



DEPARTMENT FOR CULTURE, MEDIA AND SPORT  
DEPARTMENT FOR EDUCATION AND SKILLS

Government Response to the  
Culture, Media and Sport Select Committee  
Report on Arts Development: Dance (HC 587)  
Session 2003-2004

*Presented to Parliament by the  
Secretary of State for Culture, Media and Sport and the  
Secretary of State for Education and Skills  
by Command of Her Majesty  
September 2004*

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# GOVERNMENT RESPONSE TO THE CULTURE, MEDIA AND SPORT SELECT COMMITTEE REPORT ON ARTS DEVELOPMENT: DANCE (HC 587) SESSION 2003-04

## Introduction

The Government welcomes the Committee's Sixth Report, and the interest in dance that the Committee's inquiry has generated. The Government is also encouraged by the dance sector's positive response to this inquiry.

The Government is pleased to be able to present its response to the Committee, and to outline how we intend to take action, where appropriate, on the recommendations made. Our response also outlines work that we are already doing in the areas highlighted in the report.

The recommendations are of interest to a number of departments across government. In taking these forward, the Government is mindful of the various roles identified in the Committee's report, with DCMS acting as the champion of the arts including dance throughout Whitehall; Arts Council England operating as the strategic body for dance, and the relevant roles of DfES, Youth Dance England and Sport England.

The Government is committed to working in a joined-up way, and with a supportive sector, to ensure that work undertaken is of maximum benefit to the artform and wider social agendas.

## Conclusions and Recommendations

In its 6th report, the Committee concluded:

- **(1) Thus, it is believed that the lasting memory of dance for many children may not be a positive one. The dance sector vehemently argues that this has to be changed. If the decision-makers and policy-formers of the future continue to have bad experiences of dance, ACE told us that this “is actually not a very useful kind of experience on which to start building that change that we want to bring about.” We sympathise with this and agree that in order to change attitudes, the sector has to start changing attitudes to dance at all levels, starting with school children. (Paragraph 41)**

1. First access to dance, for many children, and particularly for those who cannot afford private lessons, takes place within the school environment. It is therefore essential that children's dance experiences in school are of a high quality, to ensure that they retain an interest in dance and continue to pursue dance when they leave school. Whilst dance is not a gender-specific artform, it does attract a significant number of young women who might not otherwise be engaged in physical activity (over 7000 young women took GCSE dance in 2002). There is also a great deal of positive work being done to engage young men in dance, its innate creativity offering a means of expression quite unique to other sport forms. We recognise the value of the work already being carried out by subsidised professional dance companies and artists in providing quality experiences for young people together with training and resources for teachers, and we will continue to promote high quality dance experiences in school through a variety of schemes.

2. Through Artsmark, we will increase the number of schools being recognised for their commitment to the arts, including dance. 27% of all secondary schools have now achieved Artsmark, which is testament to the healthy state of the arts in schools. We will encourage more schools to strive to obtain this award.

3. We will expand Creative Partnerships to 11 new areas by September 2005, which will add to the 25 in operation from September this year. 165 dance projects have been funded through Creative Partnerships to date, and this expansion will play a vital role in increasing dance opportunities in schools further.

4. The establishment of Specialist Arts and Sports Colleges and of the Best Practice Dance Network is increasing the level and quality of dance activity in schools. They are highlighting examples of high quality teaching and providing opportunities for professional development for teachers and professional performance opportunities for young people at the highest level. We will continue to improve standards in dance education by encouraging future Specialist Schools and School Sport Partnerships to engage with the Best Practice Dance Network.

5. The DCMS/DfES PE, School Sport and Club Links (PESSCL) strategy is investing £459m between 2003-06 to transform PE and school sport. Dance Links, the newly developed dance and club links strand of the strategy, seeks to build on and promote links between schools and after-school dance clubs. A high quality guide to dance will be produced, which we are confident will improve children's experiences of dance, and encourage them to take part in dance both within and outside of formal education.

6. The Professional Development strand of the PESSCL strategy is investing £18m to ensure that teachers have the tools and expertise they need to deliver high quality PE and school sport. This includes dance-specific modules, which can be requested by teachers if they wish to improve their skills in teaching dance.

7. The Young People's Arts Award celebrates young people's personal development in the arts, including dance. The Award is intended to recognise young people's achievement, leadership and understanding of the arts. It is being piloted in 2004 and 2005 in 15 areas across England, and if the pilot proves to be successful, the Government hopes to roll out this scheme nationally.

● **(2) We recommend that the Government should investigate further how it can increase the number of people gaining health benefits through participation in dance. (Paragraph 46)**

8. The Government recognises the benefits of dance to individual health and well-being, and this is reflected in our strategy for dance which has 'a contribution to healthy living' as one of its three strands. Tessa Jowell sits on the Obesity Task Group, and from 2005/06, DCMS will have an obesity Public Service Agreement jointly owned with DoH and DfES. This will seek to halt the year-on-year rise in obesity among children under 11 by 2010, in the context of a broader strategy to tackle obesity in the population as a whole.

9. Within school, the Government is working to raise the profile of dance and its health benefits to young people. Through the PESSCL strategy, young people will be encouraged to partake in physical activity including dance from an early age, and retain this habit throughout their lives. Through papers such as the 'Healthy Living Blueprint for Schools', guidelines will be given on the practical steps that schools can take to ensure that health issues have high prominence within school life.

10. Recent changes to the Finance Bill mean that amateur sports clubs, including dance, that register with the Inland Revenue as Community Amateur Sports Clubs will be able to receive an improved range of benefits and tax relief. We are confident that this will lower costs for many dance clubs, and subsequently increase opportunities for young people to become involved in and reap the health benefits of dance. We have recently written to the key dance organisations making them aware of these changes and will continue to promote these opportunities to the sector.

11. In addition to this, a number of organisations funded by ACE are working to promote the positive impact of dance on health in a variety of health settings, including hospitals and rehabilitation centres. The Foundation for Community Dance, Youth Dance England and ACE also recently provided evidence supporting the beneficial effects of dance, to the ‘Choosing Health? Choosing Activity’ joint DCMS/DH consultation document, as part of the wider consultation for the Public Health White Paper.

12. Sport England also supports a number of dance and movement governing bodies, which are promoting the health benefits of dance. The Government will continue to work closely with these organisations, looking at ways in which the health benefits of dance can be fully realised.

- **(3) We agree with the view of the Ballet Association and others, that “much more needs to be done to promote inclusion and progression at all levels.” The Government has a role to play in this in a number of ways but, specifically, by providing improved access to private lessons for those talented individuals who cannot afford to pay. (Paragraph 54)**

13. The Government agrees with the Committee that inclusion and progression in dance are vital. Through its strategy for dance, the Government is addressing these issues, and building pathways to progression in dance so that all young people can experience dance for the first time and extend their involvement to a level appropriate to their interest or talent. We are particularly keen that dance continues to reach out to girls and young women many of whom prefer the more creative physical activity that dance offers, over the competitive aspect of other sport forms.

14. The Dance Links strand of PESSCL will promote and build on existing links between schools and dance clubs. This will open up progression routes in dance, increasing the opportunities for young people to participate in high quality after-school dance classes. Alongside this, DfES is developing web-based guidance to help teachers provide more effectively for talented young artists, including dancers, in schools. Dance is also included in the Gifted and Talented work strand of the PE, School Sport and Club Links strategy.

15. The Government is also seeking to provide opportunities for people to develop their talent and deepen their interest in dance through a number of schemes. DfES has jointly supported with ACE the establishment of the first National Youth Dance Agency, Youth Dance England, with £300,000 of funding over 3 years. This national agency has been set up to assess and develop the capacity of the youth sector. The Government is also exploring the potential for arts providers, including dance clubs, to play a role in the proposed ‘Childcare Approval Scheme’. This scheme could allow parents to claim tax credits if their children are looked after while they work. This could potentially increase the number of children whose parents are able to afford dance lessons.

16. Government-funded programmes such as the Dance and Drama Awards and the Music and Dance Scheme (MDS) are enabling talented individuals to receive excellent and affordable tuition at leading dance institutions. Opportunities also exist through schemes such as the Royal Ballet School’s ‘Chance to Dance’ and associate programmes, which receive funding from the MDS outreach budget. Through the MDS, we will designate a chain of advanced training centres in dance for talented children, and introduce a new national grants scheme. 100 places have been allocated in 2004-5, which will improve the reach of training, both in geographic terms and in the range of dance genres available. It will also broaden the socio-economic mix of pupils participating in the scheme.

- **(4) We believe that it is imperative that dancers are paid sufficient amounts to cover any training costs, or that support should be given to them to enable participation in development courses so that their future careers are not hindered. (Paragraph 62)**

17. We agree with the Committee that dancers' pay and career development are important. Although salary scales are a matter for the industry, the Government will encourage ACE to lead by example, by promoting and setting examples of good employment practice.

18. Dancers' career development is also being enhanced by the continuing investment that the Government is making into schemes such as Creative Partnerships. This scheme is increasing the demand for dancers with the skills to work in education and community settings, and providing training opportunities for artists to gain those skills, so that dancers can remain in the dance field when their performing career is over. In addition to this, the National Dance Teacher's Association have written dance-specific modules as part of the Professional Development strand of the PESSCL strategy. Dance is one of the most popular units in this programme, and over 2,000 teachers will benefit. We are confident that this will encourage teachers of dance in schools to develop their own skills and enrich their professional development.

19. One of Youth Dance England's key aims is to address the isolation of practitioners that impacts on the advancement of practice and continuing professional development. They have begun to map the current provision. This work will form the basis of their strategy for increasing uptake on existing programmes and stimulating new schemes where needed.

20. A number of professional dance companies also offer professional development and training such as the programme of Applied Studies in Dance offered to dancers at Birmingham Royal Ballet. This part-time course, which is funded by ACE in partnership with the University of Birmingham, can be studied for 1, 2 or 3 years, and can lead to an Advanced Certificate in Education, a Bphil or an MA. In addition, ACE is promoting dancers' career development through investment in organisations such as National Dance Agencies, Dance UK and the Foundation for Community Dance. All of these offer information, advice and training appropriate to individual dance artists seeking to develop their careers.

- **(5) We would like to encourage the industry to continue to reach out to those who currently do not participate or go to watch dance, in order to increase the depth of the dance sector, as well as its size. (Paragraph 68)**

21. We agree with the Committee's recommendation, and would also like to see the industry reaching out to more people in the future. Increased investment in dance has enabled dance audiences to grow, as demonstrated by a 13% increase in dance audiences from 1995 to 2001. The Government has supported ACE through its Lottery grants for new dance buildings such as Dance East in Ipswich and Laban in Deptford. These have created new audiences for dance, often in communities that previously had little contact with the art form.

22. We will continue to support ACE in its efforts to identify further opportunities for additional dance spaces. ACE's New Audiences Programme, which ran between 1998 and 2003, improved the knowledge base about audience development. We are supportive of this work, and anticipate it will be helpful to the dance industry. We also recognise the relevance of using different means to present dance, for example through film and new media and in site-specific contexts in increasing and diversifying the audience for dance.

- **(6) We recommend that in response to this Report the Minister for the Arts (in consultation with DfES, ACE, YDE and Sport England) creates a comprehensive written Government policy for dance aimed at fostering greater understanding of and better coordinated support for dance, including regional and national dance within the UK. We welcome the positive attitude the Minister showed when she gave evidence to the Committee in the course of this inquiry and we ask her, within three months, to set out for the Committee the specific action taken. (Paragraph 79)**

23. We agree with the Committee that the Government needs to be clear on its priorities for dance, and we were pleased to set these out in our written submission to the enquiry. A short paper, summarising the action under each of these priorities is attached at Annex 1.

24. We will continue to work closely with DfES, ACE, Youth Dance England, Sport England and other key stakeholders, to take action on the objectives and targets set out in our strategy. To complement the Government's strategy incorporating the three strands of access, excellence and a contribution to healthy living, ACE will be producing its policy for dance. This will be published in the Autumn and it will be informed by ongoing consultation with the dance industry.

- **(7) We recommend that more research is carried out into the possible benefits of dance in reducing crime rates and increasing social inclusiveness. (Paragraph 81)**

25. We agree with the Committee. Dance has benefits to offer a wide range of people and can positively aid social cohesion; it is embraced by different cultural backgrounds and religions; it has no language barriers; it is generally not competitive and anyone can take part; it has positive effects on social behaviour; and, it can also encourage people to express themselves through creative experiences.

26. Dance already plays a key part in the Positive Activities for Young People (PAYP) programme, a national government-funded developmental activities scheme for young people at risk. The aim of the programme is to reduce youth offending, and to encourage and support young people to return to education or training. Dance has had a positive impact on the young people involved, equipping them with new skills, improving their self-esteem and breaking down ethnic and cultural barriers. Up to June 2004, 29,746 young people had taken part in 107,100 activities, and of these, 2,023 related to dance projects. The programme began in July 2003, with funding for three years, and we hope that dance will continue to play an important role in PAYP. Similar programmes that ran the summer before PAYP were found to cut youth crime by up to 11%.

27. We are working to augment the evidence base around Arts and Criminal Justice through a 12-month pilot research study. Launched in June 2004, by DCMS, DfES and ACE, the study will investigate the impact of arts interventions including dance on 'good order' in custody and 'progression routes' within the resettlement agenda. This will provide substantial foundations required for further longitudinal research, and the team is currently exploring the possibility of using dance projects for the pilot.

- **(8) In order to ensure that the Arts Council fulfils its objectives for supporting dance as an art form in the future, we believe that it should set out clearly a strategy of how it proposes to achieve them. This would be advantageous, not only to help it to achieve its priorities, but also for the sector to know the priorities and objectives of the body which provides the main source of public funding for dance. (Paragraph 90)**

- **(14) As we have already stated, we believe that as part of this, it is imperative that the Government sets out a clear, overarching policy on dance which states how it proposes to achieve "excellence, access and the contribution to healthy living" that it desires in relation to dance. (Paragraph 117)**

28. We agree with the Committee. ACE is currently drafting its policy, and this will be available in the Autumn. As noted under recommendation (6), the paper setting out the Government's priorities for dance is attached at Annex 1.

- **(9) DCMS should carry out a review of the processes used to allocated Grants for the Arts. We believe that, wherever possible, complete transparency of decision-making processes should be put in place. (Paragraph 91)**

29. Arts Council England (ACE) operates at arms-length from Government. While Ministers have no locus in operational matters, DCMS officials work closely with ACE to ensure that procedures are as streamlined and transparent as possible. Arts Council England is undertaking an evaluation of Grants for the Arts, which will be published in early 2006. As part of the evaluation process artists, arts organisations and Arts Council employees have been consulted.

- **(10) We hope that the National Lottery will be able to continue to make funding contributions towards new facilities for dance, along with the ACE, local authorities, regional development agencies and private donors, all of whom have already contributed to the enhancement of the physical infrastructure of dance. (Paragraph 96)**

30. The Government is pleased that the National Lottery has already supported a number of new facilities for dance, through the funding of buildings spread across England from Dance City in Newcastle to Dance East in Ipswich.

31. Through the New Opportunities for PE and Sport programme, £581 million is being invested into good quality sporting facilities for young people and the community. So far, 81 facilities have included space for dance and we will continue to seek to maximise the contribution that these spaces can make to the well-being of communities. We will also promote the dance spaces that have benefited from £27m out of the £134m budget for the Space for Sport and Arts programme and ensure these spaces are utilised by the wider community.

32. This funding has enabled the transformation of the dance landscape in recent years, providing appropriate space for dance that adhere to health and safety rules. We share the Committee's hope that dance will benefit from continued funding contributions.

- **(11) We recommend that DCMS engage in a dialogue with the Office of the Deputy Prime Minister to ensure that spaces for dance and other art forms are considered within the planning for new settlements. (Paragraph 99)**

33. DCMS and ODPM are already engaged in positive dialogue to ensure that cultural infrastructure is planned into new communities. This approach was central to the recently published 'Culture at the Heart of Regeneration' document. A delivery plan will be drafted by early 2005, which will show how DCMS plans to influence others so that culture is made central to the planning and delivery of community regeneration. We will ensure that the interests of dance in particular are fully reflected in this work.

34. We will also be working with ODPM to ensure that our NDPBs are engaged with the ODPM-funded local delivery vehicles, which will be responsible for driving forward development and regeneration in the designated Growth Areas. Cultural and arts facilities are also being planned into individual projects that have received funding from ODPM in the Growth Areas. For example, the redevelopment of Pier Hill in Southend features an outdoor community performance space and light wall.

- **(12) DCMS and DfES should pay close attention to the work of Youth Dance England and take action wherever necessary to ensure that the youth sector is able to thrive and produce the dancers of the future. (Paragraph 101)**

35. The Government has a strong relationship with Youth Dance England (YDE), and were delighted to promote its establishment as the first national youth dance agency. YDE is government-funded through the Music and Dance Scheme and ACE, who are contributing £300,000 to YDE over 3 years. The Director of YDE is a member of the MDS Advisory Group, and is also jointly taking forward work on Dance Links, the dance and club links strand of the PESSCL strategy.

36. The Government will continue to build on its close relationship with YDE, seeking its advice where appropriate, and supporting it in its work. The Government is confident that its efforts and those of YDE will ensure that the youth dance sector continues to grow and develop.

- **(13) The Committee recommend that the Department for Education and Skills carry out a policy review relating to the place of dance within the National Curriculum. (Paragraph 106)**

37. Dance currently sits within PE in the National Curriculum, making the dance curriculum, as well as dance within the wider education system, the responsibility of DfES. Dance is one of six areas of activity for which programmes of study have been drawn up within National Curriculum PE. It is compulsory at Key Stages 1 and 2, and optional at Key Stages 3 and 4. The Government has no plans to change the status or nature of dance in the curriculum.

38. The Government believes that at present, dance is able to benefit from the high level of investment that is going into sport through schemes such as the PESSCL strategy. For example, the Dance Links strand of this will provide guidance and case studies of high quality dance provision in after-school clubs, which the Government believes will help to increase the number and quality of dance opportunities in schools.

# ANNEX 1

## DCMS Priorities for Dance

### Developing Pathways

Building pathways in dance so that all young people can experience dance for the first time and extend their involvement to a level that suits them.

#### *First Access*

- We will expand Creative Partnerships to cover 36 areas by September 2005. This scheme has already delivered over 165 dance projects to date.
- We will increase the number of schools being recognised for their commitment to the arts through the Artsmark scheme. To date 2,708 schools have already been awarded with Artsmark, including 27% of secondary schools.
- We will explore the scope for dance schools providing out of school activities to become approved childcare providers so parents can qualify for tax credits to assist with fees.
- We will maximise the impact of dance within the Physical Education, School Sports and Club Links (PESSCL) strategy by improving the quality of dance provision within and beyond the curriculum. The 2003-04 PESSCL survey – in which 6,500 schools took part – found that dance is the second most popular sport/activity with 94% of partnership schools offering dance. In addition, 28% of partnership schools have a link with a youth dance provider, making it the fifth most popular type of club link.

#### *Developing skills and deepening interest*

- We will support Youth Dance England as they seek to develop the capacity of the youth dance sector and maximise opportunities for young people to engage with high quality dance. Youth Dance England is the first National Youth Dance Agency established in February 2004 with £300,000 from ACE and DfES.
- We will build on the current pilots of the Young People's Arts Award and spread the scheme nationally to support young people's interest and talent in the arts.
- We will promote the web based guidance being developed through the DfES Gifted and Talented Unit, to help teachers provide more effectively for talented young artists, including dancers, in schools.
- We will continue to improve standards in dance education by encouraging future Specialist Schools and School Sport Partnerships to engage with the Best Practice Dance Network. This programme brings together a network of schools offering quality dance provision and provides professional development for teachers and performance opportunities for young people at the highest level.

#### *Supporting the best*

- The DfES-led Music and Dance Scheme (MDS) will designate new regional Junior Centres of Advanced Training (JCATs), which will deliver excellent and affordable dance tuition to more young people. 100 places have been allocated for 2004-5. Currently MDS provides 300 dance places for 11-16 year olds at 4 dance schools.

- We will continue to work closely with the DfES Dance and Drama Awards (DADA) to increase access to vocational training for disabled and ethnic minority groups. At present DADA funds 525 places per year at 22 performing arts FE institutions, of which 12 offer dance.
- We will disseminate the recent Dance and Drama Awards research and advice around disabled access to vocational training to all performing arts colleges.
- We will increase the number of vocational dance schools being funded by HEFCE as part of the conservatoire model. Currently four dance schools have joined this structure, which offers funding for places at the same level as universities.

### **Supporting the Artform**

Supporting the development of dance as an artform – its artists, infrastructure, buildings, companies – and so maintain our pre-eminent status in dance.

#### *Dancers*

- We will support professional dance companies in replicating models of good employment practice that value the sustainable careers of professional performers. We will encourage dancers to attain qualifications to enable them to continue working in the sector when their performing careers are over.
- We will raise the profile of a potentially artistically and financially rewarding career in dance by promoting opportunities for wider working and good employment practice.
- We will continue to promote professional development opportunities for dancers through Creative Partnerships by expanding the scheme to cover 36 areas by September 2005.

#### *Dance organisations and infrastructure*

- We will support the sector through the development of the Sector Skills Council.
- We will encourage professionals to invest into the next generation of dancers by involving them in the delivery of programmes such as: the Best Practice Dance Network; Creative Partnerships; and PESSCL.
- We will continue to promote to the dance sector the range of benefits and tax relief on offer if they register as a Community Amateur Sports Club.
- Arts Council England will continue to support dance companies, which will ensure that the artform innovates and reaches out to new audiences. In 2003-04, ACE distributed £21m among 40 regularly funded dance companies.
- We will continue to promote the work of the National Dance Agencies, to enhance regional support structures for dance and provide performance opportunities for young people.

#### *Dance buildings*

- We will promote the dance spaces which have benefited from £27 million out of the £134 million budget for the Space for Sport and Arts programme and ensure these spaces are utilised by the community.
- We will support the regeneration of communities through the built environment by funding more dance facilities through the National Lottery.

## Healthy Living

Maximise the contribution that dance can make to encouraging everyone of any age to exercise and live a healthier life.

### *Dance in schools*

- We will develop future generations of healthy people by maximising the contribution that dance can make to PESSCL, Young People's Arts Award, Artsmark and Specialist Schools.
- We will continue to ensure that dance can count towards meeting children's entitlement to two hours of high quality PE and school sport (PESSCL) and the Department of Health's recommendation that children should spend at least one hour, per day, on physical activity.

### *Participation in dance*

- We will continue to strengthen links between the community dance sector and Sport England and help to modernise areas of the dance industry's infrastructure.
- We will raise awareness of the wider benefits of dance by providing opportunities for participation in high quality dance at a variety of levels.
- We will forge links with the Department for Work and Pensions and help them develop their thinking around the benefits of dance for older people.

### *Dance and Health*

- We will investigate with other government departments the need for research into the value of dance as a contributor to healthy lifestyles and well-being.
- We will build relationships between the dance sector and other government departments, highlighting the benefits of dance.
- Before marketing the health benefits of dance to new audiences, we will develop a more comprehensive understanding of dance and health within the sector by training professionals to enable them to articulate the benefits.





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