



Local Authorities and Cultural Technology

A survey and case studies of local authorities in the East of England

Commissioned by the Local Government Arts Forum and East England Arts

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1 Executive Summary

1.1 Introduction

The development of the cultural uses of new technology is a priority for both East England Arts (EEA) and the Local Government Arts Forum (LGAF). In order to help develop strategies to support this priority, they commissioned Cultural Intelligence Ltd to conduct a study of how local authorities in the East of England are engaging with the application of new technology for cultural purposes.

The study took the form of a survey of all authorities in the eastern region (50 of 54 responded), followed by case studies of four different authorities in the region.

The full report includes descriptions of a variety of arts projects involving new technology and is available as a downloadable Adobe Acrobat file (306KB) at www.eearts.co.uk or www.audience.co.uk

1.2 Policy and Practice in the East of England

For local authorities in the east of England, the cultural applications of new technology fall into two main categories. These are

Providing information and services on-line

Examples include:

- The provision of information for the public about local arts and cultural organisations, cultural opportunities, courses and events.
- The provision of on-line services for the public such as library catalogues and reader services or access to archive material.
- The provision of information for the arts and cultural sector about award schemes, training opportunities, etc.
- The provision of on-line services such as on-line grant application or searchable databases of arts contacts.

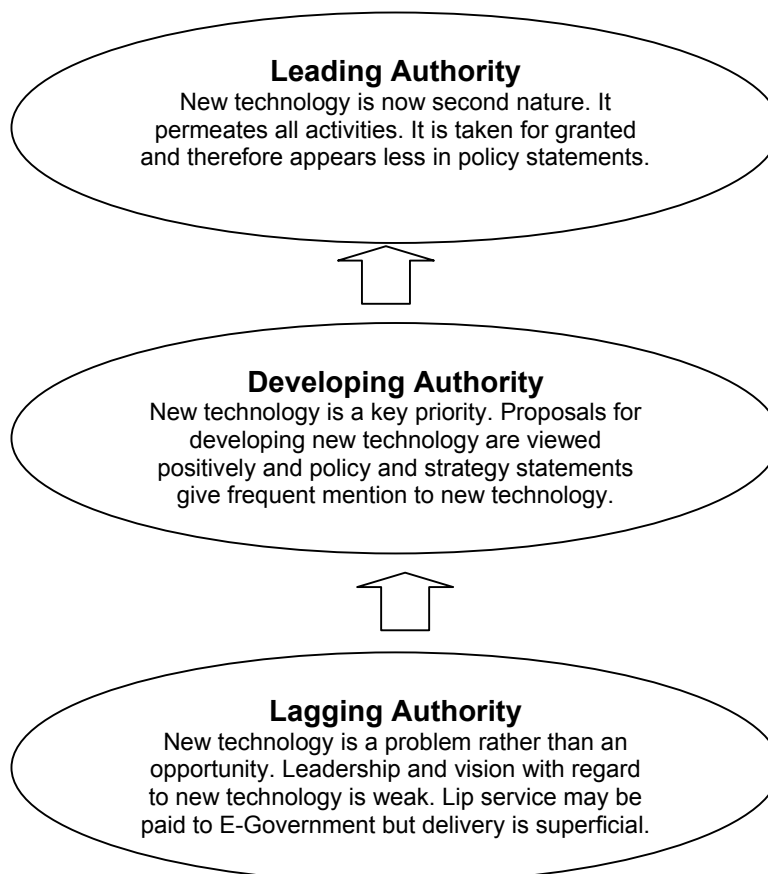
Developing the creative applications of new technology

Examples include:

- Developing projects and commissioning work involving creative uses of new technology.
- Supporting organisations that play a strategic role in the development of creative uses of new technology.
- Working in partnership with other local authority departments to promote the cultural applications of new technology.

Local authorities in the eastern region vary widely in their engagement in the cultural applications of new technology.

The study identified the following developmental model.



Local authorities vary hugely in the extent to which they have embraced new technology in corporate policy and operational strategy and this is generally reflected in their arts development service. It is particularly hard for an Arts Development Officer to propogate the cultural applications of new technology in an authority which has only recently begun to adapt its corporate culture.

The developmental work that is taking place in local authorities appears to be driven by the following factors:

The central Government drive for E-Government and the desire to extend access

In September 2000, the Government published UK Online, its strategy to ensure that the UK is a world leader in the knowledge economy. The strategy includes the objective 'To make all Government services available electronically by 2005'. This objective has huge implications for all local authorities in the UK.

The desire of arts development staff and arts practitioners to explore the creative opportunities of new technology

New technological tools and digital formats enable artists to do things they could previously only dream of. This development has the potential to unleash a wealth of innovative creative enterprise not seen since the renaissance. Artists and arts developers are keen to explore this creative potential though they are often held back by lack of training and issues of expense.

The availability of funding for projects involving new technology

New technology is a priority for sectors outside the arts as well as those within. Huge investment is being made in this area by European, Central and Local Government departments and agencies in both infrastructure and particularly programmes, which enhance skills and access.

The survey asked questions about the position of culture and new technology within local authorities.

- 11 authorities said that their Cultural Strategy specifically mentions new technology. 33 authorities said it probably would when it is ready.
- The development of cultural uses of new technology sits mainly with Arts, Culture and Leisure Departments, Community Development Departments and Economic & Regeneration Departments. Some authorities were able to quote 6 or more departments involved in this work though these were limited to authorities where corporate adoption of new technology was well advanced.
- 26 authorities said that they partnered or funded one to three agencies involved in the development of cultural applications of new technology. These were mainly arts organisations though some quoted schools and technology organisations.

- ❑ Local authorities reported projects to the value of £2.2m in the financial years 2000-01 and 2001-02. Of these, £146,000 was made up of in-kind support from local authorities. The average cash cost of a project was £44,000. Approximately 43% of the cash cost of each project came from local authority budgets.
- ❑ Target groups for projects were mainly young people, local communities and arts organisations or practitioners. Others included prison inmates, car enthusiasts and people with disabilities.
- ❑ Technologies used in projects were predominantly digital cameras, the World Wide Web and graphics software.
- ❑ The motives for commissioning projects were mainly Arts and/or Community Development. Of the 51 projects reported, a total of 8 had aims relating specifically to regeneration.

1.3 Attitudes, Skills & Training Needs

In the survey, respondents (mainly Arts Development Officers) were asked about their attitudes to the cultural applications of new technology.

- ❑ Only around half of respondents felt sufficiently well informed about cultural applications of new technology to do their job.
- ❑ There was significant support for the notion that arts and cultural uses of new technology can play a key role in regeneration.
- ❑ Only a limited number of respondents felt that local authorities should give priority to the development of cultural uses of new technology.
- ❑ Of those who expressed an opinion, the majority felt that new technology should not be made a special case. However, the views were quite polarised.
- ❑ Two out of three respondents personally feel relatively comfortable with new technologies.
- ❑ A significant majority of respondents were only prepared to give training in the development of arts and new technology a medium priority however, nearly one quarter would give it a high priority.
- ❑ By far the most frequently mentioned training need was for greater 'up to date' awareness about what new technologies can do. Respondents wanted practical examples of successful projects and the opportunity to experiment hands-on with a range of digital technologies.
- ❑ Training in advocating the value of creative uses of new technology, together with the evidence to support this, was a frequent request.

1.4 Opportunities offered by new technology

We are at the beginning of a cultural revolution driven by the new opportunities for creative innovation offered by new technology. The questions are around how quickly this happens and whether the technology can keep up.

The opportunities offered by new technology include:

Creativity	Artists can now do things they could previously only dream about.
Audience development	The gadgets and the electronic media attract people we do not normally reach. People online have much better access to information than ever before.
Reaching young people	New technology is immediate and is good at attracting younger people to cultural participation. To many it is simply more exciting.
Skills development	Technological tools cannot make everybody an artist but they do enable many people to produce good work more quickly and thus build confidence.
Building relationships	New technology is a leveller. The digital age is new to all and we are all engaged in a journey of discovery. This opens doors to working across sectors and departments.
Money	There is currently huge investment in the creation of a population with access to the skills and infrastructure of the digital age. Cultural sectors have much to offer to and gain from this initiative.

In reviewing the wide range of new technology arts projects considered by the study, it was apparent that a great deal of innovative work can be achieved with basic and affordable technologies such as I-Macs, PhotoShop, Digital Cameras and Mobile Phones.

1.5 Challenges of developing new technology culture

Despite the availability of funds for new technology projects, the biggest challenge cited by respondents was lack of money. Although the majority of project funds for new technology projects come from other sources, authorities are expected to be active financial partners.

The challenge of demonstrating the value of cultural applications of new technology was mentioned almost as often as lack of money. New

technology projects can be very hard to explain and paper reports fail to capture the multi-dimensional benefit of this work. There is a strong case for seeking ways to support local authority officers and practitioners in demonstrating the value of this work.

Other challenges that were frequently mentioned included a lack of awareness of what new technology can offer and lack of availability of appropriate skills and expertise.

The local authority environment is a difficult environment in which to propagate creative projects involving new technology. Local authority departments are often nervous or unprepared for the challenges of creative new technology projects. Also, this is a new area for everyone and therefore risky. Local authorities are by nature, risk averse.

1.6 Main Issues

The main ingredients for developing the cultural uses of new technology are the same as for any cultural development initiative. However, there are a few issues which apply particularly to new technology.

- ❑ It is important not to build expectations too high. The vision of artists often exceeds the capacity of technology or technologists to deliver.
- ❑ The cost of new technology projects can be difficult to predict. Between the time of application for funding and the time a project commences, technologies can change and prices can go up or down. Funding agencies need to recognise and accommodate this possibly through encouraging larger than usual contingency allowances.
- ❑ We are only beginning to explore the potential of some technologies for creative work. Much of this kind of work is effectively research and development and therefore outcomes can be unpredictable. There is a need for artists to be given the opportunity to experiment with new technologies without the expectation of specific product outcomes.
- ❑ Local authorities are difficult environments in which to develop the cultural uses of new technology. They are by nature averse to risk and local authority IT departments tend not to have experience in this area.
- ❑ Creative work involving new technology can be very difficult to adequately describe without seeing the work. There is a need to explore ways in which decision-makers can experience work either directly or possibly by multi-media presentation.

1.7 LGAF Action Points

The LGAF New Technology Steering Group met to consider the findings of this study and agreed to recommend the following action points.

1. To publish this report on the East England Arts Website
2. To circulate the Executive Summary to all local authorities and other interested parties in the Eastern Region and to encourage readers to download and read the full version
3. To promote the report at the LGAF Winter Conference
4. To promote the report to a national forum through the Local Government Association and the Arts Research Digest
5. To identify through the Digital Arts Network, an arts and new technology 'agent of change' in each County in the Eastern Region as a proactive advocate and educator.
6. To commission a 'show reel' of arts projects involving new technology. This will act as both an advocacy and a training resource and will be made available along with this report and a database of useful contacts and other information on a CD ROM or DVD
7. To develop a roadshow presentation to local authorities using the resource described in Action Point 5

2 Introduction

Arts and New Technology are key priorities for both East England Arts (EEA) and the Local Government Arts Forum (LGAF). In seeking to plan a strategy for the development of Arts and New Technology by local authorities in the region, the LGAF found that very little was known about the level and scope of involvement by local authorities in the development of Arts and New Technology.

In November 2001 the LGAF with the support of East England Arts commissioned Cultural Intelligence to conduct a research programme in two phases. **Phase 1** was a survey of the 54 local authorities in the Eastern Region to establish the extent of their activity and identify possible authorities for the case studies. **Phase 2** took the form of four case studies, which explored the approach taken by particular local authorities.

Taken together, both parts of the research aimed to:

- ❑ Provide information on the current extent of cultural applications of new technology
- ❑ Provide information on where, how and by whom cultural applications of new technology are being developed
- ❑ Offer an understanding of local government policy relating to culture and new technology
- ❑ Provide an assessment of the level of resources for the cultural use of new technology provided or sponsored by local government
- ❑ Provide an understanding of how these resources are funded
- ❑ As far as possible, provide an assessment of the levels of awareness and attitudes to the emerging cultural uses of new technology among local authorities, their staff and members
- ❑ Identify good and less good practice and produce models which help others develop their own initiatives

It is our belief that this is the first time that a region wide survey of this kind has been conducted.

The brief requested that a broad and inclusive definition of cultural applications of new technology is taken, indeed that rather than suggesting a definition, the researchers allow the respondents own interpretation of the phrase to emerge.

In the event, possibly bearing in mind the organisations that had commissioned the report, respondents tended to restrict themselves to definitions of **culture** that included arts, libraries, museums and heritage.

Interpretations of **new technology** included all arts activities which made use of digital technologies or the use of the Internet and other information technologies for dissemination or distribution of artforms. They also included the use of the Internet or other information systems for management practise where this represented an innovative resource for arts or audience development.

The project was overseen by the LGAF Arts & New Technology Steering Group including officers from EEA and members of the LGAF.

2.1 Four Case Studies

Four local authorities were selected by the LGAF Arts & New Technology Steering Group as case studies. The main methodology used was semi-structured interview.

The aim of this aspect of the study was to look in greater detail at how different authorities are developing the cultural applications of new technology.

The authorities were:

- Essex County Council (ECC)
- Suffolk County Council (SCC)
- Fenland District Council (FDC)
- Bedford Borough Council (BBC)

The approach of each authority was found to be very different. In each case it naturally reflected local circumstances including local demography, the policy and culture of the authority and the position and status of the arts development role in each authority.

2.2 The Survey

A survey in two parts was developed. Part 1 considered the general position of the creative uses of new technology within each authority. Part 2 provided an opportunity for authorities to report on up to five individual projects. A survey form was devised by Cultural Intelligence and approved by the Steering Group.

The creative use of new technology is an issue which should cut across local authority directorates. In order to facilitate the circulation of the survey within a local authority, the survey was designed to be distributed by e-mail for completion on-line. All local authorities in the region are members of the LGAF so an initial e-mail was sent in December to all the authority nominated LGAF contacts. The purpose of this message was to prime

Officers to expect the survey and to ensure that the survey form was sent to the most appropriate contact. In only a few cases did authorities respond with an alternative contact.

The survey form was tested and dispatched in mid-January 2002. The closing date given was 6th February. By the closing date the survey had achieved a response of approximately 30%. Reminder telephone calls were made to all non-respondents. By 26 March we had achieved a response of 93% (50 of a possible 54 authorities) and it became necessary to close the data collection in order to commence analysis. A further two responses arrived after this date.

The results of the survey are presented alongside the findings of the case studies. The figures provided in charts relate to actual responses rather than percentages. This is because although the survey achieved a 93% response the absolute number in the sample is relatively modest and percentages in this case can be misleading.

3 The National Background

“We are the generation of the special case – the young will grow up and new technology will naturally be the means through which they explore things”

Sue Grace, Cultural Services Manager, ECC

In September 2000, the Government published UK online, its strategy to ensure that the UK is a world leader in the knowledge economy. It has three overarching objectives

- ❑ To make the UK the best and safest environment in the world for e-commerce
- ❑ To ensure that everyone who wants it has access to the internet by 2005
- ❑ To make all Government services available electronically by 2005

This strategy and in particular the part that relates to the development of Government services on-line has enormous implications for every local authority in the UK. By 2002 all local authorities in the UK are expected to be able to make available 20% of their services online. By 2005 they are required to offer online access to a full range of services and to have re-engineered their administrative processes to benefit from the efficiencies offered by working online.

The UK Online Strategy includes a cultural component in the form of culture Online. This seeks to offer children and adults tailored access to the nation's arts and cultural resources through Internet and other digital channels.

It is far easier to predict the type of technologies that are likely to emerge than it is to predict how they will affect the way we live. Who could have anticipated the widespread use of the Internet by pornographers?

The Local Government Association's (LGA) Briefing on Technology as a driver for change published in 2000 provides the following selected statistics:

- ❑ 14% of households have access to the internet (growing by 10% per month)
- ❑ Internet enabled TV is forecast to be in 75% of homes by 2008.
- ❑ In 2010, the average new PC may cost only £200
- ❑ Voice control will reduce the dependence on keyboard skills
- ❑ Smart cards and a range of internet-enabled mobile and domestic devices will end the monopoly of the PC

- ❑ By 2010 the domestic customer is likely to have access to an always-on-Internet connection 10-20 times faster than the best available today
- ❑ Film-quality sound and video will be available across the net to the domestic customer

The development of Information and Communications Technology (ICT) will have significant impact upon the way we live, for instance, through the growth of virtual communities. Many face to face social interactions will be replaced by electronic communication, many forms of work will be done without going to the office, shopping will be done virtually, education may be freed from the need to attend college or school. Some estimates suggest that 15% of retail spend may be online by 2005 (its is currently estimated to be 4%).

However, established social systems will delay, if not prevent, some of the more extreme possibilities being realised. ICT will probably continue to add to the possibilities of communication rather than replace traditional means of communication

The cultural applications of new technology can be divided into two broad categories:

Access to information and services – New technology offers new ways of increasing access to information and services. This is the aspect that will be recognised by most local authorities as e-Government and by many other organisations as e-Commerce. Most involve the use of the Internet for making information more widely available. In many cases this brings greater efficiency in terms of officer time and wider accessibility because such services can be accessed by anybody with an Internet connection, from anywhere in the world, 24 hours per day, seven days per week.

As new technologies become an important feature of many cultural groups in society they provide a context through which to involve many people who would not otherwise engage with the arts.

Examples include:

- ❑ What's On Information
- ❑ Information about sources of funding and online application processes
- ❑ Databases of cultural contacts
- ❑ On-line ticket sales
- ❑ On line e-mailing lists
- ❑ Art presented on-line

- e-mail newsletters

Creative – New technologies are providing artists of all disciplines with the opportunity to do things they could previously only dream about. Innovation has long been a priority for artists and arts funders and the technological revolution is providing an opportunity for innovation not seen since the renaissance.

Furthermore, some digital technologies such as web and SMS (Text Messaging) come with an integral distribution network, which makes it yet more accessible.

Because new technology is a relatively new area for everyone, it offers new opportunities for collaboration and partnership. Digital technologies and the Internet are about making connections so integrating projects and programmes seems natural. New technologies sit outside established ways of working and this reduces some barriers to collaboration arising from traditional methodologies.

4 The Regional Picture

This section draws upon the findings of both the case studies and the survey to describe the ways in which the cultural applications of new technology are being developed by local authorities in the eastern region.

4.1 Four Local Authorities

We start with a description of the scope of cultural uses of new technology in each of the four very different authorities that agreed to become case studies.

Essex County Council

Essex County Council is one of the largest local authorities in the UK with 40,000 employees and an annual budget in excess of £1 billion. It serves a population of 1,300,000. The County of Essex includes two unitary authorities – Southend-on-Sea and Thurrock.

The Cultural Services Unit (CSU) is based within the Learning Services Directorate which includes the Education and Library services. The Council has recently established a Public, Private Partnership for the delivery of all of its ICT.

The impetus for the authority's development of cultural applications of new technology comes from a combination of ECC's e-Government strategy and CSU wish to explore and develop the creative opportunities offered by new technology.

This is expressed through a wide range of initiatives. Indeed, few of Cultural Service's projects or initiatives lack a new technology component.

The Cultural Services Website – Essex Cultural Services Unit is beginning to seriously embrace the benefits of e-commerce by developing on-line arts development services.

A prime example is the database of Public Artists at www.essexcc.gov.uk/visarts. This is an online database of Artists who are approved by the Cultural Services for the supply of Public Art in Essex. The service is available to anyone seeking to commission Public Art in Essex and can enable them to preview work, learn about the artists training and experience and draw up a long list of potential suppliers. The database also offers advice on selecting and contracting artists and managing commissions.

This service is an excellent illustration of providing arts development services on-line and thus freeing up staff to focus on the aspects of the service that needs a more personal approach. Since developing this service, ECC has adopted a Percent for Art policy which will result in up to 1% of the

budget of all new public building spend being designated for Public Art. This represents a sum of up to £1m per year. With buildings commissioned by many different departments in such a large Council, the Cultural Services Unit might have found it very difficult to cope with the number of enquiries. They now have the capacity to deliver this service simultaneously to a large number of people 24 hrs per day seven days per week.

The Cultural Services Unit is now extending this approach to its other services such that grant applications, market reports, and other arts development information will also be available on-line.

Projects & Commissions – The Cultural Services Unit has also directly developed a number of projects involving Digital Arts. A good example was the Year of the Artists Project called Hot-desking where Digital Artist, Gale Pearce worked with ECC office workers to create their own screen savers.

Hot-desking

by Gale Pearce
commissioned
by ECC

www.beplastic.com/hot

‘Hot-desking’ was a Year of the Artists project which enabled staff at Essex County Council’s County Hall to personalise their sleeping monitors by designing their own screensavers, beyond the imagination of Microsoft.

The majority of staff at County Hall sits in front of computer monitors for large parts of the day. The images seen on their screens in their absence, or when they are not using them, can express a part of their personality and their own identity. Art became part of their everyday life by the artist helping them to design a screensaver to express themselves artistically, emotionally, psychologically, stylistically, within the confines of a personalised screensaver.

This assertion of individuality was not without problems. Many large organisations have strict rules about placing personal material on workplace computers. Much internal PR was required to convince the Council IT Department that the network would not come crashing down.

“The key frustration was the same as is in any large organisation. Everybody has 15 people higher up who they have to wait for”

Gale Pearce, Digital Artist.

Gale Pearce made the following points:

- ❑ The project was marketed using internal e-mail. It was open to all but it was mostly secretaries and middle management that took part.
- ❑ Shortage of time led to frustrations. There wasn’t enough time to get everything working perfectly or to do anything very technically ambitious.
- ❑ People came in during their lunch hours. It was difficult to create an atmosphere in which to be creative in an office environment.
- ❑ Some people had such good ideas and some had pretty

abysmal ones. There were a lot of cats.

- ❑ Most people enjoyed it. Particularly being talked to as a human being

Supporting Organisations in the Development of Arts & New Technology

– The funding of strategic arts organisations in Essex is the Council’s main contribution to arts development. It therefore supports several of its key partner organisations in the development of expertise in Arts and New Technology. These include the film and video agency Signals in Colchester and Essex Dance with its digital dance programme.

“It’s about working to people’s strengths and being a partner in that to take it forward. Not pushing them in a particular direction such as new technology”

Sue Grace, Cultural Services Manager, ECC

Other Departments – the thrust towards the use of new technologies cuts across all ECC services. This combined with the Council’s corporate-wide agenda of working in partnership towards regeneration, opens up opportunities for engaging with projects within other departments.

<p>Essex Dance</p>	<p>Essex Dance is the dance development agency for Essex. In 1999 it decided to focus its development around the emerging artform of digital dance.</p> <p>Digital dance is dance that is expressed through the medium of digital technology for example web or CD-ROM, or through using a combination of live dance and projection equipment.</p> <p>Kari O’Nions, Director of Essex Dance tells the story . . .</p> <p><i>“We could see a developing interest in new technology and dance among professionals and locally. Seed money from East England Arts allowed us to work with a Consultant Terry Braun and to visit some projects and artists to explore how we could most appropriately work with them.”</i></p> <p>The main output of the study was a report produced in the form of a CD-ROM, which provided the basis for a major RALP bid for equipment and training.</p> <p><i>“We presented the report as a CD-ROM because a lot of people were saying ‘What do you mean by Digital Dance? What is it? Especially in a local context it was very useful to have those visual examples.</i></p> <p><i>The CD-ROM wasn’t something just to send out but a tool for us to work with. It was especially useful to be able to show the CD ROM to people who were working in Councils but weren’t necessarily in the Cultural sector.”</i></p> <p>Alongside the consultancy and CD, Dance Essex, ran a number of pilot projects to explore how digital dance could be developed in an education and community context. For example, as part of their youth summer schools they worked</p>
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	<p>with three companies to explore ways of working with young people. The projects involved various new technology tools such as an animation package and digital film.</p> <p>Another project was a professional development initiative with four different choreographers in the form of one or two day courses.</p> <p><i>“They were really over subscribed. We even had somebody book from Edinburgh which made you realise that we were really onto something.”</i></p> <p>Dance East found a lot of fear around working creatively with technology and learned that it is essential to offer accessible openings based upon their own level of experience.</p> <p><i>“When I started trying to think about how we were going to start doing something about dance and technology, it felt very closed to me.”</i></p> <p>Dance East has found that choosing to specialise in the development of digital dance has paid dividends, as new technology has increasingly become a priority for funding agencies.</p>
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Libraries - As a County Council, ECC is responsible for the libraries service. The service in Essex is currently concentrating on establishing ‘The Peoples Network’, the Government project to provide open access to the Internet. The challenges embrace not only the hardware infrastructure but also staff training.

“With training staff we have found that a big question is – ‘Okay you have these skills but how might you use them?’”

Margaret Keeling, Head of Libraries Heritage & Culture, ECC

New Technology also features in the libraries in respect of reader development. The ‘Ask Chris’ website provides a tool through which readers can be encouraged to extend their reading www.essexcc.gov.uk/askchris. The site is also used by reader groups for interactive exchange, advice and debate.

“The recognition of the very presence of IT in libraries is changing the way they are used. We are tending to get young people in. We also tend to get a lot of students. Lots of people from overseas who are working or studying in this country see the library as a place for keeping in touch. We try to play it clever so that where the IT is positioned in libraries is where it brings them into contact with other services of which they may not be”.

Margaret Keeling, Head of Libraries Heritage & Culture, ECC,

Implementing fundamental changes in such a large organisation has not been easy and it has taken time for the potential of new interactive communication tools to be adopted and developed by staff.

Archives – The Councils Heritage Department provides another important example of a cultural application of new technology. The Heritage Department seeks to use new technology to make its service available to as wide a community as possible.

'SEAX'
Heritage
management and
access system by
ECC Heritage
Dept.

[www.essexcc.gov
.uk](http://www.essexcc.gov.uk)

The Heritage Department's SEAX system was first developed, as a means of managing the archive of County records (occupying 6 miles of shelving) in the County Records Office but quickly became a primary means of improving access. The department first looked at off-the-shelf database solutions but found that most existing systems were designed for libraries and did not facilitate the indexing of multiple relationships between different documents and artefacts.

The decision to commission a bespoke system has enabled the department to incorporate not only cataloguing and document management but the ability to store electronic versions of the documents and a public access module which is facilitating much wider public access to the archive.

The process of commissioning and designing such a system is complex. The system needs to offer an interface suitable for use by both the sophisticated and experienced researcher and the complete beginner. Several touch screen terminals have been provided at the County Records Office to facilitate access for people unaccustomed to using computers.

The system can also manipulate the document to zoom in or out or to clean it up for viewing.

The system is now being extended to include museums and built heritage. With funding from New Opportunities Fund (NOF) through the East of England Sense of Place project more digital content is being added and education packages are being developed. These will include virtual tours of historic sites and a package that teaches users about researching their own parish records.

"The really exciting thing is that all this will be available through local libraries or if they have an Internet connection in someone's home anywhere in the world 24 hours a day".

Ken Hall, County Archivist

A Heritage Lottery Funded project will provide content about the County's historic sites with virtual flyovers of some parts of the County.

"Often a catalogue entry on SEAX is sufficient and people don't have to attend the County Records Office to view a document. We half expected to see visitor numbers dropping but in fact they are increasing and so are hits to the site. People can now make much better use of their time when they are actually in the records office by doing a lot of preparatory work in the Internet before they arrive".

Ken Hall, County Archivist

The Department has learned a great deal from the process of

developing the system.

The first challenge was persuading the paymasters that a suitable system was not available off-the-shelf. In the end it was arguments about making the service available to a much wider audience that won the day.

Rather than draft a specification and present this to a committee, a demo of each module was developed such that Members could see how easy it would be to use.

The demo's were also helpful to ensure that the IT people understood what was required and for usability testing with target groups.

The software originally underpinning the system was expensive to license. The software company has gone into liquidation, which has enabled migration to a cheaper system, which will make it possible to market SEAX to other bodies.

“One needs to beware of developing a system so far and then people saying ‘Okay its done’. We need to keep developing the system all the time if it is not to become redundant. Operating systems change regularly. Funders need to understand that money is needed for development”.

Ken Hall, County Archivist

Ken Hall, County Archivist makes the following recommendations.

- ❑ You need the vision to begin with and you have to communicate that vision to those who have the resources. Vision has to be something that will contribute to building audiences.
- ❑ More seed-corn development money is needed for R & D.
- ❑ You need to see work done by others to be sure that you are not reinventing the wheel.
- ❑ Usually, different partners can access different pots of money so working in partnership not only spreads costs but also increases resources. Development work is very expensive. You get cross-fertilisation of ideas which can contribute to a multidisciplinary approach to service delivery.

Suffolk County Council

Suffolk County Council is responsible for an area of 380,000 hectares and services approximately 650,000 people. The County is predominantly rural with few sizeable towns and no cities. It has one part-time Arts Officer who is supported by a freelance Consultant. The Arts Officer is part of the Libraries and Heritage Department. The Council offers core funding to 6 strategic organisations based within the County and runs a small grants scheme for

project funding. Among its other initiatives is a noteworthy programme of professional development for the many visual artists who live and work in the County.

The Council's website www.suffolkcc.gov.uk is already a well established tool for the Council and the Arts service delivers its full range of information and networking service via the web as well as through traditional means. The site has won awards as 'Best local authority website'.

Suffolk was the first library service to make its catalogue available on-line and one of the first to offer free Internet access from every library. The Internet access through libraries is well used throughout the week and oversubscribed on Saturdays.

There is a well-established culture within the authority of taking a positive view towards technology. There was a time when Suffolk County Council included a line within its list of priorities about the development of new technology. However this is now being reviewed, as it has become unnecessary.

"The authority has an open door view to new technology which means nobody will question it if I want to do a big arts project involving NT. In fact it's expected."

Jayne Knight, Arts Officer, SCC

Support for Visual Artists - One of the main strands of SCC arts development work is that of professional development with Artists.

Back in 1996, visual artists said that new technology was passing them by. They could see that digital arts were changing the way things were presented and they had no means of accessing it. They kept on saying it but it took until 2001 to be in a position to provide some training. It was way over subscribed and they all said that they needed more. It's a continuous need, which we will provide in future by block booking into courses provided by other agencies. We will support them by providing information and subsidy. Artists are on a low income and don't think about investment.

Jane Knight, Arts Officer SCC

At Halesworth Library, the Council has provided an open access workstation for artists who have attended the Council's training scheme. In practice it has been found that Artists often make intensive use of the service for a month and then stop. Upon investigation it was found that they had proved to themselves the case for investment. They know which bits of technology they need and they go off and buy it for themselves. The Council also makes available a high specification digital camera which is very much in demand.

Projects & Commissions - SCC has also commissioned digital art works from visual artists in Suffolk.

INSITE

**by Suffolk
County Council**

The INSITE project comprised 10 double CD's by 10 different Suffolk based Artists some of whom were working in digital forms for the first time. Each CD included a new piece of digital artwork, a video of the artists talking about their work and an interactive artwork.

They were presented through 10 workstations around Suffolk and sets of the 10 double CD's are made available for loan through the library network. They have also been installed on six laptops for use by schools. There is considerable interest from library services and schools in other authorities. Once all of the technical glitches have been removed, the CD sets will be available for them to purchase.

The project not only produced a useful resource but enabled many Suffolk artists to experiment with new technology for the first time. For several, new technologies have since become central to their work.

Supporting Organisations in the Development of Arts & New Technology

– As with other local authorities, Suffolk County Council provides core funding to support the work of significant strategic organisations within the county. As with the Council's own work, there is an expectation that new technology will have a part to play.

Hollesley Bay

**by Aldeburgh
Productions**

Phillippa Reeve, Education Officer at Aldeburgh Productions first approached the nearby young offender's institution, Hollesley Bay, in 1999. At the time they were developing Carlford Unit, a Section 53 Unit housing 30 lads aged 15-18yrs the majority of whom were serving the equivalent of a life sentence. They are known as 'the worst kids in the country'.

Phillippa Reeve describes the project:

"When we first approached the Prison authorities, we were relieved to find that they did not think we were completely mad. They were quite concerned about what we were going to do and were we going to just do the string quartet thing."

"We wanted to do something that was appropriate for them that was about skills development. They are all really into technology and music so we said lets try and combine the two."

Year 1 was an ambitious project. The project was optional but all of the inmates (then numbering around 10) volunteered. They also involved 150 Year 9 & 10 children from Debenham High School. Each partner was given the task of creating a digital scrapbook of sound and image that captured their own environment, their personality and life. These two scrapbooks were then swapped between the two institutions who used the material provided by the other institution to produce a short film.

The participants had to learn how to use Digital Performer and Adobe Premier and to select, manipulate and edit the material

they had been given about the other people's lives. This was then turned into 25 minutes of very abstract film.

"I employed composer Mike Chalice and video artist Dan Farncombe as facilitators, first teaching them how to use equipment and then hands-off. They were using mini-discs, digital cameras, all that kind of stuff and then on Macs they were using the software.

It was actually the inmates who were so much freer creatively. They were the ones who would say, 'Well, I like that image and I want that squirrel to look like its eating that child as its coming out of the fire – I don't know why, just 'coz I like it' whereas the schools wanted everything to have a reason."

The final output of this project was an installation which the participants were involved in designing. The installation consisted of a big black box, a huge space lots of mirrors and a surround sound speaker system within it. The images were projected and reflected in the mirrors.

The whole project was achieved for around £16,000 with funds raised from the Sainsbury's Trust, the Monument Trust and the John Paul Getty Foundation.

"The project ran over 4 or 5 months. It was quite difficult to keep the momentum going – every Friday afternoon we worked at the prison. Every Thursday afternoon we worked at the school from Nov until March. Towards the end it was much more intense. The challenge of working in the school was every bit as great as working in the prison."

The first year of the project received a great deal of positive attention including that of the Youth Justice Board and Sir David Ramsbottom, the then Chief Inspector of Prisons.

The hardest nut to crack was achieving the support of the Prison Officers. However, by the end of the first year the majority were enthusiastic about the project.

"They said they'd like us to work there during the education breaks – (equivalent to school holidays). This suited us as we found it difficult to sustain the level of work over such a protracted period."

Year 2 consisted of three projects. This time they had 30 participants.

The first project was 'Crossing the Tracks'. Two studios were established within the prison unit. One recording studio and one experimental studio. The thirty participants were divided into four groups and tasked with producing one music track each over the two weeks. The groups were responsible for writing the lyrics, performing and recording. To do this they had to learn about all of the pre and post studio production. Each participant also worked with digital cameras and Photoshop to create a CD cover. By the end of the two weeks they had seven tracks and 30 CD covers.

"One track, was written by a lad who's in for 16yrs. He sings a

beautiful song which he has written in Urdu all about how sometimes in your life you make a mistake and it affects your family and it affects your religion. He is someone who has not been in touch with his family since he committed his crime. He sent his CD to his Mum and she copied it and sent it to the entire extended family and they have started to rebuild their relationship.

The project is having a very obvious impact, even down to working with the Officers, who were most difficult to get on side. At first they'd do everything they could to get in the way of the project, now they are the ones beating down the door saying 'When is the next one?' So we've created an environment where people feel that no matter how stupid an idea is, they'll say it because its going to be listened to. Its been amazing to see the change over three years."

The project is having an impact which extends beyond the original motives for the project.

"There is a very visible pecking order in prison and in some instances, you see this completely reversed because an inmate who is at the bottom of the hierarchy turns out to be the one with the most exciting creative ideas.

At the end of the project we sat down with each group and said we are going to give you an hour of feedback. You are not going to like it but we're going to tell you exactly what we think of you as an artist on this project. And most of what we had to say was good. These lads were fine if we were saying your behaviour on this was terrible or you just didn't put enough effort into that but as soon as we started saying, this was outstanding and you completely focused on this you'd lose them. Anything that was praise they couldn't cope with and they'd rather have left the room. And then a bit later on they'd come up and say 'You didn't really mean any of that did you?' Well yes actually!"

Next, the CD tracks were sent to the High school who were asked to create their own tracks in response to those created in the prison.

The inmates also created an exhibition of digital and traditional photography which was sent to Haverhill Upper School along with two composers. The school was challenged to produce a 15-minute group piece of music that responded to the exhibition.

"They came up with a superb piece which was performed in a concert at Snape Maltings with the photography projected onto screens at the back of the stage. A' level photography students took pictures that responded to the music and this was exhibited at Snape."

Over the Christmas and New Year break in year 2 they also ran a big DJing project in the prison. The participants were taught live DJing and also a computer version of DJing using a programme called Jungulator. Each participant had to do a studio performance on Jungulator and a live performance in front of invited friends and family.

“All of this work has left an enormous legacy of training and skills development for Officers and lads and a pool of equipment. The prison bought its own DJ Decks.”

Year 3 started with a 2-week project over Easter. Still divided into groups, the 30 participants were asked to make a film. The team started working with them in January bringing in different people to talk about storyboarding, about different kinds of shots, about filming, and about using different types of camera. During the two-week period over Easter they made the film.

“They had to do incredible amounts of planning, although many of them had never planned anything before.

So they had to come up with an original idea, storyboard it, act in it, direct it, film it, edit it and create an original soundtrack. On the last day of the two weeks all the families came in and even the ones who had found it quite difficult were so excited and as soon as their parents arrived they would say ‘Come over here and see what I’ve done’. You saw a completely different side to these young 16-year-old boys. The films they made are outstanding.”

The next project will entail setting up and running a radio station for one week. All inmates on the site will be able to hear it from 9.00 am until 5.00 pm. Each group has to plan 1.5 hours of programming per day of which 60% can be music of which some must be original, on air live debate with subjects such as ‘Education work in Prisons – why?’ or ‘Why do footballers get paid so much?’ ‘Soap – reality or escapism?’

The project will involve one week of recording and learning about using studio equipment and then one week of broadcasting however, the groups will start planning their programming 2 months before. The project will require a Restricted Service License and will form a pilot for a radio station for an Intranet TV and radio station for the whole prison.

“We based the project around new technology for a number of reasons. It is one of my interests but also if you are working with that age group, it’s a really fine line between dumbing down work and getting the best work possible. I wanted to go in with something that they would instantly be interested in. They didn’t really have any experience of creativity and artistic decision-making but some of them had used computers. We saw the technology as a context for getting them to become creative, more artistic, more socially aware.”

The technology was therefore just a means to an end. It was about making the project instantly appropriate and relevant. It also meant a level playing field. They could all be involved in the creative process without being expected to become singers or performers.

“It’s the accessibility of it and the ease of – once you’ve learnt how to use a piece of software you can do anything”.

We always say to them they’ve got to create the best possible. We won’t let them get away with second best and they are

starting to put that on themselves. Its teaching the process of the arts but using a medium that that age group and that kind of lad is interested in."

For the long term the team has the idea of equipping every cell with a laptop and intranet and delivering an online learning package with each prisoner learning how to create and maintain a website.

"We have found that the key to success is to get everybody involved, singing from the same hymn sheet. With the first project it was really difficult to generate the level of trust needed"

Education – in Suffolk priority has been given to equipping Primary Schools with Broadband access to the Internet. Many art teachers have been given training in the use of PhotoShop and other digital editing software packages. Nearly every school has a digital camera.

This growth in new technologies in schools represents a significant opportunity for the artists and arts developers to strengthen relationships with the education sector.

Bedford Borough Council

Bedford Borough Council covers an area of 120,000 acres including the town of Bedford, the urban area of Kempston and 43 surrounding villages. It is the most cosmopolitan Borough in England with a population of 140,000 encompassing 57 ethnic groups.

The Council's Arts Development Service is located within the Leisure and Culture Directorate. The Council makes direct provision in the form of the Bedford Corn Exchange, The Civic Theatre, Bedford Creative Arts and the Image Gallery as well managing arts projects and a grants scheme.

The Leisure & Culture Directorate has a comprehensive website www.bedford.gov.uk/leisureandculture which provides information and links about arts and cultural opportunities in the Borough including location maps and opening times, admission prices etc. It also provides information about grants and the funding schemes and relevant application forms.

Supporting Organisations in the Development of Arts & New Technology – The Council supports a number of arts organisations which are leading in the development of cultural applications of new technology. These include Bedford Creative Arts, Image Gallery and Cecil Higgins Art Gallery.

Bedford Creative Arts & The Image Gallery – Bedford Creative Arts is a community arts organisation, which encompasses a wide range of participatory arts practices for communities within Bedford Borough. New

Media has been a strong element in this mix and the organisation offers well-established programmes in film and photography.

Development of work in digital media has been a natural extension of this. The organisation has recently launched the Image Gallery, a gallery and production facility specialising in new media. The two programmes are complementary where Bedford Creative Arts provides training, stimulates new media arts activity and provides employment opportunities for trainees whilst the Gallery provides a means of presenting work and developing an audience for it.

At the time of writing, Bedford Creative Arts was about to appoint a New Media Arts Officer.

'Doughnut' a video installation by Mike Stubbs

www.virtualcruisin.com

As part of the Year of the Artist, Bedford Creative Arts commissioned a residency by Mike Stubbs, which culminated in a video installation called 'Doughnut'. Inspired by his obsession with fast cars, Mike Stubbs worked with the custom car cruising community of Bedford over the period of a year to produce a short film, a video installation and website.

It was the need for somewhere to show the work that led to the development of the launch of the Image Gallery. Opening night included a display of stylish cars in the courtyard outside the Gallery where a DJ and Doughnut van were also stationed. (The title, Doughnut is derived from the name given to the tyre marks left on the road after a 360° wheel-spinning turn). The neighbouring Bedford Museum opened their exhibition 'Driving Force' on the same evening. This appealed to the Cruising community and so brought an audience to the event that would not otherwise have attended. Since the project, many of the group have kept in contact with the Image Gallery and are taking part in workshops based there.

The recent appointment of a New Media Arts Office at Bedford Creative Arts is a direct outcome of this project.

Cecil Higgins Gallery – The Cecil Higgins Gallery in Bedford is a regional gallery housing an important collection including works by Turner, Moore, and Picasso. New technology is used to support the management of permanent collections providing the potential for increased public access through database, and interactive CD-ROM.

Bedford Borough has had a positive approach to introducing e-Government. All Service Managers were invited to provide a 'wish list' of on-line services they would like to develop over the next five years. These were prioritised and are now being implemented.

"It's all about changing the way you do things so that you can deliver an 'as and when needed' service to the public. Its service led."

Larry McArdle, Head of IT

Fenland District Council

Fenland District Council has a population of approximately 85,000 located in 518 square kilometres of North Cambridgeshire. It is mainly rural in character and contains the four market towns of Chatteris, March, Whittlesey and Wisbech and numerous Fen villages. Parts of the District experience relatively high levels of exclusion, poor levels of educational attainment and relatively high unemployment.

The Council has one Arts Development Officer who is located within the Leisure Department and operates with a discretionary budget which is modest even in comparison with the limited funds available to Arts Officers in similar Districts.

The Fenland District has a relatively under-developed arts infrastructure with few professional arts organisations or dedicated arts venues. However, the District has some committed voluntary arts groups and a new Arts strategy which seeks to raise levels of aspiration within the District.

One of the Council's key partners in this is the Fenland Arts Association which is based at the Angles Theatre in Wisbech and supports many of the voluntary arts activities within the District.

A further strategy is to partner county-wide and sub-regional arts initiatives such that benefit is accrued to the arts in Fenland.

The arts development priorities in Fenland relate to developing basic infrastructure and building capacity. The District has a poor record of success in attracting funding for arts projects – partly because it faces the chicken and egg dilemma of being unable to demonstrate the track record of capacity that will enable it to attract funding.

Notably, the Fenland Arts Strategy is, at the time of writing, one of the few in the eastern region to specifically mention the development of creative uses of new technologies.

As a corporate body, the Council is significantly behind in the implementation of e-Government and lacks many of the basic building blocks of a modern ICT infrastructure. Whilst it is striving to make up ground in the development of a corporate ICT infrastructure the Council's IT Department is unable to give priority to the work of arts development.

It is not uncommon to find a conflict between the corporate approach of an authority and the individual vision of its cultural services unit. The Leisure Department in Fenland has experienced considerable frustration in achieving the type of website it needs through the corporate web service.

These challenges have not prevented the Arts Development Officer seeking to develop the cultural applications of new technology and plans are now well advanced for a project for young people using SMS text messaging on mobile phones.

G8Way

**Proposed by
Fenland District
Council**

www.fenland.gov.uk

G8Way is a 2-year project which will target young people in Fenland who do not already engage in the arts. Text messaging has become a major component of young people's culture and this project will explore and celebrate the new language of text messaging through the performing arts.

The project will be based around residencies by three companies and will involve music, dance and text/theatre. It is anticipated that these residencies will lead to the establishment of a number of performance groups which have a life beyond that of the project. Text messaging via mobile phones will be central to the marketing of the project, its content and its evaluation.

Young people in Fenland will be able to subscribe to G8way by sending a text message. They will then be able to participate in creative text messaging activities, as well as receiving information about a programme of quality arts activities, linked to the project.

Natural High

www.youthoria.org

From origins as an organisation working towards health promotion with young people, Natural High now partners agencies who work with young people to promote the use of challenging leisure activities in youth and community development.

Although based outside the district, they are working on the establishment of a media studio for young people which will be based in March.

Peter Jennings of Natural High explains:

"We identified a solution based upon new technology because it offers transferability of content and in a rural area this overcomes the problems of physical distances. We are looking ahead to the need for more online content and putting the skills of creating this into the hands of young people who are disadvantaged by factors such as community, geography, learning, social, or personal. It's based on a prevention model which seeks to get people engaged in positive and creative and fulfilling experiences."

"Our experience is that it is good to start with something like DJing or Graffiti which clearly begins from within young people's culture, which makes an effective point of access and is something they respond to. We can build credibility by being accessible and being in tune."

The lack of infrastructure in Fenland means that the idea of a digital media studio is more attractive to the organisation because it hopes that the adaptability and universality of digital media will act as a catalyst for work with many different groups.

The organisation has found that it can take quite a long time to move young people beyond DJing and graffiti to working

creatively with digital media because the skills base is so much more sophisticated.

“We are also very strong on Peer training. You find the youngsters who are a wizz at this kind of thing and who can do it like breathing, and you support them and create conditions for them to pull in people who perhaps need more support.

We train youth workers in canoeing skills so that they can take a band of half a dozen youngsters together and take them off and canoe safely and in a professional way. There is no reason why we wouldn't expect to do the same with a computer suite”.

A further advantage of using digital technologies is their ability to cross national borders. Peter Jennings of Natural High continues . . .

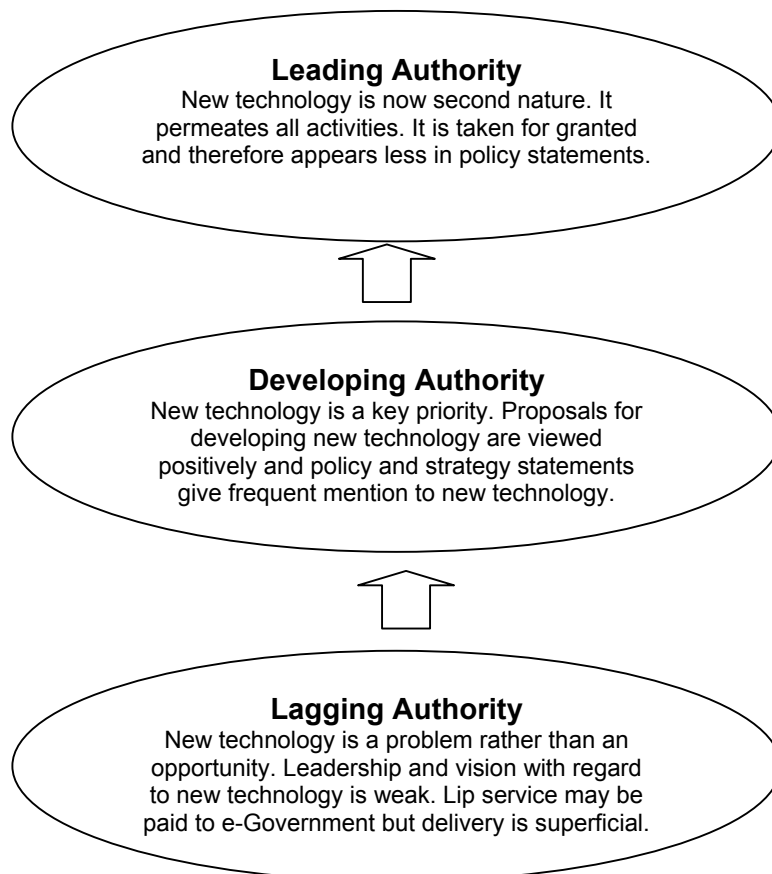
“If you think about the international dimension there is a huge amount of support for transitional youth work and it is very much underused – so there is potential for thinking about communities beyond the Fenland border, beyond the national border. You can do trans-national work from your living room and you can develop that through trans-national visits and exchanges, but we learned from our Culture 2000 work that you need those wheels turning so that you can look across and form partnerships.”

4.2 Policy & Practice

“In the end it’s about people and peoples lives. You can enrich their lives or improve their environment but people don’t change”.

Cllr Cathy Pollard, Suffolk County Council

The development of cultural applications of new technology by local authorities is driven by two principle factors. The first is Central Government’s drive towards e-Government (described earlier). The second is the desire of arts development officers and their arts partners to explore the exciting new creative opportunities offered by emerging technologies.



Secondary drivers include the relatively high availability of funding for new technology projects and the recognition that new technology offers a new platform for collaboration with a wide range of partners.

It was apparent that some local authorities have a strong culture of implementing new technology whilst others appear to be more resistant. The research suggests the model of development illustrated above.

Respondents to the survey were asked about their authority's policy relating to cultural uses of new technology and how this was being implemented.

- ❑ 11 authorities have mentioned new technology within their cultural strategy. 33 said that their strategies are still in draft but will probably include new technology.
- ❑ 9 out of 50 authorities have a cross-directorate or cross-service area working group concerned with the cultural uses of new technology.
- ❑ Of the 26 authorities that said they have a Regeneration or Economic Development Strategy, 7 said that it makes specific reference to the cultural uses of new technology.
- ❑ 12 authorities said that they have a Council Member with responsibility for, or a special interest in, the cultural uses of new technology.
- ❑ Of the 46 authorities that responded to the question, approximately 8 had undertaken some research which is relevant to the development of cultural uses of new technology

Respondents to the survey were asked to list the departments or directly managed agencies within their authority that play a role in developing the cultural uses of new technology.

- ❑ 32 of the 49 authorities that answered this question named between one and three departments however, 5 authorities quoted 6 or more departments.

Number of Departments	Number of Authorities
0	4
1	13
2	8
3	11
4	6
5	2
6 or more	5

Table 1 Number of departments or agencies developing cultural uses of new technology

As part of the analysis these were categorised. As expected Arts, Culture & Leisure Departments were most common. Also common was Community & Economic regeneration. Libraries and Education Departments were frequently mentioned by County Councils.

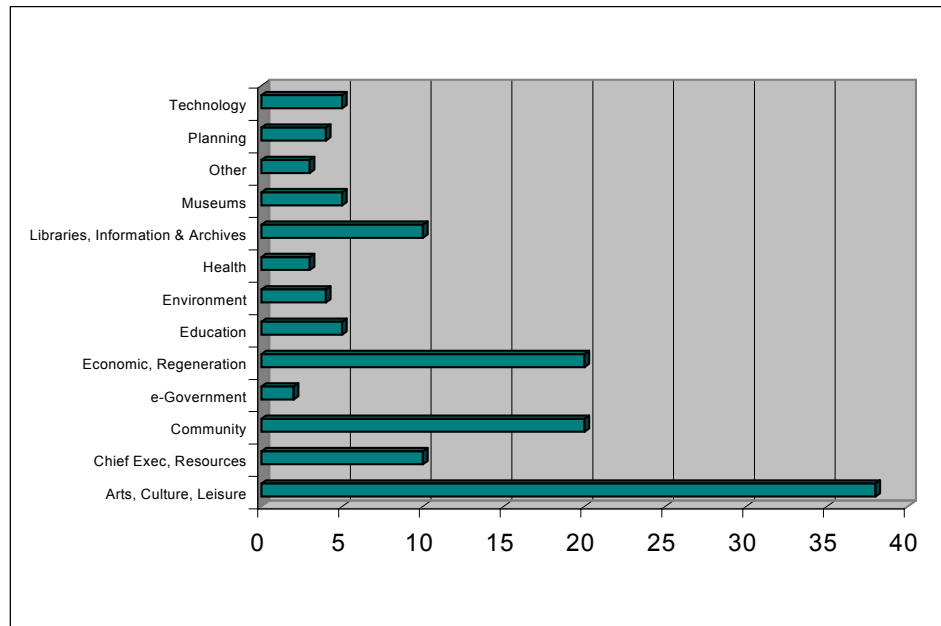


Table 2 Range of departments or agencies involved in cultural applications of new technology

The study found that only in the authorities where the implementation of new technology was most advanced were cultural applications of new technology embraced in departments beyond Arts & Culture Departments.

“Its difficult to shift the mindset beyond doing the classic things in a new way. How do you enable that? One way is working through other partners – exposing people to the more successful ideas”

Margaret Keeling, Head of Libraries Heritage & Culture, ECC

Authorities were also asked about the Agencies that are funded or partnered by them but not directly managed by them.

26 authorities said that they funded or partnered one to three Agencies. The vast majority were arts organisations but schools and technology organisations featured strongly.

Table 3 shows the range of agencies by category partnered by the 50 local authorities who responded.

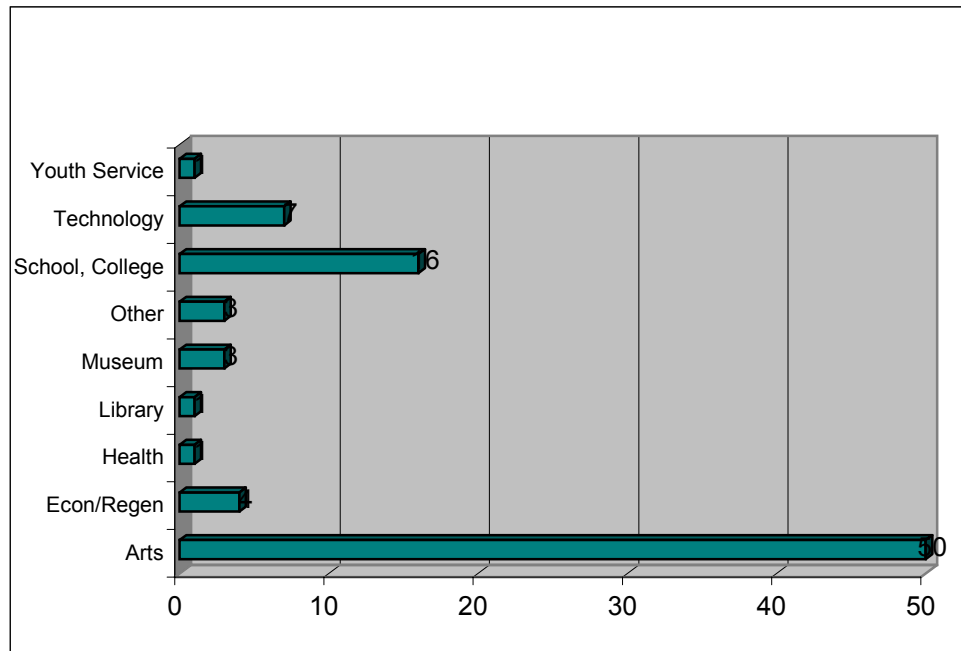


Table 3 Range of agencies funded or partnered

4.3 Projects & Programmes

Local Authorities responding to the survey were also asked to provide information about the projects they had commissioned or funded from budgets relating to the financial years 2000-01 and 2001-02.

A total of 51 projects were reported

- ❑ Local Authorities reported projects to the value of £2.2m. Of this, £146,000 was made up of in-kind support from local authorities
- ❑ The projects reported cost an average of £44,000 (cash)
- ❑ Approximately 43% of the cash cost of each project came from local authority budgets
- ❑ Where projects involved in-kind support from a local authority this amounted to an average of 22% of the total value of the project (including in-kind support)

The Partners involved in projects were as follows:

Organisation Type	All Partners	Lead Partner
Local Authority	41%	79%
Arts	28%	17%
Education	6%	0%
Library	1%	2%
Regeneration/Development	1%	0%
Health	1%	0%
Commercial Creative Industry	6%	0%
Other commercial	3%	0%
Other	13%	2%
	100%	100%

Table 4 Types of project partner

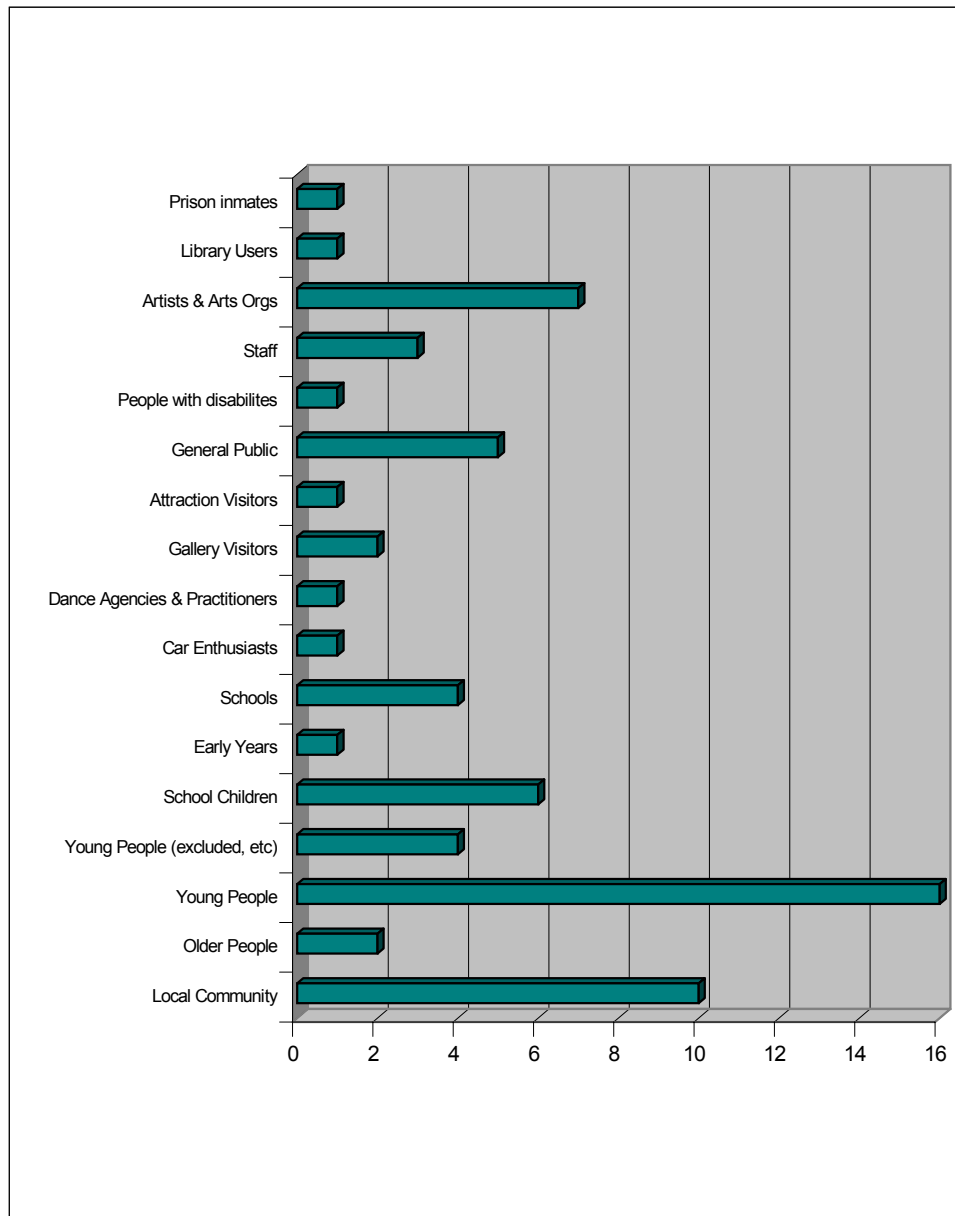


Table 5 Range of participants and audiences

Arts and new technology projects were most likely to be targeted towards young people. They were also likely to be targeted at local communities, or artists and arts organisations.

“The young aren’t afraid because they grew up with it. Older people are excited by it because, I think, its magic to them in some ways. The middle-aged are on computers all day so the last thing they want to do is go home and play on their computer”. Also it is very time consuming and only the young and the old have the time.”

Teri Whittaker, Director, Bedford Creative Arts

The technologies used are given in Table 6. Digital cameras and the world wide web were mentioned frequently. It is perhaps surprising the digital video is not mentioned more.

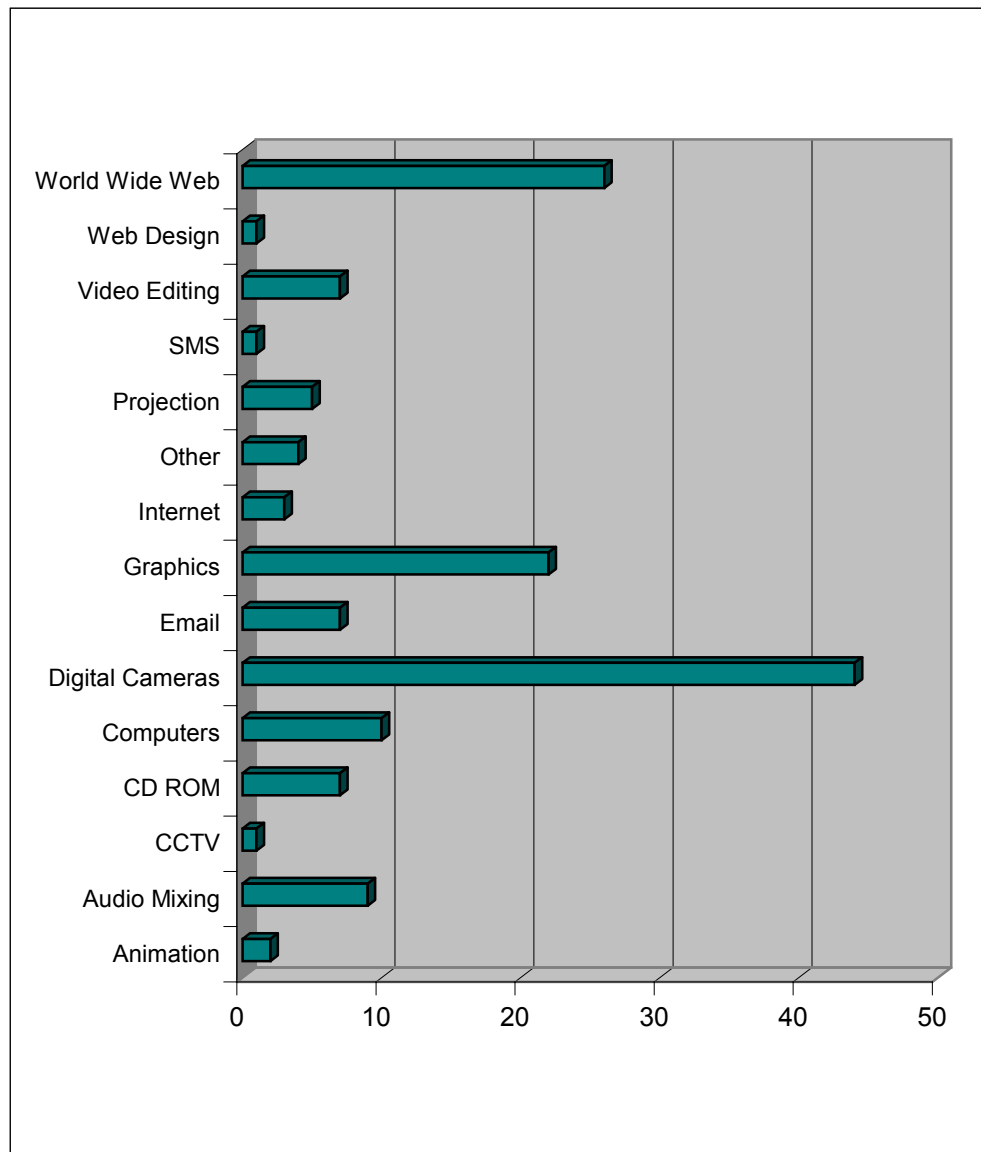


Table 6 Technologies used in projects

Respondents were asked about their motives for commissioning or funding the projects

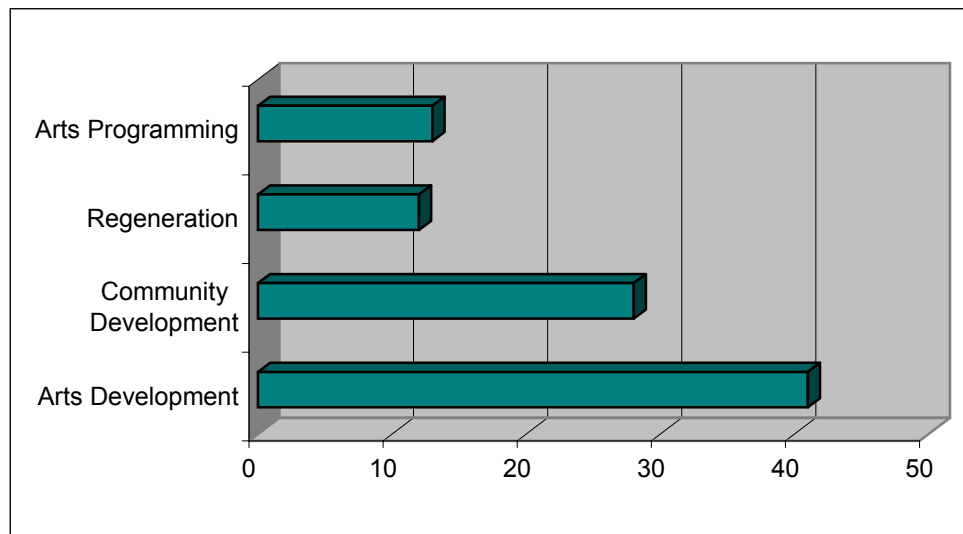


Table 7 Motives for commissioning projects

- ❑ Strategic motives for commissioning or funding new technology projects such as Community and Arts Development were far more prevalent than simply motives relating to providing arts programmes.
- ❑ Of the 51 projects reported, a total of 8 had aims relating specifically to regeneration.

Other reasons given included

- Access to archives
- Arts education
- Building relations with local companies; innovation
- Career development
- Countryside access
- Cultural development
- Cultural development, widen access to cultural and historical resource
- Developing new technology
- Education
- Efficient and up to date information provision
- Environmental and recycling awareness
- Making efficiencies, meeting e-government targets
- Offering excluded young people a sense of identity and pride in developing new skills enabling them to offer back to the community a sense of Ownership and belonging
- Part of our Arts & Disabilities service delivery
- Reducing social isolation, access to services, improving the co-ordination between agencies and improving quality of information
- Research
- Research into young people's involvement in decision making
- Social education
- Social inclusion and work with vulnerable groups
- Unusual/interesting Summer activity for children aged 9 –13 years

4.4 Funding

Lack of available funding was one of the most frequently mentioned challenges to the development of this work. However, many authorities recognised that partnering with other organisations was the key.

As with all authorities, the ECC funds available for arts projects are relatively limited. The Cultural Services Unit therefore has a strategy of linking to areas of activity, which have more disposable funds.

“Our pots of money are much smaller than other sectors but our labels are broader. We think it is about integration. There are a set of fundamental issues such as quality and access and within those you look for creative opportunities. At the moment the resources that are out there are E-Government.”

Sue Grace, Cultural Services Manager, ECC

Sources identified by Suffolk County Council included the European Regional Development Fund (ERDF), the European Social Fund (ESF), the Regional Arts Lottery Programme (RALP), New Opportunities Fund (NOF), The Wolfson Foundation and the Gulbenkian Foundation.

There is loads of funding out there. There is no reason to say we can't afford to do it. We need to feel confident.

Jayne Knight, Arts Officer, SCC

The Arts Development Officer in Fenland also has very limited discretionary budget and therefore depends upon partnering other projects or departments. Some success has been achieved with Leader II funding and a major RALP bid is soon to be submitted.

4.5 Opportunities

For ECC Cultural Services Unit, it is the creative opportunities that new technologies are offering to artists in all artforms that is most exciting.

“We are on the verge of new artforms. Its something we haven’t seen before because the set of circumstances and opportunities haven’t come together in this shape and form before. It’s exciting because you are part of an experiment. You feel like you are on the verge of something”.

Sue Grace, Cultural Services Manager, ECC

However, using new technologies for creative purposes within a local authority environment does bring its own set of problems.

“There is a sense of nervousness from the people that are actually delivering the technology. In an organisation of 40,000 people all using a networked system if you stick something as simple as a screensaver project into that system and blow the whole system that is a big responsibility”.

Sue Grace, Cultural Services Manager, ECC

The opportunities presented by cultural applications of new technology are many. They are best presented in the words of the participants in the case studies.

Creative Opportunities

New technology offers more opportunities to the pallet, especially for people with restricted movement, the ability to move beyond your own body and actually imagine possibilities like Jane Dudley who made a beautiful piece. She was quite old and had been a very stunning dancer and was quite arthritic but worked in a digital film context to enhance and develop and elaborate on movements to make a quite different choreography.’

Kari O’Nions, Director, Essex Dance

Audience development

Reaching people who you don’t normally reach. “It’s toys”. They’re intrigued by digital technology. What’s the new gadget? It’s exciting. It’s the challenge of exploring this fun gadgetry world. Part of the challenge is teaching the hands-on traditional stuff with it.

Teri Whittaker

People who like technology, who like the interface with the screen are drawn to it (INSIGHT). They may have nothing to do with arts but they are drawn to it. In our evaluation users were asked ‘When did you last go to an art gallery?’ Something like 97% said they hadn’t been to an art gallery for at least a year. We also found that there are people who like art and didn’t like the screen but because they like

art they were going to tackle the screen so it was pulling of people into technology as well. And then of course loads of people in the middle.

Jayne Knight, Arts Officer, SCC

It's the carrot that you dangle to get them to come through the door.

Teri Whittaker, Director, Bedford Creative Arts

Reaching young people

NT is immediate. When you go into groups' say in a community centre and you walk in with your laptop and a camera you can film something and immediately show them. And also especially for young people, the TV shows like Pop Idol have made people want their 15 minutes of fame a lot more. It's immediate gratification – that's why it is important that more traditional artforms run alongside it.

Teri Whittaker, Director, Bedford Creative Arts

Young people don't see the barrier they see the opportunity

Jayne Knight, Arts Officer, SCC

Skills development

Using it helps to build confidence more than I have seen with say, drawing skills. There is something about the new technology that, with certain groups has been more effective.

Teri Whittaker, Director, Bedford Creative Arts

When you are new to dance, so much of your attention is focused on trying to get your body to do what you want it to do. Bringing in something as simple as a digital camera provides an outside eye that can give you a useful context. With technology even if your body isn't ready to do the movements you can at least begin to explore it as a creative tool.

Kari O'Nions, Director, Essex Dance

Out of the scheme lots of artists have been given the hardware and software they need and we have watched how that has become a part of what they do.

Jayne Knight, Arts Officer, SCC

Building relationships

New technology has enabled us to build a relationship with Artists because we can play a role.

Jayne Knight, Arts Officer, SCC

Working across sectors

People are open to this. You can choose to be at the forefront and there is all this E-Government stuff around. Get into those conversations and explore what the arts can bring to that and start spending somebody else's money.

Sue Grace, Cultural Services Manager, ECC

4.6 Challenges

Each respondent was invited to identify the key challenges that they face in promoting the cultural uses of new technology internally to their authority and externally to the wider community.

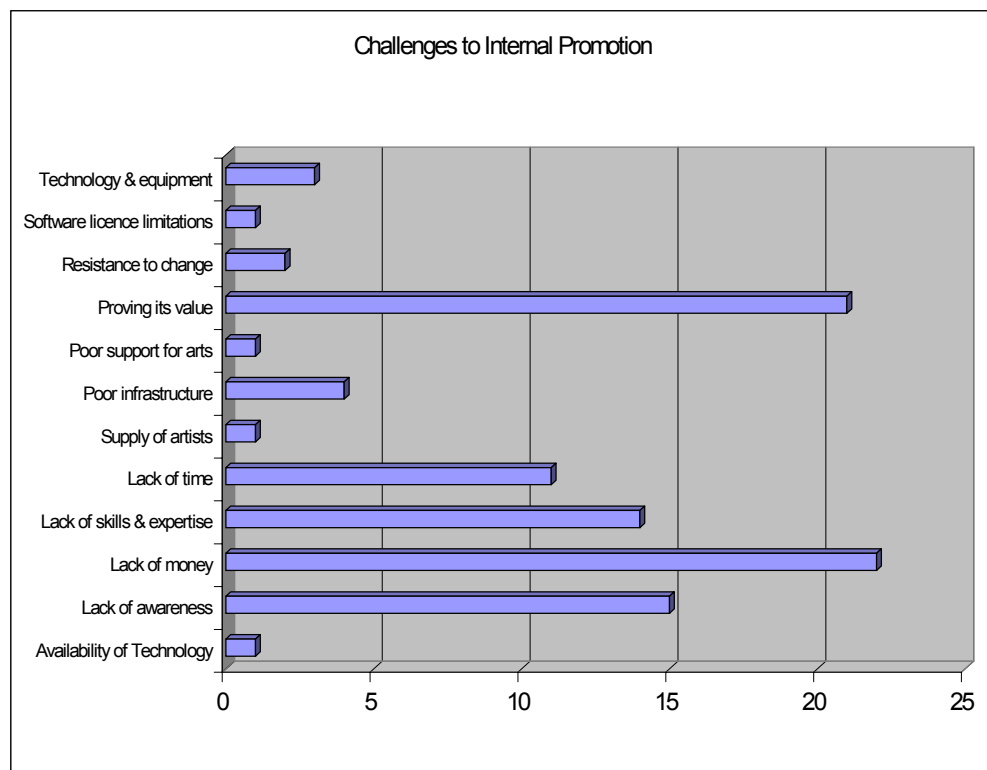


Table 8 Challenges of promoting cultural applications of new technology (internally to local authority)

- ❑ The challenge of demonstrating the value of this work was felt to be as great as lack of financial resources.
- ❑ Lack of awareness about what is possible and lack of availability of appropriate expertise were also felt to be significant challenges.
- ❑ Respondents quoted a much broader range of challenges to promoting the cultural use of new technology to the wider community than to their own authority, however, very similar themes emerged.

The most frequently mentioned challenges to the promotion of cultural uses of new technology in the wider community were: . . .

Access & Infrastructure

Promotion of the value of this work

The availability of skills and expertise

4.7 Attitudes and skills

“There have been a lot of false claims over the years – this piece of technology is going to transform people’s lives “

Cllr Cathy Pollard, SCC

The development of cultural applications of new technology by local authorities depends to a great extent upon the attitudes and skills of Council Officers. One section of the survey dealt with the personal attitudes of the main respondent towards the development of arts and new technology.

Respondents were first asked to respond to a number of statements.

I feel sufficiently well informed about the cultural applications of new technologies to do my job.

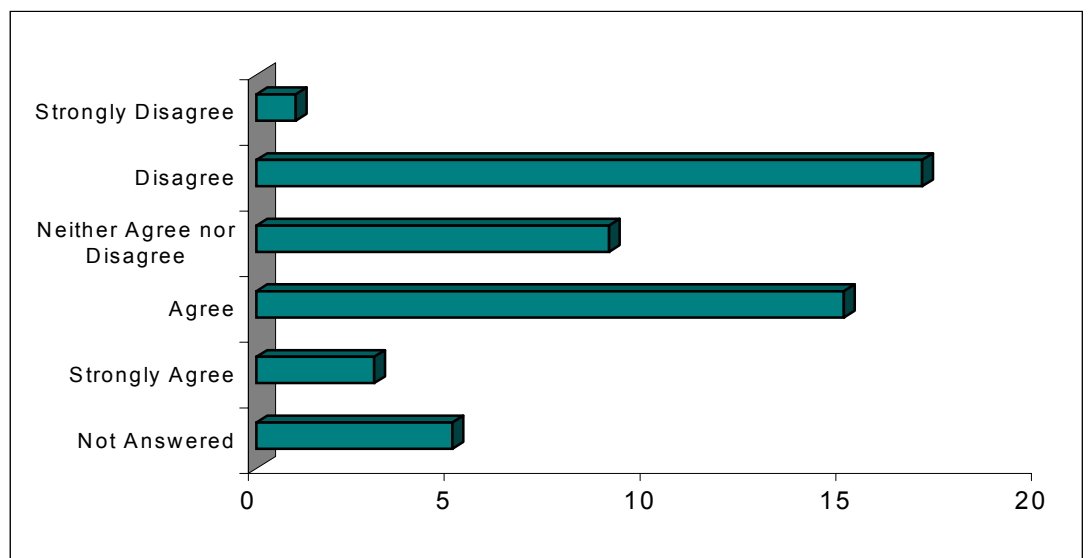


Table 9 I feel sufficiently well informed to do my job

- ❑ Only around half of respondents felt sufficiently well informed about the applications of new technology

The arts & cultural uses of new technology can play a pivotal role in regeneration

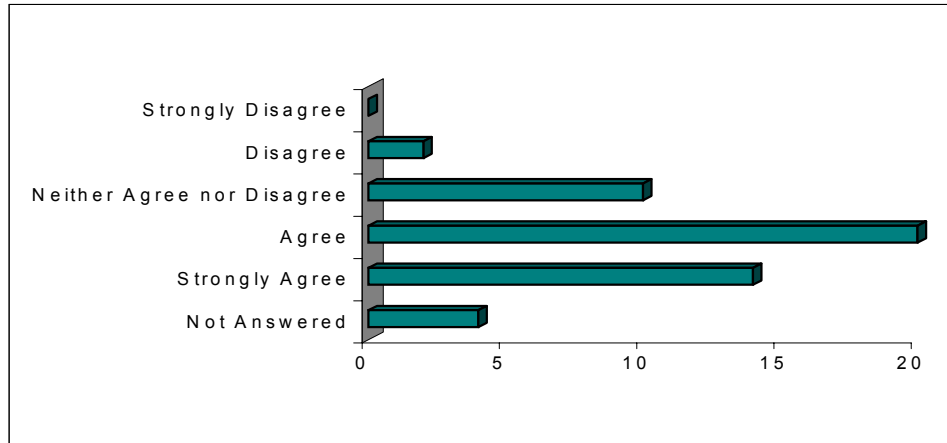


Table 10 Arts & new technology can play a pivotal role in regeneration

- ❑ There was significant support for the notion that arts and cultural uses of new technology can play a key role in regeneration. It is notable however, that regeneration was rarely a primary motive for commissioning such projects.

Local Authorities should give priority to the development of the cultural uses of new technology

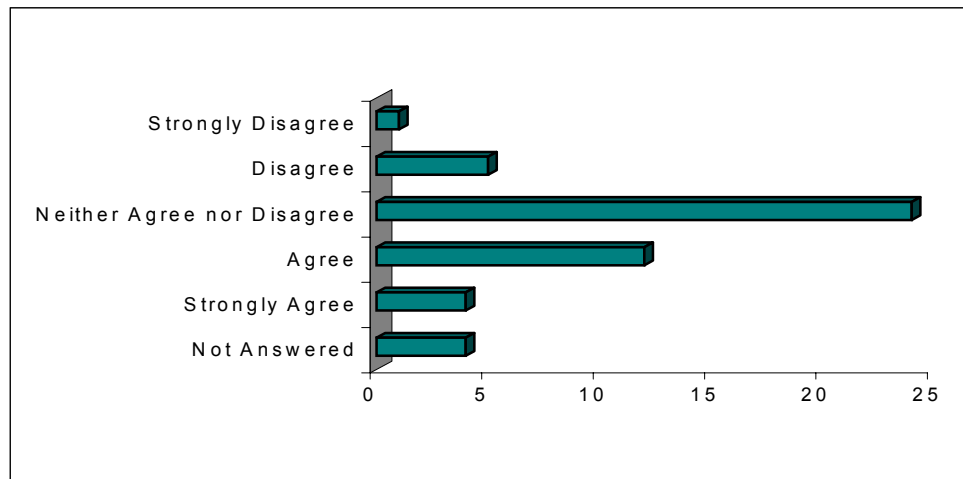


Table 11 Local authorities should give priority to cultural uses of new technology

- ❑ Only a limited number of respondents felt that local authorities should give priority to the development of cultural uses of new technology.

New technology is not a special case and should not be treated differently to other cultural issues

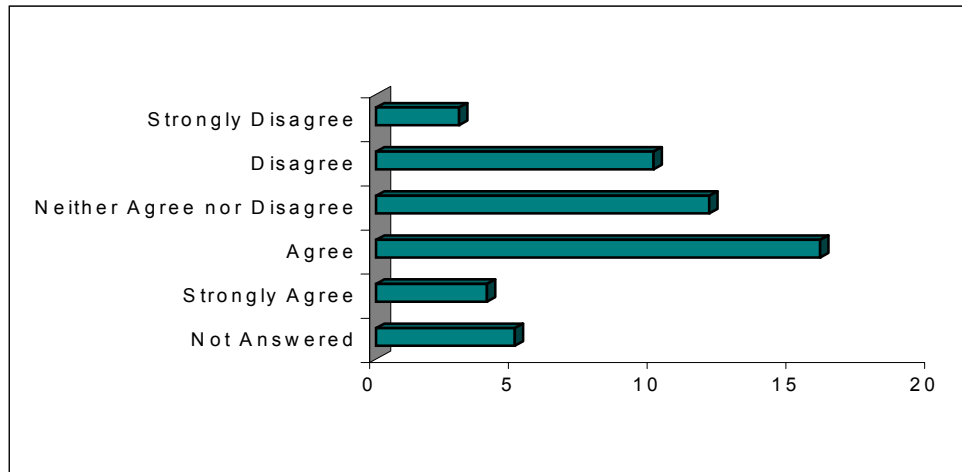


Table 12 New technology is not a special case

- Of those who expressed an opinion, the majority felt that new technology should not be made a special case however, views were quite polarised.

Respondents were also asked to comment on the extent to which they feel comfortable with new technology

Please place yourself on a scale from 'Internet innocent' to 'Digital Know-all'

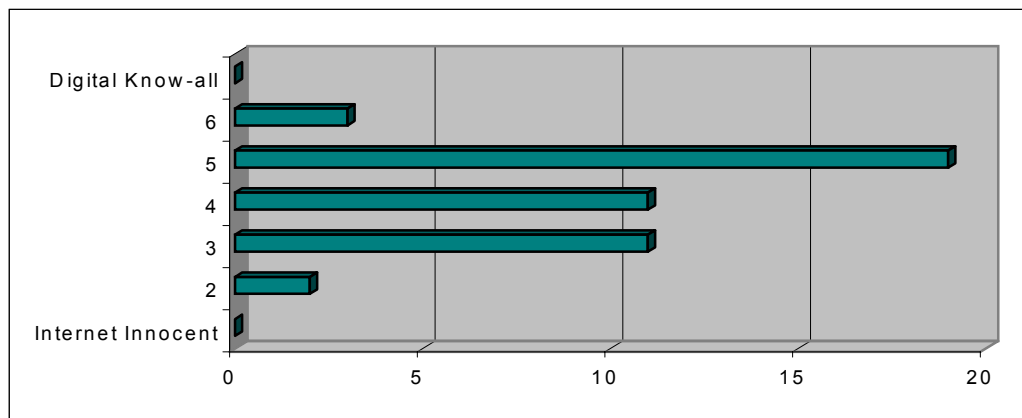


Table 13 Level of comfort with new technology

- Two out of three respondents felt relatively comfortable with new technologies.

Respondents were asked to say within the context of their other training needs what level of priority they would give to receiving training in the development of arts and new technology.

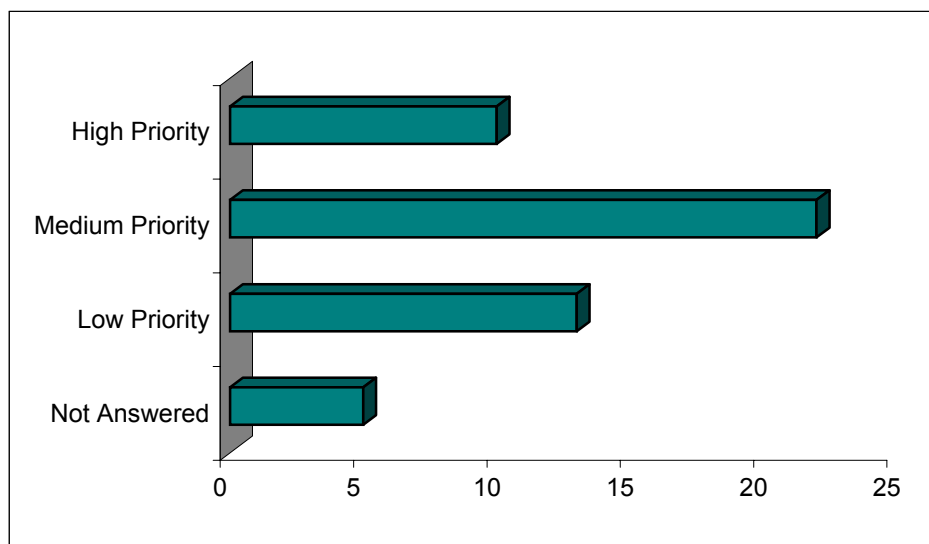


Table 14 Priority of training in arts and new technology

- ❑ A significant majority respondents were only prepared to give training in the development of arts and new technology a medium priority however nearly one quarter would give it a high priority.

Respondents were also given the opportunity to say what they felt their training needs in this area are.

When categorised they produced the following table

Creating websites	4
Networking opportunities	3
Project design & costing	3
Advocacy and the hard evidence	8
Hands-on familiarisation with hard and software	9
Keeping up with what's possible	10
General Awareness	12

- ❑ The most frequent request was for training, which provides a basic introduction to the scope and potential value of arts new technology. There was also concern about keeping up to date with developments.
- ❑ A significant number of people wanted to get 'hands-on' with a range of creative technology in order to understand its potential.
- ❑ Training in advocating the value of creative uses of new technology, along with the evidence to support this, was a frequent request.

A sample of responses is given in Appendix 1.

4.8 Lessons for Practitioners

“It's not good because it's got technology in it. It's good because it's good art. I've seen a couple of times where the artist has really hyped the technology and then people have been disappointed because it is only a tool like any other tool.”

Kari O'Nions, Director, Essex Dance

Participants in the case studies had much to say about what they had learned about arts projects involving new technology. Here are the main points:

The rules of good professional arts practice apply as much to projects involving new technology as any other arts project.

“New technology creates unique opportunities which only it can offer but it is not a special case. If I am going into a conversation with people about e-Government I will start with the broader issues of quality of life, of dealing with people, of creativity and everyone lights up.”

Sue Grace, Cultural Services Manager, ECC

- ❑ Don't build expectations too high. It's very easy to make great claims about what technology can achieve but the vision of artists often exceeds the capacity of the technology.
- ❑ Don't tell everyone how impressive the technology is. Let the art speak for itself.
- ❑ Don't let the technology become the focus and end up fitting everything else around it. Don't do things just because you can.
- ❑ Communication between Artists and Technicians can be difficult– work with technicians who understand creative processes.
- ❑ With IT, the costs can change very quickly – understand that you are working in something that is changing. Allow a big contingency. Prices go down as well as up.
- ❑ IT is new and therefore high risk. However, trying to reduce the risk may limit the opportunities learning.
- ❑ It's easy to turn people off with poor use of new technology.
- ❑ Just because you've got the equipment it doesn't make you an artist.

- ❑ Projects involving new technology often get delayed because there are lots of issues about equipment sourcing and creative expectations of the equipment. There are issues that jump up along the way.
- ❑ Before buying equipment think very carefully about whether it is the right equipment and whether it is going to be useful enough for the period you are going to be able to use and service it and how long it is going to stay current.
- ❑ It can be very difficult to correctly assess the level of IT support you will need.

4.9 Lessons for funders and arts developers

All the usual rules of good arts development practice apply to projects with new technology.

- ❑ There is a need to acknowledge that budgets relating to technology based projects will need high contingency allowances.
- ❑ You can't achieve strategic change on your own; the authority itself needs to be strong. I can't say I want all libraries to offer Internet access. You need proper access to senior management.
- ❑ Stand alone workstations for Artists to book and use are sometimes underused because they really need their own.
- ❑ Get the senior IT person on your side
- ❑ If you are not encouraging IT then you have lost the plot. If the arts don't embrace NT the arts will end up looking old fashioned and out of step. Working with it will be the norm and not working with it will be a decision.
- ❑ This is a risk area but risk taking isn't encouraged in local government. Increasing focus on performance monitoring doesn't encourage risk taking.

“Ultimately its about delivering services of whatever sort and if you can get the political support for that its just a matter of going to the IT people and say excuse me you're only the grease monkey here. Sometimes you have to get quite political about it. There is an awful lot of caution in local government IT.”

Margaret Keeling, Head of Libraries Heritage & Culture, ECC

5 Next Steps

This section seeks to draw upon the findings of both the case studies and the survey to suggest what could be done to support the development of cultural applications of new technology.

Time and resources are needed for research and development

“There is definitely a need for Artists to be offered the time to explore what technology can do, not to always have the pressure of producing product. There is a danger in shying away too much from product but it is equally important to realise that there is a difference in terms of production phasing for work with technology. It is still R & D.”

Kari O’Nions, Director, Essex Dance

Better understanding of ongoing resourcing implications.

Sue Grace, Cultural Services Manager, ECC

Support for raising awareness and demonstrating value

Need for a platform – to show high quality professional product of national and international standing. Also needs to show roots in community.

Kari O’Nions, Director, Essex Dance

It’s about showing people the possibilities! Of what can be done – taking it to them and using methods other than hi-tech to take the message as well as the hi-tech.

Cllr Cathy Pollard

A new relationship between artist and technician

Empowerment of creative technical person. The standard approach is that the technician is subservient to the artists but there needs to be a redistribution of power within that relationship.

Kari O’Nions, Director, Essex Dance

Appendix 1 - Descriptions of Training Needs

As part of the survey, respondents were asked to describe their training needs which relate to the development of cultural uses of new technology.

The responses are provided below:

- *Application of arts and new technology in social context - access and participation. Access to specific funding.*
- *Not so much on what it is or the uses of NT but how to market and raise the profile of the use of New Technology to the Council. Best practice. Good and relevant examples with demonstrable outcomes in language Councillors and Senior Management understand.*
- *I would undertake training to keep up with the latest developments (so far as that is realistic). I feel that I must be well informed if I am to make the case for New Technology; I often find myself caught in the divide between Techies and Artists. Training would need to be a combination of practical sessions, where I could sample new products and demonstrations and exhibitions where I could be inspired and informed.*
- *Direct hands-on training which identifies what sources of information are out there and how to use and link those resources to our own systems both for internal and community access. Direct provision of training could take place through county forums.*
- *Information on developments by arts and cultural organisations and their application in the community, education and business sectors.*
- *One of the main aspects would be for me and relevant members of my staff to gain an understanding of what is "out there". To know what is happening elsewhere so that I could apply appropriate creative thinking as to how the technology and culture could best be developed here for the benefit of the local community.*
- *Introduction to New Technologies in the cultural context, for representatives of key local authority departments, not just the cultural or community services directorates. Training that can be achieved at the workplace.*
- *Designing and costing projects, introduction to basic use of digital video and editing, information about technical support where to get it how much it should cost, information about tested projects, contacts to tutors, practitioners and artists with skills.*
- *An overview of ways in which new technology can be used in an arts development context; introduction into new media/new technology and its creative uses; addressing any management and partnership issues relating to the development of digital arts/working with new technology; a look at 'models of good practice'.*
- *Knowledge of examples of good practice, practical skills in PhotoShop,*

Dreamweaver, Flash, etc. Ability to network with colleagues elsewhere.

- *What are the potential uses of New Technologies, the financial implications and the practical benefits? Basically need more practical information.*
- *Hands-on training, good existing examples of projects and good working practices. Seeing projects in action is much better than looking at the outcome as you can then have an understanding of the process. As IT is constantly moving any training should be on a rolling basis.*
- *Access to examples of innovative practice, familiarity with range of work being developed, introduction to key areas of new creative applications.*
- *Day release course with specific module based learning.*
- *Presentations on case studies/ best practice, including sources of funding. A forum in which to meet and talk to artists/ cultural providers in the field.*
- *To be kept up to date on cultural applications of new technology.*
- *I would very much like to be able to distinguish the needs of the arts and artists and then be able to drive policies and projects that genuinely enrich the arts, artists and the public enjoyment of the arts.*
- *It would be useful to attend a conference or workshop that demonstrates some of the recent applications of new technology, with a specific bias to community arts projects. For example, I would like to have IT professionals as well as members of youth clubs give examples of how desk-top publishing and Internet facilities could be used successfully. While successful past examples and planned projects are always useful, I would be particularly interested in how particular groups/users have been encouraged to tailor new technology for their own activities.*
- *Software applications training e.g Photoshop, Web design. Hardware training with Apple Mac G4, and Mac related software.*

Appendix 2 – Descriptions of Challenges to Internal Promotion

In the survey, respondents were asked to answer the question – *"In your opinion, what are the biggest challenges to promoting the cultural use of new technology internally to your authority?"*

A cross-section of the responses are presented below:

- *Information overload.*
- *Demonstrating relationship to broad corporate objectives. Creating a coherent view of the potential of the use of ICT in the delivery of cultural services.*
- *Under developed infrastructure and historical lack of investment in new technology.*
- *Funding – very little money available for arts promotion. Education, examples of practical uses would be required. Info Link project already established in district will help future developments.*
- *New Technology is only just being explored - e-mail and Internet access has only been readily available to officers in the last 3 months. Its primary application is seen in the context of e-Government, so resources are directed at council tax systems, planning applications etc. Progress is being made informally by gaining support from the IT unit on a project by project basis, for Arts Development. I am also part of the IEG (implementing e-Government) steering group, which means I can start to influence the agenda.*
- *Low priority of culture generally. Lack of member appreciation of potential.*
- *Lack of resource for cultural investment - grant assistance requires matching funding.*
- *Getting people to understand the concept. Because it is a totally new field many people have no idea of how technology can interact with cultural activities. This is made more difficult because we have no officers in post who have more than a most rudimentary understanding themselves.*
- *Fear of the unknown, misunderstanding about what cultural uses means, not understanding the opportunities and potential this can bring.*
- *Fostering greater awareness with colleagues that New Technology has a part to play in the arts service and not just within a business context. Prioritising cross-directorate working in order to fully explore the potential of the creative industries and New Technology, this is still a new way of working for many departments.*
- *Staff training and awareness of the use technology could be put to. Speed of the system, slowness stops people using it. It's a local government site which means we are restricted in development terms e.g.images and sound would be good but that would slow the site still further.*
- *The challenges are mainly due to a current lack of knowledge and availability of basic technology within the offices! Tehnology is not a priority of this authority and therefore we lack the facilities, tutors, officer knowledge, political support and direction to start a new technology programme.*

- *Existing low priority for Arts & Cultural activities in the authority. Resistance to change. Establishing priority against other IT needs.*
- *Resistance to change, taking on board ways of making use of new technologies in an active rather than passive role.*
- *Demonstrating tangible benefits through real projects.*
- *Distinguishing between the cultural use of new technology and all the other uses - and then giving a special value to the cultural uses. Defining my own role, as the Arts Officer, in this area – focusing on the needs of the arts and artists.*
- *Disparity between artistic aspiration and technical capability and its concomitant cost.*
- *There has to be acceptance of a remit for 'culture' at a political level before even considering which tools to employ.*
- *Some officers within the Council still don't have access to the internet at work. Our website needs improving and updating so a dedicated officer is needed who responsible for its management. All this costs!*

Appendix 3 – Individual Authorities Policy into Practice

This Table summarises the individual authorities responses to questions relating to:

1. Whether they have a **cross-directorate working party** relating to the creative use of new technology
2. Whether they have an elected **Member** with particular responsibility of a particular interest in the creative uses of new technology
3. Whether the authority has commissioned relevant **research**
4. Whether they have a **regeneration** or economic development strategy which mentions creative uses of new technology
5. The level of priority given to the creative uses of new technology in their **Cultural Strategy**

Local Authority	Cross directorate	Member	Research	Regeneration Strategy	Cultural Strategy
Babergh District Council	X	X	X	X	No
Basildon District Council	✓	X	X	No Answer	Probably will
Bedford Borough Council	X	X	X	✓	Probably will
Bedfordshire County Council	X	X	X	X	Probably will
Borough Council of King's Lynn & West Norfolk	X	X	X	No Strategy	Probably will
Borough of Broxbourne	✓	X	✓	X	Probably will
Braintree District Council	✓		X	No Answer	Probably will
Breckland Council	X	X		No Strategy	No Answer
Brentwood Borough Council	X	X	X	No Strategy	Lower
Broadland District Council	X	X	X	No Answer	Lower Priority
Cambridge City Council	X	X	X	X	Probably will
Cambridgeshire County Council	X		✓	No Strategy	No
Castle Point Borough Council	X	X	✓	X	Probably will
Chelmsford Borough Council	X	X	X	No Answer	Top Priority
Colchester Borough Council	X	X	✓	No Strategy	Probably will
Dacorum Borough Council	X	✓	X	X	Probably will
East Cambridgeshire District Council	X	X		✓	Probably will
East Herts District Council	X	X	X	X	Lower Priority
Epping Forest District Council	X	X	X	No Strategy	Probably will
Essex County Council	X	✓	X	X	Probably will

Local Authority	Cross directorate	Member	Research	Regeneration Strategy	Cultural Strategy
Fenland District Council	X	X	X	X	No
Forest Heath District Council	X	X	X	X	Lower Priority
Great Yarmouth	X	X	X	X	Probably will
Hertfordshire County Council	✓	✓	X	X	Probably will
Hertsmere Borough Council	X	✓	X	No Strategy	No
Huntingdonshire District Council	X	✓	X	No Strategy	Probably will
Ipswich Borough Council	✓	✓		✓	Probably will
Maldon District Council	X	X	X	No Strategy	Probably will
Mid Beds District Council	✓	X	✓	No Strategy	Probably will
Mid Suffolk District Council	X	X	X	X	Probably will
North Herts District Council	X	X	X	No Strategy	Lower Priority
North Norfolk District Council	X	✓	X	No Strategy	Probably will
Norwich City Council	X	X	X	X	Top Priority
Peterborough City Council	X	X	X	X	Probably will
South Bedfordshire District Council	X	X	X	X	Probably will
South Cambridgeshire District Council	X	X	X	No Strategy	Lower Priority
South Norfolk	X	X	X	X	Probably will
Southend Borough Council	✓	✓	✓	✓	Top Priority
St Albans City & District Council	X	X	X	No Answer	Probably will
St Edmundsbury Borough Council	X	X	X	No Answer	Probably will
Stevenage Borough Council	X	X	X	X	Probably will
Suffolk Coastal District Council	X		X	No Answer	Probably will
Suffolk County Council	✓	✓	✓	✓	Top Priority
Tendring District Council	X	✓	X	X	Probably will
Three Rivers District Council	X	✓	✓	✓	Lower Priority
Thurrock	X	✓	X	✓	Probably will
Uttlesford District Council	X	X	X	No Strategy	No
Watford Borough Council	✓	X	X	No Answer	Probably will
Waveney District Council	X	X	X	No Strategy	Probably will
Welwyn Hatfield Council	X	X		No Answer	Probably will

Appendix 4 – Challenges of promotion to the wider community

In the survey, respondents were asked to indicate what they felt were the key challenges to promoting the cultural use of new technology outside their authority.

The responses are given below:

- The relevance of new technology to the wider community in a very rural area where in many cases, promoting the arts is the biggest challenge, let alone the use of new technology.
- Access and Resources.
- While there is some recognition that 'we should have a website' there is a lack of skills in producing a website by the voluntary organisations that make up the majority of the cultural infrastructure, and more importantly, the skills to regularly update and maintain a web presence. The wider use of new technology has not really been explored or embraced.
- Access. If we are to reach new audiences new mechanisms of access need to be explored through schools, libraries etc.
- Partners are not directly encouraged to address new technology in service level agreements.
- Lack of resource for cultural investment - grant assistance requires matching funding.
- Legislative directives with strong political imperatives and unrealistic timescale. Lack of government funding. Barriers to partnership working such as Data Protection Act.
- People developing their own ideas without working in partnership thus activity is duplicated.
- The community at large are enthusiastic about new technologies but still believe that the arts can only really be experienced 'live' and within a theatre/arts centre/gallery environment.
- Low skills base in isolated areas - but the ECOL initiative should help that. The area generally has a high level of technological expertise.
- Sharing expertise and equipment, fear of innovation, scale of project needs to be quite large to cover cost.
- Very high levels of deprivation. Very high levels of illiteracy etc.
- Lack of cultural infrastructure and professional skills in this area locally.
- General lack of awareness by the public of what is offered. Poor promotion by the local authority of its achievements and developments in this area of provision. Not everyone has access, confidence or training to make use of new technology.
- Challenging perceptions that technology is expensive, hard to understand and not accessible for all to use.
- Universal access to online ICT facilities not yet achieved "conversion" of "traditional audience" to new technology.

- Information and understanding in public agencies about the cultural use of new technologies and their value to dominant agendas such as economic development and community-wellbeing.
- Encouraging the participation of events and initiatives to all members of the community and not just those with awareness already.
- Getting communities to understand its relevance to themselves. Overcoming e-phobia! Access to hardware and software locally - apart from private individuals who may be committed users.
- Uneven distribution of access across a large rural area with relatively low population density.
- Keeping the information up to date and relevant.

Appendix 5 – Acknowledgements

Thank you to the following people who gave up their time to give interviews for this study. Their generous contribution produced in excess of 28hrs of recorded interview material

Sue Grace	Cultural Services Manager	Essex County Council
Kari O'Nions	Director	Essex Dance
Steve Downey	Visual & Media Arts Manager	Essex County Council
Ken Hall	Heritage Services Manager & County Archivist	Essex County Council
Margaret Keeling	Head of Libraries Heritage & Culture	Essex County Council
Gale Pearce	Digital Artist	Freelance
David Bellcom	Urban Regeneration Team	Essex County Council
Malcolm Burgess	Literature Officer	Essex County Council
Vicky Thomson	Arts Development Officer	Fenland District Council
Dennis Bell	Head of Leisure	Fenland District Council
Pam Mead	Leisure Administrator	Fenland District Council
Peter Jennison	Director	Natural High
John Hambley	Principle Arts Officer	Bedford Borough Council
Teri Whittaker	Director	Bedford Creative Arts & Image Gallery
Sharon Hayes	Communications Officer	Bedford Borough Council
Larry McArdle	Head of IT	Bedford Borough Council
Jayne Knight	Arts Officer	Suffolk County Council
Cllr Cathy Pollard	Member	Suffolk County Council
Daniel Dobson-	Head of Economic Development	Suffolk County Council
Phillipa Reeves	Head of Education	Aldeburgh Productions