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## DCMS Sponsored Bodies



**BEN COOK**  
**FOUND PAINTING**

Ben graduated from the MA Fine Art course of Manchester Metropolitan University. His recent work, Found Paintings, was exhibited in the New Contemporaries 1999 exhibition in Liverpool and London. Ben will exhibit three large scale Found Paintings, commissioned by the Whitworth Art Gallery, Manchester, in May this year.

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*The Department now has three-year funding agreements with its sponsored bodies, linking government investment to outcomes which reflect our central themes of access, excellence and innovation, education and the development of the creative industries.*

*Following the Comprehensive Spending Review, DCMS embarked on a significant programme of rationalisation and reorganisation of its sponsored bodies, including an expansion of its regional presence.*

### 5.1 Funding Agreements and the New Relationship

Alongside the three-year funding allocations made possible by the comprehensive spending review (CSR), we have put in place new three-year funding agreements with the bodies we sponsor.

These agreements are at the heart of the relationship between DCMS and its sponsored bodies; they are designed both to set challenging targets for the individual organisations and to ensure that DCMS can meet the targets set for it in the Public Service Agreement.

This has been the first year of these new-style funding agreements; the first formal monitoring was undertaken by Ministers in the autumn. The agreements are not fixed; they need to develop in response to changing circumstances and all concerned need to be sure that the measures and targets included are the most appropriate. A great deal of work is under way to look at how performance is measured, including the follow-up work to the Museums and Galleries Efficiency and Effectiveness Review and the initial studies being carried out by Quest. This work will lead to adjustments in funding agreements for the coming year, although there is unlikely to be major change within this funding period.

At the same time, we continue to seek to develop new ways of working with our sponsored bodies in line with the Modernising Government agenda and the programme for reform of the Civil Service.

### 5.2 Structural Changes

The outcome of the CSR required a number of structural changes to the network of DCMS bodies. These are set out below.

To facilitate the development of a sustainable UK film industry a new strategic film body, the Film Council, was established during the year. It will be fully operational by April 2000.

A new public body to provide strategic leadership for the museums, libraries and archives communities, the Museums, Libraries and

Archives Council, has been established and will become fully operational on 1 April 2000. It will be a champion body for the sectors and their users. It will strive to ensure that museums, libraries and archives are known to and widely used by all as key resources for creativity, lifelong learning, economic development, and enjoyment. It will replace the Museums and Galleries Commission and the Library and Information Commission.

The Commission for Architecture and the Built Environment (CABE) has succeeded the former Royal Fine Art Commission (RFAC) but with a much wider remit and taking on some other transferred responsibilities. CABE began its work on 1 September. Its aims are to champion good new architecture and urban design to as wide an audience as possible. It will do this through educational and promotional initiatives, assuming the design review function of the RFAC, advising Government and others on how to achieve better design quality, maintaining and developing grant programmes, and supporting and collaborating with regional architecture centres and other local bodies in their work with local communities.

The Royal Commission on the Historical Monuments of England and English Heritage were administratively merged on 1 April 1999, under the name of English Heritage. Legislation will be needed to achieve formal amalgamation.

On 1 April 1999, the Arts Council of England assumed responsibility for funding and strategic policy development for the crafts sector and for funding the Crafts Council. As a regularly funded client of the Arts Council, the Crafts Council continues as an independent body retaining its Royal Charter, charitable status, and range of services for crafts practitioners and the public. It has been declassified as an NDPB and now operates as a private sector body.

A more effective, strategic, leaner, national body for tourism in England was launched in July 1999. The English Tourism Council (ETC) is a radical transformation of the English Tourist Board. It will focus its energies on only a few key areas – quality,

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competitiveness and wise growth – by providing intelligence, setting standards, creating partnerships and ensuring coherence. This will free more funding for the regions and, for the first time, Regional Tourist Boards (RTBs) have been asked to play an active role in deciding where the ETC's funding can have most impact in their regions. RTBs are able to bid for funds for projects and, in this way, local factors and circumstances can be taken into account.

Regional Cultural Consortia have been established in each of the eight English regions outside London. They are charged with ensuring that culture and creativity have a strong voice in the emerging regional picture and that they play a full and coherent part in contributing to increasing prosperity and enjoyment of life in their region. The major task for each consortium will be to draw up a regional cultural strategy which will set out a future for cultural, creative and sporting life in its region, having regard to DCMS objectives on access, excellence, education and the creative industries. Separate arrangements will apply for London; they are included in the Greater London Authority Act 1999. From July 2000 the Mayor will play a part in the cultural life of the capital. The Mayor's cultural strategy will be drafted by the Cultural Strategy Group for London, a body analogous to a consortium but appointed by the Mayor. The Mayor will also make appointments to some London bodies and will have specific duties in respect of promoting tourism.

The Department has recently established an International Unit to co-ordinate European Union and international work which is becoming increasingly important. While international work will continue primarily to be carried out by policy divisions, cross-cutting issues and the development of an overall international strategy will fall to the new unit. The Government rejoined UNESCO in July 1997 and the International Unit will ensure that DCMS interests are fully represented.

### 5.3 Public Appointments

The Department has a role in making around 700 public appointments to a wide range of public bodies. Appointments are

governed by the principles of selection on merit through a fair, open and transparent process. DCMS is also committed to ensuring that the boards of its public bodies reflect, so far as possible, the make up of society as a whole. In addition, DCMS is keen to ensure that people who can contribute new and creative ideas have opportunities to serve.

Good progress has been made towards targets for broadening representation on DCMS public bodies. In 1997 the Department set a target to achieve a year-on-year increase in the proportion of women and people from ethnic minorities serving on its public bodies, aiming to reach 35 per cent and 4 per cent respectively by 2001. Between 1997 and 1999, the levels of representation rose from 27 per cent to 30.1 per cent for women and from 2.1 per cent to 4.4 per cent for ethnic minorities. The overall aim is to have equal representation by women and men and 5 per cent ethnic minority representation by 2004. This year for the first time DCMS has set a target for representation by people with disabilities and the aim is to increase such representation from the present level of 2 per cent to 4 per cent by 2004.

Applications are always welcome from those willing to serve on DCMS public bodies. To register an interest, please write for an application pack to: The Central Appointments Unit, Department for Culture, Media and Sport, Fifth floor, 2 – 4 Cockspur Street, London SW1Y 5DH (or telephone (020) 7211 6387/6048). Information about DCMS appointments and application forms are also available on DCMS web site – [www.culture.gov.uk](http://www.culture.gov.uk). In addition, high profile appointments may be advertised in the national press. DCMS has established a database of individuals interested in public appointment and all advertising and candidate search is handled in-house, securing considerable savings.

#### **5.4 Sponsored Bodies Tables**

Details of all the Non-Departmental Public Bodies (NDPBs), Public Corporations, Regulatory Bodies and Advisory Committees that DCMS sponsors are outlined in the following pages.



### 5.5 Board members

The following tables give details of all appointments and remuneration as at 31 December 1999. Individuals whose appointments were due to end between 31 December 1999 and the publication of this report may have been reappointed. Not all appointments are made by the Secretary of State.

The majority of DCMS appointments are part-time and unpaid. Remuneration attached to an appointment does not mean that the current appointee chooses to draw payment. Where posts are full-time or paid they are identified in the tables by the following symbols;

Key to tables	
Up to £4,999	£a
£5,000 – £12,999	£b
£13,000 – £19,999	£c
£20,000 – £29,000	£d
£30,000 – £44,999	£e
Over £45,000	£f
Full-time	F/T

Where remuneration varies within an individual body it is likely to reflect the number of days an appointee works or the number of committees on which they serve.

### 5.6 Financial information

Where appropriate, the sponsored bodies' tables include other income. This may include income from other public sector sources as well as from the private sector, but it is usually net of trading costs. Some figures in the tables may not add up owing to rounding.



#### SARAH CORBETT TRANSITION

Sarah is studying for a BA in Fine Art at the Slade School of Art, University College London as a painter. Her current work concerns the depiction of figures in apocalyptic landscapes. She has a strong interest in the theatre and in the relationship between art and music.