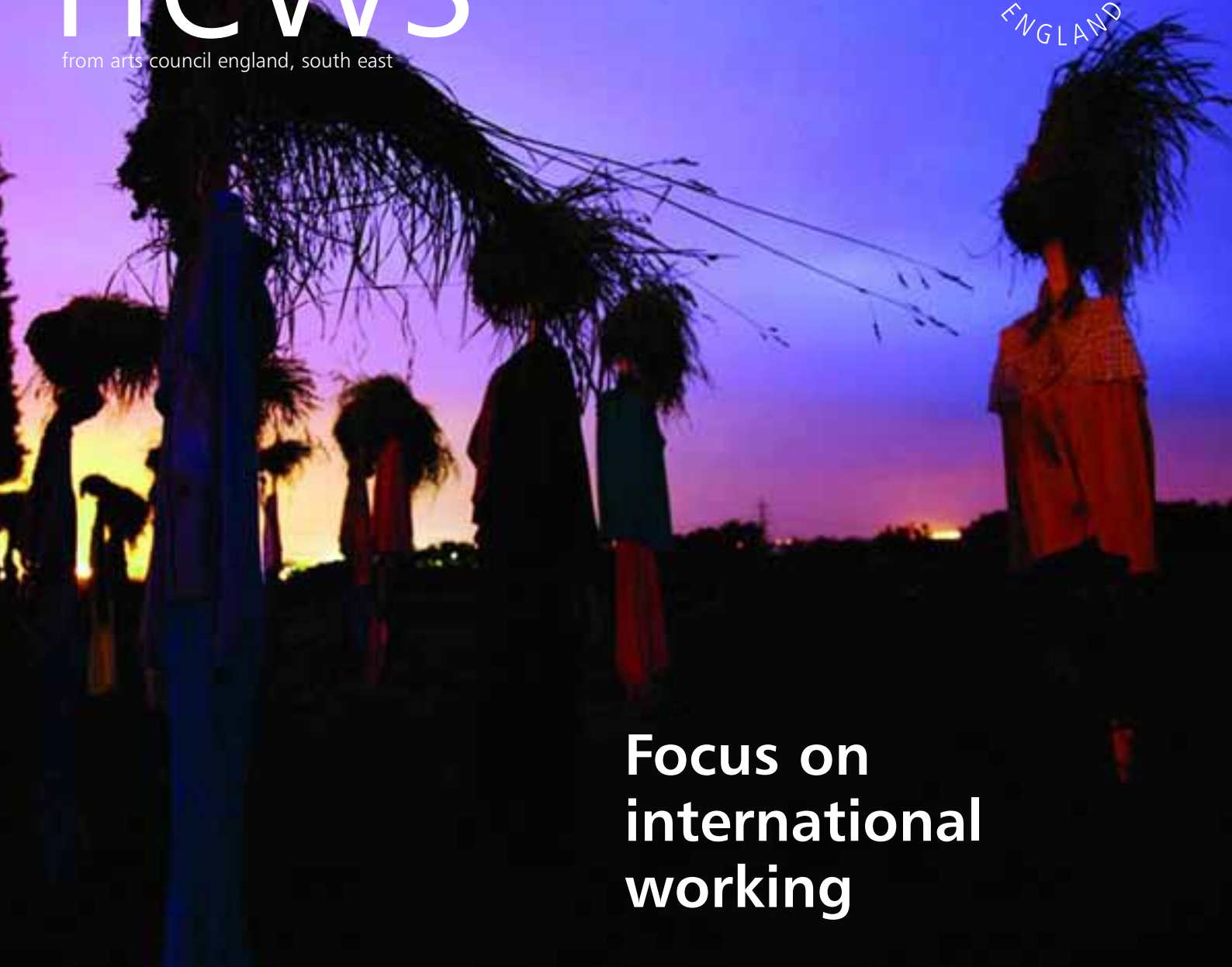


news

from arts council england, south east



Focus on international working

Performing on the world stage

This issue of *news* looks at how artists and arts organisations across the south east are reaching out to Europe and beyond, and how these relationships inform our rich cultural and artistic landscape.

The Hei People, a public art installation by internationally acclaimed Finnish artist Reijo Kela. This exciting project is a joint initiative between the North Kent Local Authorities Arts Partnership (NKLAAP) and Arts Council England, South East.
Photo: Gary Weston. www.spaghettiweston.com



Photo: Paul Spencer.

Welcome to our latest edition of *news*. I'm really looking forward to the summer season of carnivals, melas and festivals that are taking place throughout our region.

From Canterbury to Slough, from Eastleigh to Reading, there will be opportunities for people to experience work by some of the world's best artists and performers.

The south east is the gateway to Europe and the rest of the world. That's why it gives me such pleasure to see our artists and arts organisations looking outward to share their skills, learn new ones and develop relationships with people from other countries.

These cross-border partnerships will take on even more meaning when it comes to showcasing our talent in the Cultural Olympiad. Here at the Arts Council we believe that the 2012 Olympic and Paralympic Games will be a fantastic opportunity for us to shine on the world stage.

But a gradual decline in lottery income over the last 10 years, coupled with what could be a challenging settlement from the Treasury in the autumn, means that there will inevitably be less money to help the arts across the region to thrive and grow.

So while I welcome Gordon Brown's acknowledgement at the Brighton Festival that 'the legacy of any government has got to be to have taken culture seriously...we must invest in culture, which is incredibly important, and it will not be neglected if I have anything to do with it', we must not rest on our laurels.

We all have a responsibility to make sure we get the settlement we need, and I would urge everyone with a passion for the arts to make our message clear - that England's arts organisations are world class and we need to keep them that way.

The arts enrich all our lives - they are the glue that binds communities together. That is why we work to give more people in more places the opportunity to watch and take part in all sorts of art forms, from opera to breakdance.

I'm immensely proud of the thriving arts sector in the south east not least because we hold our heads up high on the world stage. From partnerships with South African schools to the Isle of Wight carnival collective, from the international artists' residencies that we fund to developing global networks, we've got a lot to celebrate.

Felicity Harvest, Executive Director, Arts Council England, South East.

All the world's a stage

England has a proud tradition of theatre, and at the Arts Council we help actors, directors and writers develop international relationships and share best practice across the globe. Here we look at two projects we've supported to do just that.

Tchaikovsky in Southampton

In December 2006 the Nuffield Theatre in Southampton received a grant of £31,949 through our Grants for the arts programme. The funding meant that Patrick Sandford, the Theatre's Director, could fulfil the theatre's ambition to produce John Clifford's exciting new play *Tchaikovsky and the Queen of Spades* with an Anglo-Russian cast and creative team.

Four actors, a designer and producer from Moscow and St Petersburg were released from their permanent contracts with Russian theatre companies to join their English counterparts, receiving rave reviews in the regional and national press.

Says Kate Anderson, the Nuffield's Administrative Director: 'The collaboration brought together artists with different approaches and expectations. It was challenging, stimulating and hugely enjoyable. We also ran a series of masterclasses in which the Russians shared their practices and experiences with local artists, drama teachers and their students.'

Crossing the divide: Kosovo and Kent

In Dover Luke Dixon, Artistic Director of Theatre Nomad, is realising an ambitious project to bring Kosovan artists and writers to Kent to work on a new play *War in the time of love* about the Kosovan conflict.

Theatre Nomad has a long history of working in parts of the world following conflict situations. Luke explains: 'International work like this offers unique opportunities to share performance styles and cultures and open windows between culture.'

Dover was the gateway to the UK for Kosovar refugees in the war, and the Kent constabulary provided much of the police force in Kosovo under the NATO/UN mandate. Luke says these unlikely links between Kent and Kosovo formed the starting point for the project, which is part funded by the Arts Council, British Council Kosovo, the Kosovan Ministry of Culture and the European Cultural Foundation.

John Clifford's exciting new play *Tchaikovsky and the Queen of Spades* with an Anglo-Russian cast and creative team. Photo: Mike Eddowes---

Party Culture

Festivals provide a strong link between cultures and communities. Carnivals, melas and other celebrations are part of the rhythm of life across the globe.



This year Arts Council England, South East has invested over half a million pounds in carnival projects all over the region, including Oxford, High Wycombe, Havant, Brighton, and Hastings.

Paul Ackerley, Performing Arts Officer at Arts Council England, South East says: 'That's more money to more carnivals than we've ever

invested before, making our delivery of the Arts Council's National Carnival Arts Strategy possible. It means we can build capacity in readiness for 2012.'

The Isle of Wight, host to Britain's oldest carnival, understands the power of taking part in a carnival and is proving invaluable in teaching new techniques and processes, and creating costumes and structures.

In February this year we gave Eric Lawson of Island Masquerades a Grants for the arts award to take a group of carnival artists and their costumes to Viareggio Carnival, the largest float-based carnival in the world. The visit included adult learners who had completed carnival art courses - some of whom had never been abroad before.

This cultural exchange complemented a year-long residency on the Isle of Wight by award winning Viareggio artist Emilio Cinquini, who shared his skills with students on the carnival arts course.

For more information on the Isle of Wight carnival events visit
www.isleofwight-arts.co.uk

MAS-SIVE Carnival Gala, Isle of Wight 2006.
Photo courtesy of Isle of Wight Council

Internationalism

Festivals celebrating performing and visual arts, dance and music are also thriving across the south east, attracting artists and tourists from around the world. They boost the local economy, and create pride in the communities they serve.

Canterbury Festival is a case in point. One of our regularly funded organisations, it showcases visual and performing arts and literature, and attracts a whole host of international artists. This year it is commissioning its first cathedral play since T.S.Eliot wrote *Murder in the Cathedral* for the Festival in 1935.

Sally Abbott, Arts Council England, South East's Director of Arts sings its praises: 'Canterbury Festival's year on year success plays a key part in boosting Kent's creative economy. It is helping to lay fertile ground for the city's emerging and exciting arts sector, commissioning new and innovative work from all over the world, as well as closer to home, in a wide range of genres.'

Winchester Hat Fair is Britain's longest running celebration of Street Arts and Community, having started in 1974 as a buskers' festival. The programme has developed over the years and now includes international large-scale work and commissions as well as cutting edge community projects and a huge children's procession. This year's Hat Fair was awarded

£100,000 through Grants for the arts. Sian Thomas, Hat Fair Director, says: 'Hat Fair recognises the importance of developing British artists so they can compete on the international market. We achieve this by commissioning new work and encouraging collaboration with international artists and festival partners, as well as exposing artists and the public to a high standard of international work.'

Hat Fair collaborates with other festivals around Europe, in Italy, Hungary, Spain, Poland, Austria, Germany, Belgium and Holland. And Sian has plans for other projects, including an exchange between University of Winchester and the University of Girona in Catalonia. Watch this space!

Canterbury Festival takes places during 13-27 Oct 2007. For further information visit
www.canterburyfestival.co.uk

Teatro Biuro Podrozy's *Carmen Funebre* from Hat Fair 2003.
Photo courtesy of Winchester Hat Fair.



Disabled artists lead the way

Disabled artists across the south east are leading the way in breaking down barriers to success in the arts. As well as hosting an internationally recognised disability arts development agency – Dada-South – there is a huge range of talented disabled artists and disability-led arts organisations across our region working with countries all over the world.

Signdance Collective (SDC), based in Buckinghamshire, is a dance collective founded in 2001 by David Bower and Isolte Avila. Using their own unique visual language – Signdance – they create dance theatre performances that reach both deaf and hearing audiences. Crucial to the company's work is the fact that deaf and physically disabled artists and creators come together within the unique performance language pioneered by the company, in which Sign Language is at the centre of artistic creation.

They have bases in the UK and the Netherlands and tour extensively throughout Europe and the USA, providing project residencies and performances for both disabled and non-disabled participants and audiences. In June, SDC received a Grants for the arts award for £95,220 to enable them to tour *But*

Beautiful – a live jazz, voice and improvisation performance with a full company of deaf and disabled dancers and a jazz quartet – to regional venues and international festivals. Beyond touring, SDC will develop and deliver lecture demonstrations on Signdance theatre, and Signdance improvisation, which will lead to interactive new performances of *But Beautiful*. They are continuing a fruitful relationship with Dada-South as its company in residence, of which, says Isolte, they are 'very, very proud', and developing a mentoring programme, which will strengthen SDC's core, both managerially and administratively.

The final strand of the award will contribute to the development of an international Disability Arts Showcase in High Wycombe next year. They'll be inviting their closest international collaborators – Ana Monro Company from Slovenia and Carovana from Sardinia, both of whom have made a great contribution to SDC's work – to perform at the event.

Isolte is passionate about SDC's commitment to working across borders. 'Working on the international stage, sharing best practice and learning from other countries is how David and I have always worked.'

'It gives us, the artists we work with, and the communities we are involved with wonderful opportunities to foster understanding and cooperation through art – something I believe human beings can't do without.'

Signdance Collective perform *But Beautiful*. Photo: Rob Walker.



Focus on Craft

British crafts are resurgent across the world. International collectors are flocking to Britain to pick up beautifully crafted pieces, and our craftsmen and women are sharing techniques and practices with other artists around the world.

Mary Butcher, an acclaimed basketry artist, was awarded £34,405 through Grants for the arts for phase two of East Meets West, a project linking basketry makers from Britain and Japan. Mary aims to encourage knowledge sharing through constructing installations, workshops, and a conference in Glasgow as well as community programmes around the UK.

And last year Arts Council England, South East funded Garth Mason from Alton in Hampshire - who is an artist in residence at University College for the Creative Arts - to participate in a major international ceramics symposium; The European Keramik Symposium 2006.

Bob Martin, Arts Council England, South East's Crafts Officer believes that these international links are vitally important. 'Craftspeople are rooted in local communities, but through sharing their knowledge, they can create links with people from other countries that can inform both their own practices and those of the countries that they engage with.

'This is invaluable in pushing the boundaries of contemporary art, and helping to create new and



exciting relationships between craftspeople and collectors from all over the world.'

Bishopsland Educational Trust nurtures international silversmith talent at its postgraduate workshops in Dunsden, Oxfordshire. Since it was founded in 1993, 80 graduates have passed through its doors.

Most have established their own businesses; designing and making in their own workshops, managing their own galleries or designing for the retail sector.

In February this year Bishopsland was represented at the Craft Council's Collect Show at the V&A in London, thanks to Grants for the arts funding, which has been supporting the Trust at Collect since the first show in 2004.

Collect is a fantastic opportunity to showcase work on the world stage, with collectors converging on London in their droves to admire the best of British crafts.

Three students and fellows from Bishopsland showed their work at the exhibition, with two pieces bought for the Fitzwilliam Museum in Cambridge and one for the Philadelphia Museum by a private collector.

Sphere by silversmith Max Warren. Max was thrilled to be given the opportunity to show his work to collectors from around the world. 'Having the chance to exhibit at Collect has been a real opportunity for me, and the news that my Spheric vessel has been bought with the Fitzwilliam's collection in mind was a tremendous boost and a great start for my career.'

Photo courtesy of Bishopsland Educational Trust.

Forging European Networks

Farnham Maltings is a creative centre in Farnham, Surrey that receives regular funding from Arts Council England, South East.

Led by Director Gavin Stride, it provides the tools, encouragement and opportunities for artists to develop their work and create new marketplaces.

Farnham Maltings is passionate about working locally to support artists' ambitions, but equally concerned to ensure that its work is informed by international best practice.

Gavin sees the potential in new technologies to develop a grassroots globalisation where artists and communities can explore the things they share in common - as well as those that make them distinctive.

That is why the Maltings has begun to forge links with artists and communities across Europe and the rest of the world, by hosting international residencies, joining Trans Europe Halls (TEH) and developing Caravan, a new export programme for performing arts in the south east.

Trans Europe Halle is a network of independent culture centres from across Europe that Gavin believes will raise Farnham Maltings' game, and internationalise their thinking in a range of processes, from marketing to diversity and art: 'We benefit from feeling like foreigners in our own country. TEH offers us an opportunity to test our assumptions and prejudices amongst people with shared ambitions.'

Working with Arts Council England, South East, UKTI, Visiting Arts, SEEDA, Brighton and Hove City Council, and Brighton Festival, Gavin manages Caravan, a new initiative that aims to explore new opportunities for performing artists and companies in the south east to work abroad. It will encourage new international collaborations, tours and commissions, and raise the profiles of, and develop new markets for, artists working in the region.

Caravan dialogues - workshops, mentoring, advice and information sessions delivered with a range of partners - will explore the opportunities and challenges of working internationally.

Caravan assembly will be an informal three-day event in May 2008, running alongside the Brighton Festival. Around 25 regional, national and international promoters and collaborators will meet a selected group of the region's artists, to see performances, explore commissions, and attend pitch sessions, keynote addresses and workshops.

Gavin's vision of nurturing talent rooted in the local community, but with an ambition to reach the international stage, is clearly taking shape, putting Farnham Maltings on the international map and providing inspiration for arts organisations across England.



Tours de force

As we go to press people throughout Kent are preparing to welcome the Tour de France. Around 200 of the world's best cyclists battling it out for the legendary yellow jersey will be treated to examples of the creative energy that is evident around the county.

Here we look at three projects embracing this opportunity to embed the arts in a sporting event, and see how the partnerships that forged those projects are developing invaluable skills in preparation for the Cultural Olympiad in 2012.

Hei People

Over 300 scarecrows made from wood, straw and soil and wearing yellow jerseys and cycling helmets will greet the Tour de France competitors in Chatham and Gravesend.

The Hei People, a public art installation by internationally acclaimed Finnish artist Reijo Kela, will be dressed in their cycling gear by local primary school children, artists and art students.

This exciting project is a joint initiative between the North Kent Local Authorities Arts

Partnership (NKLAAP) and Arts Council England, South East. It aims to engage artists and cultural providers with young people, celebrate cultural diversity and help develop access, understanding and awareness of arts activity in north Kent through community participation and a programme of educational activities.

Paivi Seppala, Project Manager said: 'The partnership way of working represents an important step forward in maximising the benefits the arts can bring to communities and individuals. The feedback from people who have seen the Hei People has been very encouraging, and we look forward to unveiling new locations in the coming days, weeks and months.'

Hei People. Photo: Gary Weston. www.spaghettiweston.com

The Lost O

As the Tour de France passes through Ashford the town will host a dynamic programme of temporary public art by international artists from France, Norway, Canada, USA and the UK.

The artworks, including sheep grazing in a town-centre churchyard, the reinvention of road signs and graffiti on pavements are part of *The Lost O*, a winner of the Arts Council England, South East and SEEDA funded Art Plus awards for Art in Public Places.

The Lost O was created to celebrate Breaking Boundaries, an innovative scheme led by Kent County Council to replace Ashford's one-way ring road with a pedestrian and motorist 'shared space'.

Chris Dixon, Arts Projects Co-ordinator at Ashford Borough Council believes that partnership working like this can add infinite value to major public projects. He says: 'it is unprecedented for a programme of challenging temporary artworks to be linked so closely with a major highways scheme, but with the help of Art Plus it is a precedent that we can set. The raised cultural aspiration of the town will be *The Lost O's* lasting legacy for 2012 and beyond.'



Standing on the shoulders of giants

Strange Cargo, an Arts Council England, South East regularly funded organisation based in East Kent, has worked with Canterbury City Council to construct a temporary village green in the heart of Canterbury City Centre to welcome the Tour de France.

And present at this event will be 15 Giants, part of Strange Cargo's celebratory programme and made by artists working with local communities around Kent. Five special Giant guests are expected from France, where the Giant tradition is alive and well.

Linking up with local authorities and communities around Europe is not a new experience for Strange Cargo. Brigitte Orasinski, Artistic Director explains: 'We are interested in regional distinctiveness, investigating ways to embrace philosophies that are indigenous to the places and people we work with, devising projects that encourage engagement through ownership.'

That is one reason they went to Bulgaria for their latest research trip. They discovered that in Bulgaria creativity, inventiveness and ingenuity are major currency in creating sustainable communities. This leads to events, including Kukuri, the oldest cultural event in Europe, being produced by and for the people.

Brigitte is very excited by what lies ahead for Strange Cargo, and believes that their work in Kent and Europe has particular resonance as we move towards 2012.

Strange Cargo Giants and their 'Big Head' companions taking part in the Boulogne St Nicholas parade in France, which were invited to join alongside the Boulogne Giants Batisse and Zabelle.
Photo courtesy of Strange Cargo.



Crossing continents

Creative Partnerships, the Government's flagship creativity programme for schools and young people, managed by Arts Council England and funded by the DfES and DCMS, works with children and young people across the UK and forges links across continents.

Earlier this year Creative Partnerships Slough linked up with the Literacy through Art project in Cape Town, South Africa.

Anne Brown and Caroline Saynor, visual arts creative partners, visited two South African schools and worked with students and teachers to create artwork that supports story telling.

After reading and discussing the book *The Giving Tree* by Shel Silverstein, the project leaders took the children and their teachers outside to help them create art, inspired by the book, from found and natural materials.

The project was well received by teachers and pupils. One teacher was particularly positive about the experience: 'What impressed me is that in a short time they made a big difference. This has made me more confident. I know I will do this after they have gone.'

A major aim of the project was to show how art and culture helps develop pupils' learning, as well as foster community links and play a major part in supporting the work of developing local artists.

The project, which is part of the Hlanganani Creative Learning programme, aims to share best practice with South African schools by training teachers in creative practice and fostering partnerships between schools.

Patty Cohen, Creative Partnership Slough's Creative Director pays tribute to the dedicated partnership working of everyone involved in South Africa and Slough: 'I'm so pleased that the British Council are planning for the sustainability of the work and supporting the South African schools in celebrating their achievements and sharing their experience with other schools. This has been a fantastic learning experience for everyone and will inform ways of working in the future.'

Anne Brown and Caroline Saynor worked with students and teachers from two South African schools to create artwork that supports story telling.
Photo: Anne Brown.

Thank you for taking part in the arts debate

In November 2006 Arts Council England launched the arts debate, our first ever public value inquiry. Designed as a wide reaching programme of research and consultation, the inquiry started to explore how people value the arts. The aim was to gain a deeper understanding of what is important to people everywhere, to enable us to become more accountable to individuals, organisations, and wider society.

The first stage of the inquiry comprised a series of in-depth discussion groups with members of the public across the country, including those that currently have little or no involvement with the arts. This was followed by a period of extensive research with artists, arts organisations and other stakeholders.

What emerged from the early research gave rich insight into how people perceive and experience the arts today, whether they believed they were engaged or not.

In February 2007 key issues from the early findings were opened up to wide public consultation and debate. This open approach enabled broader involvement from all stakeholders with frank discussion via an interactive web forum, more formal response to a written consultation document, events hosted by arts and community organisations and extensive debate across the wider internet.

Catherine Bunting, Director of Research at Arts Council England said: 'By May 11, the close of the public consultation, the website had seen over 30,000 visitors, hundreds of comments had been made on discussion forums, and many people had taken part in local consultations.'

'Now is a timely opportunity to say a warm thank you to everyone who has taken part – without you we would not have access to such invaluable insight to inform our future ambitions and continue to make a strong case for the arts. Although the web consultation has closed, importantly we have kept the online forum open to enable all communities to continue the valuable conversations that have started.'

The final stage of the inquiry was a series of deliberative discussion based events across the country. These further explored, with the public and the arts sector, some of the findings that have emerged during the early research and open consultation.

The inquiry closed in June 2007, and the feedback is now being analysed in detail. The results of the inquiry will be published on our website later this year.

To take part in the arts debate online forum, please visit www.artsdebate.co.uk



Pallant House Gallery, Chichester. Photo: Peter Durant/arcblue.com

Hat Trick for South East RFOs

Three regularly funded organisations won top awards in May. First up was the Watermill Theatre in Newbury, which won prizes for its highly successful Save the Watermill appeal. It picked up Gold for the Fundraising Campaign of the Year award, and Bronze for Fundraising

Charity of the Year award, in the Professional Fundraising Awards held in London.

Next to take a bow was Pallant House Gallery in Chichester, which won the highly coveted Gulbenkian Prize, worth £100,000 and given annually to one museum or gallery anywhere in the UK for excellence and innovation.

The gallery was awarded the prize for its £8.6million modern gallery extension, which complements the beautiful Queen Anne House (the original gallery space). The gallery was commended for its commitment to sustainability for future generations through its 50 per cent cut in carbon emissions.

And last but definitely not least, Stour Valley Arts, an international visual arts commissioning organisation in Kent, won the Rouse Kent Public Art Award for artist Jem Finer's *Score for a Hole in the Ground*. Jem and Stour Valley will be sharing the £10,000 prize, and Stour Valley Arts will hold the coveted Rouse Kent Chair for the next year.

Jem Finer's *Score for a Hole in the Ground*. Photo: Jem Finer.

Taking forward our agenda

Thank you to everyone who came along to our Taking forward our agenda events during May. More than 230 people attended the three meetings in Canterbury, Milton Keynes and Eastleigh. These proved to be a great opportunity for debate and exchange with overwhelmingly positive feedback from those who took part.

We all enjoyed being on the road and meeting you, and are encouraged by your support for our future vision for Arts Council investment in the region.

We are currently evaluating these events, which we hope will help shape a model for networking and information sharing in the future.

Further information can be found on our regional homepage at www.artscouncil.org.uk

Fit for the Future

Paul Jarvis has recently taken up his post as Physical Activity Development Manager, joint funded by the Arts Council, Sport England, the Department of Health and Reading Borough Council. He travels the region forging new partnerships between organisations with the aim of getting more people more active, more often.

Paul says: 'Living actively could be our norm. Other countries like Holland and Ireland have that kind of culture now and we can shift that way too.'

Paul would be delighted to answer questions about his work or how your organisation can get involved. He can be contacted at paul@versatilityplus.com or on 07889 046106

Taking Part survey results

In May the Department for Culture, Media and Sport released the results of Taking Part, the first in-depth study of how people spend their leisure time.

Over 28,000 adults took part in the survey, which showed that a massive three quarters of the population attend arts events or enjoy artistic activities.

But they also found that over a third of people who hadn't participated in any arts activities over the last year said it was either because they weren't interested in the arts, or didn't have time to engage with them.

The report highlights a variety of reasons why different population groups fail to engage with the arts. Lack of interest is the main reason in lower socio-economic groups, but for higher socio-economic groups lack of time is the key.

While only six per cent of people said they had not attended any arts events because it would cost too much, those that did attend events said they would do so more regularly if admission prices were cheaper.

Arts Council England has carried out further analysis of the results to identify what is stopping the remaining quarter of the population taking part in the arts. The results are available on our website in a new report *Informing Change*, which will help us achieve our aim of getting more art to more people in more places.



Staff changes at Arts Council England, South East

Since our last update in October's *news*, we are delighted to welcome new members to the team here in Brighton.

Amy Nitschke started in March as Head of Grants Management, providing maternity cover for Debbie Taylor. Congratulations to Debbie, who gave birth to baby Jasmine in April.

Paul Jackson from National Office has been appointed Head of Business on a fixed term contract until November 2007. He replaces Toni Darton, who moves over to become Head of Communications.

Dinos Aristidou has joined the Development Team as Creative Learning Programme Manager, and Zelma Powell has joined as Development Officer – Diversity. Alex MacDonald joins in July as the team's Administrator.

Sho Shibata, Administrator – Combined Arts has been appointed as Executive Assistant to cover Sue Kybett, who is on a 6 month secondment to our North West office. Andrew Hutchinson has been appointed as Directorate Assistant.

Penny King, Performing Arts Officer has been appointed as temporary Head of Combined Arts, covering Rebecca Ball's secondment to Farnham Maltings until December 2007. Alistair Will takes over Penny's role as Music Officer, joining us from Creative Partnerships Slough.

Edith Eyo joined in January as Assistant Officer, Visual Arts. Roger McCann, Theatre Officer has recently left and Jenny Roberts takes over this role in September. Phillipa Wittenoom has joined as Arts Projects Officer, replacing Marina Norris who has taken over as Head of Development.

In Resource Development, Annie Atkins has left to become Programme Manager for the Places Matter! initiative in the North West and Tony Witton has taken up a new role at our National Office. Sophie Jeffrey and Caroline Coates have been appointed as Resource Development Officers in their place. Zoe Dibb has been appointed as the team's Administrator.

An updated staff list is always available at www.artscouncil.org.uk in the South East regional pages.

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