

PO - CH/NL/0165

PART A

Part A.

CONFIDENTIAL

(Circulate under cover and notify REGISTRY of movement)

Begins: 2/11/87.

Ends: 29/12/88.



PO -CH /NL/0165



PART A

Chancellor's (Lawson) Papers:

FUNDING FOR THE ARTS

Funding for the Arts

NL/0165

PO -CH

PART A

Disposal Rectins: 25 July

Johnston

4/9/95

CONFIDENTIAL

1 Alex Toke
award
2 P5



OFFICE OF ARTS AND LIBRARIES
Horse Guards Road
London SW1P 3AL
Telephone 01-270 5929

From the Minister for the Arts

C87/4621

S Wood Esq
Private Secretary to the
Lord Privy Seal
Privy Council Office
Whitehall
LONDON
SW1A 2AT

CH/EXCHEQUER	
REC.	2 NOV 1987
ATTN	CST
FILES	
TO	

2 November 1987

Dear Steven,

ORAL STATEMENT ON ARTS FUNDING

Following the Chancellor of the Exchequer's Autumn Statement on 3 November, my Minister would like to make an oral statement about funding of the arts on 5 November.

The announcement of the arts budget for the next three years marks the beginning of the strategy presented by my Minister in his major speech in Newcastle in July. The arts settlement this year is unique; it covers all three years of the PES period and the intention is not to review the figures again in the 1988 or 1989 surveys, save in exceptional circumstances. And there will be a substantial increase in the first year to enable challenge or incentive funding schemes to be introduced. The settlement heralds a far-reaching change in the approach to arts funding. My Minister is therefore anxious to make as positive a statement as possible.

There is a precedent two years ago for the arts settlement being announced in this way, following the abolition of the GLC and the metropolitan authorities.

I will forward a draft of the statement my Minister would like to make as soon as possible. Meanwhile I should be grateful for your agreement to his proceeding with an oral statement. It would probably be appropriate for it to be repeated in the Lords.

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I am copying this letter of Mark Addison (No 10), Murdo MacLean (Chief Whip's Office), Bernard Ingham, Alex Allan (Chancellor of the Exchequer's Office) and Jill Rutter (Chief Secretary's Office).

Yours,

Eleanor

MISS E M GOODISON
Private Secretary

CONFIDENTIAL



OFFICE OF ARTS AND LIBRARIES
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London SW1P 3AL
Telephone 01-270 5929

From the Minister for the Arts

C87/4682

Ms A Smith
Assistant Private Secretary to
the Lord Privy Seal
Privy Council Office
Whitehall
LONDON SW1A 2AT

NO

CH/EXCHEQUER	
REC.	4 NOV 1987 ✓/11
ACTION	CST
COPIES TO	

4 November 1987

Dear Alison,

STATEMENT ON ARTS FUNDING

We spoke yesterday about my Minister's wish to make a statement about funding of the arts on 5 November.

Since it will not be possible from the Lord Privy Seal's point of view for my Minister to make an oral statement tomorrow and since Mr Luce was not willing to break an important and long-standing engagement in Aldeburgh in order to make a statement today, he has decided to answer a written Question at 2.00pm tomorrow. I ... enclose the text of his proposed Answer. A press conference will be held here at 2.30pm.

I am copying this letter and enclosure to Mark Addison (No. 10), Murdo MacLean (Chief Whip's Office), Bernard Ingham, Alex Allan (Chancellor of the Exchequer's Office) and Jill Rutter (Chief Secretary's Office).

*Yours,
Eleanor*

MISS E M GOODISON
Private Secretary

CONFIDENTIAL

DRAFT STATEMENT

To ask the Minister for the Arts whether he will announce his proposals for funding the arts in 1988-89, and make a statement.

MR RICHARD LUCE

I announced at Newcastle in July the start of a 5-year plan for the funding of the arts. The aim of the plan is to maintain the level of support from public funds, but to encourage subsidised bodies to become more self-reliant in their development and growth. I am glad to announce today a major advance in putting that plan into action.

The advance consists of a three-year settlement of the arts budget. This is a special arrangement providing firm figures not only for the next financial year but for a 3-year period from April 1988 to March 1991. This is to give arts bodies a firm base on which to plan their future activities, and if they are successful their future growth. In order to create the

right atmosphere and to get this new approach off to a good start, I am providing a substantial increase in funding in the first year.

The 3-year settlement covers much the greater part of my central government arts programme, including the National Museums and Galleries; the Arts Council, British Film Institute, Crafts Council and other arts bodies; the running costs of the British Library and the Public Lending Right. It excludes the National Heritage Memorial Fund for which my right hon Friend the Secretary of State for the Environment announced a special injection of £20m this year on 23 October. It also excludes the costs of the British Library capital project at St Pancras which will continue to be reviewed annually in the usual way. But it covers all the rest.

The essence of the 3-year settlement is that the figures for the period up to March 1991 will not be reviewed in the course of the 1988 and 1989 expenditure surveys unless the situation changes substantially in ways that cannot be foreseen today. The Government will consider in 1988 what provision to make for the last year of that survey, ie for 1991-92; and similarly in 1989 what provision to make for 1992-93. We intend a rolling 3-year programme.

Thus arts bodies will be able to plan their own future on a firm basis. We want them to know what the Government is going to do for them - and what it is not going to do; to plan the fund-raising and income generation which they should undertake on their own account; and to match their plans and priorities to a realistic view of the total resources that they can secure for themselves over the 3-year period.

That part of my budget to which the 3-year settlement applies will rise from £336m in the current year to £394m in 1990-91: an increase of £58m or 17%. To get the new approach off to a good start, the increase in the first year will be 10%. It will not be evenly spread over all my client bodies; most will go where I judge the need to be greatest. My central government programme as a whole, including the NHMF and the British Library's capital needs, will rise to £440m over the 3-year period. That is a rise of £79m or 22% in total.

The table below shows the main allocations over the 3-year period. The Arts Council's grant will rise from £138m in the current year to £150m next year, £155m in 1989-90 and £160m in 1990-91. Over the 3 years, this is a rise of over 15%. From this increase I shall expect the Arts Council to deal with the financing of overseas tours by our major companies and to set aside sums rising to £7m by the third year for incentive funding schemes and for increased touring in the regions outside London.

The grant to the British Film Institute will rise to £12m by the third year, an increase of nearly 20%. The grant to the National Film and Television School will rise by 50% to £1.7m. The Crafts Council's grant will rise by nearly 19% to £2.4m.

I am increasing the provision for the Business Sponsorship Incentive Scheme from £1.75m to £3.0m.

The provision for Public Lending Right will rise from £2.75m to £3.5m, a rise of 27% which will bring the fund to its highest level in real terms since its inception.

The provision for the running costs of the British Library will rise from £51m in the current year to £56m by 1990-91, a rise of nearly 10%.

The total provision for Museums and Galleries will rise from £126m in the current year to £141m next year and £146m by the third year. I shall make a further statement before Christmas on the allocation of these sums between institutions. But not less than £6m of the increase will be devoted to strengthening the building and maintenance programme of the National Museums and Galleries which will rise by over 20% in consequence. The grant to the Museums and Galleries Commission will rise to over £6.8m by the third year, a rise of nearly 11%.

These measures combine a substantial increase with a firm limit. They offer an opportunity to aim for, and secure, a broadening of the base of support for the arts in this country. As living standards rise, we should aim to ensure that increasing numbers of people not only have access to the arts but participate by their own choice in supporting them. My proposals are designed to help to create the climate in which artists and arts bodies can win that support.

CONFIDENTIAL

Table of main allocations

£m

	1987-88	1988-89	1989-90	1990-91
<u>ARTS</u>				
Arts Council	138.40	150.00	155.00	160.00
British Film Institute	10.03	11.30	11.50	12.00
NFTVS	1.13	1.60	1.65	1.70
Crafts Council	2.02	2.25	2.35	2.40
Government Art Collection	0.16	0.20	0.22	0.24
BSIS	1.75	3.00	3.00	3.00
Arts Marketing	0.25	0.25	0.25	0.25
Research and supporting services	0.22	0.70	0.70	0.70
<u>HERITAGE</u>				
NHMF (OAL share)	1.50	1.50	1.50	1.50
Acceptance in lieu (OAL share)	1.00	1.00	1.00	1.00
<u>LIBRARIES</u>				
British Library current grant	51.00	54.00	54.70	56.00
British Library capital	22.70	31.26	39.65	44.19
New library initiatives	0.00	0.25	0.25	0.25
RCHM	0.53	0.60	0.61	0.63
Public Lending Right Scheme	2.75	3.50	3.50	3.50
<u>MUSEUMS AND GALLERIES</u>				
Museums and Galleries total	125.64	140.70	142.66	145.63
of which				
National Institutions	119.38	133.80	135.55	138.33
Museums and Galleries Commission	6.26	6.40	6.61	6.81
Research and support services	-	0.50	0.50	0.50

PWIP



OFFICE OF ARTS AND LIBRARIES
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From the Minister for the Arts

C87/4700

M Addison Esq
Private Secretary
10 Downing Street
LONDON SW1

CH/EXCHEQUER	
REC.	5 NOV 1987 ✓ 5/11
ACTION	CST
COPIES TO	

4 November 1987

Dear Mark,

STATEMENT ON ARTS FUNDING

I am very grateful for your agreement to my Minister going ahead, exceptionally, with a written statement at 2.00pm tomorrow.

I now enclose:

- ... the final version of my Minister's statement, incorporating one or two minor amendments;
- ... notes for supplementaries for the Prime Minister to use for Questions tomorrow;
- ... a draft press notice to be issued tomorrow afternoon.*

If you require any further background please let me know.

I am copying this letter and enclosures to Alison Smith (Lord Privy Seal's Office), Murdo MacLean (Chief Whip's Office), Bernard Ingham, Alex Allan (Chancellor of the Exchequer's Office), Jill Rutter (Chief Secretary's Office) and Steve Watts (Lord Belstead's Office).

Yours ever,
Eleanor

MISS E M GOODISON
Private Secretary

* to follow first thing tomorrow.

FOR ANSWER ON WEDNESDAY 4 NOVEMBER 1987
ANSWERED ON THURSDAY 5 NOVEMBER 1987

OFFICE OF ARTS AND LIBRARIES

C - Twickenham

No. 172 **MR TOBY JESSEL:** To ask the Minister for the Arts, whether he will announce levels of funding for the arts in 1988-89; and if he will make a statement.

MR RICHARD LUCE

I announced at Newcastle in July the start of a long-term plan for the funding of the arts. The aim of the plan is to maintain the level of support from public funds, but to encourage subsidised bodies to become more self-reliant in their development and growth. I am glad to announce today a new departure in arts funding which will carry that plan forward.

The new departure consists of a three-year settlement of the arts budget. This is a special arrangement providing firm figures not only for the next financial year but for a 3-year period from April 1988 to March 1991. This is to give arts bodies a firm base on which to plan their future activities, and if they are successful their future growth. In order to create the right atmosphere and to get this new approach off to a good start, I am providing a substantial increase in funding in the first year.

The 3-year settlement covers much the greater part of my central government arts programme, including the National Museums and Galleries; the Arts Council, British Film Institute, Crafts Council and other arts bodies; the running costs of the British Library and the Public Lending Right. It excludes the National Heritage Memorial Fund for which my rt hon Friend the Secretary of State for the Environment announced a special injection of £20m this year on 23 October. It also excludes the costs of the British Library capital project at St Pancras which will continue to be reviewed annually in the usual way. But it covers all the rest.

The essence of the 3-year settlement is that the figures for the period up to March 1991 will not be reviewed in the course of the 1988 and 1989 expenditure surveys unless the situation changes substantially in ways that cannot be foreseen today. The Government will consider in 1988 what provision to make for the last year of that survey, ie for 1991-92; and similarly in 1989 what provision to make for 1992-93. We intend a rolling 3-year programme.

Thus arts bodies will be able to plan their own future on a firm basis. We want them to know what the Government is going to do for them - and what it is not going to do; to plan the fund-raising and income generation which they should undertake on their own account; and to match their plans and priorities to a realistic view of the total resources that they can secure for themselves over the 3-year period.

That part of my budget to which the 3-year settlement applies will rise from £336m in the current year to £394m in 1990-91: an increase of £58m or 17%. To get the new approach off to a good start, the increase in the first year will be 10%. It will not be evenly spread over all my client bodies; most will go where I judge the case to be strongest. My central government programme as a whole, including the NHMF and the British Library's capital needs, will rise to £440m over the 3-year period. That is a rise of £79m or 22% in total.

The table below shows the main allocations over the 3-year period. The Arts Council's grant will rise from £138m in the current year to £150m next year, £155m in 1989-90 and £160m in 1990-91. Over the 3 years, this is a rise of over 15%. From this increase I shall expect the Arts Council to deal with the financing of overseas tours by our major companies and to set

aside sums rising to £7m by the third year for incentive funding schemes and for increased touring in the regions outside London. The grant to the British Film Institute will rise to £12m by the third year, an increase of nearly 20%. The grant to the National Film and Television School will rise by 50% to £1.7m. The Crafts Council's grant will rise by nearly 19% to £2.4m.

I am increasing the provision for the Business Sponsorship Incentive Scheme from £1.75m to £3.0m.

The provision for Public Lending Right will rise from £2.75m to £3.5m, a rise of 27% which will bring the fund to its highest level in real terms since its inception.

The provision for the running costs of the British Library will rise from £51m in the current year to £56m by 1990-91, a rise of nearly 10%.

The total provision for Museums and Galleries will rise from £126m in the current year to £141m next year and £146m by the third year. I shall make a further statement before Christmas on the allocation of these sums between institutions. But not less than £6m of the increase in the first year will be devoted to strengthening the building and maintenance programme of the National Museums and Galleries - a rise of 20%. The grant to the Museums and Galleries Commission will rise to over £6.8m by the third year, a rise of over 11%.

These measures combine a substantial increase with a firm limit. They offer an opportunity to aim for, and secure, a broadening of the base of support for the arts in this country. As living standards rise, we should aim to ensure that increasing numbers of people not only have access to the arts but participate by their own choice in supporting them. My proposals are designed to help to create the climate in which artists and arts bodies can win that support.

Table of main allocations

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Museums and Galleries Commission	6.26	6.40	6.61	6.81
Research and support services	-	0.50	0.50	0.50

NOTES FOR SUPPLEMENTARIES

Q: Will the Prime Minister comment on the announcement by the Minister for the Arts this afternoon about funding for the arts over the next 3 years?

A: My Rt Hon Friend's announcement is very good news for the arts world. This special settlement provides a substantial [17%] increase over the next three years and gives arts bodies a firm base on which to plan their future activities. It reflects our emphasis on "incentive funding".

2. Q: Does not the Chancellor of the Exchequer's revised estimate for inflation very much reduce the real value of the increase?

A: The overall increase in the first year will be 10% which will provide a very substantial real increase. Taking the 3 years as a whole, the increase will more than compensate even for the revised expected inflation.

3. Q: Why does the settlement provide a decent increase in the first year and mean increases which are unlikely to keep pace with inflation in years 2 and 3?

A: The pattern is deliberate. The larger increase in the first year is to provide a little breathing-space for planning, for modernisation and for the introduction of suitable schemes for challenge and incentive funding. Thereafter arts bodies should be earning larger sums from other sources.

4. Q: What is the point of a 3-year settlement?

A: To reflect, and to reinforce, our policy for the Arts. We have said we will keep up our support. This statement provides the assurance that we will honour that commitment. At the same time we want arts bodies to strengthen their financial base and achieve a means of growing by increasing their income from other sources. This settlement provides both the challenge and the opportunity to do that.

5. Q: Are you not exposing the arts world to an appalling risk? What happens if the roof falls in/some other disaster strikes the arts?

A: When there is real trouble, unforeseen and unforeseeable, the Government can always act flexibly. I have no doubt that it would do so for the arts. But I want to stress that the Government does not intend to reopen this settlement unless the circumstances are quite exceptional. For the next 3 years, we mean these figures to stick. All concerned should make their plans accordingly.

6. Q: Will not this drive the National Museums and Galleries into charging for admission?

A: I do not think so. What they will have to do is review their resources against their plans and, if there is a gap, decide how best to fill it. If they then decide that charging for admission represents the best prospect of achieving their plans, that is a matter for them.

7. Q: Why make a special 3-year arrangement just for the arts?

A: For two reasons. First, this is a programme in which policy is mainly made by each arts body for itself - and rightly so. To do this effectively, it needs clarity and stability about the future level of its resources. The arts is therefore a particularly suitable field for a firm forward funding programme. In addition, it is the Government's policy to promote plural funding and to help arts bodies increasingly to stand on their own feet. For this purpose, people need to plan ahead and tackle next year's problem by taking action this year - as opposed to waiting in the hope that next year's grant will look after it.

Alex
Allan

~~DA~~ PWP?

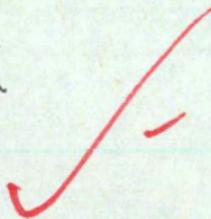


OFFICE OF ARTS AND LIBRARIES

C/To be aware

As promised

CE 5/11



With the compliments of
Richard Luce M.P.
Minister for the Arts

Great George Street, London SW1P 3AL
Telephone 01-~~233~~ 8610

270 5925

5 November 1987

"A new departure in arts funding"**RICHARD LUCE ANNOUNCES 17% MORE FOR THE ARTS -
SPECIAL THREE-YEAR SETTLEMENT****10% next year**

Arts Minister Richard Luce today announced "a new departure in arts funding". Firm figures have been set for the next three years. They produce a 17 per cent increase for the arts budget over this period. This special settlement reflects the Minister's emphasis on "incentive funding".

In answer to a written question in the House of Commons (text attached), Mr Luce said: "I announced at Newcastle in July the start of a long-term plan for the funding of the arts. The aim of the plan is to maintain the level of support from public funds, but to encourage subsidised bodies to become more self-reliant in their development and growth. I am glad to announce today a new departure in arts funding which will carry that plan forward.

"The new departure consists of a three-year settlement of the arts budget. This is a special arrangement providing firm figures not only for the next financial year but for a three-year period from April 1988 to March 1991. This is to give arts bodies a firm base on which to plan their future activities, and if they are successful their future growth. In order to create the right atmosphere and to get this new approach off to a good start, I am providing a substantial increase in funding in the first year." This amounts to 10 per cent.

The three-year settlement - which excludes costs of the British Library project - means the arts will receive £394 million by 1991 - £58 million (17 per cent) more than the current figure.

The Arts Council grant is set to rise by 15.6 per cent - from the present £138.4 million to £160 million in 1990-91. Mr Luce said he expected the Arts Council to set aside sums rising to £7 million by the third year for incentive funding schemes and increased touring in regions outside London.

Mr Luce continued: "The essence of the three-year settlement is that the figures for the period up to March 1991 will not be reviewed in the course of the 1988 and 1989 expenditure surveys unless the situation changes substantially in ways that cannot be foreseen today. The Government will consider in 1988 what provision to make for the last year of that survey, ie for 1991-92; and similarly in 1989 what provision to make for 1992-93. We intend a rolling three-year programme.

"Thus arts bodies will be able to plan their own future on a firm basis. We want them to know what the Government is going to do for them - and what it is not going to do; to plan the fund-raising and income generation which they should undertake on their own account; and to match their plans and priorities to a realistic view of the total resources that they can secure for themselves over the three-year period."

Mr Luce said his central government programme as a whole, including the National Heritage Memorial Fund and the British Library's capital needs, would rise to £440 million over the three-year period - an increase of 22 per cent.

Success of the Business Sponsorship Incentive Scheme is marked by a major increase next year - by 70 per cent to £3 million a year.

The Public Lending Right goes up next year by 27 per cent to £3.5 million a year - bringing the fund to its highest level in real terms since inception.

The building and maintenance of the national museums and galleries rises by £6 million in 1988-89 - over 20 per cent.

Mr Luce concluded: "These measures combine a substantial increase with a firm limit. They offer an opportunity to aim for, and secure, a broadening of the base of support for the arts in this country. As living standards rise, we should aim to ensure that increasing numbers of people not only have access to the arts but participate by their own choice in supporting them. My proposals are designed to help to create the climate in which artists and art bodies can win that support."

Text of the Parliamentary written answer and a table of figures are attached.



FROM: FROM: A C S ALLAN
DATE: 16 November 1987

MR TYRIE

ART OF GOVERNMENT

See the attached letter from Mr Luce to the Financial Secretary.

2. I have to declare an interest, because my wife is an artist, and a print-maker in particular. But this does seem to me a rotten scheme. Why buy paintings and do cheap reproductions of them, when for not much more you could buy artists' original prints? (If you are not sure about this distinction I shall be happy to explain it in detail!).

3. Could you feed this thought in through the Special Adviser net? Or should I have a word myself?

ACSA

A C S ALLAN

Thank you!

*I feel this is where it was well digested.
Elizabeth will be speaking, first to officials &
then (if they are not too discouraging) to
house.*

A. 17. vi.

16/9/87



OFFICE OF ARTS AND LIBRARIES
 Horse Guards Road
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 Telephone 01-270 5929

FINANCIAL SECRETARY	
REC.	- 9 NOV 1987
ACTION	MR S. Kelly
COMES TO	PPS CST PMG EST
	MR C.D. Butler
	MR Gilmore
	Miss Sinclair

From the Minister for the Arts

C87/4743

Norman Lamont Esq MP
 Financial Secretary
 H M Treasury
 Parliament Street
 London SW1

6 November 1987

Dear Norman,

I am writing to tell you about a scheme I have recently carried through for commissioning paintings from artists of merit who have yet to achieve national recognition and having prints made from these paintings to decorate the offices and corridors of my departments. It seemed to me that, in my dual capacity as Minister for the Arts and Minister with day-to-day responsibility for the Civil Service, I could in this way brighten the office environment and encourage contemporary artists. I envisage this as a pilot scheme, which could be taken up by other Ministers, on a larger scale, and I am writing to you, as one who is responsible for a network of local offices.

Here, we operated by commissioning a consultant to seek out and present to a selection panel some forty pictures by contemporary artists. The panel (two experts and a layman) selected the six which seemed to them the most suitable to the environment, and we have had a number of prints made of each. These will be displayed in corridors and offices, with particular emphasis on sites where they will be seen by as many people as possible. We found it sensible to lay down some simple criteria for picture-selection; we aimed to find pictures which were cheerful and, for the most part, had an "outdoor" feel to them; at the same time, I think we have found pictures which will "grow" on people a little, ones in which they will be continually seeing something new. So far, the scheme has been very well received by the staff and by the arts press.

You may like to know that the scheme was not inordinately expensive. We have been able to produce handsomely framed prints at about £60 each; but of course if a scheme allowed for a longer print-run of each picture, the unit cost could be considerably reduced.

If your officials would like some further information about the scheme, the appropriate contact here is Derek Lodge (270 5874).

I hope very much that you will be able to consider a scheme on similar lines.

W- —
Richard
—

RICHARD LUCE

PRESS
NOTICE



Room 57A/G, Horse Guards Road, London SW1P 3AL
Telephone 01-270 6355

Arts &
Libraries

28 October 1987

ART OF GOVERNMENT

Richard Luce launches scheme to brighten civil servants' offices

Arts Minister Richard Luce today brought together his roles as Minister of State for the Arts and Civil Service when he unveiled six paintings by contemporary artists specially chosen to brighten the offices of civil servants.

The Minister revealed the results of a pilot scheme to provide 150 framed prints of previously unexhibited paintings for the offices and reception areas of the two departments for which he is responsible Mr Luce said: "I hope this scheme will give encouragement to artists who deserve to be better known by providing a valuable opportunity for their work to be seen and enjoyed. In addition, each artist will receive payment. I would like other government departments to adopt this idea so that more artists and more civil servants can benefit."

Miss Jenny Ruler (21) an executive officer in the Cabinet Office who has already chosen a print of "Amaryllis with Mirror" for her office which she shares with two others said: "This is a welcome initiative giving new artists the chance to have their work displayed while adding a touch of class to our office."

During the selection process, the work of some 1,500 artists was reviewed by the Simmons Consultancy, fine art sponsorship specialists, appointed by Mr Luce to provide original and colourful paintings. These were whittled down to some 45 and six were selected by judges who included Dr Wendy Barron, Head of the Government Art Collection and Rory Cooney of the Arts Council.

John Simmons said: "The panel chose six paintings which extend the frontiers of representational painting a little further. You can't put some of the disturbing and savage expressions of modern art, however brilliant, in an office and ask people to work happily in their company for eight hours a day. Those selected are not gimmicky, enigmatic or grotesque. They are original works of excellence and beauty, cheerful as well as charming and they will refresh and perhaps enliven the working atmosphere of any office."

Artist Nicholas Hely Hutchinson whose painting "A Cornish Window" is among those selected said: "This project is an excellent idea I hope others will follow its lead. Some large companies are already using artists for their advertising - the London Underground art posters are a good example. I am absolutely delighted that one of my paintings has been chosen. It's good for as many people as possible to see my work."

A list of the paintings chosen is attached.

Frances Treanor

"Derry's Gift/Iris with Border"

Marjorie Collins

"Bates"

Dale Pring Mac Sweeney

"Amaryllis with Mirror"

Robert Soden

"August Barley"

Lynne Clare

"The Jug"

Nicholas Hely Hutchinson

"A Cornish Window"

Lynne Clare was born in London in 1951. Between 1976 and 1980 she completed a 4 year, full-time, diploma course at the Sir John Cass College, specialising in painted enamels. She now lives in Chelsea

Dale Pring Mac Sweeney was born in London in 1949. She studied art at Wimbledon and Waltham Forest. She paints interiors and still lifes in oil on canvas. She now lives in Fulham.

Robert Soden was born in 1955. He studied at Taunton College of Art, Birmingham Polytechnic and the Royal College of Art, Painting School. He has been a visiting lecturer and artist in residence at establishments throughout England and Wales.

Frances Treanor was born in Cornwall. She is a graduate of Goldsmith and Hornsey Colleges. She has exhibited in Paris, Yugoslavia and Berlin and is a Council member of the Pastel Society of the Federation of British Artists. She lives in Greenwich.

Nicholas Hely Hutchinson was born in 1955. He studied Fine Art at Bristol. His work has been exhibited at galleries in England and Munich. He works from his studio in Notting Hill Gate and lives in Shepherds Bush.

Marjorie Collins was born in Chicago in 1941. She received her formal art training at the University of Michigan and as a part-time student at the School of Art, Institute of Chicago. Since 1975 she has been living and painting full-time in England. She now lives in Oxford.

PS/FINANCIAL SECRETARY

*Lys
Might like to see
Alex*

FROM: A G TYRIE
 DATE: 18 NOVEMBER 1987
 cc → PS/Chancellor
 PS/Chief Secretary
 PS/Paymaster General
 PS/Economic Secretary
 Sir P Middleton
 Mr C D Butler
 Mr B Gilmore
 Miss C Sinclair
 Mr D B Rogers

PAINTINGS FOR WHITEHALL OFFICES

I think this is a good scheme. But Alex Allan (having declared his (wife's) interest!) has pointed out that, instead of making reproductions of paintings, an alternative would be to buy or commission sets of limited edition prints from the artist (individually produced and signed). This need not be much more expensive. It would be a nicer touch to have a signed print in one's office. It is also just conceivable that they might become valuable!

I have put this suggestion to Elizabeth Cottrell, Richard Luce's Special Adviser, who has taken it up with alacrity.

My only further thought is that some two-thirds of the National Gallery's collection is more or less permanently in store. Whitehall is a reasonably secure place to keep these paintings. Could not the facility whereby Ministers and very senior officials are able to select paintings from this store for their offices be extended to a wider group of officials, perhaps even as far as lowly Special Advisers?!

AGT.

A G TYRIE

FROM: MISS C E C SINCLAIR
DATE: 19 November 1987

MR TYRIE

cc PS/Chancellor /ZND
PS/Chief Secretary
PS/Financial Secretary
PS/Paymaster General
PS/Economic Secretary
Sir P Middleton
Mr C D Butler
Mr Gilmore
Miss E Edwards

Mr D B Rogers - IR

PAINTINGS FOR WHITEHALL OFFICES

As Chairman of the Treasury Picture Loan Club (a purely free enterprise operation), I would like to comment on the recent minuting generated by Mr Luce's letter of 6 November to the Financial Secretary.

2. I assume that Mr Luce's scheme involves expenditure by the Government Departments who choose to operate it. Mr Luce suggests that it need not be expensive. He quotes a figure of £60 for a handsomely framed print. The overall cost to any department will depend on the number of prints which are produced.

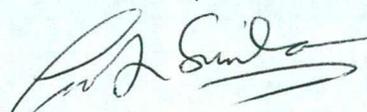
3. On the scheme itself, the only point which occurred to me is that since only six pictures were selected for printing, there must be a lot of prints of the same picture dotted through the Office of Arts and Libraries. I think the same objection might apply to your suggestion of commissioning sets of limited edition prints from the artist. If done on a central basis, the scale could allow variety in each Government office. But if done on a departmental basis, I think that small Departments, such as the Treasury, might find the lack of variety in pictures rather a drawback.

4. That said, however, I am sure that a central initiative would raise insuperable problems over funding!

5. As you probably know, the Treasury Picture Loan Club is able to supply all its members with one, and often two, pictures for their rooms at no cost to the State, and at a fairly low cost to the individual (£3 a year, or £8 for 3 years). We have a stock of pictures, mostly reasonably good reproductions of well known paintings. More recently, our purchasing policy has focussed on buying original works by living artists. Given our funds, this in practice tends to mean water-colours. Each year members return their pictures and have a chance to select others and/or ballot to have the same ones back.

6. I understand that the Treasury Picture Loan Club has been in existence for some considerable time. A number of its pictures were donated by members of the Treasury. I suspect it would be more difficult today to start such an enterprise from scratch. Certainly donations of £3 p a per member would not be enough to acquire a stock of pictures of the kind we have. On the other hand, many people do have the odd spare picture in their house.

7. You suggested in your minute of 18 November that Whitehall was a reasonably secure place to keep paintings, and that it might be possible to allow more junior officials to select painting from the National Gallery store. I do not want to be a wet blanket, but the Foreign Office's experience with the India Office collection suggests to me that the National Gallery would be reluctant to agree to this; and I think they would be right. The India Office had a large and valuable collection of paintings, including eighteenth century Mogul miniatures, portraits of nabobs by Zoffany etc. Since the Foreign Office is the successor Department to the India Office, many of these treasures used to adorn Foreign Office walls. But, alas, it was found that some of the more portable pictures, such as the miniatures and early nineteenth century water-colours, simply disappeared. As a result, the India Office Library insisted that all the pictures should be clawed back, save for some in Ministerial Offices. Even in the latter, good reproductions were substituted for the really valuable miniatures (ostensibly because they tend to fade!)



CAROLYN SINCLAIR



ppp
FROM: APS/PAYMASTER GENERAL

DATE: 23 November 1987

PS/FINANCIAL SECRETARY

cc PPS

Mr C D Butler

PAINTINGS FOR WHITEHALL OFFICES

The Paymaster General has seen the papers on this scheme. He has commented that Alex Allan's idea must be right. It used to be pursued by Alecto Prints, even without a limited edition (the Paymaster recalls the RCA series on eg the Thames; Shakespeare), and Trust House Forte also commissioned limited editions for their hotels.

Deborah Francis.

MISS D L FRANCIS
Assistant Private Secretary

PERSONAL

FROM: A G TYRIE

DATE: 18 DECEMBER 1987

CHIEF SECRETARY

cc **Chancellor**
 Financial Secretary
 Paymaster General
 Economic Secretary
 Mr Anson
 Mr Burr
 Mr Cropper
 Mr Call

A good work ✓

ROYAL OPERA HOUSE DEVELOPMENT

Mr Burr has, rightly, been advising that we should not allow ourselves to be drawn into committing further public funds for this development. But we are bending over backwards so far in trying to give it the appearance of a private sector project that we are missing a political trick.

On presentation I don't think we should be mealy mouthed about owning up to the Government's capital contribution to the Opera House over the years, which has been substantial. On the contrary, I think we should state publicly that the Opera House has benefited not only from the annual Arts Council subsidy but also from extremely preferential property deals. Far from being on the defensive on ROH funding, if their apologists start whingeing, we should go onto the attack.

The greater part of the proposed development will have been public sector funded anyway. The capital value of the sites being developed (45 Floral Street, the car park and much else besides) amounts to more than half the total cost of the development. (I have tried hard and failed to get a correct valuation from OAL). Successive governments have put these sites at the ROH's disposal for a pittance. We shouldn't be shy of saying that in addition to keeping ROH funding (through the Arts Council) broadly steady in real terms since 1979 we have, like previous governments, handed over some valuable assets to them.

It's important not to forget that just by putting these on the open market the Opera House (or others on their behalf)

could raise tens of millions. What the Opera House want is to have their cake and eat it. They want the sites and the money from them, too.

AG.

A G TYRIE



M P W

FROM: MISS M P WALLACE

DATE: 21 December 1987

PS/CHIEF SECRETARY

cc Financial Secretary
Paymaster General
Economic Secretary
Mr Anson
Mr Burr
Mr Cropper
Mr Tyrie
Mr Call

ROYAL OPERA HOUSE DEVELOPMENT

The Chancellor has seen Mr Tyrie's minute of 18 December, and has commented that this is a good point.

M P W

MOIRA WALLACE



BF 27/4 15/5 pyp

OFFICE OF ARTS AND LIBRARIES
Horse Guards Road
London SW1P 3AL
Telephone 01-270 5929

From the Minister for the Arts

C88/2186

Leopold de Rothschild Esq
New Court
St Swithens Lane
LONDON
EC4P 4DU

CH/EXCHEQUER	
REC.	22 APR 1988 22/4
ACTION	CST
COPIES TO	

21 April 1988

Dear Leo,

Thank you for your letter of 31 March about N M Rothschild and Sons Limited's offer to help the Science Museum to devise a funding scheme to redevelop the National Railway Museum at York.

I have, as you say, had a preliminary discussion of the Museum's ideas with the Chairman and Director. I am glad they want to be enterprising in their response to the incentive which I have given them to generate additional revenues to support the Museum's activities and development and want for my part to be as helpful as I can. There are, as I explained to Tim Pearce and Neil Cossons, difficulties in the way of organisations like National Museums and Galleries which are in receipt of very substantial amounts of public subvention using borrowed funds to increase the resources which are available for development. If we saw a case for additional borrowing, essentially on the Government's credit, to fund further developments by the Museums, the Government itself could borrow more and fund the Museums at a higher level. But, as you know, it is not our intention to reopen decisions on the grant-in-aid following the three-year settlement for the arts.

I cannot therefore promise that the questions which are raised by the Museum's proposal can necessarily be resolved quickly and favourably. I have, however, told the Museum I am prepared, when I have their corporate plan (which must not assume that the borrowing proposal will necessarily be acceptable) to look further at their ideas and to discuss them with Treasury colleagues. As the next step, I look forward to receiving the Museum's plan.

I am sending a copy of this letter to Nigel Lawson.

Richard Luce

RICHARD LUCE

CONFIDENTIAL

#7#

Told Zoe to liaise with No 10.



CH/EXCHEQUER	
REC.	02 JUN 1988 2/6
ACTION	CST
COPIES TO	

PRIME MINISTER

A CITY ARTS COLLEGES

I have been offered sponsorship of £1m towards establishing, probably in the London area, a secondary school which has all the characteristics of a CTC except that the main emphasis would be on the performing arts instead of on technology and science. This will be similar to some of the Magnet Schools in American cities which provide such a curriculum.

This is a most imaginative response to the CTC concept; and negotiations with Richard Branson and other prospective sponsors are sufficiently promising to exploit this opportunity by amending Clause 94 of the Education Reform Bill.

I am therefore proposing to accept an amendment at Report stage in the House of Lords which defines a new category of school: a City Arts College or CAC; and which provides the basis for a funding agreement with its promoters.

The CAC involves a helpful enlargement of the CTC concept but would not mean an addition to the agreed programme. If you agree with this proposal, it would be my intention to meet both the capital and current costs of the CAC within planned levels of expenditure for the CTC programme, and on the same conditions as those which I have agreed with the Chief Secretary in respect of CTCs. These conditions are that the private sector should contribute at least £1m or 20% of the total towards capital costs (whichever is greater); that the Department's share of the capital assets of the CTC body, in proportion to its initial grant, must be repaid if per capita grant is terminated; and that I should nominate at least one member of the Board of Governors.

CONFIDENTIAL

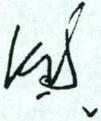
2/6/88 PWP

18/7/88
think we know of this project?
important to PM
John
W.P.

CONFIDENTIAL

The response from the business community to the CTC concept has been enormously encouraging and I remain confident of establishing a network of 20 CTCs. Like CTCs, a City Arts College would be expected to provide a balanced curriculum, including technology and science, for pupils up to the age of 16 making use of micro-electronics and computers, especially in music and drama, and a full range of sixth form studies.

I am sending copies of this letter to the Chief Secretary and other members of E(EP).



KB
Department of Education and Science

2 June 1988

CONFIDENTIAL

THE ROYAL COLLEGE OF SURGEONS OF ENGLAND



35-43 LINCOLN'S INN FIELDS, LONDON WC2A 3PN

Telephone 01-405 3474 Cables COLLSURG LONDON WC2

Secretary:

R S Johnson-Gilbert, OBE, MA,
Hon FFA, Hon FRCS, Hon FDS; RCS Eng.

Telephone enquires to:

RSJG/MW/as

8th June 1988

✓

PP

To all Members of the Board

BOARD OF TRUSTEES OF THE HUNTERIAN COLLECTION

I am writing to notify you that, due to insufficient business, the meeting of the Board arranged for 2.30 pm on Wednesday 29th June 1988 has been cancelled.

Yours faithfully

R S JOHNSON-GILBERT

Secretary



JOHN HUNTER 1728-1793

CONFIDENTIAL

CHIEF SECRETARY

FROM: C FARTHING
DATE: 8 June 1988

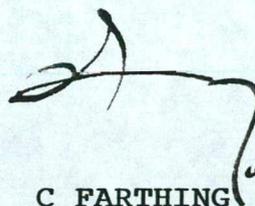
cc *→?*
Sir P Middleton
Mr Anson
Mr Phillips
Mrs Case
Mr Edwards
Mr Turnbull
Mr Call
Mr Kelly

*Letter of
amendment
7/8/88*

A CITY ARTS COLLEGE

We discussed Mr Baker's letter earlier this morning and you asked me to let you have a revised version of the draft letter from you to the Prime Minister submitted with my minute of 6 June.

The new draft is attached.



C FARTHING

982/032

DRAFT LETTER FROM THE CHIEF SECRETARY TO THE PRIME MINISTER

PRIME MINISTER

A CITY ARTS COLLEGE

Kenneth Baker has sent me a copy of his letter to you of 2 June, suggesting that the CTC scheme be amended to embrace the creation of a secondary school with its main emphasis on the performing arts rather than on science and technology.

While I would not wish to question the educational merits of establishing a school along the lines proposed in Kenneth's letter, I must express some concern about this further drift away from the original intentions of the CTC scheme which were to produce more school children with skills in science and technology for which, as you are well aware, industry still has a significant and unsatisfied demand.

The more important concern, from my point of view, is the effect that this proposal will have on the future of the CTC programme as a whole. As Kenneth's letter hinted, the original hope of private money contributing all, or a substantial part, of the capital cost of the colleges established under the scheme now seems to be unattainable in practice. Indeed, in none of the schemes so far submitted has the private contribution amounted to even 50% of the cost involved. It was because of this, that I agreed with Kenneth, at the end of last year, five conditions which would govern the future of the CTC programme. These are:

- i. that total capital and current expenditure on CTCs would be contained within the provision already agreed;
- ii. that any future schemes would require a minimum contribution by sponsors of £1m or 20% of the total capital

cost (whichever is the greater) and that any subsequent increase from initial estimates would be matched by a pro rata increase in the size of the private sponsor's contribution;

iii. that ~~a~~ capital grants to CTCs would be repaid if per capita grant were terminated and that DES would receive a pro rata share of profits from any subsequent disposal of the CTC;

iv. that CTCs would be required to operate in accordance with a scheme of government approved by the Secretary of State for Education who would have the right to appoint at least one, and ideally two, members of the Board of Management; and

v. that the Treasury would need to be consulted about each scheme before final commitments were entered into with the sponsor.

It is very clear, therefore, that if we decide to go ahead with a City Arts College on the basis of a contribution of only £1m from the private sector then a significantly greater level of private sponsorship is going to be needed for subsequent colleges if a network of 20 CTCs is to be established within the current framework.

All this leads me to believe that the time has now come for us to review the CTC initiative in E(EP) so that Kenneth can bring us up to date on the latest position and colleagues can have the opportunity of commenting on the degree of success so far achieved.

Handwritten note: E(EP) - 1/11
agreed
city not
verbally

I am sending copies of this letter to Kenneth and to the other members of E(EP).

982/030

Handwritten note: Subject to this promise I would not wish to oppose Kenneth's proposal for a City Arts College.

CONFIDENTIAL

BF to m 15/6.

cc:

Sir Peter Middleton
Mr Anson
Mr H Phillips
Mrs Case
Mr Edwards
Mr Turnbull
Mr Call
Mr Kelly
Mr Farthing

FROM: CHIEF SECRETARY
DATE: 9 June 1988

PRIME MINISTER

*Why not cleared
with us?*

A CITY ARTS COLLEGE

Kenneth Baker has sent me a copy of his letter to you of 2 June, suggesting that the CTC scheme be amended to embrace the creation of a secondary school with its main emphasis on the performing arts rather than on science and technology.

2 While I would not wish to question the educational merits of establishing a school along the lines proposed in Kenneth's letter, I must express some concern about this further drift away from the original intentions of the CTC scheme which were to produce more school children with skills in science and technology for which, as you are well aware, industry still has a significant and unsatisfied demand.

3 The more important concern, from my point of view, is the effect that this proposal will have on the future of the CTC programme as a whole. As Kenneth's letter hinted, the original hope of private money contributing all, or a substantial part, of the capital cost of the colleges established under the scheme now seems to be unattainable in practice. Indeed, in none of the schemes so far submitted has the private contribution amounted to even 50 per cent of the cost involved. It was because of this, that I agreed with Kenneth, at the end of last year, five conditions which would govern the future of the CTC programme. These are:

- (i) that total capital and current expenditure on CTCs would be contained within the provision already agreed;

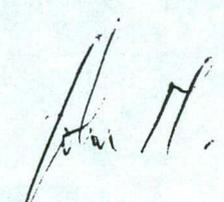
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- (ii) that any future schemes would require a minimum contribution by sponsors of £1 million or 20 per cent of the total capital cost (whichever is the greater) and that any subsequent increase from initial estimates would be matched by a pro rata increase in the size of the private sponsor's contribution;
- (iii) that capital grants to CTCs would be repaid if per capita grant were terminated and that DES would receive a pro rata share of profits from any subsequent disposal of the CTC;
- (iv) that CTCs would be required to operate in accordance with a scheme of government approved by the Secretary of State for Education who would have the right to appoint at least one, and ideally two, members of the Board of Management; and
- (v) that the Treasury would need to be consulted about each scheme before final commitments were entered into with the sponsor.

4 It is very clear, therefore, that if we decide to go ahead with a City Arts College on the basis of a contribution of only £1 million from the private sector then a significantly greater level of private sponsorship is going to be needed for subsequent colleges if a network of 20 CTCs is to be established within the current framework.

5 Subject to this proviso I would not wish to oppose Kenneth's proposal for a City Arts College.

6 I am sending copies of this letter to Kenneth Baker and to the other members of E(EP).


JOHN MAJOR

CONFIDENTIAL



10 DOWNING STREET
LONDON SW1A 2AA

CH/EXCHEQUER	
REC.	10 JUN 1988
ACTION	CST
COPIES TO	

✓ 10/6

From the Private Secretary

10 June 1988

ppp.

Dear Chris,

A CITY ARTS COLLEGE

The Prime Minister has seen your Secretary of State's minute of 2 June and the Chief Secretary's minute of 9 June.

The Prime Minister has commented that it does not seem right to establish a CTC-type school with the main emphasis on the performing arts on the basis of private sector sponsorship of only £1 million and the remaining costs coming from Government grants. She has further commented that, if the private sector was prepared totally to finance the establishment of such a school, that might be another matter.

I am copying this letter to the Private Secretaries to members of E(EP) and to Trevor Woolley (Cabinet Office).

Ya,
Paul

PAUL GRAY

Chris de Grouchy, Esq.,
Department of Education and Science.

CONFIDENTIAL

dti

the department for Enterprise

ppp p

CONFIDENTIAL

The Rt. Hon. Lord Young of Graffham
Secretary of State for Trade and Industry

1. ALX

The Rt Hon Kenneth Baker MP
Secretary of State for Education
and Science
Department of Education and Science
Elizabeth House
York Road
LONDON

SE1 7PH

2. pnp

**Department of
Trade and Industry**

1-19 Victoria Street
London SW1H 0ET

Switchboard
01-215 7877

Telex 8811074/5 DTHQ G
Fax 01-222 2629

Direct line 215 5422
Our ref PSLAZX
Your ref
Date 14 June 1988

CH/EXCHEQUER	
REC.	14 JUN 1988 ✓
ACTION	CST
COPIES TO	

Kenneth

I was please to see, from your minute of 2 June to the Prime Minister, that Richard Branson and others want to promote a City Arts College.

I agree with you that this is an imaginative - indeed exciting - response to the CTC concept. It is essential that young people receive vocational training to prepare them to take their place in the modern economy. And a significant part of the modern economy is entertainment based. One has only to think of broadcasting, videos, compact discs and the rest to realise that we are talking about large numbers - and I suspect growing numbers - of jobs.

It is also interesting to note the way that the performing arts have become very technological. Lighting and computer effects are now very complex, requiring their operators to be highly skilled.

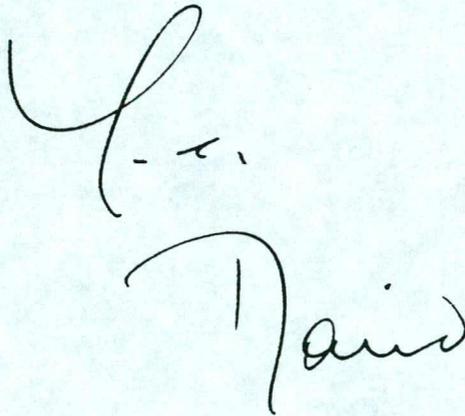
We must also not forget that Britain's pre-eminence in the performing arts is recognised throughout the world. This triggers a great deal of tourism - in itself another major employer - and also creates a positive impression of the British amongst young people overseas. These benefits, for a major exporting nation, are not to be under-estimated.

the
Enterprise
initiative

I appreciate that there is concern about the cost to the public sector. But I understand that this proposal will not add to the overall cost of the CTC programme. I therefore think that the cost is acceptable.

Finally, I was pleased to see that Richard Branson is leading the private sector team. He is young and enterprising and it is good that he is thinking about training and education. I think we should support him.

I am copying this letter to the Prime Minister, other members of E(EP) and to Sir Robin Butler.

A handwritten signature in black ink, appearing to read 'C. ...' followed by a large flourish and the name 'David'.

CONFIDENTIAL



ppp

CH/EXCHEQUER	
REC.	15 JUN 1988 ✓ 15/6
ACTION	CST
COPIES TO	

3

PRIME MINISTER

*BE 27/6
15/6/88
prip*

15/6/88

I have now seen a copy of your Private Secretary's letter of 10 June commenting on my proposal to provide in the Education Reform Bill for the establishment of a City Arts College.

You will now have seen David Young's letter of 14 June. I entirely endorse what he says about the importance of the entertainment and leisure industries in the economy and about the growing number of opportunities for employment in these sectors.

If the idea is taken further, the focus of the curriculum for a City Arts College would strengthen the links between technology and the arts, for example in broadcasting, video recording, sound recording and the theatre. It could bridge the gap not only in the ways mentioned by David but also through the use of technology in music and industrial design. In other words the applications of technology would be an important feature of the curriculum of any City Arts College.

The prospects of attracting private sector support for a City Arts College are very good. I am quite confident that Richard Branson will raise a great deal more than £1m. I am also sure that the idea would be very attractive to our supporters. Norman St John Fawsley wishes to move the necessary amendment to the Education Bill and I would like to give him every encouragement.

The detailed arrangements for funding and the curriculum still have to be settled but I do not want to lose the opportunity of amending the Education Bill in such a way as to provide the legal basis for agreements between the Department and prospective sponsors. I entirely accept that grants to a CAC would have to be met from planned expenditure on the CTC programme.

CONFIDENTIAL

CONFIDENTIAL

I hope that I can have your agreement to proceed on this basis.

Copies of this minute go to David Young, John Major and other members of E(EP).

KB

KB
Department of Education and Science

15 June 1988

CONFIDENTIAL

CONFIDENTIAL



10 DOWNING STREET
LONDON SW1A 2AA

CHIEF CHEQUER	
REC.	16 JUN 1988 ✓
ACTION	CST
COPIES TO	

From the Private Secretary

~~1 A25A~~ 16 June 1988
2/MP

Dear Chris,

CITY ARTS COLLEGE

The Prime Minister was grateful for your Secretary of State's minute of 15 June. She has also seen the letter of 14 June from the Secretary of State for Trade and Industry.

The Prime Minister continues to have doubts about treating a City Arts College on the same basis as the City Technology Colleges. She does not therefore consider that an amendment to the Education Bill should be brought forward unless it is clear that private sector sponsors are prepared to find 100 per cent of the cost of establishing a City Arts College.

I am copying this letter to the Private Secretaries to members of E(EP) and Trevor Woolley (Cabinet Office).

Yours,
Paul

PAUL GRAY

Chris de Grouchy, Esq.,
Department of Education and Science

CONFIDENTIAL

CONFIDENTIAL



CH/EXCHEQUER	
REC.	30 JUN 1988
ACTION	CST
COPIES TO	

316

10 DOWNING STREET
LONDON SW1A 2AA

30 June 1988

From the Private Secretary

Dear Tom,

MP

A CITY ARTS COLLEGE

The Prime Minister discussed with your Secretary of State this morning his proposal for extending the scope of City Technology Colleges to include a City Arts College.

Your Secretary of State explained that good progress was now being made with the development of CTCs. In a number of cases, extra funding was becoming available from other private sector sponsors to supplement the initial donations of the principal sponsors. As regards a City Arts College, the initial approach had come from Richard Branson who, with contributions from others, had now assembled private sector sponsorship of £2 million. Your Secretary of State stressed that any such college would focus heavily on the technological aspects of the arts industry, and would not be focused on the performing arts aspects.

After discussion, the Prime Minister said she was now content to agree to the CTC concept being extended to embrace the City Arts College idea, on the basis that this was focused on the technology aspects. To make this clear, she thought it would be appropriate for such an institution to be named as a "City College for the Technology of the Arts". It was also essential that the private sector funding proportion for such institutions should be higher than in the cases of the CTCs already planned.

I am copying this letter to the Private Secretaries to members of E(EP) and to Sir Robin Butler.

Yours,
Paul

PAUL GRAY

Tom Jeffery, Esq.
Department of Education and Science

CONFIDENTIAL



DEPARTMENT OF HEALTH AND SOCIAL SECURITY

Richmond House, 79 Whitehall, London SW1A 2NS

Telephone 01-210 3000

From the Secretary of State for ~~Social Services~~ Health

William Fleming Esq
 Cabinet Office
 70 Whitehall
 LONDON
 SW1A 2AS

CH/EXCHEQUER	
REC.	03 JAN 1989
ACTION	FST
COPIES TO	

- 3/1

MP
29 December 1988

LEGISLATIVE PROGRAMME 1989/90

I am writing in response to your letter of 18 November seeking bids for legislation in 1989/90.

My Secretary of State wishes to put forward bids for 3 Bills. They are, in priority order:-

NHS Reform Bill

The Human Fertilisation and Embryology (Control) Bill

The Registration Services Bill.

Details are attached as requested. My Secretary of State attaches a high priority to both the first and second of the bids. He regards the third proposed Bill which is uncontroversial and could be introduced in the House of Lords as worthwhile but very much in third place.

He would also like to put down a marker for a Community Care Bill as a strong candidate for 1990/91. This is likely to be needed to implement the Government's conclusion on the future arrangements for the provision of community care in the light of Sir Roy Griffiths' and Lady Wagner's reports this year. It is unlikely that the Government's thinking will have advanced sufficiently to enable legislation to be brought forward in 1989/90 although consideration may need to be given to dealing with some aspects in one of the main Bills in that session.

The officials concerned with the three Bills are:-

NHS Reform
 Human Fertilisation
 Registration Services

Mr Heppell (210 5559)
 Mr Heppell (210 5559) and
 Mr Hale (GTN 3915, ext 6197)
 Mrs Banks (OPCS 242 0262
 ext 2161).

E.R.

I am sending a copy of this letter to the Private Secretaries of all Ministers responsible for Departments and to Alison Smith (Lord President's Office), Nick Gibbons (Lord Privy Seal's Office), Murdo Maclean (Chief Whip's Office) and Rhodic Walters (Lords Chief Whip's Office). A copy also goes to the First Parliamentary Counsel and First Parliamentary Draftsman for Scotland.

A J McKeon

PP A J McKEON
Principal Private Secretary

cc: MS(H)
PS(H)
LORD HESKETH
Miss Gwynn
Mrs Westbrook
C.M.O.
M. Heppell
M. Hart
Mrs Banks
Mr Brockman
Mr Hale