

## Government's Response to the Live Music Forum's Report

### Introduction

1. The Government is very grateful for the comprehensive report produced by the Live Music Forum, which was established in 2004 as an independent, ad-hoc advisory body. The Forum's remit was to:
  - (i) take forward the Ministerial commitment to maximise the take-up of reforms in the Licensing Act 2003 relating to the performance of live music;
  - (ii) promote the performance of live music in England generally; and
  - (iii) monitor and evaluate the impact of the Act on the performance of live music; and to make recommendations to Ministers.
2. The report, published on 4 July 2007, drew on the considerable expertise of the Forum's membership, which comprised key representatives of the music industry, non-commercial music sectors, local and national government, Arts Council England and the hospitality trade. The wide spectrum of interests represented on the Forum was designed to ensure a balanced overview of the issues. The Forum was also informed by feedback from on-going consultation, which included the general public as well as industry experts, and other sector partners covering different music genres.
3. Based on the available evidence, the Forum concluded that the Licensing Act had so far had a broadly neutral impact on the provision of live music, and that there had been no decrease or increase in the incidence of live music performance since it came into force.
4. The Forum made 28 recommendations. 13 of these addressed provisions in the Licensing Act 2003. The other 15 recommendations identified the further action needed to ensure that live music continues to flourish as a cultural and economic force. The recommendations represented the views of the majority of the Forum's members. These are reproduced below in bold, followed immediately by the Government's response.
5. The Licensing Act came into force on 24 November 2005. It was designed to provide a single, integrated scheme for licensing premises selling alcohol, and offering public entertainment e.g. live music performances, and late night refreshments. The Act requires that all licensing decisions must be carried out with a view to promoting four licensing objectives:

- the prevention of crime and disorder;
  - public safety;
  - the prevention of public nuisance;
  - the protection of children from harm.
6. The Act set out to benefit live music provision by, among other things, removing the requirement for a separate fee for entertainment, the introduction of standardised fees, the removal of the annual renewal process, and the provision of new flexibility through the provision of Temporary Events Notices.

### **Detailed response to the Forum's recommendations**

7. The Government recognises the music sector as a key element in the UK's economic success story for its creative industries. The industry contributes some £6 billion to the UK economy each year, of which £1.3 billion comes from export earnings, and it generates some 130,000 jobs. The UK is the third largest market in the world for music sales and is the European market leader. UK retail spending on recorded music exceeds £2 billion, generating £300 million in Value Added Tax.
8. Live music is the fastest growing part of the UK's music industry, and according to Mintel's latest figures, it is currently worth some £743 million, up by 8% on 2006. Furthermore, the UK is second only to the US as a source of repertoire, demonstrating the country's rich and diverse musical heritage, its world-class reputation and its global legacy. Moreover, irrespective of levels of ability, music has the capacity to transcend social barriers by fostering community cohesion and social inclusion. We want this success to continue. But this will not be possible without the enthusiasm and sheer hard work of composers, individual artists and bands who want to make music, and the skilled and dedicated workforce that supports them in doing so. We also recognise that maintaining the health of this vibrant sector will also depend to a significant degree on identifying, encouraging and nurturing talent at the grassroots level.
9. We are very grateful to the Chair of the Forum, Feargal Sharkey, its members, and all the organisations and individuals who gave their time, energy and enthusiasm freely to the Forum's work and contributed to the report's findings. We can respond positively to most of the Forum's recommendations, and have already reflected some of the Forum's concerns about the operation of the Licensing Act in the revised Statutory Guidance for licensing authorities.

10. Our detailed response to each of the recommendations is set out below:

***Impact of the Licensing Act 2003 on Live Music Provision***

**Recommendation (i): As part of the Section 182 Guidance review currently under way, and any follow-up work, the opportunity is taken to help clarify for local authorities the exact nature and extent of the relationship between the Licensing Act and the Regulatory Reform Order and the requirement not to impose licensing conditions where the latter applies.**

11. The Government accepts this recommendation and delivered the requested action during the review of the Guidance which was completed in June.
12. Following the public consultation, we made some minor amendments to ensure the Guidance is clear that licensing authorities should not seek to impose fire safety conditions where the Regulatory Reform (Fire Safety) Order 2005 applies. We have continued to work with LACORS to ensure licensing authorities understand the relationship between the two pieces of legislation.
13. For example, capacity limits should not be imposed as a condition of the licence on fire safety grounds (unless the licensing authority and the enforcing authority for fire safety purposes are the same). However, they could still be imposed for the promotion of public safety or the prevention of disorder on the premises but only where appropriate and necessary.

**Recommendation (ii) The Guidance issued to licensing authorities and police under Section 182 of the Licensing Act 2003, and any guidance issued to Interested Parties, is amended with immediate effect to make clear that any representations made in respect of an application for live music must be substantiated and must be evidentially based.**

**Recommendation (iii) Greater effort is given to ensuring that all Interested Parties are aware that they can speak in favour of an application for live music and how that might be done.**

**Recommendation (iv) A mechanism is created to allow a representation in favour of an application for live music to be framed in a way that it can be justified by a member of the general public. By way of example, reference and a link to this report should be made in any guidance issued by DCMS for Interested Parties with specific reference to the sections examining the licensing objectives. Similarly reference should be made to The Civic Trust's report *Nightvision Town Centres for All*, which examines good practice in managing and developing evening and night time economies with a stated aim of ensuring "town centres for all".**

14. The Government accepts in part these recommendations about ensuring there is sufficient awareness and weight given to the positive aspects of live music.
15. The Guidance issued under section 182 included a statement that representations can be made in support of, as well as in opposition to, an application. It also set out how licensing authorities could ensure that a positive representation did not trigger a hearing in the absence of any negative representations. We have also amended the guidance to interested parties to reflect the fact that they can make positive representations.
16. The Government agreed in June 2006 to amend the guidance to interested parties to clarify that it was not necessary to have evidence such as a "recorded history of problems" to seek a licence review and in fact this would not be possible for new premises. The intention of the Licensing Act is that initial licensing decisions should not result from an adversarial, court based approach, but from the licensing authority listening to the views of all sides concerning the likelihood and extent of potential risks to the licensing objectives, and then determining what is (and is not) necessary to promote those objectives.
17. However, the Government also made it clear in the guidance to residents that they must present evidence if they are to achieve a satisfactory outcome. If a weak case is made by the objectors, the authority is less likely to add preventative conditions or refuse an application. We are planning to review the non-statutory guidance in the New Year and will consider then whether there is more we can say on the question of evidence. We will also look at the scope for providing further information on how those who wish to support a live music application can do so.
18. To help reinforce the potential benefits of live music to a diverse night time economy, as suggested in the *Nightvision* report, the management of the night-time economy will be a Beacon Council theme for 2008.

**Recommendation (v) As a matter of some urgency a definition of 'Incidental Music' should be placed on the face of the Act. We would recommend that Part 2 – Exemptions, Paragraph 7 of Schedule 1 to the Act, where it relates to live music, is deleted and replaced with: "The provision of entertainment consisting of the performance of live music is 'incidental' for the purposes of the Act when either it is not the primary reason for attending an event or venue, or the musical activity attracts less than 100 people."**

**Recommendation (vi) Section 177, where it relates to the provision of live music, should be deleted from the Act and Schedule 1 Part 2 – Exemptions, should have a new Paragraph 7(a) inserted which should**

**read: “The provision of entertainment consisting of the performance of unamplified live music is not to be regarded as the provision of regulated entertainment for the purposes of this Act.”**

19. We accept the spirit of these recommendations and will explore options for allowing certain low risk live music performances to be exempt from licensing requirements, in addition to the existing exemption for incidental music. This is unlikely to result in a blanket exemption, but we will look at finding a meaningful way to exempt those events that are self evidently of low risk to the licensing objectives. This is likely to be pursued through the *de minimis* exemption route on which we plan to consult next year, but we will also explore other options.

**Recommendation (vii) That as part of DCMS’s “simplification plan”, Ministers should review the current variation system with the express goal of providing a simplified, fast-track licensing process which greatly reduces the burden placed on applications for live music especially for smaller premises.**

20. The Government accepts this recommendation.
21. We published our consultation paper on minor variations on 28 November. This could allow fast track applications for live music where there is no impact on the licensing objectives. Our pre-consultation discussions with stakeholders, including the Musicians Union, suggested that it would be unhelpful to have a rigid definition of what is minor or not in the legislation, as this would inevitably lead to some genuinely minor variations being excluded from the process. There may be scope, subject to public consultation, to include variations that will remove unnecessary conditions, such as those that restrict the number of musicians that can perform. We will wait to see the outcome of the public consultation. However it is very much our intention that applications to vary a licence for live music should be able to benefit from the new proposals.
22. In addition, our simplification plan commits us to look at the application process generally. This includes the application forms, advertising requirements, plan requirements and copying of the forms to responsible authorities. This should reduce the burdens related to licence variations regardless of whether a minor variation process applies or not. We have recently completed our consultation on removing the Designated Premises Supervisor requirement for village halls. When implemented, this will remove a barrier to village and community halls securing full premises licences which include the sale of alcohol, thereby reducing their reliance on a limited number of TENS. This will give such venues more flexibility to allow a range of events including live music.

**Recommendation (viii) Ministers should take whatever action necessary**

**to ensure that both the letter of the law and the spirit of the Section 182 Guidance is adhered to.**

**Recommendation (ix) Ministers should robustly censure those licensing authorities which, knowingly or otherwise, have developed repeated patterns of heavy handed, negative decision-making which are contrary to both the letter of the law and the spirit of the Section 182 Guidance.**

**Recommendation (x) The House of Commons Select Committee for Culture, Media and Sport should consider whether they wish to look at those licensing authorities which, knowingly or otherwise, have developed repeated patterns of heavy handed, negative decision-making and those local authorities which appear to be operating under Licensing Act Policy Statements which contradict both the letter of law and the subsequent 2005 High Court ruling.**

**Recommendation (xi) Ministers should put in place a system, in conjunction with the industries and local government, which allows for the periodical review of decision-making patterns within a sample of licensing authorities, to ensure that there can be no repeat of this form of unnecessary and unreasonable cumulative impact.**

23. The Government recognises the valuable work of the Live Music Forum in taking up concerns and highlighting decisions which may not be in accordance with the spirit of the legislation. While it would not be appropriate to intervene in individual licensing decisions, we will continue to work with live music and local authority representatives to explore how best to ensure that the regime is operated as intended.
24. We recognise that some problems have occurred in relation to decisions on activities which are on the margins of being licensable. We hope that the new definition of incidental music in the guidance and the proposals we are bringing forward for de minimis exemptions should give local authorities the confidence and flexibility to take proportionate decisions.
25. There are several avenues through which applicants can take up grievances, whether it be through the formal appeals process, Judicial Review, Local authority ombudsman or simply through raising issues with their local councillor. In addition, LACORS have for some time been taking up issues raised with them by representative bodies with local authorities and in many cases resolved disputes. However, LACORS has no formal role as an arbiter and the Government recognises that it is better to ensure regulation is applied effectively, efficiently and consistently at the outset. To strengthen this, the Government has recently introduced the Regulatory Enforcement and Sanctions Bill which aims to improve the consistency between local authorities, and between them and central Government, in relation to

their regulatory functions. DCMS will have early discussion with the Local Better Regulation Office about the role it can play in terms of licensing functions.

26. The Government notes that the Forum believes most local authorities are doing a good job and that the majority of specific concerns brought to its attention did not appear to be justified. The Guidance to local authorities asks them to monitor the impact of licensing policies and decisions on live music. We expect the new Beacon Council theme for 2008 on the management of the night time economy to identify good practice in terms of the proportionate regulation of activities such as live music.

**Recommendation (xii) Ministers should give further consideration as to how best to ensure that all relevant Government Departments and other agencies are fully participating in key policy objectives, and that all internal and external communications and guidance share any common priorities.**

27. We accept this recommendation. Ministers and officials ensure that where other Department's policies impact on DCMS sectoral interests, they engage fully in those debates. This has always been the position, although there will be occasions where Departments have conflicting priorities and where some compromise is necessary. We will look for ways of reinforcing the need for effective communication across Government.

**Recommendation (xiii) We also recommend that monitoring of the Licensing Act Review process should continue so that a fuller assessment can be made in the future of any possible impacts. Ministers may wish to use the opportunity provided by the 2007 repeat live music baseline study as an initial step in beginning this process.**

28. The Government will continue to monitor the operation of the Act. The recent live music survey will provide a measure of the Act's impact on live music performances to complement the LMF's report. In addition, staff turnover in the sector is such that it will be increasingly difficult to find people who can give a view on comparisons with the old regimes, and so in practical terms the 2007 survey is therefore probably the last that can attempt to do so. However, we recently published the first set of statistical data on the licensing regime overall and will be continuing that survey annually for the next two years and then every three years. This will give some information on the level of licensable activity and permissions for live music. This will be supplemented by intelligence from sector representatives.

### ***Promotion of Live Music***

**Recommendation (xiv)** Government should continue to work proactively with local authorities, regional development agencies and other commercial and non-commercial partners, to ensure every opportunity to develop affordable and well resourced rehearsal spaces is explored. As part of this initiative the Treasury's Unclaimed Asset Scheme should ensure that, where there is local demand coupled with lack of opportunity or great social need, the range of facilities which receive funding through the scheme should include provision for rehearsal and/or performance spaces to enable support for young local artists, musicians and performers.

**Recommendation (xv)** DCMS should publicise more widely the results of the joint Department for Education and Skills (DfES)/DCMS Space for Sport and Arts initiative and ways in which individuals and community groups may be able to benefit, and should also work to ensure that the recommendations of the Space for Sport and Arts evaluation report are taken forward and implemented.

**Recommendation (xvi)** DfES and DCMS should work together to ensure wherever possible that the Building Schools for the Future programme will at all stages of development ensure that the needs of live music are taken fully into consideration and that every opportunity is taken to ensure that the programme provides a direct benefit and asset to young local artists, musicians and performers.

29. The Government accepts the need to ensure sufficient well-resourced rehearsal spaces, particularly for young people, and has already acted on recommendation (xiv).
30. The Secretaries of State for the Department for Culture, Media and Sport and the Department for Children, Schools and Families have jointly asked Feargal Sharkey to work with key music industry figures, local and regional government and other potential partners to establish a number of music rehearsal spaces pilot schemes across the country.
31. Following successful projects in Camberwell, Wrexham and Stockton-on-Tees, and building on the recommendations of the Live Music Forum, we aim to create sustainable rehearsal spaces equipped to provide young people with professional facilities. Bearing in mind new initiatives such as the Government's 10 Year Youth Strategy, these schemes will focus initially on areas of multiple deprivation – both urban and rural - where such spaces would be most needed and would have the greatest beneficial impact. The initiative will also explore the potential for combining music rehearsal activities with other forms of creative expression, such as community radio, to provide an audience for emerging artists and bands, as well as entry level experience for young people in broadcasting.

32. Feargal Sharkey is also exploring the potential for engaging the music industry's involvement in this initiative. He will be discussing the initiative with a range of potential industry partners, and we are delighted that the British Phonographic Industry (BPI), the Association of Independent Music (AIM), and Sony BMG Music Entertainment (UK) have already said that they are ready and willing to be closely involved. They are all well placed to play a key role in co-ordinating the activities of artists and record company executives in promoting local studios and in providing encouragement, advice and expertise to aspiring young musicians. In agreeing to participate, they have said that they recognise that it is vital that developing talent has access to well-equipped facilities if Britain is to continue to produce great music into the future. Equally importantly, they see the wider social benefits of providing safe public spaces for young people to use.
33. In the longer term we will continue to explore what other funding streams may be available, such as the proposed Unclaimed Assets Scheme for which legislation is currently before Parliament. We expect to prepare priorities as a Government for this scheme during 2008.
34. In developing these spaces, we will build on the success of the Space for Sport and Arts programme, which ran to 2006 and provided over £134 million in capital funding to build or refurbish over 250 facilities.
35. We will also ensure that as part of the Building Schools for the Future (BSF) programme, the biggest single government investment in improving school buildings for over 50 years, the needs of live music are taken fully into consideration.
36. The Government has produced guidelines and a checklist which recommend that in planning both rehearsal and performance spaces, schools should consider, amongst other things, how to increase use of facilities by community and local groups.
37. To ensure that this guidance remains current and up to date, a working group has been set up with members from my Department, the Department for Children, Schools and Families, the Commission for Architecture and the Built Environment, the National College for School Leadership, and the Specialist Schools and Academies Trust to review whether more can be done to improve music (and performing arts) spaces in schools. Taking on board the recommendations of the Forum's report, we will ensure the review includes consideration of the needs of young local artists, musicians and performers.

**Recommendation (xvii) A scoping study should be undertaken as soon as possible, funded by the DCMS, to examine the feasibility, cost and**

**sustainability of creating a web-based database of venues, based perhaps on data in the Performing Arts Yearbook, but also encompassing less traditional venues such as schools and churches. This study could also address to what extent existing databases could be built on.**

38. The Government is not currently convinced that this recommendation should be taken forward. As the Forum has recognised, data on venues is already available in the Performing Arts Yearbook, and taken together with DCMS's central register of licensed local authority-owned spaces, a large body of information is already available in respect of the availability of venues suitable for live music performance.

**Recommendation (xviii) The Government should work with the industry and the National Union of Students (NUS) to provide whatever assistance, help and financial support necessary to establish the live Music Network.**

39. The Government recognises the important role the student live music circuit has historically played in developing the careers not only of artists, but also of those who perform invaluable supporting roles for live music events, such as managers and technicians. We will therefore discuss with the NUS and the music industry what might be done to help re-establish the network, as the Forum suggests.

**Recommendation (xix) The Government should keep a watching brief to ensure future developments that might result in the loss of key, medium-sized venues do not impact adversely on future opportunities for musicians, performers and audiences alike.**

40. The Government accepts this recommendation.
41. Recent announcements<sup>1</sup> concerning the proposed re-opening of the former Town and Country Club in Leeds and the former Roxy nightclub in Sheffield, have demonstrated the importance of medium-sized venues in the live music scene. However, we note that a number of strategically important venues in London, such as the Astoria and the Hammersmith Palais, are the subjects of proposed demolition. There may often be good reason for the loss of such venues, but venues of this size are an important and finite resource - a vital part of the infrastructure of the live music circuit, providing a key stage of progression for developing talent. They are therefore culturally and socially important as well as economically significant.
42. We will explore with the Mayor of London what might be done to safeguard the provision in London of key, medium-sized live music venues. In particular, we will discuss what might be done through the

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<sup>1</sup> *Music Week*: 24 November 2007

land-use planning system, or by other means, to safeguard or replace venues of this size.

**Recommendation (xx) The Government should continue to support the Small Business Rate Relief Scheme (SBRRS) and look at any potential for adapting or tailoring support specifically for small live music venues. The Forum believes that in any extension or adaptation of the SBRRS or the introduction of a similar fiscal incentive, the position of small venues should be given serious consideration in recognition of the value of live music, and to ensure that we have a sustainable live music economy.**

43. We have recently announced that, following a review of business rates reliefs and exemptions as recommended by the Lyons Inquiry, we will bring forward proposals to simplify the current set of business rate reliefs in order to provide clarity for rate payers and those who administer the business rates system. Subject to the results of this consultation, we intend to legislate to introduce a simpler set of reliefs by 2010. Reform is not intended to increase funding from the central business rates pool above the current level and will protect those enjoying existing reliefs. Any tailoring of SBRR to provide specific support for live music venues, or any other sector, would cut across the goal of the reforms, which is to simplify the system.

**Recommendation (xxi) The Government should take forward the findings of the DCMS 2006 study into the feasibility of measuring the economic impact of live music on local communities by undertaking a full-scale study of this issue. We believe this is vital to inform further evidence-based policy making.**

44. The Government agrees in principle that this could be useful data, and when our priorities for future research programmes are being determined we will consider what in practice might be done.

**Recommendation (xxii) As part of Government's ongoing review of planning legislation, primary recognition should be given to the value of live music as a cultural and community asset.**

45. The Government agrees that cultural facilities can provide an important opportunity to bring communities together and help create a shared sense of place. This would be something for consideration by local authorities when deciding upon local priorities and preparing their local development frameworks. As stated in the Planning White Paper *Planning for a Sustainable Future*, published in May 2007, the Government believes that development plans should promote mixed-use development and take a positive approach to changes of use where there is no likelihood of demonstrable harm.

**Recommendation (xxiii) In any future revisions or amendments of land-**

**use planning statute, the Government should introduce the concept that the ‘agent of change’ should be responsible for any necessary remedial action to tackle noise-related issues.**

**Recommendation (xxiv) The Government should remind local planning authorities of their responsibilities under Planning Policy Guidance Note 24 in relation to applications for planning permission to locate new residential dwellings near to extant sources of noise, drawing their attention particularly to the problems that might be caused in this context for live music venues if they fail to act in accordance with the statutory guidance.**

46. Planning Policy Guidance Notes set out the Government's policies on different aspects of planning and local authorities must take their content into account in preparing their development plans. They may be material to decisions on individual planning applications and appeals.
47. As the Forum's report recognises, *Planning Policy Guidance Note 24: Planning and Noise* states that local planning authorities should consider carefully in each case whether proposals for new noise-sensitive development would be incompatible with existing activities. It also states that, where it is proposed to grant permission for noise-sensitive development in areas of high ambient noise, planning conditions should be imposed to ensure that the effects of noise are mitigated as far as possible. In this way, the ‘agent of change’ is then responsible for taking action to mitigate the noise effects. Such conditions can only be imposed at the time planning permission is granted; they cannot be applied retrospectively. In any future changes to planning guidance on the issue of noise we will give further consideration to whether we can do more to emphasise this point.
48. When determining individual planning applications, it is a matter for the local planning authority to determine how planning guidance should be applied according to the facts of the case. Anyone who is concerned about the handling of a planning matter by a local planning authority may contact the authority's Monitoring Officer. Individuals who are not satisfied with the authority's response and who consider they have suffered an injustice may ask the Local Government Ombudsman to investigate whether there has been maladministration. In some circumstances it is also possible for third parties to challenge a planning decision in the courts on the grounds that it is wrong in law - for example, if the council did not follow the correct procedures or take all material considerations into account.

**Recommendation (xxv) As part of Government's ongoing review of planning legislation, consideration should be given to developing a new Planning Use Class, for example ‘Entertainment’ or ‘Creative Industries’, within which would reside live music and associated**

activities such as rehearsal spaces.

**Recommendation (xxvi)** This initiative should also be considered as part of the broader Creative Economy Programme, as we believe that a new Planning Use Class classification would greatly assist local authorities in developing future Unitary Development Plans and local employment strategies which support the cultural and creative industries.

49. The Town and Country Planning (Use Classes) Order 1987 (as amended) groups together classes of similar use. The uses within each class generally have a similar impact on amenity in terms of, for example, traffic, parking and noise, and so changes of use within each of the Use Classes do not require planning permission. It is for the local authority to determine, on a case by case basis, in which category each particular premises belongs.
50. The range of uses which might fall into the new planning use class proposed by the Forum could potentially have quite different impacts on the environment. We will therefore need to consider very carefully whether it would be desirable to allow changes between these uses without the need for planning permission. For example, the impact on amenity and the environment from a concert venue with associated noise, access and licensing issues, might be very different from, say, a dance rehearsal space.
51. As noted in the Planning White Paper *Planning for a Sustainable Future*, published in May 2007, the Government believes that development plans should promote mixed-use developments and take a positive approach to changes of use where there is no likelihood of demonstrable harm. The White Paper also set out that national planning policy will make it clear that applications should be considered favourably unless there is good reason to believe that the economic, social and/or environmental costs of development are likely to outweigh the benefits.

**Recommendation (xxvii)** The Government should take appropriate action to address shortages in offstage and technical skills for live music and the performing arts. In this context, the Forum fully supports plans for the National Skills Academy, and notes that the industry is seeking to raise capital and in-kind support from its members for its development.

**Recommendation (xxviii)** The Forum welcomes the Creative Economy Programme's focus on improving skills, and asks that it references the work done by the Live Music Forum.

52. On 31st October 2006, Alan Johnson, the former Secretary of State for the Department for Education and Skills, announced that four National

Skills Academies (NSA) from the second competitive bidding round should enter into business planning; one of these was for the Creative and Cultural Industries. A number of prospective NSAs are still at the business planning stage, including that for the Creative and Cultural Industries, and will submit their business plans to the Learning and Skills Council for assessment in due course. The Government aims to have 12 NSAs by the end of 2008 with an aspiration of at least one for each major sector of the economy (as resources allow).

53. Supporters of the Creative and Cultural Academy include the Academy of Music Group, EMI, BECTU, the Royal Opera House, Live Nation, Musicians Union, Glyndebourne Opera, Arts Council England, and the Theatrical Management Association. The proposed state-of-the-art facility would be based at Thurrock in the Thames Gateway development area, and is widely supported by the local authority and regeneration agencies. It would act as a national beacon of excellence linked to a network of regional and local training centres around England.