

THE
NATIONAL
GALLERY
FUNDING
AGREEMENT
2005-8

NATIONAL GALLERY FUNDING AGREEMENT: 2005/06 – 2007/08

1. Introduction

This agreement:

- Is between the Department for Culture, Media and Sport and the National Gallery;
- is signed by the Minister for Culture for DCMS, the Chairman of The National Gallery and by the Director and Accounting Officer of the National Gallery; and
- is valid for the period 1 April 2005 – 31 March 2008.

It takes account of and must be interpreted with the statutory requirements placed upon the Trustees of the National Gallery under the Museum and Galleries Act 1992 and other legislation, such as Charity Law, FOI, DDA, and Data Protection.

[Note: Although, in many ways similar to the previous version this new Funding Agreement embraces all of the work of the museum/gallery and not just that which serves the objectives of DCMS. It also reflects the requirement of the PSA].

2. Purpose

This agreement:

- summarises the National Gallery's whole mission, strategic priorities, rationale, programme, planned output and delivery partners as set out in the Delivery Plan Summary at Annex A;
- sets out the contribution that the National Gallery will make towards the delivery of key DCMS objectives, Efficiency, PSA 3(See Annex C Paragraph 2) and public value, in the context of its overall mission;
- explains how the benefits of DCMS investment will be spread geographically, in particular by delivery with the National Gallery's regional partners;
- confirms the commitment of DCMS to the National Gallery in terms of funding and other support;
- shows how delivery will be measured and monitored by reference to a set of key targets and performance indicators agreed with the National Gallery and by such other quantitative and qualitative

measures that the National Gallery wishes to use to assess its performance and the achievement of public value in the context of its wider activities.

- provides through the National Gallery's summary of strategic risks, an assessment of the risks and how they will be managed.

3. The National Gallery's Role and Objectives

Role

- The National Gallery's collection of Western European paintings from the 13th to the 19th century is one of the richest and most comprehensive in the world.
- The collection belongs to the nation and it serves a wide and diverse range of visitors from the UK and overseas. The Gallery's role is to engage the public in the experience of this great collection. It is open to all, 361 days a year, free of charge.

Objectives

- Care for the Collection
 - The Gallery looks after the paintings in its care so that none is lost or damaged.
- Enhance the Collection
 - The Gallery aims to acquire great pictures for the collection to enhance it for future generations.
- Access to the Collection
 - The Gallery aims to:
 - maintain free admission to the collection.
 - provide access to as much as possible of the collection.
 - maintain the highest standards in display.
 - find imaginative and illuminating ways to nurture interest in the pictures among a wide and diverse public.
 - encourage high-quality research and publication through a variety of media.
 - offer high standards of visitor services to the public.
- A National and International Leader
- The Gallery aims to:
 - be a national and international leader in all its activities.
 - work with regional museums and galleries in the UK in support of their standing and success.

4. The National Gallery's contribution to the delivery of Government Objectives

Public value

The Gallery creates public value through its fundamental role, the principles by which it lives, and the services it provides.

Role

At the centre of the Gallery's role is the engagement of the public at as many levels as possible with a collection developed and preserved for that purpose.

The Gallery creates public value in that as an inherently public institution it holds exceptional collections in an inclusive way for all.

Objects that would otherwise be possessed only by the very rich are held for the benefit of all.

The lasting beauty and importance of the objects in the Gallery's collection gives the Gallery a proven value for the public at large.

Principles

Seven key principles of public value permeate the Gallery's work:

- universal access,
- equity of treatment,
- openness,
- impartiality (neither profit-making nor political nor doctrinaire)
- value for money
- responsiveness to the public, listening to people in order to deliver a modern and well-run gallery
- accountability to funders and Parliament.

These principles inform the governance of the Gallery as a charity and NDPB under trustees. They shape the ways in which its role is translated into services.

Services

The Gallery create public value through the services it provides in two ways.

It does so intrinsically, in that:

- it looks after the nation's cultural assets, *preserving a living and invaluable inheritance* for this and future generations; and
- it *enriches individual lives* now, through facilitating and stimulating engagement with the collection. For any visitor, specialist or not, the Gallery is a good place to spend leisure time,

to meet people or be alone, and above all to encounter something of unforgettable value.

As a result the Gallery may also, instrumentally

- support *education and knowledge transfer*, as a place for people of all ages to learn,
 - contributing to a good start in life for millions of children and young people. This includes socially excluded young people who find their lives enriched, their education (sometimes discontinued by schools) developed, their damaged confidence revived, and their sense of having a place in society restored.
 - offering opportunities for life-long learning
 - disseminating the fruits of specialist research both to scholars and more widely to the public at large through lively presentation
- create *social and community* value, promoting
 - pride in Britain – a building and collection at the heart of the country and the capital city, a world renowned place for visitors
 - social cohesion – the role the Gallery plays in bringing communities together, and giving them pride in and engagement with cultures, often very different to their own, that have been and remain important
 - tolerance, understanding and respect for the complexity, value and rich experience of diverse communities and traditions, including those far removed from those of the visitors.
- enlarge *Britain's international presence* and authority
- promote *prosperity*, through
 - tourism and extra expenditure
 - contributing to the life and future of central London, and making it a better place in which to live
 - enhancing general workforce skills
 - stimulating the creative industries: art collections provide an invaluable resource to a wide range of groups who then go on to generate business and investment opportunities for the nation as a whole.

Free admission

The National Gallery aims to maintain free admission to the collection.

Increasing access to priority groups

The collection belongs to all the people of the United Kingdom. The Gallery aims to find imaginative and illuminating ways to nurture interest

in the pictures amongst a wide and diverse public. This informs all aspects of our activity: the presentation of the Collection both physically and virtually, our interaction with visitors, our communications strategy, and the education programme. The gallery caters for visitors of all ages, from under 3s to senior citizens, and for an enormous range, from first-time visitors, tourists who may never return to London, regular visitors who come to two or three talks a week, young people who are socially excluded, school students across primary and secondary education, FE and HE students, and scholars.

Our education programme continues to expand and to explore new ways to interest visitors. Over the years the approach has shifted from the traditional rather passive approach to a more engaged and interactive method, adapting the strategies that have been successfully employed with schools over many years to work with adult audiences. Workshops have become a feature of the programme, giving a taste of life drawing, drawing in the galleries, discussing books, or working with groups like Complicite on movement-based activities.

In addition the Gallery will continue to develop the range of programmes targeted at specific groups: A wide variety of activities will be aimed at disabled visitors, for example building on the success of the British Sign Language programme (now updated following evaluation by a deaf host last year in order to respond better to audience needs); a series of imaginative programmes will continue to draw out links between the collection and black and ethnic minority communities, for example Black History month; and the Gallery will extend the range of intensive outreach programmes for those most at risk of exclusion, building on the success of projects such as Line of Vision which works with Looked After Children.

Efficiency

The National Gallery has in place plans to deliver cash and non-cash efficiency savings which will meet the targets set by the Gershon Review. The following savings are forecast:

2005/6	2006/7	2007/8
£1,399,000	£1,854,000	£2,122,000

These efficiencies are being delivered across a range of functions in a variety of ways including restructuring warding and security arrangements, rationalising staff, technological developments, the use of e-marketing, and improved procurement.

5. Funding

The level of Government funding for the three years 2005-06 to 2007-08 includes the amount announced in the Secretary of State's letter of 14 December 2004 plus any further amounts agreed prior to the signing of

the agreement. The National Gallery's resource and capital budgets during the SR2004 period will be (as set out in the National Gallery's funding allocation letter from the Secretary of State, plus any subsequent adjustments) as follows:

£000s	2005-06	2006-07	2007-08
Resource	30,444	31,139	31,892
Capital	1,000	2,250	3,250
Totals	31,444	33,389	35,142

The non-cash element of the resource budget is:

£000s	2005-06	2006-07	2007-08
Resource Non-cash	9,458	9,498	9,576

The grant-in-aid allocation for the three years 2005-06 to 2007-08 is:

£000s	2005-06	2006-07	2007-08
Resource grant-in-aid baseline	20,986	20,986	20,986
Additional Resource grant-in-aid	0	655	1,330
Resource grant-in-aid sub-total	20,986	21,641	22,316
Capital grant-in-aid baseline	1,000	1,000	1,000
Additional capital grant-in-aid	0	1,250	2,250
Capital grant-in-aid sub-total	1,000	2,250	3,250
Total grant-in-aid	21,986	23,891	25,566

The grant in aid allocation is dependent on the National Gallery maintaining the successful policy of free admission to the permanent collections and demonstrating satisfactory performance against the targets and deliverables set out in this Funding Agreement. Any ring-fenced amounts are as set out in the allocation letter or in any subsequent ring-fenced allocations.

Success in achieving the targets in this Funding Agreement will inform the way in which the Secretary of State is able to approach the next funding round with Treasury.

The National Gallery's ability to show measurable improvements in service delivery, the achievement of the Funding Agreement targets and its contribution to the delivery of Government policies will be factors in the Secretary of State's decisions over future allocations.

Variations to this Funding Agreement may be agreed and incorporated as necessary. This Funding Agreement recognises that the achievement of the targets may also reflect success in self-generated income, sponsorship, grants and continuous improvements in efficiency.

6. Risks

The main areas of risk in the achievement of the Gallery's aims are as follows (this is an indicative, not exhaustive, list):

- loss or damage to pictures, building, visitors or staff as a result of fire, flood, terrorism, civil commotion

- loss or damage to pictures or financial loss as a result of theft, malicious or accidental damage, or fraud
- loss or damage to pictures through environmental factors including movement, light, pollution, and pests, including as a result of utilities failures
- challenge to the title of pictures in the collection or on loan to the collection
- inability to make major acquisitions or to carry through the Masterplan due to lack of funds
- shortfall in income, excess of expenditure or failure to deliver objectives due to disruption to patterns of usage as a result of factors outside the Gallery's control, forecasting errors, or ineffective project management or delays in project completion
- impacts of government budgetary control on the Gallery's management of its finances
- failure to recruit or retain appropriate staff
- damage to reputation

The Internal Controls Committee identifies, controls and monitors risk within the National Gallery and proposes the framework for its control. Risk is controlled through:

- Elimination – by not engaging or continuing with that activity.
- Transference – by sharing or passing the risk onto a third party either through partner / contract agreements or through insurance.
- Mitigation – by introducing appropriate and cost effective controls to manage the risk, apportioning responsibility for managing the risk to the relevant budget holder(s) and monitoring the controls.
- Acceptance – in remaining cases, by acknowledging and accepting that risk is part of the Gallery's core activity but that it cannot be actively managed, or by accepting an unmanaged risk because the cost of managing the risk outweighs the benefits.

The risks identified by the Gallery and their means of control are reviewed regularly by the Audit Committee and the Board of Trustees.

A full risk register is maintained and reassessed on a regular basis (a copy is available for inspection by DCMS). The Risk Register will be reviewed with DCMS at the annual Funding Agreement meetings.

7. Performance Monitoring

This Funding Agreement will be monitored by:

- a. Assessment of the achievement of the agreed Funding Agreement targets in the table below

- b. Assessment of the effectiveness of projects which support PSA 3;
- c. Reference (as now) to the Key Performance Indicators
- d. Performance against the National Gallery's Delivery Plans and related measures; and
- e. Performance against the delivery of efficiencies.

The figures for each Funding Agreement target will be negotiated and agreed individually between DCMS and the National Gallery. The targets are as follows:

Key Funding Agreement Targets : 2005-06 – 2007-08

	2005-06	2006-07	2007-08
Total number of visits to the Gallery (excluding virtual visits) ¹	4.2m	4.5m	4.8m
No. of unique users visiting the website	4m	4.25m	4.5m
Number of UK adults aged 16 and over from lower socio economic groups attending the Museum (NS-SEC groups 5-8) ¹²	409,000	443,000	477,000
Number of children aged 15 and under visiting the museum ¹	483,000	517,500	552,000
Number of children aged 15 and under in on and off-site organised educational sessions ¹	88,000	90,000	105,000
Average annual self-generated income	10m	10.25m	10.5m
Efficiency Savings	£1,399,000	£1,854,000	£2,122,000

Using as a basis the targets above the National Gallery will produce an annual performance review no later than 31 July for the prior year and a

¹ Estimates for the recovery in visitor numbers are challenging and optimistic. In the late 1990's visitor numbers averaged approximately 4.8m. Following a series of external shocks in the early part of this decade (September 11th, Foot & Mouth, the Hatfield rail crash etc.) visitor number fell significantly. It was only with the ebbing of public concern that numbers recovered three years later. The estimates above assume that recovery from the July bombings will take place within two years. The past five years have demonstrated that the biggest determinant to travel to the very heart of London is the external environment and therefore any further shocks will set back recovery.

² From 2006/7 onwards this performance indicator will be adjusted to reflect NS-SEC socio-economic groups 5-8

report on the previous 6 months in time (October) for the combined annual and 6-monthly Performance Review Meeting in the autumn. This will review last year's achievements, monitor the current financial year and look forward to the following year(s). It should refer also to the standard Performance Indicators and include a brief report on progress against the delivery of efficiencies and any update of the risk register. The review meetings will provide an opportunity to identify and discuss what action may be necessary to address any shortfall against target.

The performance reports should:

- Set out actual outturn against the targets above and against the performance indicators, efficiency delivery and PSA 3-related projects
- Provide an explanation, where outturn diverges from the expected; and
- Explain what action is being taken or is planned to address the shortfalls.

Performance against the National Gallery's PSA 3-related projects will be assessed through updates that will be requested from the National Gallery in the context of the PSA 3 Project to increase access to priority groups.

Performance review meetings will generally be held at official level but additional meetings may be arranged with Ministers, where appropriate.

Any planned/forecast changes from target outturn should be notified to the Department as soon as practicable.

The responsibility for the delivery of the targets in this Agreement rests with the Board of Trustees and with the Director and Accounting Officer of the National Gallery.

Signed by:

Minister for Culture, Department for Culture, Media and Sport

Peter Scott QC

Chairman of The National Gallery

Charles Saumarez Smith

Director and Accounting Officer of The National Gallery

Annex A

A. The National Gallery Delivery Plan Summary

Stewardship

<i>Strategic Objective</i>	<i>Primary Activities & Deliverables/Outcomes</i>	<i>Partners</i>
Look after the paintings so that none is lost or damaged	Maintain fully-controlled environmental conditions in at least 90% of the spaces in which the collection is held	N/A
	Safeguard the paintings in the collection both within the Gallery and while on loan outside	Institutions to which loans are made
	Maintain appropriate documentation of all items in the collection	N/A
Enhance the collection for future generations	Acquire great pictures for the collection	HLF and potentially partners for joint acquisitions

Scholarship and Research

<i>Strategic Objective</i>	<i>Primary Activities & Deliverables/Outcomes</i>	<i>Partners</i>
Encourage high-quality research and publication through a variety of media	Disseminate research as widely as possible through a broad range of media, for example through <ul style="list-style-type: none"> • the publication of on average one volume of the Technical Bulletin each year, • contributions to scholarly journals, • strengthening the website, • display, • continued collaboration with television and radio 	N/A
	Maintain a programme for producing scholarly catalogues on the collection.	N/A

	The second volume in Nicholas Penny's series, 'The Sixteenth Century Italian Paintings: Venice' will be followed by further volumes on the sixteenth century early Netherlandish and French paintings, the German paintings before 1600, the first volume on the nineteenth century paintings, and that on the eighteenth century French paintings.	
	Publish scholarly catalogues to accompany all major temporary exhibitions	National and international museums and scholars

Access, Education and Communities

<i>Strategic Objective</i>	<i>Primary Activities & Deliverables/Outcomes</i>	<i>Partners</i>
Maintain free admission to the collection	Ensure the collection is open for at least 59 ² hours a week and extend opening hours if resources allow	N/A
Provide access to as much as possible of the collection	Investigate in a Masterplan ways of putting more paintings on display, so that the proportion of the collection on display moves from over 80% to closer to 90%	HLF
Maintain the highest standards in display	Further improve the quality of the display <ul style="list-style-type: none"> • Enrich the collection with loans • Restore and acquire picture frames • Improve lighting • Refurbish the rooms 	National and international lenders
Find imaginative and illuminating ways to nurture interest in the pictures among	Mount a range of exhibitions to a high standard <ul style="list-style-type: none"> • to illuminate the collection • to raise the profile of the Gallery 	International and regional museums and galleries

² Excepting the four days the Gallery is shut per annum. Note that in exceptional circumstances during temporary exhibitions the Gallery may be open for more than 59 hours per week.

a wide and diverse public	<ul style="list-style-type: none"> • to encourage tourism • to bring in new audiences <p>Undertake evaluation of exhibitions through a post project review</p>	
	Reach a wider public nationwide through touring exhibitions, television, multimedia, publications, press, promotions and loans	Regional museums and galleries
	Develop the quality and range of the website, maintaining the entire collection online, so that the number of unique website visits meets the projections specified above and the average duration of a website visit remains high	N/A
	Increase on a long-term basis the number of visitors ¹	N/A
	<p>Maintain a full range of programmes for wide and diverse publics</p> <ul style="list-style-type: none"> • ensure number of learners in programmes at the Gallery meets projections specified above • maintain outreach programmes targeted at key groups aiming to encourage them to enjoy and make best use of the collection, including: <ul style="list-style-type: none"> • young visitors • visitors from socio-economic groups C2, D and E • visitors from ethnic minorities • people with disabilities or illnesses • people from outside London and • the socially excluded • Funds permitting, examples of projects will include: <ul style="list-style-type: none"> • work with hospital schools; • development of a programme aimed at 12 – 17 year olds to build 	<p>Funding bodies</p> <p>Partners in delivering educational programmes, eg social services, hospital schools</p>

	<p>an audience of the future;</p> <ul style="list-style-type: none"> • Line of Vision project with Looked after Children; • Expansion of interactive activities and workshops; • Integration of separate outreach programmes to promote greater understanding between diverse groups; • Extension of family programme to make specific provision for the under-5s; • Creation of training programmes with professional bodies to promote an holistic approach to training and education and open the Gallery to working Londoners who might not otherwise visit. <p>Ensure that at least 90% of teachers continue to rate the National Gallery schools programme as excellent in their evaluation forms</p>	
Offer high standards of visitor services to the public	<p>Maintain a high level of visitor satisfaction so that</p> <ul style="list-style-type: none"> • at least 90% of visitors surveyed describe their visit as enjoyable • people make repeat visits (the Gallery expects approximately 2.5m visits per annum to be repeat visits) 	N/A

Business Excellence and Efficiency

<i>Strategic Objective</i>	<i>Primary Activities & Deliverables/Outcomes</i>	<i>Partners</i>
The Gallery aims to be a national and international leader in all its activities	<ul style="list-style-type: none"> • Play a full part in the international community by providing advice to, and sharing information with, other museums and galleries nationally and internationally • Ensure a high level of coverage in international press, radio, television and through overseas 	International museums and galleries

	<p>lectures, in part in order to continue to attract overseas visitors</p> <ul style="list-style-type: none"> • Run research seminars, initiate and contribute to international research projects in European paintings 1250-1900 	
<p>Work with regional museums and galleries in the UK in support of their standing and success</p>	<ul style="list-style-type: none"> • Ensure that high-quality exhibitions accompanied by educational programmes tour a wide range of venues. • Continue the exhibition partnership with Bristol’s City Museum & Art Gallery and the Laing Art Gallery, Newcastle upon Tyne. • Support the Director and Steering Committee of the project to provide a National Inventory for European Painting 1200–1900 	<p>Regional museums and galleries</p> <p>The National Inventory Scheme</p>
<p>Enable the Gallery to deliver the best possible service to the public by maximising income and making the most efficient and effective use of resources</p>	<ul style="list-style-type: none"> • Increase revenue generated from commercial activity • Optimise the contribution of staff through developing, implementing and monitoring policies and practices supportive of effective management, personal development, well-being and attendance, and in particular to: <ul style="list-style-type: none"> • enable staff to develop the personal, technical and professional skills and knowledge required to ensure the Gallery’s objectives are met. • monitor the effectiveness of the revised performance management, sick absence and probation systems. • further develop our procedures for maintaining standards of conduct. • provide opportunities for staff to achieve a better work-life balance. 	

	<ul style="list-style-type: none"> • continue to encourage diversity and transparent employment practices, • continue to increase the diversity of the workforce by building on recent initiatives which include: <ul style="list-style-type: none"> • the provision of a non denominational prayer room; • a commitment to making reasonable adjustments to jobs and working arrangements to enable the recruitment and continued employment of people with disabilities or short term health problems; • the introduction of a flexible working policy for all employees; • the delivery of awareness training for managers, allowing them to offer employees with basic skills needs opportunities to improve reading & writing etc.; and • participation in the Inspire programme which involves a two-year placement for a BME curator. • Improve risk management (monitored through a biannual review of risks and controls). • Improve Gallery efficiency and effectiveness • Deliver efficiency savings equivalent to targets • Develop a Gallery-wide records management programme to meet operational needs and external requirements. 	
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Annex B. Summary of information collected by DCMS

<i>Stewardship</i>	<i>Scholarship and Research</i>
<p>Core Targets: N/A</p> <p>Performance Indicators collected by DCMS:</p> <ul style="list-style-type: none"> • % collection stored in correct environmental conditions 	<p>Core Targets: N/A</p> <p>Performance Indicators collected by DCMS:</p> <ul style="list-style-type: none"> • N/A
Access	Business Excellence and Efficiency
<p>DCMS Strategic Priority 1: To further enhance access to culture and sport for children and give them the opportunity to develop their talents to the full and enjoy the benefits of participation.</p> <p>DCMS Strategic Priority 2: To increase and broaden the impact of culture and sport, to enrich individual lives, strengthen communities and improve the places where people live, now and for future generations, specifically by increasing the number accessing museums and galleries collections by 2% (PSA3).</p> <p>Core Targets:</p> <ul style="list-style-type: none"> • Number of actual visits • Number of web-site visits (unique users) • No of C2, D, E visitors of 16 and over attending the Museum. • Number of child visits • Number of children in on and off-site organised educational sessions <p>Other Performance Indicators collected by DCMS:</p> <ul style="list-style-type: none"> • Number of adult visits (all sites) • Number of over-60s visits • Number of overseas visits • Number of repeat visits 	<p>DCMS Strategic Priority 3: To maximise the contribution that the tourism, creative and leisure industries can make to the economy, specifically by improving the productivity of those industries by 2008 (PSA4).</p> <p>DCMS Strategic Priority 4: To modernise delivery by ensuring our sponsored bodies are efficient and work with others to meet the cultural and sporting needs of individuals and communities, specifically by achieving at least 2.5% efficiency savings on our DEL in each year of SR2004.</p> <p>Core Targets:</p> <ul style="list-style-type: none"> • Efficiency Savings <p>Other Performance Indicators collected by DCMS:</p> <ul style="list-style-type: none"> • Grant-in-aid per User • Revenue generated from sponsorship and donations etc. per visit (actual) • Other non-GIA income per visit (actual) • Average days lost in sickness absence per employee, excluding long-term sickness absence

<ul style="list-style-type: none">• Number of interpreted collection items available online• Hours open over baseline• Number of learners in on- and off-site educational sessions• % of visits by ethnic minorities• % of UK visits from socio-economic categories C2DE• Number of UK and overseas loan venues• % of visitors who found the museum at least satisfactory	
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Annex C. Public Values

DCMS's Priorities and Public Service Agreement Targets, Goals and Public Value Commitments

It is the strategic aim of DCMS to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence and champion the tourism, creative and leisure industries. This will be achieved through the following Priorities and Public Service Agreement Targets:

1. To further enhance access to culture and sport for children and give them the opportunity to develop their talents to the full and enjoy the benefits of participation.
2. To increase and broaden the impact of culture and sport, to enrich individual lives, strengthen communities and improve the places where people live, now and for future generations, specifically by increasing by 2% of each priority group in England the number of C2,D,Es, Black and Ethnic Minorities and Disabled People visiting museums and galleries collections and attending museum outreach services (PSA3).
3. To maximise the contribution which the tourism, creative and leisure industries can make to the economy, specifically by improving the productivity of those industries by 2008 (PSA4).
4. To modernise delivery by ensuring our sponsored bodies are efficient and work with others to meet the cultural and sporting needs of individuals and communities, specifically by achieving at least 2.5% efficiency savings on our DEL in each year of SR2004 (2005-8).

The DCMS Five-Year Plan sets out our goals for 2005-10, which are as follows:

- To support the cultural (and sporting) life of the nation, responding to rapid economic, social and technological change, drawing on a rich legacy of creativity and success;
- To ensure that everyone can enrich their lives through excellent culture, promote diversity at home and enhance Britain's prestige abroad; and improve the places where people live and protect the nation's cultural assets for future generations;
- To do this in a way that gives children the best start in life and is fair to everyone. We will promote, through culture and sport, both community action and personal freedom;
- To encourage creativity across the lifespan, linking individual cultural development from budding talent in children, to business and professional success in national and international marketplaces and arenas;

- To help our sectors to contribute to national prosperity;
- In everything we do, to ensure value for money and responsiveness to what people want.

DCMS aims to translate these goals into practical action with **ten commitments which will deliver public value outcomes.**

Personal enrichment: we will make sure that everyone, particularly people from those groups who have not taken up opportunities in the past, has the option to take part in our rich cultural life.

A great start in life: all children and young people will get a chance to experience the very best of culture.

Including everyone: we will ensure that financial support goes to a rich tapestry of visual and performing arts and sports facilities small and large; traditional and experimental; rural and urban; serving each of our communities and all of them. We will strengthen our links with the voluntary and community sector, including through the new National Lottery distributor. We will commemorate in 2007 the abolition of the slave trade in the British Empire.

Listening to people: many of the organisations that help us deliver our objectives are revered institutions, with a long and illustrious history, for example the national museums and galleries. We will help them deliver the effective, modern management needed in a changing Britain while being responsive to the public. We will consult the public on an unprecedented scale, ensuring that all our sponsored bodies, and the Department itself, are open and accountable.

Better places to live: Local libraries, leisure facilities and access to well-maintained public and historic buildings improve people's lives. We will strengthen our links with local government and regional bodies to ensure high quality services wherever people live in this country. We will work to maintain a key role for culture and leisure in the implementation of the Government's sustainable development strategy and demonstrate through Liverpool's selection as European Capital of Culture in 2008 how cities can develop and innovate in the cultural field.

Looking after the nation's cultural assets: Museums, galleries and the historic environment are key to understanding ourselves, our communities, and our nation. Their role in explaining where we have come from is vital to our ability to build a sense of who we are. These assets – historic sites and buildings, works of art and our church buildings – are enduring, yet irreplaceable. Over the next three years we will maintain and increase our support for the national museums, galleries and other bodies that perform this essential stewardship role for the nation. Investment and financial support for national and regional museums and galleries will be worth £423 million in 2007-8, up from £241 million in 1998.

International prestige: world-class sport and culture are a source of national pride and international prestige. Our world-class museums, performing arts, galleries and historic sites make Britain a great place to live and a fantastic tourist destination. We will use the UK Presidency of the EU to promote access to high quality sport and culture, for example leading work on new plans for the digitisation of cultural heritage and the mobility of museum collections. [Olympics – showcase for culture].

Personal freedom: people should be free to enjoy their leisure time within the law as they wish. We will continue to balance protection with personal freedom by regulating in the public interest.

Economic prosperity: We will increase productivity in the tourism, leisure and creative industries; providing targeted support to help them grow and to provide opportunities for the talented to make a living and contribute to the economy.

Value for money: We will encourage sponsored bodies, local authorities and other public bodies providing culture, sport and leisure services to work together, efficiently and effectively. Our overall target is to achieve efficiency savings within DCMS, our sponsored bodies and local government of £262 million a year by 2008, with the savings being used to help deliver better services to the public, with no reduction in the quality of services.