



A POLICY FOR THE ARTS

THE FIRST STEPS

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INTRODUCTION

1. The relationship between artist and State in a modern democratic community is not easily defined. No one would wish State patronage to dictate taste or in any way restrict the liberty of even the most unorthodox and experimental of artists.

2. But if a high level of artistic achievement is to be sustained and the best in the arts made more widely available, more generous and discriminating help is urgently needed, locally, regionally, and nationally.

3. In some parts of the country professional companies are non-existent. Even amateurs find it hard to keep going. And lack of suitable buildings makes it impossible to bring any of the leading national companies, orchestral, operatic, ballet or theatre, into those areas.

4. Fortunately, this state of affairs is coming increasingly under fire. So too are those of our museums, art galleries and concert halls that have failed to move with the times, retaining a cheerless unwelcoming air that alienates all but the specialist and the dedicated.

5. No greater disservice can be done to the serious artist than to present his work in an atmosphere of old-fashioned gloom and undue solemnity.

6. If we are concerned to win a wider and more appreciative public for the arts, all this must be changed. A new social as well as artistic climate is essential.

7. There is no easy or quick way of bringing this about, the more so as too many working people have been conditioned by their education and environment to consider the best in music, painting, sculpture and literature outside their reach. A younger generation, however, more self-confident than their elders, and beginning to be given some feeling for drama, music and the visual arts in their school years, are more hopeful material. They will want gaiety and colour, informality and experimentation. But there is no reason why attractive presentation should be left to those whose primary concern is with quantity and profitability.

8. Some of our new civic centres and art centres already demonstrate that an agreeable environment and a jealous regard for the maintenance of high standards are not incompatible. Centres that succeed in providing a friendly meeting ground where both light entertainment and cultural projects can be enjoyed help also to break down the isolation from which both artist and potential audience have suffered in the past.

9. Another encouraging trend is the growing recognition of the importance of strengthening contacts between regional and civic art associations in different parts of the country.

10. But we have a long way to go before effective associations of this kind become common form everywhere. If a sane balance of population between north and south, east and west, is to be achieved, this kind of development is just as essential as any movement of industry or provision of public utility service. If the eager and gifted, to whom we must look

for leadership in every field, are to feel as much at home in the north and west as in and near London, each region will require high points of artistic excellence. Of course no provincial centre can hope to rival the full wealth and diversity of London's art treasures, but each can have something of its own that is supreme in some particular field. This too must be the aim of the new towns, if they are to win and to hold the kind of residents they most need.

11. From the combined efforts of the Government and of regional associations that include representatives of industry, the trade unions and private donors as well as local authorities, the money must be found to provide the buildings needed to house the arts.

12. If we are prepared to accept this challenge, we must also be prepared within the limits of the resources that can be made available to give expenditure for these projects a higher priority than in the past.

13. The financial difficulties that so many of today's artists have to contend with must also be realistically examined.

14. In any civilised community the arts and associated amenities, serious or comic, light or demanding, must occupy a central place. Their enjoyment should not be regarded as something remote from everyday life. The promotion and appreciation of high standards in architecture, in industrial design, in town planning and the preservation of the beauty of the countryside, are all part of it. Beginning in the schools, and reaching out into every corner of the nation's life, in city and village, at home, at work, at play, there is an immense amount that could be done to improve the quality of contemporary life.

15. There is no short-term solution for what by its very nature is a long-term problem. This is a field in which, even in the most favourable circumstances, it will never be possible to do as much as we want to do as quickly as we want to do it. But that is no excuse for not doing as much as we can and more than has hitherto been attempted.

GOVERNMENT SUPPORT FOR THE ARTS

16. The support that the Government give to the arts can be grouped under three heads—education, preservation and patronage.

17. The main educational functions are carried out in England and Wales under the aegis of the Department of Education and Science, and in Scotland of the Scottish Education Department. In partnership with the local education authorities and voluntary bodies they are concerned with the arts in schools, colleges of further education, including colleges of art, adult education and community centres. To the responsibilities of the Department of Education and Science public libraries will soon be added. The Victoria and Albert Museum is the direct responsibility of the Department of Education and Science and the Royal Scottish Museum of the Scottish Education Department.

18. As for preservation, the Museums and Galleries, largely financed directly by the Treasury, and the Historic Buildings and Ancient Monuments, looked after by the Ministry of Public Building and Works, are the most important. The National Trust, and the National Trust for Scotland,

private bodies with great houses and collections under their wing, receive on occasion substantial grants towards repair and maintenance from the Ministry of Public Building and Works. There are also other bodies receiving financial support from the Government, such as the British Institute of Recorded Sound.

19. The patronage given by the State to music, drama, painting, sculpture and poetry is largely channelled through the Arts Council and their Scottish and Welsh Committees. The Council thus cover most of the fields not provided for by other agencies.

National Museums and Galleries

20. There are seventeen main national museums and galleries, two of which are scientific. Government Departments are directly responsible for three of them: the Victoria and Albert, the Science and the Royal Scottish Museums. The rest are administered by Trustees appointed in most instances by the Prime Minister.

21. The management of their affairs is in their own hands and they can spend their purchase grants as they like. Special grants can also be made towards the cost of exceptional purchases.

22. Building for these museums in London and Edinburgh is arranged by the Ministry of Public Building and Works, which in turn looks for advice on priorities to the Standing Commission on Museums and Galleries, a body of twelve appointed by the Prime Minister. A twelve-year programme covering England and Scotland has been drawn up costing in all £5m. starting in 1964-65. In addition there are several large special projects outside the twelve-year programme, notably the British Museum Library, estimated at £15m., and the National Science Reference Library (£1½m.); a bill now before Parliament provides for an Exchequer contribution to a new Museum of London. A separate programme of £700,000 over twelve years has been agreed for the Welsh Institutions.

Provincial Museums and Galleries

23. There are some 900 of these supported or administered mainly by local authorities whose expenditure on them does not rank for calculating general grant. They vary greatly in size and scope. The Standing Commission surveyed these museums in 1960 and commented unfavourably on the small amounts of money spent on many of them.

24. A fund (£50,000 in 1964-65) for local purchases comes from the Victoria and Albert Museum which also provides loans of travelling exhibitions culled from the museum's material. The Royal Scottish Museum operates a similar fund. Regional schemes of co-operation through Area Councils are beginning to get under way. These will enable the smaller museums in an area to call on the larger for advice and help. Exchequer grants are made to the Area Councils, but until the schemes are in full working order this expenditure will not be large.

The Arts Council

25. Support for the living arts is mainly channelled through the Arts Council whose task was set out in their Royal Charter of 1946 as the development of "a greater knowledge, understanding and practice of the fine arts

exclusively and in particular to increase the accessibility of the fine arts to the public throughout Our Realm, to improve the standard of execution of the fine arts and to advise and co-operate with Our Government Departments, local authorities and other bodies on any matters concerned directly or indirectly with those objects."

26. Sixteen persons appointed by the Chancellor of the Exchequer after consultation with the Education Ministers are chosen for their knowledge of, or concern with, one or more of the fine arts. They are responsible for the allocation of the grant-in-aid given them through the Treasury Vote for Grants for the Arts. In 1963-64 a triennial basis was adopted with an annual 10 per cent. increase. The Charter provides for the appointment of committees for Scotland and Wales to which the Council entrust the discharge of their functions in these countries.

27. With these funds the Council organise exhibitions, some of them the most important held in this country, or indeed anywhere, since the war. They send groups performing "Opera for All" widely through the country, and organise some concerts. But for the most part the Council give grants or guarantees to activities for which other sources contribute equal or greater support.

28. The following are the main objects which the Council support :—

Opera and Ballet :

Covent Garden and Royal Ballet.
Sadler's Wells.
Welsh National Opera Company.
Scottish Opera Society.
London Opera Centre.
Ballet Rambert.
Western Theatre Ballet and some small companies.

Music :

Orchestras.

By an arrangement with the London County Council, orchestral concerts in the Royal Festival Hall are subsidised. Outside London orchestras which obtain help from the Arts Council include :

Scottish National Orchestra.
Hallé.
Liverpool Philharmonic.
City of Birmingham.
Western Orchestral Society.
Northern Sinfonia.

Also through the National Federation of Music Societies small grants are made to a large number of musical bodies with the aim of improving performance by guaranteeing concerts and enabling amateurs to improve their quality and engage professional conductors, singers and players.

Theatre :

The National Theatre.
Royal Shakespeare Company.
English Stage Society.

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Some 45 other repertory companies.

Training schemes for writers, producers, designers and administrators.

Other grants by Scottish Committee (e.g. Glasgow Citizens' Theatre) and Welsh Committee.

Art:

Mainly through exhibitions, grants and guarantees to local arts societies, and occasional purchases.

Poetry:

Grants, guarantees and direct promotion.

The Edinburgh Festival.

Arts Festivals.

Arts Associations and Clubs.

British Film Institute

29. This body receives direct grants from the Treasury and the Department of Education and Science. Its main objects are to run the National Film Archive, the National Film Theatre and a Film Distribution Library. It issues several publications, including Sight and Sound, and generally concerns itself with "the development of the film as a means of entertainment and instruction", as does the Scottish Film Council which is also grant-aided.

Other bodies

30. Grants are also made to the following: The British Academy, which finances schools of archaeology overseas, the British Institute of Recorded Sound, the Royal Academy of Dramatic Art, the Royal Academy of Music, the Royal College of Music, the Royal Scottish Academy of Music, and the Royal Manchester College of Music.

Historic houses and Ancient Monuments

31. The Ministry of Public Building and Works is responsible for the administration of the Ancient Monuments and Historic Buildings Acts that give it the power to make grants towards the repair of buildings of outstanding historic or architectural interest, acting on the advice of the three Historic Buildings Councils for England, Wales and Scotland. A grant is normally made only on condition that the house is opened to the public.

32. The Ministry is also responsible for the upkeep of a number of buildings of special historic interest, such as Burlington House, Lancaster House, Marlborough House, the Tower of London, the Banqueting House, the Royal Naval College Greenwich, and Royal Palaces not occupied by the Sovereign such as Hampton Court, parts of Holyroodhouse and Osborne House.

33. *Statues.* A good many of the London statues are in the charge of the Ministry. When Parliament approves a statue the Ministry normally commissions and erects it.

34. *Sculpture and pictures.* Sometimes a new public building calls for sculpture or other special type of decoration and the Ministry thus exercises a limited amount of patronage. It also purchases a number of pictures

every year, for diplomatic buildings overseas, official residences and Government offices. It also has a team of artists skilled in picture conservation and the restoration of works of art.

35. *The Ministry of Housing and Local Government* also has responsibilities for buildings of special architectural or historic interest. The Ministry issues lists of such buildings for the guidance of local planning authorities, in order to ensure that the special interest of the buildings is taken into account when proposals affecting their future are put forward. In addition to their normal powers of development control, the local authorities may make building preservation orders (subject to confirmation by the Minister) where necessary.

36. Local authorities are also authorised, in England and Wales by the Local Authorities (Historic Buildings) Act 1962 and in Scotland by the Local Government (Scotland) Act 1947, to contribute towards the repair and maintenance of buildings of architectural or historic interest. The consent of the Minister of Housing and Local Government is required only if the building is not a listed building.

37. *The British Council* is responsible for displaying overseas the best of British drama, music, and the visual arts. In co-operation with local museums and art galleries abroad, paintings and sculpture by British artists are sent for exhibition at international art festivals, and on extended tours through a number of countries. Photographic displays dealing with such subjects as architecture or social services are also supplied. The Council organises tours overseas by British theatre, ballet and opera companies and by orchestras and individual musicians, enabling them to perform not only in Europe but sometimes in countries farther afield where opportunities of seeing or hearing British actors or musicians are rare. It maintains an information and reference service for specialists in the arts and sends copies of plays, gramophone records (including recorded speech and literature), and music to its libraries overseas.

LOCAL AND REGIONAL EFFORT

38. Local authorities depend, for authority to incur expenditure, mainly but not entirely on Section 132 of the Local Government Act 1948. This permits them to spend the product of a 6d. rate on entertainment in all its forms. They can also spend whatever income they receive from entertainment. There is similar provision for Scotland. It may well be worth considering whether these powers should not be extended to the county councils in England and Wales. The Greater London Council will have them from next April and the L.C.C. obtained similar powers some years ago.

39. Some of the most progressive local authorities already show what can be done. Birmingham, for example, besides having one of the finest museums in the country, in part finances its orchestra, plans to build a new Repertory Theatre and has made an interest-free loan to the amateur Crescent Theatre. It is also contributing to an adventurous scheme for an arts centre for youth at Cannon Hill. Manchester at the Library Theatre runs one of the few civic theatres that is completely financed from local funds. Sunderland has added an arts centre to its museum and generously supports its theatre. The London County Council has a proud record of support for the arts. It has

built the Royal Festival Hall and is building an arts centre on the South Bank, contributes half the pool which guarantees the concerts of three great orchestras, supports several museums, took the initiative over the National Theatre and commissions a wide variety of sculpture for its schools. The City, too, plans to build an arts centre in the new Barbican development and will contribute one third of the cost of the new Museum of London.

40. In Scotland, Glasgow has now embarked on a scheme for a cultural centre which will include two theatres and a concert hall.

41. The New Towns in England, Wales and Scotland are also showing enterprise. They have powers to make contributions to the cost of providing amenities and to appoint Social Development Officers who make the needs of voluntary organisations known to the Corporations. Harlow, for instance, has appointed its own arts council which receives financial help from the local authority and is preparing a scheme for a theatre and arts centre. It has also introduced and supports a professional string quartet for whose members the Corporation has made houses available. Welwyn Garden City provides in Digswell House living accommodation for sixteen artists and students. An example from Scotland is the help given to the Glenrothes Arts Club which has premises in an adapted farmhouse. Others have formed arts trusts which serve as intermediary between the local authority and the cultural organisations.

42. An enterprise that grows steadily in popularity and enjoys Arts Council support is the Arts Festival. This brings cultural opportunities to the residents and also brings visitors to the town. In addition to the International Festival at Edinburgh there are festivals among other places at Aldeburgh, Bath, Cambridge, Cheltenham, Little Missenden, Haslemere, Ludlow and York; also the Three Choirs Festival. In Wales, there is the national Eisteddfod. In Scotland, Stirling has led the way in local festivals. But too many centres, especially in the drabber industrial areas, do not as yet share in these activities.

43. Go-ahead local enterprises need more than encouragement and advice. They also need more financial help, and this is where regional associations for the arts can perform an important function, for regional planning is as valuable in this as in the economic sphere. At this level a small staff with a few keen local enthusiasts backing them can stimulate the co-operation of other authorities, and by calling on each for a fairly small levy provide funds with which to finance a variety of projects—concerts, exhibitions, film shows and lectures—which few authorities by themselves could afford. By invoking the help of the local education authorities they can also bring the schools into the picture. It is important to win the goodwill and co-operation of employers and trade unions. Universities too have an important part to play. A network of this kind should be developed to cover the whole country. Once an association has been formed it can act with and for the Arts Council in a mutually beneficial relationship.

44. At present the biggest association of this kind is in the North-East. It received £30,000 from the Arts Council in 1964-65 and helps to support among other things the Northern Sinfonia Orchestra, the Sunderland ventures already mentioned, an arts centre at Billingham and the People's Theatre Arts Centre in Newcastle upon Tyne.

45. The most recent of the regional bodies is the Eastern Authorities Orchestral Association formed at the instance of the Arts Council and the London Philharmonic Orchestra. Some 93 local authorities from the Humber to the Thames will contribute £2 per thousand head of population to be matched £ for £ by the Arts Council, so that all members can benefit from the visit of an orchestra, even if the concert is given in surroundings not devised for orchestral work and at somewhat irregular intervals.

46. Another advantage of the regional association is that it calls forth from a larger area the able individuals who are the key to success. It gives them wider scope and puts their special gifts at the disposal of many local authorities besides their own.

47. This paper has laid emphasis on the fact that the municipalities are the corner stone without which effective local and regional art associations cannot be started or kept going. But ample scope remains for private donors and trusts such as the Carnegie U.K. Trust, the Pilgrim and Foyle Trusts, the Gulbenkian and Rayne Foundations. One of their most valuable contributions is to assist projects during their early stages, as the Carnegie U.K. Trust has done in its support of local museums.

48. There is also the considerable contribution made by private collectors and a welcome beginning to patronage of the arts by progressive industrialists and trade unions.

HOUSING THE ARTS

49. There is a dearth of good local buildings for showing and practising the arts. Part of the reason is that after the war there was such urgent need for houses and factories that little provision could be made for the civilising influences of concert halls, theatres or art centres. Money, labour and materials were not available. Habits of neighbourliness and co-operation in community projects were not developed. The damage then unavoidably done is only now being remedied. People who had never known what they were missing did not press for galleries, theatres and concert halls. Certain sections of the press, by constantly sniping at cultural expenditure, made philistinism appear patriotic.

50. Another reason was that the Arts Council were not able to provide significant capital sums for building.

51. In meeting contemporary trends the concept of the arts centre is most valuable since such a centre can be of almost any size and cover any range of activities. A single hall can provide a place where local people can meet, perform an amateur play, hold an exhibition of their own or of professional work, put on a film show, lecture or recital and generally act as focal point for cultural activities and amenities. It may be run solely by amateurs or by a mixture of amateurs and professionals. At the other end of the scale the arts centre may cover a long stretch of the South Bank, with Festival Hall, Recital Room, National Theatre, Art Galleries, restaurant and Film Theatre. In between there are for instance the Little Theatre Guild of Great Britain whose twenty-six members, in towns as far apart as Salisbury and Llangefni or Newcastle upon Tyne, have built or adapted their own theatres and support them with other activities concerned with the arts—films, collections of costumes,

and art exhibitions. Another notable example is the Cannon Hill Trust, where the plans include a library, three theatres (one open-air), swimming pool and multi-purpose studio, and where the emphasis is educational aiming at winning and holding the interest of the young. In Scotland, Greenock has provided an enterprising arts centre consisting of a theatre, gallery for small exhibitions, lecture room and small restaurant.

52. Demand is increasing and far more money could be spent on housing the arts than is likely to be immediately available. As a first step the Arts Council will be authorised to enter into commitments up to £250,000 in 1965-66, in order to encourage regional and local authorities to develop their plans in this field. If this has the desired effect, the Government will be ready, when the time comes, to consider authorising the Arts Council to enter into substantially higher levels of commitment in future years.

53. There is no reason other than lack of energy and interest why every community, large and small, should not form its own arts centre, aiming at growth and improvement of quality. The Regional Arts Association should be there to help; and one of the purposes of Centre 42, which has recently acquired a lease of the Round House in Camden Town, is to have groups of fully professional artists ready to respond to calls on their services from other parts of the country. Sometimes a historic building can be adapted at comparatively little cost—certainly less than the cost of a new centre—and used as an arts centre. When this happens two objects are achieved in one. Examples are, on a large scale, Temple Newsam outside Leeds and Corsham Court in Wiltshire, and on a smaller scale the adaptation of Canonbury Tower for a theatre and arts centre in Islington.

54. It is to be hoped that one day fine permanent buildings for housing the arts will be universally available. But in the meantime enterprising localities might well investigate the possibility of mobile art centres and travelling theatres. This means growing accustomed to some of the latest developments in building techniques. Temporary inflatable structures are already in use in industry. All that is needed is to find models that can be given the gay "Come to the Fair" atmosphere essential for recreational purposes. Besides providing much needed colour in the immediate future, these temporary theatres could help to create the climate of opinion needed to encourage expenditure from the rates on permanent buildings.

55. The recent actions of the Arts Council in launching an enquiry into the future needs of the provincial theatre and a second enquiry into ways of bringing the theatre to children are welcome and point the way to future developments.

56. As new theatres come to be built, there is a strong case for standardising backstage fittings and equipment. In some countries, notably West Germany, this is already done. It makes the work of touring companies very much easier.

57. Under the present town planning law a building which is in use as a theatre may be put to a variety of other uses without the need for prior planning permission. This has resulted in the loss of existing theatres. The Government regard this as unsatisfactory and they have therefore amended the relevant statutory instrument—the Town and Country Planning (Use Classes) Order, 1963 (in Scotland, the Town and Country Planning

(Use Classes) (Scotland) Order, 1950). This will limit to use as a music hall, or as a cinema, the changes of use from a theatre which, under the terms of the Order, can be carried out without involving the need for planning permission.

THE INFLUENCE OF EDUCATION

58. Almost all the activities described in this White Paper are linked directly or indirectly with education. If children at an early age become accustomed to the idea of the arts as a part of everyday life, they are more likely in maturity first to accept and then to demand them. The links are not limited to the primary and secondary schools: they extend to the art schools, the colleges of further education, the colleges of education for teachers, the universities and the classes for adults. The place that the arts occupy in the life of the nation is largely a reflection of the time and effort devoted to them in schools and colleges.

59. Nearly all children enjoy singing and dancing and most of them delight in poetry and in mime or dramatic exercises. There is no more excited audience at the right play. Many of them have a natural talent for painting and drawing, and for making things, that surprises their parents.

60. Many schools, particularly perhaps primary schools, have successfully fostered these abilities, and in some of the arts the schools have had notable help from radio and television. But too often, as boys and girls grow up, the impetus seems to weaken, so that as adults we are more vulnerable than we should be to criticisms of our inadequate uses of literacy, of our failure to appreciate poetry, of our limited tastes in music and drama, of our ignorance of the visual arts and of our blindness to good design.

61. Here is a challenge to the schools, and many of them are already showing that it can be met. The imagination and free flow of some of the writing in prose and poetry, the quality of some of the painting and pottery, and the high standard of some of the choral singing and of the orchestral playing, culminating in the National Youth Orchestra, outshine the achievements of any previous generation. But the base is still too narrow.

62. In these efforts the schools need the support both of their communities and of the expert practitioners in the various arts. This begins with the quality of the school buildings themselves. There are schools built since 1945 where children have shown how they appreciate and respect well-designed buildings, enlivened by the occasional mural or piece of sculpture, stimulating colours, well-chosen furniture and fittings, and skilful landscaping. Many schools, too, have shown the benefits that can be derived from arranging close links with local museums, theatres and arts centres, from encouraging performances by school children to wider audiences, from inviting experts in the various arts to talk about their activities and demonstrate them, and from arranging visits by school children to exhibitions and performances.

63. As such activities become more widespread, more and more people will be inclined as they grow up to practise and appreciate the arts. The professionals of the future will require more and better facilities for their training, the amateurs will swell the growing ranks of those who attend the already remarkable variety of part-time classes or occasional lectures, and the arts as a whole will reach wider and better informed audiences.

64. Success will depend to a great extent on what is done in the places where research is undertaken, where standards are set and where expert practitioners are educated. A major responsibility therefore lies with the universities, with the colleges of education for teachers, and with the schools and colleges specialising in art, ballet, drama, music and opera. For example, the work of the National Advisory Council for Diplomas in Art and Design should lead to a marked improvement in higher education in art, and the Royal College of Art has shown how immediate an influence a leading educational institution can have not only on the standards of individual artistic achievement but on the quality of design in commerce, fashion and industry.

65. But ample scope remains for further effort. Not all universities and colleges can claim that they have yet done their utmost to foster knowledge and appreciation of the arts, either within or outside their own boundaries.

66. The role of education should not be interpreted too narrowly. It is true that much will have been achieved when many more people have become acquainted with the arts and have come to realise the interest and enjoyment that can lie in well-written books, good plays, more demanding programmes on radio and television, concerts of serious music and exhibitions of great pictures. But surroundings are important as well, and here too the arts can make an invaluable contribution. In this connection the Government will continue to support the Council of Industrial Design. They welcome the encouragement that the Council are giving to good industrial design in a wide range of products in everyday use at home and at work.

67. The crafts also have an important contribution to make in the field of education and leisure pursuits as well as in their influence on good design. In an age of progress the traditional crafts must move with the times and the Government will encourage them to take their place in future developments.

68. The quality of buildings and of the setting in which they stand also exerts an important influence on our lives. This brings into the picture not only the aesthetic merit of the buildings themselves but the contribution that sculpture, other works of art and landscaping can make to the environment—a contribution that also helps the arts by providing opportunities for sculptors, artists and landscape architects.

69. In the buildings for which they are themselves directly responsible the Government will continue to pay regard in all appropriate cases to the importance of this kind of contribution; and whenever practicable they will make a suitable provision. They hope that local authorities, New Town Corporations and other public bodies, some of whom have already done much in this way, will follow the same policy. They hope, also, that private donors will support these efforts.

70. In existing buildings too the Government would like to see more and better pictures displayed. They intend to arrange for this in those of their own buildings that are suitable, either by buying the work of living artists or by loans from local sources.

71. Appreciation of this kind of good design is not the end of the matter. Indeed, diffusion of culture is now so much a part of life that there is no precise point at which it stops. Advertisements, buildings, books, motor cars, radio and television, magazines, records, all can carry a cultural aspect and

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affect our lives for good or ill as a species of "amenity". No democratic government would seek to impose controls on all the things that contribute to our environment and affect our senses. But abuses can be spotted and tackled, high standards encouraged, and opportunities given for wider enjoyment. It is partly a question of bridging the gap between what have come to be called the "higher" forms of entertainment and the traditional sources—the brass band, the amateur concert party, the entertainer, the music hall and pop group—and to challenge the fact that a gap exists. In the world of jazz the process has already happened; highbrow and lowbrow have met.

72. Radio and television have much to contribute to the encouragement of artistic activity and appreciation. If little is said about them in this White Paper it is largely because in this field the Government have no direct responsibility. These media are managed by public corporations whose relationship with the Government is defined by statute. How the corporations use broadcasting time and deploy their resources is for them to decide.

73. But it is clear that radio and television have enormous opportunities in the sphere of the arts, and their responsibilities to the nation are correspondingly great. Radio has done much for drama, music and poetry. The use of television for similar purposes is still at a relatively early stage, but it is to be hoped that the introduction of additional channels for television will encourage further experiment and development. If in time a greater number of local stations is set up, these will have an important part to play in the encouragement of local artistic activity and the enrichment and diversification of regional cultures.

THE GOVERNMENT'S PROPOSALS

74. Government aid to the arts has hitherto been on a relatively modest scale, and has grown up in response to spasmodic pressures rather than as a result of a coherent plan.

75. The same picture emerges locally. There is no common pattern among local authorities when it comes to support for the arts. Some are generous, some have no regard for art at all, and sometimes such facilities as there are, for instance a library or museum, are not used to the best advantage.

76. There is ample evidence of the need for a more coherent, generous and imaginative approach to the whole problem. It will take time to work out such a policy in full detail. In the meantime the need for further progress is urgent. The Government have decided therefore to advance by stages, at each stage making the necessary assistance available in support of the following objectives:

- (i) Today's artists need more financial help, particularly in the early years before they have become established. Their ability to develop and sustain a high level of artistic achievement lies at the centre of any national policy for the arts.
- (ii) The Government hope to see a great increase in local and regional activity, while maintaining the development of the national institutions. They are convinced that the interests of the whole country will be best served in this way.
- (iii) The Government appreciate the need to sustain and strengthen all that is best in the arts, and the best must be made more widely available.
- (iv) There is need for more systematic planning and a better co-ordination of resources.

77. With these objectives in mind the Government have reviewed their own administrative arrangements. They have reached the conclusion that the time has come for the Government's responsibility for the arts to be centred in a Department other than the Treasury, since public expenditure on the arts has developed to a stage when it has already become anomalous for the Treasury to remain the sponsoring Department. These functions are accordingly being transferred to the Secretary of State for Education and Science, who will delegate responsibility to one of the Joint Parliamentary Under-Secretaries of State in his Department. Appropriate arrangements will be made to meet the special interests of Scotland and Wales. The necessary administrative changes are being put in hand immediately.

78. The greater part of Exchequer aid is channelled through the Arts Council. This arrangement will be maintained within the broader context now set by the Government's policy and with due regard to the pattern of developments described in this White Paper. The Council will continue to enjoy the same powers as they have exercised hitherto and will in particular retain their full freedom to allocate the grant in aid made available to them. Similarly bodies such as the Historic Buildings Councils, the British Council and the Council of Industrial Design will continue to play an invaluable part in their respective fields.

79. Notwithstanding the difficulties of the present situation the Government propose to increase substantially their grant to the Arts Council. In 1964-65 the Council received from the Exchequer £2,150,000 (excluding the grant in respect of Covent Garden). The figure for 1965-66 (again excluding Covent Garden but including the new expenditure incurred as a result of commitments on housing the arts and the extra subsidies for young artists) will be £2,815,000.

80. Among other things this will enable the Arts Council to make a larger contribution to regional associations, to increase their assistance to the leading artistic enterprises in Scotland and Wales, to ease the financial burdens of provincial repertory theatres, to give a much needed impetus to the development of arts centres and to provide additional assistance for first-class orchestras. The position of the London orchestras is now under consideration by a committee under the chairmanship of Mr. Arnold Goodman. It is recognised that action to implement the recommendations of the Goodman Committee may require a further subvention of the major symphony orchestras and other musical groups. In addition the Arts Council have been asked to review requirements for this year and to submit revised proposals for certain specialised projects which can reasonably be advanced during the coming year. On receipt of these additional estimates the Government will, in the light of the prevailing economic situation, give sympathetic consideration to asking Parliament for additional funds during the financial year 1965-66.

81. In order to bring the best of the arts within reach of a wider public, greater use might be made of the subsidised travel for special occasions which the Arts Council already operate and the practice of giving specially reduced theatre prices to students and to special groups should be more widely adopted. Looking further ahead, as development becomes possible, it will be desirable to provide more generally attractive restaurants, lecture rooms and other amenities for visitors who may travel long distances

to the national institutions. The question of adjusting opening hours of museums and galleries to enable visits to be made out of school and working hours will need to be considered. In these ways our most precious national treasures, usually housed in the capital cities, and often difficult or impossible to transport without undue cost and risk, could be more widely enjoyed.

82. In addition to Arts Council expenditure, the purchase grants to local museums made through the Victoria and Albert and Royal Scottish Museums will be increased from £54,000 in 1964-65 to £108,000 in 1965-66. In consultation with the Standing Commission the present basis of Exchequer grants to the Area Councils will be reviewed to see whether a more flexible arrangement can be made.

83. As has been said, one of the main objectives of the Government's policy is to encourage the living artist. At present the young artist, having finished his schooling, has still to gain experience and has difficulty in obtaining employment. Many turn aside to other types of employment because the life of the artist is too precarious, and their talents are not used to the best advantage. Painters, poets, sculptors, writers, and musicians are sometimes lost to art for lack of a comparatively small sum of money which would support their start in life. The increase in the Government's grant to the Arts Council will enable them to raise from about £10,000 to £50,000 the sum allocated for awards and assistance to young artists in all fields. Awards can be used for travelling abroad and study if so desired.

84. In the field of literature several schemes for providing financial assistance to authors have been put forward. Proposals have been made to the Government by the Society of Authors and others on behalf, for example, of young authors of special promise before they have been able to establish themselves, of authors in mid-career who are prevented by lack of funds from undertaking prolonged research required for some work of particular academic value, and of older authors who are suffering hardship.

85. Various sources have been suggested from which the necessary funds might be drawn. One possible source is private contributions, which in the past have provided useful assistance on a modest scale. As another possibility the Government's attention has been drawn to developments overseas, notably in Sweden where the necessary finance is provided by the State, and in France where it is supplied from a variety of sources including a small levy on the turnover of publishing firms. Another suggestion received by the Government is that the law of copyright might be amended so as to extend the period during which royalties are payable to, say, 60 years (instead of 50 years) after the author's death, but to provide that for the last ten years the royalties would be payable not to the author's estate but to a fund administered by a statutory body for the benefit of living authors.

86. Some of those who have made representations to the Government have suggested that any scheme should be limited to literature and, so far as benefits are concerned, to authors. Others would prefer to extend the scope.

87. The Government propose to examine these matters further in consultation with the interested parties.

88. By far the most valuable help that can be given to the living artist is to provide him with a larger and more appreciative public. Everything

must be done to enlarge the area of appreciation of the arts while at the same time guarding against any lowering of standards.

89. Concern has been expressed in the press and elsewhere that the independent film producer should not be crowded out because the distribution of films to exhibitors is in the hands of two main companies, and the question of supply of films to exhibitors has been referred by the Board of Trade to the Monopolies Commission. Further developments must now await the Commission's report.

90. The success of such television talks as have already been given is one among several heartening examples both of the willingness of men and women of outstanding talent to co-operate in mass education and of the response that is there to be awakened, given the right kind of approach.

91. In an age of increasing automation bringing more leisure to more people than ever before, both young and old will increasingly need the stimulus and refreshment that the arts can bring. If one side of life is highly mechanised, another side must provide for diversity, adventure, opportunities both to appreciate and to participate in a wide range of individual pursuits. An enlightened Government has a duty to respond to these needs.

92. But there can be no compulsion of any kind in this most sensitive field of human endeavour. Nor must Government support be given only to established institutions. New ideas, new values, the involvement of large sections of the community hitherto given little or no opportunity to appreciate the best in the arts, all have their place. It will take time for the Arts Council and other organisations working in this field to adjust their plans to the wider opportunities now offered to them.

93. Compared with many other civilised countries we have been in the habit of financing some fields of the arts on no more than a poor law relief basis. However, as a first step towards a new policy, the Arts Council grant (excluding Covent Garden) in 1965-66 will be higher by £665,000 (30 per cent.) than in 1964-65, or nearly £500,000 higher than the 1965-66 figure agreed two years ago under the triennial plan.

94. Even more important are the three new points of departure that underline the seriousness of the Government's intention to follow up these first steps as rapidly as possible with further aid where the need for aid is proved.

95. For the first time a building fund has been established to encourage local authorities and regional associations to come forward with building plans. The sum allocated, a quarter of a million, is modest compared with expenditure in some other fields, but because of the delays, inevitable and otherwise, in starting new projects, its provision represents a challenge as well as welcome material encouragement. It is now up to the local authorities and the other agencies concerned to prove by their response that the Government would be justified in the following financial years in entering into substantially higher levels of commitment.

96. The Goodman Committee has been asked to provide precise authoritative information on the proper cost of maintaining our great London orchestras, and the Government have made plain their recognition that additional funds may be required for this purpose.

97. The Arts Council are being invited to review requirements for the coming year and to submit revised proposals for certain specialised projects.

98. Some local authorities will need a good deal of persuading before they are convinced that the money it is in their power to spend on art and amenities is money well spent and deserving a much higher priority than hitherto. But it can be done. All new social services have to fight long and hard before they establish themselves. Only yesterday it was the fight for a free health service. The day before it was the struggle to win education for all.

99. Today a searching reappraisal of the whole situation in relation to cultural standards and opportunities is in progress. More and more people begin to appreciate that the exclusion of so many for so long from the benefits of our cultural heritage can become as damaging to the privileged minority as to the under-privileged majority. We walk the same streets, breathe the same air, are exposed to the same sights and sounds.

100. Nor can we ignore the growing revolt, especially among the young, against the drabness, uniformity and joylessness of much of the social furniture we have inherited from the industrial revolution. This can be directed, if we so wish, into making Britain a gayer and more cultivated country.

101. It is fitting that the present Government should seek to encourage all who are furthering these aims. The proposals outlined in this White Paper, though no more than the first steps in the direction of a full and comprehensive policy for the arts, demonstrate the Government's conviction that immediate progress should be made.

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