

# annual review 2006

## National Lottery report

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# National Lottery report 2005/06

## Introduction

In 2005/06, the Arts Council took further significant steps to improve the way we distribute lottery funding, most of which is now delivered through one single funding programme – Grants for the arts.

We completed the transfer of monitoring large scale capital projects from our national office. The regional offices best appreciate the needs of the local communities which the projects are intended to benefit. At the same time, we established a team in our national office to provide support and expertise for the technical aspects of construction and renovation projects.

The development and delivery of our lottery programmes were determined by our priorities for the arts as laid out in our corporate plan. Further details on how we achieved this in 2005/06 can be found in this report on pages 108 to 113.

We continued to improve Grants for the arts, our flagship programme. In autumn 2005, we introduced an improved application pack based on the findings of the evaluation of the programme that we published in March 2005. We carried out further usability and accessibility testing in March 2006. This showed the print and website versions of the application materials are working well and identified some improvements we can make to the website version. We are working on this for the pack published in September 2006.

During the year, we also received the results of a major evaluation of our Stabilisation programmes. The findings are informing Grants for the arts funding for organisations, enabling them to develop their capabilities and strengths and to ensure that they thrive.

Youth Music, which distributes £10 million on our behalf, provided funding for musical provision for children and young people, targeting those who would not otherwise have an opportunity to learn an instrument or to make music. In addition to our £10 million, Youth Music raised £1.2 million from other sources enabling our lottery funds to go further.

We continued to work in partnership with other lottery distributors to provide support and funding to the Awards for All programme. Awards for All provides small scale funding for a range of voluntary and community-based projects through a quick and simple application process. During 2005/06, work was undertaken to redesign the programme to raise the upper limit for grants from £5,000 to £10,000. The new Awards for All programme in England, making grants between £300 and £10,000, was launched in April 2006.

We continued to work with Sport England, the Big Lottery Fund, the Department for Culture, Media and Sport (DCMS), and the Department for Education and Skills in delivering the Space for Sport and Arts Programme. From 2000 to the end of 2005/06, the programme funded around 270 new or modernised facilities for sport and arts at primary schools.

## Policy Directions

In 2005/06, communities across the country began to enjoy the benefits of the £15 million of funding we provided under the Urban Cultural Programme, with the Millennium Commission. Our contribution of £6 million funded activities including Making a Difference – a two-year cultural programme in Brighton and Hove, and in the East Midlands we funded Three Cities Create and Connect, a celebration of the exciting arts activities, festivals and cultural quarters of Derby, Leicester and Nottingham.

In late November, DCMS launched a major public consultation into the future of the National Lottery. We supported this exercise and undertook a range of activities to encourage responses from artists, arts organisations and the wider public on how lottery funding can best support the arts. The outcome of the consultation process will be known in June 2006 when DCMS publishes its plans for the future of the National Lottery.

### Policy Directions

Under the National Lottery etc Act 1993, the Secretary of State issued Policy Directions in August 1998, which we must take into account in distributing National Lottery funds. These are set out below, with a short explanation of how the directions have been met.

The references below relate to the National Lottery etc Act 1993 as amended by the National Lottery Act 1998.

**A** The need to ensure that money is distributed under section 25(1) for projects which promote the public good or charitable purposes and which are not intended primarily for private gain.

All of our application processes, as well as those of our delegates, require applicants for funding to clearly demonstrate the expected public benefit of their proposed activity. We give this careful consideration during our assessment processes.

**B** The need to ensure that it considers applications which relate to the complete range of activities falling within section 22(3)(a) and in respect of which it has power to distribute money, taking into account:

- i its assessment of the needs of the arts and its priorities for the time being for addressing them
- ii the need to ensure that all parts of England have access to funding
- iii the scope for reducing economic and social deprivation at the same time as creating benefits for the arts

An important principle of Grants for the arts is to provide equality of access to funding regardless of where an applicant lives and the arts activity they want to do. We operate Grants for the arts through our regional offices and applicants apply to the region they are based in. This allows us to provide appropriate advice and support to applicants using regional knowledge.

## Policy Directions *continued*

Demand for our grants remains high and we use priorities to help us make choices about which applications to support. These priorities make a significant contribution to this policy direction. We give priority to applicants who have not received funding from us before, and activities that benefit areas of the country with social deprivation or with limited cultural opportunities. We also consider how the activity contributes to arts development.

Our capital funding plays a major role in addressing the infrastructural imbalances between different regions through the creation of new and enhanced facilities for the arts. All capital projects are assessed against criteria of public benefit that cover both urban regeneration and arts provision.

In 2005/06, awards were made to the Creative Foundation, an artists' workspace project in a derelict area of Folkestone; Greater Manchester Arts Centre (Cornerhouse), a cultural landmark arts and cinema centre that makes a positive, visible contribution to the continuing renaissance of Manchester; and to the City of Wakefield towards the creation of the Hepworth Gallery for creative arts which forms part of its £100 million mixed-use Waterfront Regeneration Scheme.

Lottery funds delivered by Youth Music have now reached 98 per cent of English local authorities. Under the Space for Sport and Arts programme, 254 capital projects have been completed in primary schools in some of the most deprived areas of the country.

C The need to promote access to the arts for people from all sections of society.

Championing cultural diversity, which was one of our six ambitions for the arts, continues to be central to all our activities. Through Grants for the arts, we place importance on broadening access and increasing opportunities for diversity in the arts. We continue to target at least 10 per cent of our Grants for the arts budget to applicants from Black and minority ethnic communities.

We consider access in all its forms – physical, attitudinal and intellectual – to be paramount to every capital project that we fund. An example of this is First Movement, a disability-led organisation based in Derbyshire, which was awarded a grant in the year under review to build a main artists' studio and also a mobile studio that will deliver projects throughout the region.

We also stipulated that each capital project specifically address issues of cultural diversity and made cultural diversity a priority under the Arts Capital Programme and the Grants for the arts – capital programme. Grants from both these programmes have been awarded to the London-based Yaa Asantewaa Carnival Village project, a purpose-built, fully flexible performance and presentation space, cinema, social area and music centre providing a home for the Ebony and Mangrove steel bands and the Association of Black Calypsonians.

## Policy Directions *continued*

**D** The need to promote knowledge and appreciation of the arts by children and young people.

We recognise the importance the positive influence arts have on the development of children and young people. We promote opportunities for young people and make this a priority in our ambitions for the arts. The provision of arts-related activities and facilities for young people are the primary purpose of both Youth Music and our collaboration in the Space for Sport and Arts programme.

Grants for the arts has funded a wide range of activities for young people including ST-ART, an arts organisation based in Barton upon Humber which will deliver a programme of creative workshops for young people across North Lincolnshire. The sessions, which include circus skills, screen printing and film-making, will take place in village and church halls and community centres, providing work opportunities for artists living in rural areas and for young people to learn new skills.

Under the Arts Capital Programme, we have made an award to the Stephen Lawrence Charitable Trust for their Creative Arts Lab project based in Lewisham, London. This aims to build on the widespread interest in the performing arts among Black Caribbean and African young people (aged 12 and older) by introducing them to technical roles in the creative and digital arts.

**E** The need to further the objectives of sustainable development.

Arts Council England supports the government's definition of sustainable development and recognises our responsibilities in the three areas of social, economic and environmental sustainability.

We and the other lottery distributors are developing a common approach and shared guidance and information for funded organisations. This will be available to all organisations undertaking new construction-related projects and will raise awareness of sustainable issues by promoting alternative technologies and responsible energy management.

We are also contributing to a new initiative to develop energy efficiency ratings for cultural buildings. This will ensure that the arts sector is able to meet forthcoming changes in legislation, such as the European Energy Performance of Buildings Directive.

As part of the assessment and monitoring process for lottery-funded projects, we review the organisation's environmental strategy to ensure the approach is appropriate and furthers the sustainable agenda.

We recognise that arts and cultural buildings can have high energy consumptions. We know they can encourage participation in raising awareness around sustainable development from within the arts sector. To do this, we support sustainable development activities that demonstrate good practice for the arts sector.

## Policy Directions continued

**F** The needs of projects relating to film and the moving image, and in particular the need to foster the development of sustainable structures in the film industry by, among other things, supporting the development, distribution and promotion of films, as well as their production.

As in previous years, the Film Council continues to act as a delegate body for us, delivering a number of programmes aimed at improving the distribution of film, in particular the funding of digital projection equipment.

The Government continues to review this policy direction with the intention of issuing a new direction that accurately recognises our responsibilities since the establishment of the UK Film Council. In the meantime, we continue to work according to an interim understanding with DCMS about our responsibilities in relation to film.

**G** The needs of projects relating to crafts.

Grants for the arts continues to fund a wide range of activities relating to crafts. In 2005/06, we made 191 grants totalling £4.2 million from Grants for the arts – organisations and from our national activities budget to projects with a crafts element.

Under Capital Programme One, we have contributed to the Leigh Park Craft Initiative in Hampshire. This project, comprising the construction of workshops, training rooms and office space, is one of the major elements of a larger scheme to establish a centre of excellence for contemporary crafts and a Crafts Development Agency for the South East region.

Established in 1995 when it consisted of only a few artists' studios and a small exhibition space, Waygood Gallery and Studios is now embarking on an ambitious capital project, part of the Grants for the arts – capital portfolio. Waygood intend to redevelop and expand a city centre, artist-led venue to create 40 artists' studios, two gallery spaces and a learning centre, all of which will directly benefit local artists specialising in crafts.

**H** The need for money distributed under section 25(1) to be distributed to projects only where they are for a specific time-limited purpose.

All lottery awards made by us and our delegates in 2005/06 were for specific and time-limited purposes.

**I** The need:

- i** in all cases, for applicants to demonstrate the financial viability of the project for the period of the grant
- ii** where capital funding or setting up costs are sought, for a clear business plan beyond the period of the grant incorporating provision for associated running and maintenance costs
- iii** in other cases, for consideration to be given to likely availability of other funding to meet any continuing costs for a reasonable period after completion of the period of the lottery award, taking into account the size and nature of the project, and for lottery funding to be used to assist progress towards viability beyond the period of the grant wherever possible

All eligible applications to our Grants for the arts programme are assessed for the activity's

## Policy Directions *continued*

financial practicality, and its future impact on the applicant. Applicants for funding for capital projects are asked to supply a robust business plan including five-year income and expenditure projections. These plans are carefully assessed to see how realistic and achievable they are and are monitored over the lifetime of the project.

Youth Music has adopted a similar approach, requiring all applicants to demonstrate that they have a well-developed *What Next* plan. Recent research conducted among previously funded organisations has shown that 93 per cent of them continue to offer music-making services for children and young people beyond the life of the project and that 94 per cent continue to work in at least one of Youth Music's five priority areas.

**J** The desirability of supporting the development of long-term financial and managerial viability of organisations in the arts. In taking this into account the Arts Council shall have regard to Direction H.

As with our stabilisation programmes, Grants for the arts provides funding for organisations to develop their financial and managerial capabilities. Funding has been used for audience and market research which has the positive impact of increasing participation in the arts, and the benefit of improving the revenue generation of funded organisations.

**K** The need to require an element of partnership funding and/or contributions in kind from other sources, commensurate with the reasonable ability of different kinds of applicants, or applicants in particular areas to obtain such support.

We want to make our lottery funding go further. We encourage applicants to make the most of other sources of funding where they are available. The amount raised from other sources is taken into account during the assessment of each proposal.

For applications to our Grants for the arts programme, we normally require applicants to have raised at least 10 per cent of the total costs of their activity. However, we recognise that for some applicants or particular activities this target is very difficult to achieve and in certain cases we will consider funding the total cost of a project. This flexible approach has helped us to reach new applicants to the programme and communities where the opportunities for other funding are limited.

Under the Arts Capital Programme and Grants for the arts – capital, we did not specify a partnership–funding ratio for projects. However, in most circumstances we aim to be the minority funder. A successful example of this is the Whitechapel Art Gallery in East London. The project comprises the freehold purchase, restoration and conversion of a Grade II listed library adjacent to the existing gallery and our award of £500,000 represents only five per cent of the overall project cost. Other partnership funding includes a major contribution from the Heritage Lottery Fund.

A further example is Hull Truck Theatre Company; a purpose-designed Centre for Time Based Arts situated in the city's emergent cultural quarter, with facilities for flexible performance/exhibitions, media and live art production, education/training, research and start-up units. Our capital grant amounts to just over one quarter of the total

## Monitoring and evaluation

project cost and the organisation has secured significant awards from Hull City Council, the European Regional Development Fund and Yorkshire Forward.

**L** The desirability of working with other organisations, including other distributors, where this is an effective means of delivering elements of its strategy.

Our role as the national development agency for the arts means we enjoy long-standing partnerships with a wide range of agencies – government departments, regional development agencies, local authorities, and other public and private bodies.

We actively work in partnership with the other lottery distributors to review and improve access to lottery funding. In the spring of 2006, the Lottery Funding website and helpline was publicly launched with the aim of providing information for individuals and organisations who have not applied for lottery funding before.

In addition to the various formal relationships detailed elsewhere in this report, we frequently work with others on a project-by-project basis to ensure that all stakeholders contribute both financially and by other means to a successful outcome. In particular, such collaborations have been crucial to the success of many of the large scale capital projects that we funded.

The extensive redevelopment of the Roundhouse in Camden has resulted in an all-new, large scale adaptable venue for live performance and a training resource for young people in music, theatre, TV, film and new media which opened in June 2006.

The Arts Council's capital investment under the Arts Capital Programme represents only 12 per cent of the total project cost. We have worked alongside other lottery distributors (Heritage Lottery Fund, New Opportunities Fund – now the Big Lottery Fund) and stakeholders (London Development Agency, London Borough of Camden, English Heritage) to ensure its success.

**M** The need to ensure that its powers of solicitation under section 25(2A) are used in conjunction with the pursuit of strategic objectives.

During 2005/06, we and our delegate bodies only used our powers to solicit applications when pursuing objectives set out in our corporate plan.

**N** Such information as it considers necessary to make decisions on each application, including expert independent advice when required.

We continually review and evaluate our application packs and other materials to ensure that we receive sufficient information to be able to make a careful and fully considered assessment of each proposal for funding. Where a proposal involves particular complex or technical aspects, such as in major construction or renovation projects, we seek the advice of appropriate external experts.

### Monitoring and evaluation

As reported in 2004/05, we have adopted a single set of principles to inform the level of monitoring we carry out for each of our funding programmes. The level is based on an analysis of risk that takes into consideration:

## Monitoring and evaluation continued

- the amount of money involved
- the strategic importance of the activity
- any other risk factors

We do not necessarily avoid risk; it is often a central aspect of the creative process. Our approach is to manage risk by carefully assessing all applications we receive and tailoring our monitoring requirements on a project-by-project basis. Where the risks associated with a project are considered to be low, a 'light touch' approach is adopted enabling us to concentrate our resources on monitoring and supporting projects where the risks may be higher.

We evaluate our funding programmes regularly to assess whether they are delivering the benefits that we expected for artists, arts organisations and the wider public. We use the findings of such evaluations to refine existing programmes and inform the development of future ones.

Below, we describe how we approached this for each of our programmes.

### **Awards for All**

Awards for All in England is a joint-distributor lottery scheme funded by Arts Council England, Big Lottery Fund, Heritage Lottery Fund and Sport England. In 2005/06, it made 12,743 grants of between £500 and £5,000 across England worth a total of £52.6 million to small local groups, mainly in the voluntary and community sector.

Awards for All is managed by a joint programme board with representation from the four participating distributors. The scheme is operated by Big Lottery Fund

and assessment is undertaken by their staff. In 2005/06, these staff were located in nine regional offices but during 2006/07 these functions will move to two operations centres in Newcastle and Birmingham. Monitoring and evaluation of the scheme at the operational level remains the responsibility of Big Lottery Fund, with the high level overview being taken by the programme board.

Following a major investigation by Big Lottery Fund during the year into suspected multiple application fraud in Awards for All and other lottery programmes, assessment and monitoring procedures were thoroughly reviewed and more robust systems to guard against multi-application fraud were implemented.

### **Capital**

During the period under review, we approved 19 projects within the portfolios of Capital Programme One, the Arts Capital Programme and Grants for the arts – capital. We work closely with each organisation throughout the project – minimising risk by monitoring, evaluating and assessing each stage of the proposed work and helping them fulfil their plans and deliver the intended benefits.

We continue to monitor projects whose main awards had previously been approved to ensure that they are completed on time, within budget and to the highest possible quality.

The responsibility for the monitoring of capital projects in progress and those in a period of post-completion has now been delegated to our regional offices. The monitoring process uses a number of tools including:

## Monitoring and evaluation continued

- regular progress reports from the organisations
- independent expert project monitors – receiving updates on all areas of the project and undertaking regular visits
- a robust system of scrutiny of payment claims
- careful monitoring of partnership funding and cash flow control
- a series of key stages and key stage reviews with a comprehensive framework of deliverables identified for the life of the project
- regular risk assessment analysis followed by consideration and implementation of risk management strategies
- regular expert reviews of the design progress of the project
- control of the grant through an allocation into parts with key stages having to be successfully completed before the next part is confirmed
- regular reviews of the forward revenue projections looking beyond completion of the capital project

All organisations with a capital project in post-completion monitoring must complete an annual return to ensure their continued compliance with conditions and to verify ownership of the assets.

All projects receiving over £250,000 are subject to a one-off evaluation against the intended benefits of the projects to be completed as soon as possible after a project has been operational for 12 months. In addition, we undertake random review visits to provide assurance on the continued benefits arising from the investment.

Finally, we sometimes carry out ad hoc targeted evaluations of completed projects, for example:

- financial viability of projects in a particular region or artform
- increased accessibility
- effectiveness of box office installations

### **Grants for the arts – organisations and Grants for the arts – national touring**

Grants for the arts for individuals and organisations is our open application programme. Grants normally range from £200 up to £200,000 and can cover activities lasting up to three years. 2005/06 was the third full year of operation. Grants for individuals are not funded by the lottery.

Demand for Grants for the arts remained high. During 2005/06, we considered 4,951 applications and made 2,727 grants to organisations totalling £59 million. The average grant to organisations was £21,634 which is 21 per cent higher than in 2004/05. The average success rate for grants to organisations remained consistent from last year at 55 per cent.

We considered 504 applications for national activities and made 327 grants totalling £13.5 million. The average grant for national activities was £41,152 and the average success rate was 65 per cent.

During 2005/06, 700 applications were considered from organisations that are Black or minority ethnic-led requesting £13 million in funding. Of these, 300 were successful, receiving £5.4 million in total.

## Monitoring and evaluation continued

An appropriate level of monitoring for each project is determined during the assessment stage of each application. Our assessors consider what likely risks a project may face and if thought necessary, additional conditions are attached to our offer of funding. These conditions require projects to demonstrate either before or during their activities that they have taken appropriate steps to mitigate the risks that we have identified.

On completing their activity, all applicants who receive an award of £1,000 or more are required to complete a standard activity report form. This report captures details of what they have achieved and enables us to monitor whether the lottery funds have been used appropriately for the agreed activity. The information from these reports also makes a vital contribution to our evaluations of the overall success of the programme.

Applicants receiving less than £1,000 do not complete a standard form but write to us describing what they have achieved.

### **National Foundation for Youth Music (Youth Music)**

All projects funded by Youth Music are required to complete a monitoring report every time a payment is requested. Expenditure is closely monitored by the submission of certified invoice summaries and, in the case of substantial purchases, copies of the actual invoices. These reports are used to track the progress of each project and whether it is meeting the objectives set by Youth Music and the project itself. In addition, experienced people are appointed as independent monitors to visit projects.

External evaluators are used to determine the effectiveness and quality of Youth Music's funding programmes. Summaries of the evaluations and, in some cases, the full evaluation are at [www.youthmusic.org.uk](http://www.youthmusic.org.uk)

### **National Touring Programme**

The National Touring Programme (NTP) closed at the end of March 2003, having distributed over £35 million across the main touring art forms of combined arts, dance, literature, music, theatre and visual arts to 497 projects. Some of these projects involved complex preparation and span a number of years. Around 40 projects are still active in 2006/07 but we anticipate they will all be closed by August 2006.

We are maintaining regular contact with the remaining live projects to ensure that they are successfully drawn to a close and final payments are released by August 2006. Where grant recipients are unlikely to deliver the original project, either in full or in part, the grant is reduced accordingly. Relevant final report information is being assessed and recorded as necessary to inform future planning of touring distribution.

### **Regional Arts Lottery Programme**

The last awards under the Regional Arts Lottery Programme were made in the early months of 2003/04. Funding was available for activity spanning up to three years and at this stage only a handful of the more complex projects remain active. Monitoring of these projects is continuing as described in previous lottery reports. We anticipate that all projects will be completed and closed by September 2006.

## Monitoring and evaluation continued

### Space for Sport and Arts

Sport England undertakes the monitoring of all awards made under the Space for Sport and Arts programme on behalf of the Arts Council.

The Space for Sport and Arts Lottery Programme is being nationally evaluated by the Centre for Physical Education Research at Canterbury Christ Church University.

The evaluation has been designed to test the scheme's effectiveness in meeting its objectives. It measures:

- the extent to which the new facilities have impacted on levels of provision of sport and arts in schools
- levels of engagement in sport and arts by pupils
- children's personal development, including motivation and self-esteem
- the perceived impact on the local community

The evaluation also examines the new facilities to ensure they have created environments in which pupils and the wider community feel safe and comfortable participating in sports and/or arts activities, and what the perceptions of both pupils in the schools and those from surrounding schools are of the new facilities. The evaluation report is due for completion by summer 2006.

### Stabilisation and recovery

By the end of 2005/06, 11 of the 20 organisations admitted to the stabilisation programme had implemented their stabilisation strategies and exited from the programme. The remaining nine continue to implement their stabilisation plans.

By the end of 2005/06, 65 organisations had been admitted to the recovery programme of which 31 had implemented their recovery plans and exited from the programme. Of the remaining, one is currently developing its recovery plan and 33 are in the process of implementing their plans.

We use the same approach to monitoring for both programmes:

- monitoring continues throughout the implementation of each organisation's plan including regular meetings between us, the organisation, and other stakeholders
- we review a wide range of evidence submitted by each organisation such as board papers, financial and marketing plans, and other documents to assess how well the implementation plan is progressing
- when an organisation is identified as being 'high risk', we adopt a more intensive approach, meeting with the organisation on a more frequent basis and reviewing the implementation plan in more detail
- on completion of the implementation plan, each organisation is required to prepare and adopt a three-year business plan. We regularly undertake follow up meetings up to a year after an organisation has left the programme

During 2005/06, we received the evaluation of the two programmes based on a sample of nine organisations from the stabilisation programme and 10 organisations from the recovery programme. The evaluation has confirmed that the objectives of the two programmes are being achieved.

## Financial Directions

### Urban Cultural Programme

The Millennium Commission has delegated its responsibility for monitoring the awards under this programme to the four Arts Councils in England, Wales, Scotland and Northern Ireland. All Urban Cultural Programme awards in England are being monitored by Arts Council England.

Due to the value of the grants issued under the Urban Cultural Programme, we have put in place a detailed monitoring process involving the submission of a quarterly return setting out the activity that has taken place and details of expenditure and partnership income. These are compared to the original agreed programme to assess progress and identify any issues that have arisen.

At the end of the programme each recipient is required to submit final accounts and an activity report form that includes a self-evaluation section. This information allows us to confirm what activity took place and who benefited. The findings will contribute to the overall evaluation of the programme. When all the activities funded under Urban Cultural Programme are concluded, we will evaluate them as a whole to assess how each activity met its own objectives and the objectives of the Urban Cultural Programme.

### Financial Directions

Under the National Lottery etc Act 1993, the Secretary of State issued Financial Directions to the Arts Council, as set out below. We confirm that, to the best of our knowledge, we complied fully with these in 2005/06.

A copy of the Statement of Financial Requirements is available from us.

(I) The Arts Council of England ('the Body') shall comply with the requirements contained within the Statement of Financial Requirements attached as an Annex to these directions when carrying out its functions under Section 25 of the National Lottery etc Act 1993 ('the Act') as amended by the National Lottery Act 1998 ('the 1998 Act'). Wherever specified in that Annex, the Arts Council of England must obtain the consent of the Secretary of State before carrying out certain activities.

We confirm that, to the best of our knowledge, we complied fully with the financial requirements in 2005/06. We revisited and updated our previous reviews to ensure that we were complying with the requirements.

(II) The Arts Council of England shall devise and abide by a procedure for handling potential conflicts of interest which may arise in the evaluation of applications by the Body or individual members of the Body. This procedure, together with a statement confirming the arrangements that have been applied, should be provided to the Secretary of State for Culture, Media and Sport ('the Secretary of State') before the distribution of any funds under Section 25 of the Act, and thereafter at the beginning of each financial year.

We have written procedures for dealing with conflicts of interest. Note 19 in the lottery distribution accounts gives information on related parties in 2005/06.

# Performance against targets for administrative efficiency

## Performance against targets for administrative efficiency

In accordance with the Financial Directions issued by the Secretary of State, we operate a system of performance measures and targets for analysing our administrative efficiency. For 2005/06 there were two such formal measures in operation, relating to the average processing time for applications and the cost of processing applications.

As noted in previous years, a number of recent programmes provide a relatively light-touch approach, with a simplified application procedure and a reduced processing time. The number of applications can be unpredictable and vary from year to year, but the costs of administration and processing are not subject to the same fluctuations. For these reasons, year-on-year comparisons have limitations and must be viewed with caution. Our lottery programmes are responsive to needs and changes in patterns of activity, and therefore our portfolio of activity has changed considerably in recent years.

Performance measure	2003/04 actual	2004/05 actual	2005/06 target	2005/06 actual
Average cost of processing each application*	£3,625	£3,108	£3,250	£3,222
Average time to process each application (work days)	44	39	39	38
For reference: number of applications processed	5,398	5,966	6,000	6,139

\*Following our decision with other lottery distributors to publish additional information about the costs of administering the distribution of lottery funds, we have changed how we calculate the average cost of processing each application. For consistency, the performance measure above is based on our actual administration costs excluding exceptional items and one-off IT development costs.

### Lottery administration costs

The Lottery Forum, which is made up of representatives from all of the lottery distributors, has agreed, in conjunction with DCMS, to publish annually the following information about the costs of administering the distribution of lottery funds.

## Performance against strategic objectives

	Year 1 2001/02 £m	Year 2 2002/03 £m	Year 3 2003/04 £m	Year 4 2004/05 £m	Year 5 2005/06 £m
<b>Lottery administration costs</b>					
Adjusted administration costs*	21.67	22.81	18.48	17.14	<b>17.91</b>
Actual administration costs**	21.67	23.54	19.57	18.54	<b>19.78</b>
Actual admin costs as % of lottery income	10.32%	13.24%	12.15%	10.96%	<b>11.5%</b>

\* Figures have been adjusted for inflation using 2001/02 as the base year

\*\* Excludes exceptional items and one-off IT development costs

### Performance against strategic objectives

2005/06 was the last of the three years covered by our corporate plan 2003–6. This plan laid out our six strategic objectives – our ambitions for the arts. These ambitions have been central to all of our lottery-funded activities.

#### Supporting the artist

Ongoing support for the artist is vital for the arts to flourish. We have used lottery funds in a variety of ways to do this. Our capital programmes have provided funding for artists' workspaces. In 2005/06, awards were made to The Creative Foundation, Waygood Gallery, and Lancaster City Council (Storey Gallery).

Our capital programmes have also confirmed awards to organisations that promote training for artists such as the Stephen Lawrence Charitable Trust, the Roundhouse and Rich Mix. Our continued support of disabled artists is illustrated by an award of £750,000 to First Movement, whose disabled artists' workspace project will use live video/audio technology to link up disabled artists living many miles apart in combined arts projects.

Grants for the arts – individuals is funded from our grant-in-aid, but all strands of the programme provide significant benefit

to artists. During 2005/06, 32 per cent of all grants made were identified as making a specific contribution to the delivery of this ambition. From all activity funded in 2005/06, it is anticipated that over 320,000 artists will benefit and over 332,000 days of employment will be provided for artists.

Within the last year, Youth Music launched a new scheme called MusicLeader to provide information, advice and guidance, and professional development opportunities to music leaders. In June 2005, Youth Music published *Singbook*, a new resource for singing leaders consisting of 12 specially commissioned songs, teaching guidance and a professionally produced CD. A website was also developed providing other supporting information.

#### Enabling organisations to thrive, not just survive

Grants for the arts has funded a wide range of activities to enable organisations to build upon their strengths so that they may thrive. Of all the awards made during the year, 14 per cent were identified as making a specific contribution to the delivery of this ambition.

Our first Capital Programme highlighted the need to strengthen the skills of staff and boards of organisations to help them meet the large

## Performance against strategic objectives *continued*

number of challenges posed by capital projects. As a result, projects included in the portfolios of both the Arts Capital Programme and the Grants for the arts – capital automatically receive funding specifically to build the organisation's capacity to run the capital development once it is complete. In addition, culturally diverse projects also receive up to £100,000 revenue grant as many of these are younger, smaller organisations that often require 'bridging' finance until the capital project is up and running and their ongoing financial viability is secured.

### **Championing cultural diversity**

Championing cultural diversity is central to all of our activities. We continue to monitor all applications for lottery funding to ensure that we are reaching all sections of society. During 2005/06, Grants for the arts provided £5.4 million to organisations which defined themselves as Black and minority ethnic led, which represented 10 per cent of the entire grant offers made under the programme.

Diversity – encompassing cultural diversity and disability – was a priority for both the Arts Capital Programme and Grants for the arts – capital. Awards made to diverse projects during 2005/06 include First Movement, Carnival Village, Mind the Gap and Art Asia.

### **Offering opportunities for young people**

As stated in previous reports, this aim is central to the existence of Youth Music and the purpose of the Space for Sport and Arts programme. Grants for the arts has also made a major contribution to offering opportunities for young people, making over 800 grants.

Our capital programmes provide opportunities for young people as participants and spectators by funding specific organisations that have a role in developing lifelong learning opportunities. Examples of such organisations, all of which were awarded grants in 2005/2006, include the Roundhouse, the Stephen Lawrence Charitable Trust and the Rich Mix Cultural Foundation in London, and FACT (Foundation for Art and Creative Technology) in Liverpool.

### **Encouraging growth**

We promote growth through our programmes in a number of ways such as encouraging organisations to develop relationships with other funders in order to attract additional partnership funding.

If previously successful applicants apply to us to fund their activity again, we expect them to demonstrate how they have grown and developed since we first gave them funding. Youth Music has adopted a similar approach, requiring all second time applicants to demonstrate that they have developed artistically by including new and additional work in their proposed programme of activity.

Our own collaborative ventures with government departments, such as the Space for Sport and Arts with the Department for Education and Skills, have helped lever additional funds for the arts. Our work with the other lottery distributors, such as the Urban Cultural Programme in collaboration with the Millennium Commission, has reaped similar benefits.

# Progress report on major lottery awards over £5 million

## Living up to our values

Our corporate plan lists five values that the Arts Council and staff have chosen to sum up what is fundamental to Arts Council England. The values are creativity, diversity, trust, collaboration and quality.

The open application process for Grants for the arts funding enables us to support the widest range of creativity by artists and arts organisations from all backgrounds – celebrating the rich cultural diversity of England.

Our risk-based approach to monitoring allows us to trust artists and arts organisations to get on with their jobs and only step in when our help is needed.

We continue to work in collaboration with the other lottery distributors to simplify and streamline access to lottery funding and improve public awareness of what the lottery has achieved.

To improve quality, we regularly review our work to see what has succeeded and what we could do better. These evaluations inform the development of new and existing programmes and bring improvements to the way we work.

## Customer service charter

In April 2005, we agreed with the other lottery distributors and with DCMS to adopt a common customer service charter. This includes 11 standards to make sure we provide the best possible service and maintain high standards of customer care. The charter is available from our website. For more information on how we improved our customer service, please refer to page 30.

## Progress report on major lottery awards over £5 million

This section reports on projects which have received awards totalling over £5 million, even if involving a number of separate awards. It includes any projects which were active at 1 April 2005 but fully paid during 2005/06 and those with outstanding balances at 31 March 2006. The totals reflect any changes made to awards since the original decisions.

The projects are divided into three sections:

- A** projects still to be completed at 31 March 2006
- B** projects completed and opened during 2005/06
- C** projects completed and opened in previous years but with final payments still outstanding at 1 April 2005

The awards are all for capital projects except for four awards made under the recovery or stabilisation programmes – one of the awards to English National Opera, and the awards to the Royal Liverpool Philharmonic, the Bournemouth Symphony Orchestra and the Chichester Festival Theatre.

### **A Projects still to be completed at 31 March 2006**

**Bournemouth Symphony Orchestra**  
Award: £6,937,000

Stabilisation award to eliminate accumulated deficit and to fund the costs of restructuring the company to reduce operating costs to levels which can be covered by earned income and revenue grants. The company will complete its recovery plan and the balance of the award will be paid during 2006/07.

£6,643,961 paid (95.7% of the total award).

# Progress report on major lottery awards over £5 million

continued

## Colchester Borough Council

Award: £5,120,000

Colchester Borough Council is working in partnership with the firstsite art gallery towards the development of a new visual arts facility that will showcase established artists and emerging talent and meet a regional need for a large scale, contemporary visual arts venue. It is proposed the spaces will also act as a focus for the University of Essex's Latin American art collection.

£398,422 paid (7.8% of the total award).

## English National Opera (ENO)

Award: £10,200,000

Stabilisation award to allow the new management team to implement a business model to place the company on a more stable footing. The award is being used to eliminate the accumulated deficit, enhance the development and marketing capacity, and to meet the costs of restructuring the company. ENO's recovery plan is now completed and the balance of the award will be paid during 2007/08.

£9,972,950 paid (97.8% of the total award).

## Leeds City Council

Award: £13,600,000

The project is a partnership between Leeds City Council, Leeds Grand Theatre and Opera North. It proposes a new base and rehearsal centre for Opera North and refurbishment and modernisation of the Leeds Grand Theatre. It comprises a mix of new building development, operational improvements and heritage investment.

£7,067,244 paid (52% of the total award).

## Leicester City Council

Award: £12,220,000

The project is a partnership between Leicester City Council, Leicester Theatre Trust (Haymarket Theatre) and the Leicester Arts Centre Trust (Phoenix). The project proposes building a new performing arts centre, a replacement venue for the old Haymarket Theatre and the performing arts elements of the Phoenix Arts Centre. It will be the first phase of a new cultural quarter in the St George's regeneration area of Leicester city centre.

£3,397,604 paid (27.8% of the total award).

## Northampton Theatres Trust

Award: £7,548,725

This project is the refurbishment and reconfiguration of the Northampton Derngate and Royal Theatres. The two organisations merged in 1999 to form the Northampton Theatres Trust. The redevelopment will provide an extended and renovated foyer, improved disabled access, improved air circulation, a new creativity centre (a home for the theatre's education and outreach activities), and a new rehearsal space bringing in-house produced shows into the heart of the building.

£4,481,735 paid (58.6% of the total award).

## The Public (previously c/PLEX)

Award: £29,960,703

Development of a major landmark building to house innovative, community-focused arts practice, with an emphasis on digital technologies, with the aim of being a central element of the regeneration strategy for West Bromwich. The operating company went into administration in March 2005.

# Progress report on major lottery awards over £5 million continued

## The Public continued

We are working with the administrators and other stakeholders to produce a viable operating plan for the business.

£28,350,923 paid (94.6% of the total award).

## Rich Mix

Award: £5,890,000

Rich Mix will be a venue of international significance for a variety of arts events including local community work, concerts, conferences, film and touring exhibitions. It will also provide space for educational activities and skills development relating to information technology. Two cinemas will be built into the venue, one adaptable as a studio theatre/performance space. Programming will combine mainstream with world cinema/Bollywood. The top floor will be a performance club/bar space.

£5,380,000 paid (91.3% of the total award).

## Rivington Place

Award: £5,120,000

The project is a new building to house two culturally diverse visual arts agencies (InIVA and Autograph ABP) with a gallery, project spaces for small to medium enterprises, expanded multimedia, a library and research facilities. Rivington Place will be situated in the heart of the diverse communities of East London, characterised by a dynamic city fringe economy and considerable deprivation.

£2,200,543 paid (43% of the total award).

## Royal Liverpool Philharmonic Society

Award: £10,793,702

Stabilisation award to eliminate the accumulated deficit, to reach agreement with Liverpool City Council on the future funding of Philharmonia Hall, to recruit a new chief executive and other senior management posts, and to cover transitional operational costs.

£9,121,430 paid (87.9% of the total award).

## Royal Shakespeare Company

Award: £50,806,539

The Royal Shakespeare Company is one of the most significant theatre production companies in the UK, with a strong international reputation. The work focuses on the plays of Shakespeare, and the company also develops and produces new work. This project is the redevelopment of the Royal Shakespeare Theatre, Stratford upon Avon to provide better facilities for audiences, performers and staff.

£12,564,052 paid (24.7% of the total award).

## South Bank Centre

Award: £36,711,307

Development of the Royal Festival Hall, London, through improvement to existing foyers and renovation of auditorium, access improvements, improved natural acoustic and improved box office facilities. Also, extension to frontage of the Hayward Gallery including improved foyer, education, conference and outreach facilities (completed in October 2003) and improvements to external landscaping on the South Bank.

£36,688,286 paid (99.9% of the total award).

# Progress report on major lottery awards over £5 million

continued

## Wakefield City Council

Award: £5,080,000

The local authority is creating a new cultural amenity for the city, as part of a comprehensive regeneration plan. The development of the Hepworth, a major new art gallery, comes from the offer of 30 sculptures by Barbara Hepworth's estate as well as a desire to rehouse Wakefield Gallery's own large art collection. The project will vastly improve accommodation for collections, exhibitions and education activity.

£0 paid (0% of the total award).

## Young Vic Company Limited

Award: £6,324,972

The project comprises the rebuilding of the original theatre to provide an upgraded auditorium, new foyer and catering spaces, two studios, and improved backstage and office spaces. There will be full access for disabled people. The new design will extend the area of the original building and use the increased space to improve all facilities.

£4,999,738 paid (79.0% of the total award).

## **B Projects completed and opened during 2005/06**

After a project has been completed and opened, the Arts Council retains a percentage of the award for payment until a full account for the project has been received and/or final certificates have been issued.

## Arnolfini

Award: £8,167,371

The purchase of the freehold of Bush House in Bristol (listed Grade II\*) and refurbishment of an otherwise inaccessible and cramped space. The project provides the Arnolfini Gallery with a fully accessible building with new spaces, including education facilities and galleries. The Arnolfini reopened in September 2005.

£8,167,371 paid (100% of the total award).

## De La Warr Charitable Trust Limited

Award: £5,219,943

The De La Warr Pavilion, Bexhill-on-Sea, built in 1935, is recognised as one of the finest examples of a Modern Movement building in Britain. It includes an auditorium, gallery space, bars, restaurant and multi-purpose rooms. The Grade I listed building has been restored to create a centre for the visual arts and architecture which opened in October 2005.

£5,139,835 paid (98.5% of the total award).

## Unicorn Theatre

Award: £5,415,000

A project to create a theatre for children in Southwark and form an administrative base for the Unicorn. The building will also receive touring shows. Accommodation includes a 500-seat performance space, a second 100-seat space, an education studio, a workshop studio, a rehearsal studio, open and accessible front-of-house spaces, back-of-house accommodation and a meeting room. The Unicorn Theatre opened in December 2005.

£5,375,000 paid (99.3% of the total award).

# Progress report on major lottery awards over £5 million

continued

## C Projects completed and opened in previous years but with final payments still outstanding at 1 April 2005

After a project has been completed and opened, the Arts Council retains a percentage of the award for payment until a full account for the project has been received and/or final certificates have been issued.

### Almeida Theatre Company

Award: £5,607,161

Refurbishment of the Almeida Theatre, London to repair the fabric of the theatre and foyer to make it safer and more congenial, keep it licensable, and remedy significant features of discomfort and inaccessibility. Part of the award was also for the purchase of the Almeida's rehearsal and office facilities. The theatre reopened in May 2003.

£5,607,161 paid (100% of the total award). The final payment was made during 2005/06.

### BALTIC Centre for Contemporary Art (Gateshead Metropolitan Borough Council)

Award: £41,485,000

Conversion of the Baltic Flour Mills into a contemporary visual arts centre. The main construction work started in September 1999 and BALTIC opened to the general public in July 2002. Significant partnership funding came from the Single Regeneration Budget and Gateshead Metropolitan Borough Council.

£41,485,000 paid (100% of the total award). The final payment was made in 2005/06.

### Brighton Festival Society

Award: £19,589,040

Refurbishment and restoration of the Dome Concert Hall and Corn Exchange performance venue, and the addition of new facilities such as a cafe and foyer area. Work on the Corn Exchange was completed and the first performance took place in May 2000. The Dome Concert Hall opened in March 2002. Significant partnership funding came from the Single Regeneration Budget and Brighton & Hove Council.

£19,589,040 paid (100% of the total award). The final payment was made during 2005/06.

### Chichester Festival Theatre

Award: £6,325,000

Stabilisation award to eliminate accumulated deficit, to cover the costs of making changes to the theatre's operational model and to assist with the purchase of a new box office system. The company's recovery plan was completed during 2005/06 and it has now left the recovery programme.

£6,325,000 paid (100% of the total award). The final payment was made during 2005/06.

### English National Opera

Award: £20,167,011

Capital award towards the development of the London Coliseum master plan and towards the costs of the programme of restoration and development works, including closure costs during the construction period 2000–04. The work programme ensured that the Coliseum satisfies licensing requirements and meets essential environmental and technical specifications which include fire detection and safety measures, interim ventilation for

## Progress report on major lottery awards over £5 million

continued

the auditorium and improvements to public foyers, auditorium stage, backstage facilities and the exterior of the building. The Coliseum successfully reopened in February 2004.

£20,167,011 paid (100% of the total award). The final payment was made during 2005/06.

### Gateshead Metropolitan Borough Council Award: £6,000,000

The Gateshead Quays development includes both BALTIC and The Sage Gateshead, which are high profile, flagship regional lottery projects. The regeneration scheme was developed with the support and cooperation of major regional and national stakeholders and part-funded from European funding sources.

£6,000,000 paid (100% of the total award). The full payment was made during 2005/06.

### Hackney Empire Award: £8,801,337

The restoration and upgrade of a Grade II\* listed Matcham theatre and its facilities, and the demolition and rebuild of an adjacent building into the complex. The Hackney Empire reopened in January 2004.

£8,701,337 paid (98.9% of the total award).

### Hampstead Theatre Award: £12,730,960

Development of the new theatre with a flexible 300-seat auditorium, education and workshop space, and cafe. This is a key element of the development of the Swiss Cottage site in north London. Opened in February 2003.

£12,368,915 paid (97.2% of the total award).

### The Junction Cambridge Drama Centre Award: £5,779,608

Amalgamation of The Junction music venue with Cambridge Drama Centre to create a single multi-art form facility including a new 200-seat flexible arts auditorium, second auditorium, entrance foyer, rehearsal and digital studios, box office and administration offices. The Junction Cambridge Drama Centre opened in March 2005.

£5,779,608 paid (100% of the total award). The final payment was made during 2005/06.

### Laban Centre for Movement and Dance Award: £14,701,538

Development of a landmark building as part of the Creekside area in Deptford, south London. It includes dedicated community facilities, a 300-seat theatre, studios and movement therapy areas, a cafe and information resource centre. The centre opened in February 2003.

£14,701,538 paid (100% of the total award). The final payment was made during 2005/06.

### Liverpool Empire Theatre (Empire Theatre (Merseyside) Trust Ltd) Award: £7,630,000

Major refurbishment of auditorium, front-of-house and backstage areas, with development of adjoining building to improve access. The theatre reopened after the completion of Phases I and II at the end of May 2002. Significant partnership funding from Apollo Leisure, the European Regional Development Fund, and the Foundation for Sport and the Arts.

# Progress report on major lottery awards over £5 million

continued

**Liverpool Empire Theatre** continued  
£7,630,000 paid (100% of the total award).  
The final payment was made during 2005/06.

## **London Borough of Newham Cultural Quarter**

**Award: £13,828,599**

Towards the final phase of the project including the Stratford Circus Arts Centre and the refurbishment and expansion of the Theatre Royal Stratford East, which was completed in 2001. Significant partnership funding from the borough itself, English Partnerships and City Challenge.

£13,828,599 paid (100% of the total award).  
The final payment was made during 2005/06.

## **London Symphony Orchestra (LSO)**

**Award: £5,643,080**

Rebuilding and conversion of the 18th century St Luke's Church in the City of London, to provide a long-term base close to LSO's Barbican home venue for its rehearsal needs and Discovery education programme. Significant partnership funding from the Heritage Lottery Fund, Jerwood Foundation and commercial banking group UBS. The building opened in March 2003.

£5,643,080 paid (100% of the total award).  
The final payment was made during 2005/06.

## **National Centre for Popular Music (Music Heritage Ltd)**

**Award: £11,350,689**

The National Centre for Popular Music opened in March 1999. Due to operational difficulties, it undertook a period of redevelopment and the ownership was subsequently transferred to

Yorkshire Forward (the regional development agency). It continues to be used for broadly cultural purposes.

£11,350,689 paid (100% of the total award).  
The final payment was made during 2005/06.

## **Ocean (Ocean Music Trust Ltd)**

**Award: £14,943,567**

Conversion of two landmark buildings in Hackney, London, to house three performance spaces, a music training and resource centre, rehearsal rooms and cafe/bar. Significant partnership funding from the Single Regeneration Budget, the London Borough of Hackney and the European Regional Development Fund. Opened in March 2001.

Unfortunately, due to adverse trading conditions, in October 2004 the directors placed the company into administration. We are working closely with the administrator and other stakeholders to secure a positive future.

£14,943,567 paid (100% of the total award).  
The final payment was made during 2005/06.

## **The Place (Contemporary Dance Trust)**

**Award: £5,673,257**

Expansion and refurbishment of the central London building. This included new facilities for the school, new studio spaces and improved access throughout, enabling The Place to develop its work as a choreographic and performance centre. The project was completed in October 2001. Significant partnership funding from the Single Regeneration Budget.

£5,673,257 paid (100% of the total award).  
The final payment was made during 2005/06.

# Progress report on major lottery awards over £5 million continued

## Royal Academy of Dramatic Art (RADA)

Award: £26,146,851

Renovation and refurbishment of existing facilities, and purchase of adjoining premises to provide a modern, well-equipped teaching and learning facility. The award also included provision for the temporary relocation of RADA during the construction period. The building reopened in November 2000.

£26,146,851 paid (100% of the total award). The final payment was made during 2005/06.

## Royal Albert Hall

Award: £20,200,000

Improvements for audience and performers, including better accessibility. This is a joint award with the Heritage Lottery Fund (£20.18 million). Significant self-generated income has been put towards the project by the Royal Albert Hall. A reopening of the completed works took place in March 2004.

£20,200,000 paid (100% of the total award). The final payment was made during 2005/06.

## Royal Court Theatre

(English Stage Company)

Award: £21,159,031

Redevelopment and upgrading of the Grade II listed 395-seat theatre and 60-seat Theatre Upstairs, with additional foyer, bar/restaurant facilities. The award covered relocation costs incurred during the construction phase. The theatre reopened in January 2000. Significant partnership funding from Jerwood Foundation and Cadogan Estates Partnerships.

£21,159,031 paid (100% of the total award). The final payment was made during 2005/06.

## Royal Opera House

Award: £78,500,000

Redevelopment, restoration and refurbishment of Grade I listed building to provide improved facilities for audience and performers, including a base for the Royal Ballet. The award included some funds for relocation costs during the construction period. The development appeal and private funders provided two-thirds of the estimated total costs of £241 million. The Royal Opera House reopened in December 1999.

£78,500,000 paid (100% of the total award). The final payment was made during 2005/06.

## Watford Palace Theatre

Award: £5,272,568

A major refurbishment of the Watford Palace Theatre which comprised modifications to the foyers, auditorium, stage and backstage areas to provide better access, including a lift to all floors and a deeper stage house, together with a new flying and lighting system and new seating. The theatre reopened in October 2004.

£5,272,568 paid (100% of the total award). The final payment was made during 2005/06.

This is part four of four of our annual review. You can download the other parts, in pdf or text-only versions, at [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

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