available to disabled people as participants, audiences and viewers.
- 6.26 We will extend access for people with sensory impairments to digital cable and digital satellite television channels by extending the current requirements for subtitling, signing and audio description on digital terrestrial television to these services when legislation permits. We have also made a commitment to increase the ten year target for subtitling from 50 per cent to 80 per cent.⁵

Fair access to Lottery funding

- 6.27 The Lottery has provided an important foot in the door for many amateur and voluntary groups, who for the first time have had access to national cultural funding, building on the support which many local authorities offer. Local groups receive particular support from the Awards for All scheme, which makes grants of between £500 and £5000 to groups which involve people in the local community or which bring people together to enjoy arts, charities, sports and heritage activities. Awards for All is keen to offer opportunities to people who may not have had a chance to become involved before and funds can be used to provide more chances for people to enjoy a chosen activity regardless of age, gender, disability, race or where they happen to live. So far the scheme has made over 20,000 grants worth £62.5 million in England.

⁵ Review of the Statutory Requirements for the Provision of Subtitling, Sign Language and Audio Description Services

- 6.28 The 1998 reforms to the National Lottery enabled distribution bodies for the first time to develop proper funding strategies and to ensure that the money was spent where it was most needed and would have maximum impact. The reforms also placed a much greater emphasis on funding people and activities, as well as buildings and other capital projects. The number of revenue funding awards has increased from 2.5 per cent to 22 per cent since the reforms and the number of small grants has tripled. As a result, more small organisations and community groups are benefiting than ever before and we are beginning to see a fairer spread of Lottery funds across different parts of the country. Since the Lottery began, over 40 per cent of awards in England have gone to the 50 most deprived local authorities. **We shall maintain progress in ensuring that Lottery funds reach those at local level who most need them.**

7. Summary of our proposals

Chapter 3. Beyond the classroom walls: Creative Partnerships and Culture Online

- DCMS will invest £40 million over two years, through the Arts Council, in a pilot initiative, Creative Partnerships; over time we wish to see this initiative developed nationwide. (3.1)
- We want to give a cultural pledge so that, in time, every pupil will have the chance to work with creative professionals and organisations, and thereby to enrich their learning across the whole curriculum. (3.12)
- We propose to create Culture Online as a major new national on-line learning resource. (3.17)

Chapter 4. Pathways to education and training

- We will extend the Sure Start programme, which ensures that children under four and families in targeted deprived areas have access to the advice, opportunities and practical help which enable children to flourish. (4.11)
- We propose to offer further support for young children through the New Opportunities Fund. We propose that the Fund should provide £200 million to support the creation of childcare places in the most disadvantaged communities. (4.12)
- We propose to develop a nationwide 'books for babies' scheme under which every baby is given a free pack by their health visitor containing baby books, a library card and an invitation to a free story telling event at their local library. (4.13)
- We would like, as resources permit, to see more primary schools, initially in areas of deprivation, using more specialist teachers to provide lessons in music, art and drama; and to develop the skills of primary teachers in these areas, sharing specialist teachers between schools where that makes sense. (4.17)
- We intend, in time, that every child at primary school who wants to has the opportunity to learn to play a musical instrument. (4.19)
- We believe Summer schools could provide excellent opportunities for children to develop their creative talents with specialist teachers, creators and practitioners. (4.25)
- We will ensure that children have the opportunity to learn the ICT skills which underpin the creative skills of the future such as editing, camera work and web design. (4.27)
- The New Deal for Musicians will be extended to older musicians as part of the enhanced New Deal for 25 plus to be launched in April 2001; we shall explore ways of developing the New Deal as a stepping-stone to other creative and cultural careers. (4.36)
- We shall work with the Teacher Training Agency to ensure that the ITT curriculum places a premium on creativity and cultural appreciation within teaching and learning. (4.40)

- We shall ask the Design Council to work with the QCA, OFSTED, the General Teaching Council and others to identify excellent classroom practitioners and publicise their creative skills and talents through seminars, conferences, awards, videos and website technology. (4.41)
- DCMS and DfEE will work together to produce a framework for the development of gifted and talented artists in schools. (4.42)
- We will increase further the number of specialist Arts Colleges, which allow pupils to develop their particular skills in either the performing, the visual or the media arts, alongside their more general entitlement to the National Curriculum. (4.44)
- We will establish centres of excellence and innovation in arts, media and craft skills within further education colleges. (4.49)
- We shall be working with HEFCE to explore the possibility of closer collaboration between the creative and cultural industries and the higher education sector. (4.55)

Chapter 5. Sustaining artistic and creative excellence

- We propose to introduce through NESTA a new UK-wide Graduate Incubator Grant Scheme. (5.13)
- We shall ask NESTA to consider how it might act as a repository of rights, to help the UK to protect and exploit its intellectual property, acting for the general economic benefit of the UK and also managing the property in other ways for the public good. (5.16)
- We have invited NESTA to explore the establishment of a future learning laboratory to stimulate the development of the next generation of learning software. (5.17)
- We shall use Business Links as our key channel for informing business about the support available, and work towards a situation where each Business Link has access to an individual who can act as a Creative Industries Champion. (5.18)
- *Opportunity for all in a world of change* announced the establishment of Regional Venture Capital funds which will ensure the accessibility of venture capital on a regional level. (5.19)
- We have announced a new scheme offering small grants of up to £50,000 to help enterprises who need small flexible start up grants, too small for most venture capital funds. (5.19)
- We will encourage business formation and growth in all regions by launching a new £75 million incubator fund operated by the Small Business Service and targeting support on fast-growing businesses. (5.22)
- We shall ask funding bodies to build on current work by introducing individual awards for artists and creators which give the individual the power to develop artistic projects by themselves or in partnership with larger cultural organisations. (5.28)
- We shall develop, with the Arts Council, a new funding regime for the best arts organisations, designed to provide longer term security and lighter touch oversight in return for clear targets for delivery. (5.31)
- We shall ask national museums and galleries to work with regional bodies to develop centres of excellence and to collaborate in particular with the designated museum and gallery collections of national importance. (5.33)

- We shall encourage other creative industries to follow the example of television's Cultural Diversity Network to ensure that they take advantage of culturally diverse talent. (5.34)
- In developing funding agreements with our sponsored bodies we shall further reduce red tape, seek only a minimum number of key indicators and create a better climate for judicious risk-taking; and rewarding excellence and good performance. We shall ensure that the Arts Council and others similarly develop funding systems for their clients which are simple and artist-friendly. (5.36)
- We shall ensure that our sponsored bodies set and deliver targets for improving value for money by 2004. (5.37)
- To promote mutual understanding, we shall encourage the development of schemes for secondments between cultural institutions and funding bodies, including DCMS. (5.42)
- We shall expect all local authorities to produce cultural strategies by the end of 2002, and have provided guidance on the development of these strategies. (5.44)
- We shall ask the British Council and the Arts Council to reform further their systems of funding which will enable international collaborations between cultural organisations, and exchanges and residencies for young artists and creators as well as established leaders to become a normal opportunity for anyone working in this field. (5.49)
- We shall continue to invest in a comprehensive infrastructure of public facilities and in excellent individuals and organisations. (5.50)
- We shall retain the current shares of Lottery income going to the arts, heritage, sport and charities until, at the very least, the end of the next licence period in 2009. (5.51)
- We will continue to work with the Film Council and training organisations to establish a stable film industry and improve its global competitiveness. (5.55)
- We shall ask Arts and Business to develop a national programme using the inspiration of artists to unlock creativity within business. (5.66)

Chapter 6. Widening participation and access

- Additional resources will be made available to enable DCMS-sponsored museums and galleries that currently charge to introduce free admission with effect from 1 December 2001. (6.6)
- We shall implement a programme to improve our regional museums and galleries over the next five years. (6.7)
- We shall introduce national public library standards from 1 April 2001. (6.9)
- We shall encourage the establishment of library services in rural areas through post offices. (6.11)
- We shall complete the job of linking all libraries to the internet by the end of 2002. (6.12)
- We will insist that public service broadcasters live up to their commitments to provide challenging, exciting and educational cultural programmes. (6.14)
- We shall maintain progress in ensuring that Lottery funds reach those at local level who most need them. (6.28)

If you have any comments on this paper you should send them by 15 June 2001 to:

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Under the Code of Practice on Open Government, any responses will be made available on request, *unless respondents indicate that they wish their response to remain confidential.*