

THE ARTS COUNCIL OF ENGLAND ANNUAL REPORT

1994/95

THE ARTS COUNCIL OF ENGLAND

The Arts Council of England is a successor body to the Arts Council of Great Britain (ACGB), which was established in 1946. On 1 April 1994, the ACGB's responsibilities and functions were transferred to three new bodies: the Arts Council of England, the Scottish Arts Council and the Arts Council of Wales. (the Arts Council of Northern Ireland was already established as a separate body).

The Arts Council of England operates under a Royal Charter granted in 1994 in which its objectives are stated as:

- (a) to develop and improve the knowledge, understanding and practice of the arts;
- (b) to increase the accessibility of the arts to the public;
- (c) to advise and co-operate with departments of government, local authorities, the Arts Councils for Scotland, Wales and Northern Ireland and other bodies.

The Arts Council of England, as a publicly accountable body, publishes an annual report and accounts to provide Parliament and the general public with an overview of the year's work.

FIRST ANNUAL REPORT 1994/95

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Chairman's report

My foreword to last year's annual report, the last to be produced by the old Arts Council of Great Britain, looked back over a year of transition and translation into the new Arts Council of England. By far the most significant change during the new Council's first year has been the arrival of the National Lottery, instituted by John Major's administration with all-party support. It is little less than a revolution and is in the process of transforming the country's cultural landscape. So we have had an exciting, and sometimes controversial, year as the world of the arts – those who create them, work for them, attend them – changes direction.

The year has also known sadness. Two great former chairmen died: Lord Cottesloe and Lord Goodman. The Council holds its London meetings in the Arnold Goodman Room; and we can all attend the Cottesloe Theatre. Lord Goodman was clearly the most significant chairman since Keynes. We also lost a talented member of our own staff, Andrew Milne. Andrew was a key figure in setting up the Lottery administration and we miss him as a friend, a colleague and a fine jazzman.

Over the years, continual squeezing of subsidy has caused a crisis of investment in the arts as organisations struggle to keep the show on the road today, even if the roof is likely to fall on their heads tomorrow. Current funding still remains tight, and needlessly so: the percentage of public spending is so tiny that you would need hundreds of our mickles to make any kind of a muckle. I am grateful to Stephen Dorrell for the hard work and hard bargaining he put in as Secretary of State for National Heritage to restore our unprecedented grant cut. He achieved half a loaf, but if we are to stand any chance of coping in an era of static funding where revenue is concerned, we must win all our bread back. We shall be looking to the new Secretary of State, Virginia Bottomley, whose appointment I welcome, to address this priority.

It is both true and very welcome that the National Lottery funds are starting to make a huge impact on investment in projects large and small over the island. In an age of increasingly sophisticated, electronically-packaged home entertainment, the living arts need attractive and affordable venues, with good facilities for all, if attendances and revenues and ancillary spending by visitors are to make their contribution to current costs. But these improvements will take time and we are struggling to get from here to there, given a real-terms cut of 12% over the past two years. The Government has shown some flexibility over the requirement that Lottery funds should be used for capital investment rather than current spending. We shall press for more, especially where commissions are concerned. But we must remember that the distinction was asked for by arts organisations themselves as it is an article of faith that Lottery money can only supplement, not replace, our core subsidy and the equally significant support that local government gives to the arts.

Money from the National Lottery will help us to increase audiences, and create new ones, by extending the range of organisations we can serve. We are giving Lottery grants to amateur as well as professional bodies, so long as they deliver work of high quality and have strong roots in their local communities. We have made awards to brass bands, amateur dramatic societies and village halls. Anyone can apply; no one who meets our clear and concise guidelines is being turned away.

The Lottery also benefits artists themselves. We have made awards to improve facilities for rehearsal. We have enabled practitioners to buy musical instruments or obtain studio space. We have assisted in the development of craft workshops and the purchase of state-of-the-art film editing equipment. We have also been instrumental in the commissioning of new work, as we require the organisations who apply to us to involve artists and craftspeople in the realisation or celebration of their funded projects.

Our largest award, of £55m with the possibility of up to a further £23.5m, has been to provide funds for the Royal Opera House (ROH) redevelopment. Our smallest has been £5,000 to Merrill Community School, Derby, to buy musical instruments. The ROH development will require £213m; the pledges so far received indicate that fund raising is well on target, thereby providing a significant saving to the public on a project whose necessity and broad outlines were agreed over 10 years ago. But in spite of this great spread – and the extent, too, of the Lottery’s regional cover – we do not imagine that the Lottery alone will be the salvation of the arts. It can never be a justification for the withdrawal or erosion of central or local government funding: if anything, it increases government’s responsibility to maintain a stable financial environment for innovation and excellence.

As the artistic infrastructure is restored and developed, I am sure that people will begin to see more clearly what an outstanding rate of return Britain’s performers and artists give on a minuscule investment of public expenditure. People will also become aware of the even more remarkable achievements we might expect if core funding for the arts were a bit nearer the sums on offer from our European competitors.

The arts are alive and kicking in Britain at present. In the range of forms – music, whether classical, popular or jazz; opera; ballet and dance; painting and sculpture; film, video and broadcasting; literature and drama – the British are winning laurels and hard cash at home and all over the world. A multicultural society brings new talents and new modes on stream; vigorous cultures have always begged, borrowed and stolen. My biggest worry is that this is the apex of a pyramid of human investment which took off in the 1960s. Whatever else we got wrong in the past 30 years, we got this right. There are signs that secondary education is not as responsive to the arts as it has been. There is inequity at the graduate and postgraduate stages in funding of dance and drama students compared with students of music and the visual arts. I welcome the creation of a new Department for Education and Employment and am in discussions on these matters with Gillian Shephard, the Secretary of State.

We have devoted much of our time this year to repairing our relationships with the Regional Arts Boards (RABs), and will continue to give this priority. I am not a centralist: I am a passionate regionalist and, indeed, live on the borders of the territory covered by West Midlands Arts and North West Arts. The Arts Council of Great Britain has been devolved into separate Councils for England, Scotland and Wales; I recommended this course of action when I was Minister, though it was some time before it was achieved. While the Arts Council remains at the accountable centre of RAB funding (and strategy), there has been further devolution of influence and responsibility into RAB hands. This recognition that artistic activity has a strong local and regional character is right and overdue.



It is also an acknowledgement of the significant funding role of local government. That local authorities continue to perform this role, despite difficult conditions, is in part a measure of the value and achievement of the RABs, five of whose 10 chairmen sit on the Council by invitation of the Secretary of State. As WH Auden wrote in a haiku:

*A poet's wish:
to be like some valley cheese,
local, but prized elsewhere.*

I am extremely grateful to my colleagues on the Council for their support as well as the long hours and hard work they have put in on behalf of the arts in England. I would also like to record my thanks on behalf of the Council for the sterling service given by our Secretary-General, Mary Allen, her deputy, Sue Hoyle, the senior management and art form directors, and all our committed and energetic staff at Great Peter Street.

Lord Gowrie
Chairman
Arts Council of England
September 1995

Secretary-General's report

In our first year as the Arts Council of England we won a modest increase in our grant from the Government and made the difficult decisions about how best to use the extra money. We forged closer and more effective relationships with the Regional Arts Boards (RABs), as we are also doing with arts organisations. And we continued to develop a more open and accountable relationship with the arts world and the general public. All these achievements are related. They are based on the recognition that, in straitened times, funding decisions will always be difficult and often controversial. The only way in which we can take such decisions with legitimacy and authority is to do so openly, on the basis of clear and well understood policies and with the fullest possible consultation.

Financial overview

In 1994/95 our grant was £186m and we made over 1,700 grants worth a total of £176.47m: 68 went to regularly funded organisations, 123 to fixed-term funded organisations and 1,509 to individual projects and schemes. A further £1.8m (net) went to directly funded activities, such as the Contemporary Music Network and film production. The balance of £7.73m (4.2%) was absorbed by overheads; this represented a continuing reduction in administrative costs, in line with our 1993 agreement with the Secretary of State for National Heritage.

In November the Chancellor announced a £5.1m increase in our grant for 1995/96. This 2.75% increase, when we had been expecting a standstill budget, was a welcome reward for some very vigorous lobbying. But in real terms it is less than we received two years earlier and we still face a cash standstill – in real terms, a further cut – in 1996/97.

We decided not to share the extra money out across the board – where it would have been spread very thinly indeed – but to focus it where it is most needed. This meant narrowing down an initial 350 recommendations from art form departments and RABs to a final 70. In some cases we wanted to consolidate and protect recent investment in fledgling enterprises. In others we were dealing with crisis: organisations facing imminent collapse or those that could only balance their budgets by sacrificing quality. We also sought to fill gaps in regional infrastructure, and gaps in sectors – most importantly the small-scale venues and companies that are the seedbed of the arts. That we were able to take these decisions with relatively little controversy is a tribute to the growing quality of our partnership with RABs and the arts community.

As well as making the right decisions about where to target funding, we need to manage our finances efficiently, effectively and economically. To achieve this we have enhanced our management information systems and appointed internal auditors reporting to the new Audit Committee chaired by Peter Gummer. We have introduced new agreements with funded organisations, setting out the intended results of the public funds invested and clarifying the relationship between fund givers and fund receivers. We have also agreed a new code of practice for Council members with procedures to prevent conflicts of interest.

National Lottery

The importance of these measures is increased by the advent of the National Lottery. In its first year of operation alone it is expected to provide over £200m for the arts, more than doubling the flow of funds through the Arts Council.

During the year we established a new department with 21 staff to distribute Lottery funds. Its new grants management system and financial procedures have been approved by the National Audit Office and the Secretary of State. The department relies heavily on other Arts Council departments and RABs for support and expert advice, which has helped to keep overheads well controlled: they are currently running at 2.8% of total Lottery funds available.

Our Lottery Director, Jeremy Newton, reports on the department's first year on page 14. The great majority of grants are going to smaller organisations: 75% of the awards made up to the end of June 1995 were for less than £100,000. Applications for grants must show that significant 'partnership funding' has been offered by other funders; the proportion of partnership funding in applications to date, averaging 60%, is higher than expected.

Closer relationships with RABs

In the past few years we have been decentralising funding decisions, delegating them increasingly to the RABs. We are committed to their role as strong, independent bodies with whom we work in close partnership: there is great strength in a system that couples a national strategic overview and accountability with locally accountable, hands-on decision-making at the point of delivery. During 1994/95 we made enormous strides in working with the RABs more closely, and we are committed to consulting with them on all major policy developments.

Facing up to problems

Our more consultative approach to decision making should not be seen as a way of postponing decisions. On the contrary: it is enabling us to face up to problems and deal with them in a timely way, instead of periodically colliding with crisis. During the year we produced two major pieces of work that represent a change of pace – working with the arts community to evolve policy rather than imposing snap decisions from on high.

The joint BBC/Arts Council Review of National Orchestra Provision is the first-ever attempt to address the complementary but sometimes contradictory way in which the two bodies fund orchestras. The consultation document was published in October 1994 and the independent chairman of the consultation process, Dr Janet Ritterman, Director of the Royal College of Music, published her report in May 1995. Dr Ritterman received over 110 formal submissions and the Arts Council, RABs and the BBC will take full account of these in developing co-ordinated strategies and policies this year.

We commissioned the Review of Lyric Theatre Provision in London to provide an informed basis for important decisions about future provision for large-scale opera and dance in London. The report of the review team, chaired by Dennis Stevenson, was circulated for consultation in January 1995 and will help to ensure that the relevant organisations are able to develop fully co-ordinated plans. The Council has committed itself unequivocally to the work of the two great opera companies and endorsed a long-term aim of establishing a national dance centre in London while encouraging an interim dance house network.

Becoming more accountable

In May 1994 the Council approved a programme designed to improve its public accountability. At the heart of this was the introduction of twice-yearly open Council meetings held outside London, hosted by local RABs and preceded by open forum sessions. The first two of these – Leeds in September 1994 and Bournemouth in May 1995 – attracted more than 300 members of the public. We are continuing to refine the format to make meetings attractive and interesting to a wider audience, and to take the opportunity for Council members and senior management to meet local arts organisations, sponsors, media and local authority members and officials.

In a parallel initiative, five of the art form departments held public meetings during the year and the others are doing so this year. To foster greater openness and consultation with the arts world, policy documents are now being issued for wide consultation before being submitted to the Council for approval. We are also giving full press briefings about policy initiatives to stimulate public debate.

Individual appraisals of arts organisations are now also open to fuller scrutiny: summaries and recommendations from appraisal reports are available on request, and *Arts Council News* carries lists of recently-completed appraisals.

Administration

As well as creating the National Lottery department, we appointed new directors for all four of the performing arts departments. Of these, three are new to the Arts Council, and all come from running arts organisations. To reduce costs, more training activity took place in-house. Management training now has a higher priority.

In April 1994 we set up a Policy, Research and Planning department to help develop policy, monitor its implementation and facilitate our relationships with RABs and local authorities. The department also monitors art form departments' work in areas such as arts and disability and cultural diversity – now specific responsibilities of all art form departments.

As part of our drive for more accountability and openness we redefined the role of our Press and Public Affairs unit, putting more emphasis on public affairs and better-focused media relations.

Outlook

Having weathered several difficult years, we can now look forward with some optimism. Although our grant is unlikely to rise significantly, the benefits of capital investment from Lottery funds will begin to have far-reaching effects – helping to attract larger audiences and reducing the amount of money spent on maintaining dilapidated buildings and outdated technology. And by refining our integrated planning process and policies for each art form through wide consultation with arts constituencies, we intend to make the best possible use of all the resources at our disposal.

Mary Allen
Secretary-General
Arts Council of England

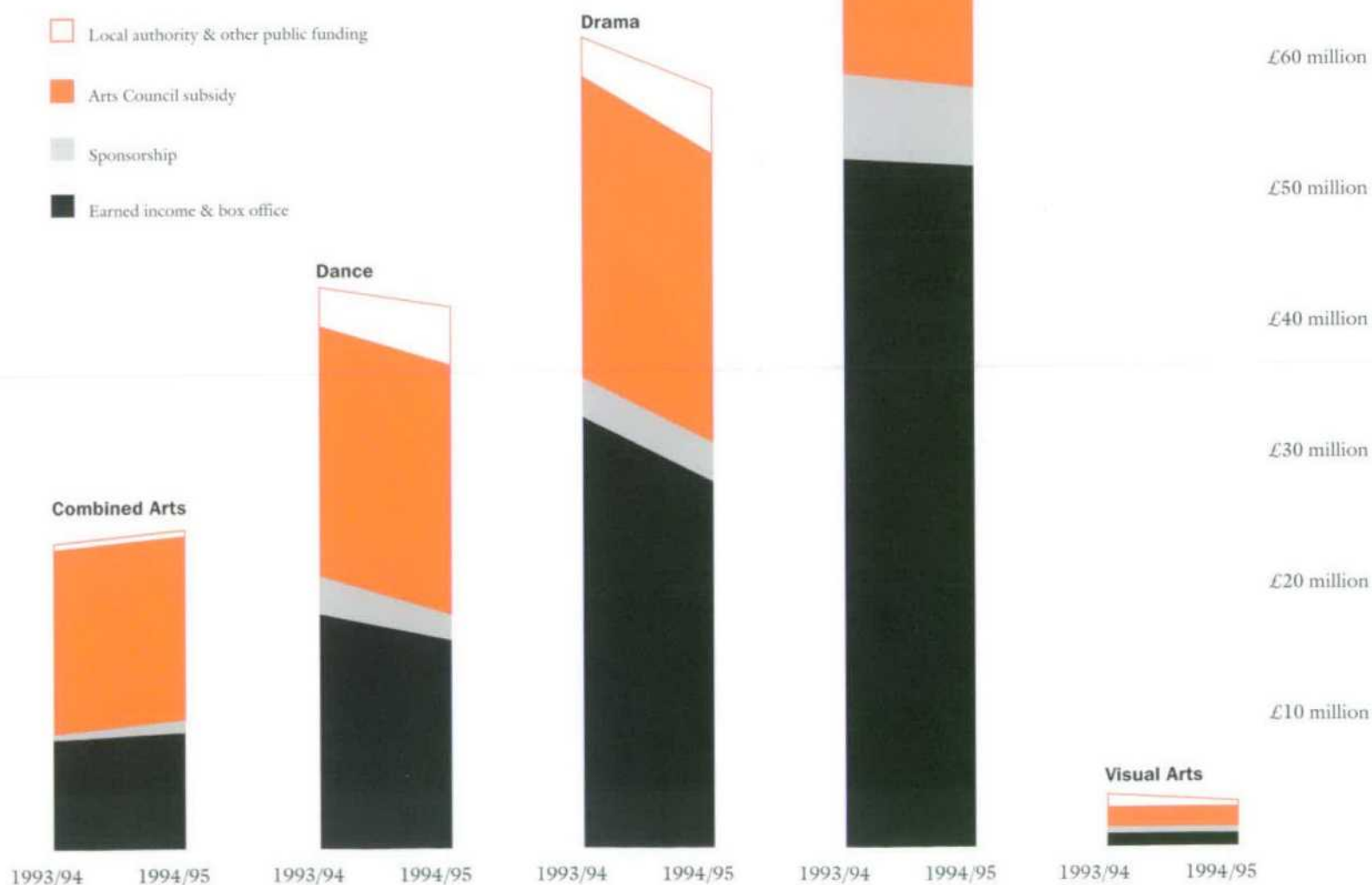


The Arts Council of England Summary of clients' income 1993/94 and 1994/95

(representing 72% of 1993/94 and 81% of 1994/95 funds dispersed direct to clients)

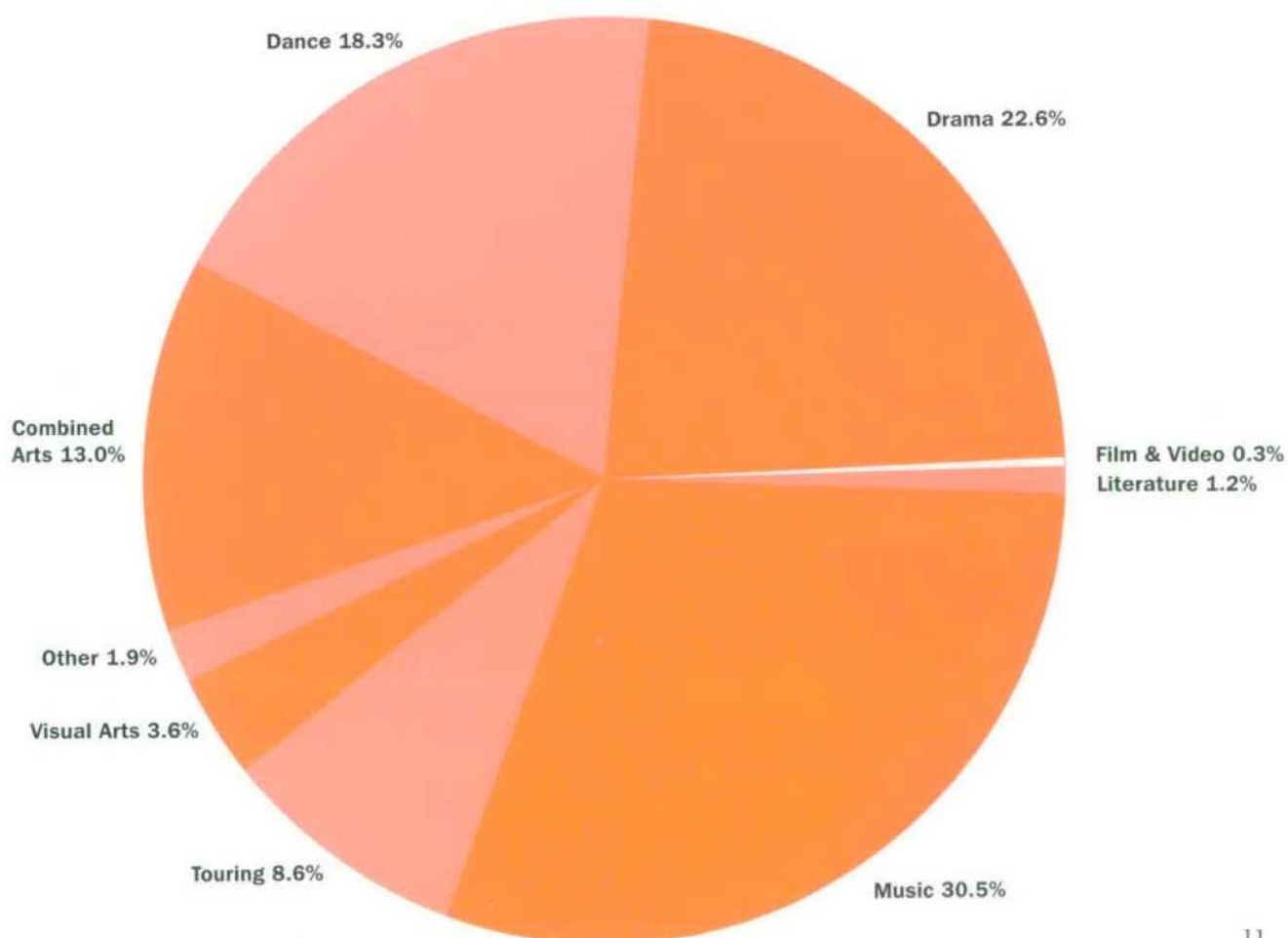
Art form		Earned income	Sponsorship	ACE funding	Local authority & other funding	Total
Combined Arts	1993/94	8,661	440	14,111	305	23,517
	1994/95	8,686	1,173	14,145	135	24,138
Dance	1993/94	17,924	2,971	19,147	3,250	43,238
	1994/95	15,896	1,866	19,635	4,026	41,424
Drama	1993/94	33,297	2,445	22,840	2,798	61,380
	1994/95	27,862	2,369	22,551	4,441	57,222
Music	1993/94	52,537	6,204	38,646	12,751	110,137
	1994/95	51,933	6,069	38,233	13,510	109,745
Visual Arts	1993/94	1,197	37	1,573	1,200	4,007
	1994/95	785	205	1,677	1,190	3,856
Totals	1993/94	113,615	12,043	96,317	20,304	242,280
	1994/95	105,160	11,681	96,242	23,301	236,385

- Local authority & other public funding
- Arts Council subsidy
- Sponsorship
- Earned income & box office

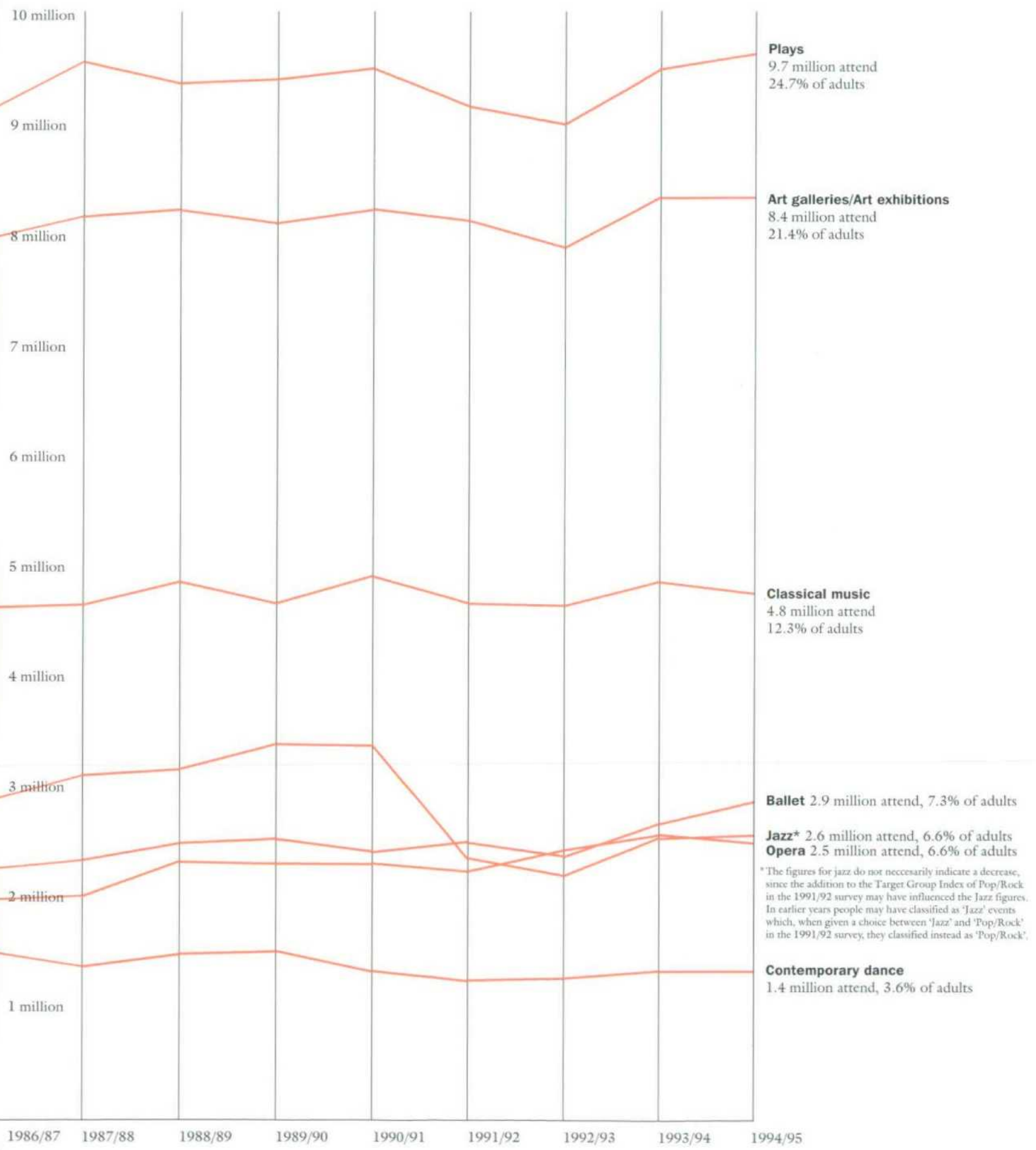


The Arts Council of England Grants by art form

	Regularly funded organisations £000s	Project grants £000s	Total grants £000s
Combined Arts	14,359	1,001	15,360
Dance	20,351	1,272	21,623
Drama	25,192	1,573	26,765
Film and Video	13	321	334
Literature	729	738	1,467
Music	34,949	1,182	36,131
Touring	6,852	3,384	10,236
Visual Arts	2,650	1,588	4,238
Other	197	2053	2,250
Totals	105,292	13,112	118,404



Number of adults in England who attend arts events 1986/87 to 1994/95



* The figures for jazz do not necessarily indicate a decrease, since the addition to the Target Group Index of Pop/Rock in the 1991/92 survey may have influenced the Jazz figures. In earlier years people may have classified as 'Jazz' events which, when given a choice between 'Jazz' and 'Pop/Rock' in the 1991/92 survey, they classified instead as 'Pop/Rock'.

The Arts Council of England per capita spending by region 1994/95

The graph shows the total spending for each region per head of population. Each column is divided into three areas which show how the funding can be analysed into three main elements. First, direct funding which is awarded by the Arts Council for activities which take place within specific regions. Second, the main grants made to the Regional Arts Boards during the year. Third, grants awarded by the Arts Council, such as publishing and research grants, which cannot be attributed to one or more specific regions and which are regarded as benefiting all regions equally.




The table also shows the amount allocated to the national companies per head of population in England. This expenditure is not included in the per capita analysis.

The table shows the spending of the Arts Council throughout England in the form of grants to regular clients and short term projects within each of the ten areas covered by the Regional Arts Boards. The total value of grants awarded during the year was £176.5m.

Of this total the sum of £64.1m (36%) was awarded to the following companies: the Royal Shakespeare Company, Royal Opera House, English National Opera, Royal National Theatre and the South Bank Board.

The regional total of £112m includes the sum of £58.1m which was offered directly to the Regional Arts Boards in 1994/95 and £46.3m on client spending by the Council directly to those regions.

Region	Total grants per capita 1992/93	Total grants per capita 1993/94	Total grants per capita 1994/95	Total grants in £000s
Eastern	1.26	1.33	1.34	7,714
East Midlands	2.12	2.03	2.18	7,369
London	4.11	4.00	3.96	27,329
Northern	2.86	3.10	3.03	9,393
North West	2.40	2.44	2.49	16,140
Southern	2.06	2.07	2.05	9,485
South East	1.14	1.26	1.34	5,376
South West	2.37	2.28	2.29	8,753
West Midlands	1.86	1.91	1.88	9,910
Yorkshire & Humberside	2.51	2.43	2.17	10,853
	2.33	2.34	2.32	112,322
National companies	1.30	1.33	1.33	64,143
Totals	3.63	3.67	3.65	176,466

-  Grants benefiting all regions equally
-  Direct spending by ACE on clients in the region
-  Main ACE grant to Regional Arts Board



The National Lottery

In 1994/95, the Arts Council of England (ACE) assumed responsibility for distributing hundreds of millions of pounds from the National Lottery into capital projects across the country's arts sector. During the year, it established the infrastructure and systems necessary to carry out this task as fairly and efficiently as possible.

Appointing the Lottery Advisory Board was the first step in this process. Under the directorship of Jeremy Newton (previously Chief Executive of Eastern Arts Board) and chaired by Council member Peter Gummer, the Board embarked on a series of roadshows across the country. These consultative events – held in June and July – were crucial in helping ACE draw up its Lottery funding policies.

The policies needed to follow government guidelines on Lottery grants. These stipulated that funds should be spent predominantly on capital projects; that grants should be made to organisations which had already raised significant partner funding; that funds should be used for public benefit, with particular emphasis on access for disabled people; and that applications should demonstrate quality in design and construction.

Having evaluated feedback from its roadshows, the Board added four additional criteria: the quality of artistic activities; their relevance to national, local and regional arts development; the role of artists in developing projects; and provision for education and marketing.

These criteria were detailed in a grant applications pack which the Board considered during its first meeting at the end of July. The pack also outlined a system for assessing applications. This was based on core staff obtaining advice on applications from Regional Arts Boards, ACE's art form departments and other specialist organisations such as the Crafts Council and British Film Institute. On major applications, the system also called for independent assessors.

The first Lottery draw took place in November 1994 and the new Lottery Department – comprising an operations team and a communications team – began processing applications from 4 January 1995. Although the initial response rate was slow, by the end of the financial year it had received 200 full applications, seeking a total of just over £225m. On 30 March – just as the financial year ended – the department announced its first awards:

Great Grimsby Borough Council £29,500 (new grand piano)
The Ikon Gallery, Birmingham £100,000 (project design and development)
Inner Sense Percussion Orchestra Ltd £40,600 (two new vehicles and new PA system)
Morecambe Youth Band £47,566 (new instruments)
The Place, London £19,000 (feasibility study into redevelopment plans)
The Sheffield Recreation Band Club (UES Stocksbridge Band) £30,000 (new instruments)
The South Bank Centre, London £980,000 (major site redevelopment)
Unicorn Arts Theatre, London £98,000 (venue renovation)
Yorkshire Dance Centre £606,000 (venue renovation and improved access for disabled people)

With the Lottery Department now 'up and running', and the response rate rising, ACE plans to make regular grant announcements after Council's monthly meetings.

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Combined Arts

It was a year of two halves. From April to September, the old Combined Arts Unit continued its remit for live art, carnival, international initiatives, interdisciplinary work, the South Bank Centre and the ICA. Then, in September, the Arts Council established its first Combined Arts department. Its added responsibilities include strategic work in areas such as arts centres and festivals, and support for service organisations in arts and disability and cultural diversity.

The Arts 2000 selection process concluded with Yorkshire & Humberside region winning the nomination for the Year of Photography and the Electronic Image 1998. After a fiercely fought contest, Glasgow was nominated for the Year of Architecture and Design 1999. Manchester hosted the highly successful Year of Drama 1994, and on 1 January 1995 the Year of Literature and Writing began in Swansea.

The South Bank Centre announced ambitious redevelopment plans and the Sir Richard Rogers Partnership won the competition to produce an architectural master plan. Financially, the Centre faced a challenging year, but there was no compromise in the quality of its artistic programme. It featured the *Berio Festival: Renderings*; a visit from the Chicago Symphony Orchestra; the *Deutsche Romantik Festival*; and the second *Meltdown Festival* of contemporary music. Other highlights included the *American South Festival*; the UK's biggest community dance festival, *Ballroom Blitz*; and *Poetry International*, the UK's largest poetry festival.

The programme mix at the Royal Festival Hall continued to expand with sell-out concerts by the Cocteau Twins and Shirley Bassey. The Hayward Gallery hosted *Bonnard at Le Bousquet*, *The Romantic Spirit in German Art 1790-1990* and *Yves Klein: Leap into the Void*.

The department continued to support carnival, funding 46 bands in the Notting Hill Carnival, Europe's biggest street festival, and developing a national carnival database with the Roehampton Institute.

Development funds supported a wide mix of pioneering live art. The New Collaborations Fund financed two projects forging links between performance and radio broadcast: *Carman and Her* by Industrial and Domestic; and *Hearing is Believing* by Anna Douglas. *Digital Diaspora*, linking the ICA and The Kitchen in New York, explored debates surrounding new technology and cultural diversity. *Crocodile Looking at Birds*, directed by Sheila Hill at the Lyric Theatre in Hammersmith, considered disability, body and identity.

The International Initiatives Fund provided a vital source of funds for incoming work, notably *The Man Who...* by Peter Brook; the Pan African Orchestra; and Lucinda Childs Dance Company's visit to London.

Live art commissions produced several memorable pieces including *UK Ltd Share Shops* by Simon Poulter and Hull Time Based Arts, and Brian Catling at the Serpentine. Another significant development was the Live Art Audit, undertaken by Nottingham Trent University with support from the department. ICA highlights included *Out There*, *The Institute of Cultural Anxiety*; the film *Suture*; new technology events, *Terminal Futures*; and the talk series on new architecture, *Spaced Out*. The venue secured a major title sponsorship from Toshiba, testimony to its reputation for contemporary and experimental arts.



Dance

"The Arts Council has funded my work for the past 15 years, supporting me in my journey from performer to choreographer. As a company committed to experimentation, we continue to appreciate the space and resources the Council affords us."

Shobana Jeyasingh MBE, Artistic Director,
The Shobana Jeyasingh Dance Company



The year saw the end of Sue Hoyle's term as Dance Director as she became the Arts Council's Deputy Secretary-General. Hilary Carty, previously general manager of Adzido Pan African Dance Ensemble, succeeded her in October.

The year marked the fifth anniversary of *Stepping Forward*, a 10-year strategy for dance development across the country. Since its publication, seven National Dance Agencies have been established in collaboration with Regional Arts Boards. Suffolk Dance is the latest addition to the network. The same period has seen a rise in the range and number of dance companies receiving regular funding. This has brought particular benefits to companies working in culturally diverse dance.

There has also been a rise in the number of community dance practitioners, increased administrative support and more training opportunities for professional dancers and choreographers. Dance UK and the Community Dance and Mime Foundation have raised their profiles and dance is now part of the National Curriculum. Contemporary dance audiences – predominantly young and female – are growing. Research indicates that they would grow further if more contemporary dance was available locally.

Dance festivals helped to satisfy this demand. Newcastle's second *Northern Electric Dance Festival* built on success while the first *Working Dance Umbrella* attracted popular and critical acclaim. The Olivier Award for the best new dance production went to Ashley Page's *Fearful Symmetries* for the Royal Ballet. Dance City in Newcastle won a British Gas Working for Cities award and the English National Ballet won two Business Sponsorship Incentive Scheme awards.

David Bintley became Artistic Director Designate of The Birmingham Royal Ballet in preparation for Sir Peter Wright's retirement at the end of the 1994/95 season. Sir Peter, a choreographer of international repute and an experienced artistic director, has been an inspiration to generations of young dancers. Northern Ballet Theatre produced its new full-length work, *The Brontës*, choreographed by Gillian Lynn. English National Ballet saw Derek Deane's first full season as Artistic Director and the culmination of *Striking a Balance*, its major education programme for boys. It was also the launch season for Rambert Dance Company (under the artistic direction of Christopher Bruce) and Richard Alston Dance Company.

In July, the department held its first open meeting in Birmingham. The Ballet Touring Review involved all the ballet companies in devising a strategy to improve nationwide touring provision. In addition, consultation meetings explored the way forward for South Asian dance and choreographic development.

But the year will be remembered with sadness as dance lost a growing number of young and talented dancers to the AIDS virus. It also lost a number of mentors with the deaths of Chris de Marigny and Bonnie Bird.

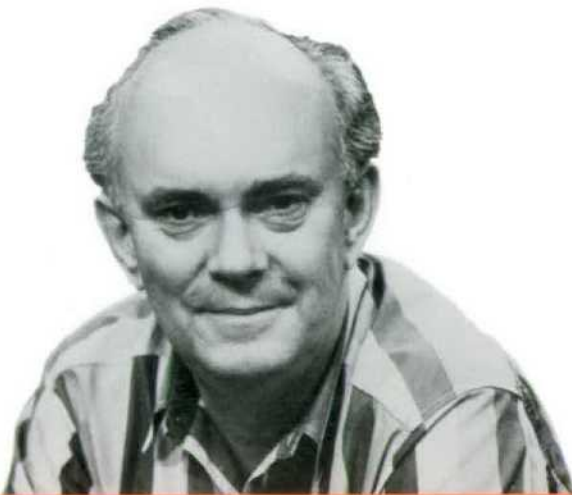
The National Lottery brought new opportunities to improve facilities. To help make the most of these opportunities, the department commissioned architect Mark Foley to produce *Dance Spaces*, which provides information on dance space requirements and guidance for arts buildings. The Yorkshire Dance Centre, a National Dance Agency, was among the first organisations to receive a Lottery grant.



Drama

"Nearly 40 years ago when I was a (very) young dramatist and member of a founding regional experimental theatre company, I was grateful to the Arts Council. Thanks to a series of new play grants, it provided the money to stage my plays. Today, as Artistic Director of that same company and still encouraging new work, I have every reason to continue to be grateful to the Council."

Alan Ayckbourn, Artistic Director,
Stephen Joseph Theatre, Scarborough



Manchester – 1994's City of Drama in the Arts 2000 series – was a natural place to hold a national celebration of theatre. The year-long festival provided a focus for the excellent work done year-in and year-out by Greater Manchester's theatre companies.

It also attracted some of the top companies from other parts of Britain, such as Theatre de Complicité and the Royal National Theatre, as well as work from all over the world – including Yukio Ninagawa's production of *Peer Gynt*, Peter Brook's British première of *The Man Who...*, the Odéon Theatre of Bucharest and the Maly Dramatic Theatre of St Petersburg. New venues developed during the year, such as the Dancehouse, form part of the legacy.

Productions from London's Bush, Hampstead and Royal Court theatres, among others, moved to the West End in a bumper year for new writing. David Edgar's new play, *Pentecost*, was a notable success.

And new work flourished all over the country, from Newcastle's Live Theatre (*Blow Your House Down* by Sarah Daniels and *Only Joking* by Steve Chambers) to Southampton's Nuffield Theatre (*Dogspot* by Claire Luckham and *Dark Glory* by Steve Gooch).

It was also the 30th anniversary of the Arts Council's John Whiting Award for promising playwrights. The first winners were Tom Stoppard and Wole Soyinka; 30 years on, the judges again gave a joint award – to Helen Edmundson for *The Clearing* and Jonathan Harvey for *Beautiful Thing*.

The year was marked by successful touring productions, including revivals of Cheek by Jowl's all-male *As You Like It* and Shared Experience's *Mill on the Floss*.

Regional theatres faced continuing financial pressure. To ease mounting debt problems, three of the smaller theatres were temporarily forced to stop producing their own work. Such financial problems will not be easy to solve, but it is clear that the revitalisation of regional theatre is crucial to the creative development of theatre in this country.

Many companies have overcome artistic and financial limitations by finding new ways of working: for instance, there has been increasing collaboration between producing houses and between producers and presenting houses.

In order to shape a positive policy for future development, the Drama department has prepared a consultative Green Paper on drama funding. The paper, itself based on extensive consultations with Regional Arts Boards (RABs) and practitioners, was published in May 1995 and circulated as widely as possible. It was the subject of open public meetings in London and Sheffield during July, as well as discussions with RABs and other interested bodies.

Subject to approval by the Arts Council in Autumn 1995, the final draft will inform planning for 1997/98 onwards.



Film, Video and Broadcasting

"The on-screen collaborations between BBC Television and the Arts Council are an expression of our joint commitment to commissioning new work for television. Projects such as Dance for the Camera, Sound on Film and the forthcoming series Picture House and Expanding Pictures are not only a way of bringing new work to a wider audience, but at their best they are ground-breaking forms of television."

Kim Evans, Head of Music and Arts, BBC Television



The department's commitment to promoting innovation overcame initial setbacks when two of its joint commissioning schemes – *Experimenta* with Channel 4 and *One Minute TV* with BBC2 – were cancelled following the appointment of new commissioning editors. After considerable negotiation, two new joint – and highly innovative – projects were agreed: *Midnight Underground* with Channel 4 and *Expanding Pictures* with BBC2. The results of these collaborations will be seen over the next year.

In association with various partners, the department also commissioned a significant number of other works. These ranged from single programmes with network TV channels to a series of five-minute shorts by seven international cinema directors inspired by paintings of particular personal significance. A sizeable proportion of commissions went to women directors.

The 27 films broadcast in 1994/95 attracted over 10.5m viewers. The *Dance for the Camera* series on BBC2 proved particularly successful: two productions, *Outside In* and *Touched*, attracted over a million viewers each. Internationally, the department sold over 130 programmes in 17 countries. Among the more unexpected sales was *Haydn's Creation* to the Republic of Panama.

The department placed a greater emphasis on artists' film and video touring. This resulted in some memorable new work in unusual venues. Pam Skelton's video installation, *Ponar*, began its tour at the Imperial War Museum as part of the *After Auschwitz* exhibition. The Natural History Museum – with additional sponsorship from the US company AT&T – hosted *The Nature of History*, a video installation by Simon Robertshaw. And for the first time, the ICA Biennial prepared to tour America.

The department dedicated three commissioning projects to culturally diverse subjects and practitioners: Synchro, the Black Arts Video Project and the Disability Arts Video Project. Synchro was reorganised and made fewer films with higher budgets. A black production company, Non-Aligned Communications, produced all six works. Channel 4 agreed to co-finance a new series of culturally diverse films in 1995/96, replacing the Black Arts Video Project.

In addition, TV broadcast several notable programmes on black culture – including *The Darker Side of Black*, which dealt with homophobia, misogyny and gun-culture in rap and ragga lyrics. *Outside In*, featuring the Candoco Dance Company (comprising disabled and able-bodied dancers) attracted good audiences as part of the ACE/BBC *Dance for the Camera* series, winning wide critical acclaim and a series of awards in Europe and America.

The department's other award-winning commissions included *Remembrance of Things Past* on Channel 4; the animation *His Comedy (Animate!)*; the video *VideOvoid*; and *Alistair Fish* and *Touched* – both part of the *Dance for the Camera* series.

In 1994/95 Council allocated extra funds to projects involving new technology. The department added its own funds in support of several new initiatives. These have been linked to a range of technologies, including access for directors and film and video artists to top-end computer image generation and manipulation technology.



Literature

"With publishers' advances being reduced, the writer struggling in his or her garret is as much of a reality as ever. The Arts Council holds out a unique and vital lifeline."

Mark Hudson, author of *Coming Back Brockens*, winner of the AT&T prize



In the last period of Michael Holroyd's chairmanship of the Literature Panel, the department emerged from restructuring with a modestly enlarged staff. This reflected the great expansion in its activities made possible by a substantial budget increase five years earlier and a further 12.8% increase for 1995/96.

The second David Cohen British Literature Prize was awarded to Harold Pinter, who had not previously been publicly honoured as a literary figure. Michael Foot presented the Raymond Williams Community Publishing Prize to *Memories of Childhood on the Isle of Dogs* – 10 years in the making – published by the Island History Trust. Demand for Writers' Awards intensifies each year, and 16 were offered in 1994/95.

The year was a signal one for poetry. National Poetry Day, supported by the Arts Council, captured the public imagination in October. Earlier, the *New Generation Poets* promotion had won nationwide attention for poetry, focusing on 20 selected poets. Radio 1's active involvement ensured that it had a popular dimension. The Arts Council has committed itself to a national poetry survey, for publication in November 1995. Among the regularly-funded organisations, the Poetry Society significantly improved its performance.

Funded writers in residence included Robin Drewe (Australia), Lynne Tillman (US), Chenjerai Hove (Zimbabwe) and Gerard Benson (England). The Arts Council *Writers on Tour* programme sent three groups around the country: *Lusophonia!* (writers in Portuguese from Brazil, Portugal and Mozambique), *International Storytellers* (from France, Northern Ireland, South Africa and Surinam) and *Irish Writers*.

The department conceived and funded a MORI poll of attitudes to reading, reported in a BBC TV series, *Bookworm*, which the department helped to devise. It also backed *Readathon*, a scheme in which schoolchildren raise money for charity by reading as many books as possible. For the first time, partly because of the Arts Council's endorsement, the project raised over £1m.

In partnership with the British Council, the department provided over 30 grants to translated literature. It was also busy as the liaison office for European Union translation schemes and prizes.

The *Writers in Prisons* scheme was cited by the Home Office as a model of good practice. It supports residencies in partnership with prisons and their local Regional Arts Boards, and co-funding from either or both is a precondition.

To support the Literature Development Worker movement, the Arts Council agreed to pay the salary of a part-time national co-ordinator.

Writers are struggling to find publishers for first volumes, almost any form of poetry, experimental fiction, translated material or certain kinds of literary biography. This is the consequence of a desperate crisis facing the smaller independent presses, and support for independent publishing is a priority in 1995/96. The six independent publishers who took part in *Take 6*, a promotion in Waterstone's branches throughout the UK, found it very helpful.

In 1995, the first three months' events in the UK Year of Literature and Writing, hosted by Swansea, have greatly exceeded expectations.



Music

"The Arts Council's new role as distributor of National Lottery funds means that it will now have an even greater influence on the artistic well-being of the English people. The City of Birmingham Symphony Orchestra has recently received a £3.7m Lottery grant to fund a new rehearsal centre. Of course, this will improve the orchestra's working life immeasurably. But, ultimately, the biggest beneficiaries will be the people of Birmingham and the West Midlands region."

Sir Simon Rattle, CBE, Music Director,
The City of Birmingham Symphony Orchestra



The year featured a number of far-reaching reviews of the department's activities, some key appointments and several notable artistic achievements. Gavin Henderson became a Council member and Chairman of the Music Advisory Panel. Thirteen new panel members took up their positions in April 1995, and the Regional Arts Boards (RABs) collaborated in the development of a National Advisory Team.

The Arts Council/BBC Review of National Orchestral Provision published a consultation document in October 1994. A three-month period of open consultation followed under the independent chairmanship of Dr Janet Ritterman, who delivered her findings in May 1995. The review originally began in 1992. It generated an extensive response, inspiring a wealth of fresh ideas and promoting a spirit of co-operation throughout the orchestral community. The Arts Council produced its strategy document, arising from the review, in July 1995. Meanwhile, the Review of Jazz, due to report in late 1995, continues to stimulate extensive discussion and research across the country.

The department – in collaboration with the RABs – commissioned an audit as part of its efforts to widen opportunities for disabled artists and improve access for disabled people. By establishing a clearer picture of the national pattern, the study will ensure that future initiatives are adequately informed.

The department took a lead in plans to celebrate the tercentenary of Henry Purcell, arguably Britain's greatest composer. The programme of events planned for the coming year includes work by Purcell as well as the musicians he continues to influence.

The department extended its highly successful education officer traineeships to cover Asian music with the appointment of a trainee at the Midland Arts Centre in Birmingham. Concern remains over the standard of instrument teaching in schools. Although there is evidence of high quality provision in some areas, service elsewhere is greatly reduced.

The year's artistic highlights included the Philharmonia's Beethoven series, conducted by Nikolaus Harnoncourt; the London Symphony Orchestra festivals celebrating Pierre Boulez's 70th birthday and Sir Michael Tippett's 90th birthday; and the *Millennium* series with Sir Simon Rattle, the City of Birmingham Symphony Orchestra and the London Sinfonietta. A visit from Ghana's Pan African Orchestra attracted large audiences and considerable acclaim around the country.

The Royal Opera revived Harrison Birtwistle's *Gawain* to packed houses and wide acclaim. Six months later, Glyndebourne Touring Opera premièred another Birtwistle opera, *The Second Mrs Kong*. The première of Judith Weir's *Blond Eckbert* was mounted at ENO. On a smaller scale, Pimlico Opera, one of ACE's franchised companies, recreated an unknown Shostakovich opera, *Cheryomushki*. Community opera flourished: *Arion and the Dolphin* – a new commission by ENO's Bayliss programme from Alex Roth and Vikram Seth – proved particularly popular among the people of Plymouth, who performed and watched the production at one of the city's naval bases, HMS Drake.

The department continued to invest in recording the work of British composers. The year's releases included a CD from jazz musician Andy Sheppard and Michael Berkeley's opera *Baa Baa Black Sheep*.



Touring

“Presenting high quality dance at regional centres across the UK remains one of The Birmingham Royal Ballet’s key aims. The right to view quality entertainment should not depend on geographical location or a person’s ability to travel. Through the company’s Arts Council funding, a wide cross-section of the public has access to established and – perhaps more importantly – new and less commercially viable work.”

David Bintley, Artistic Director,
The Birmingham Royal Ballet



In 1994/95, the Touring department underwent a major organisational transformation while overseeing a series of notable artistic developments. Stephen Phillips became Chairman of the Arts Council’s Advisory Board on Touring, Kate Devey became Director of Touring and a number of new staff joined the department. Meanwhile, Touring transferred responsibility for its opera clients to the Music department; began reorganising the Contemporary Music Network; continued to develop its network of regional marketing agencies and presenting venues; and undertook two extensive reviews – the Ballet Touring Review and the Review of Touring Opera Provision.

The year witnessed the birth of two new touring initiatives: The Touring Partnership and Out of Joint. The Touring Partnership, a collaboration between eight of the country’s major large-scale touring venues, aims to create and tour quality, large-scale drama at more affordable prices than commercial producers can offer. In its first year, The Touring Partnership toured *The Provoked Wife*, a classic Restoration comedy, and a rarely-performed Noel Coward play, *Peace in our Time*. Out of Joint, founded by Max Stafford-Clark, aims to offer regional audiences wider access to new writing by touring to theatres of all scales. Its 1994/95 productions included Sue Townsend’s highly acclaimed *The Queen and I* in repertoire with Jim Cartwright’s *Road*; and Stephen Jeffrey’s new play *The Libertine* in repertoire with the classic Restoration play, *The Man of Mode*.

As part of its policy to develop large-scale drama touring, the department funded the Royal National Theatre’s tour of *The Children’s Hour*; Joe Dowling’s all-Irish cast in a production of *The Plough and The Stars* from Carnival Theatre; and tours of *The Seagull* and *The Clandestine Marriage* – starring Nigel Hawthorne in his UK directing debut – from Thelma Holt Limited.

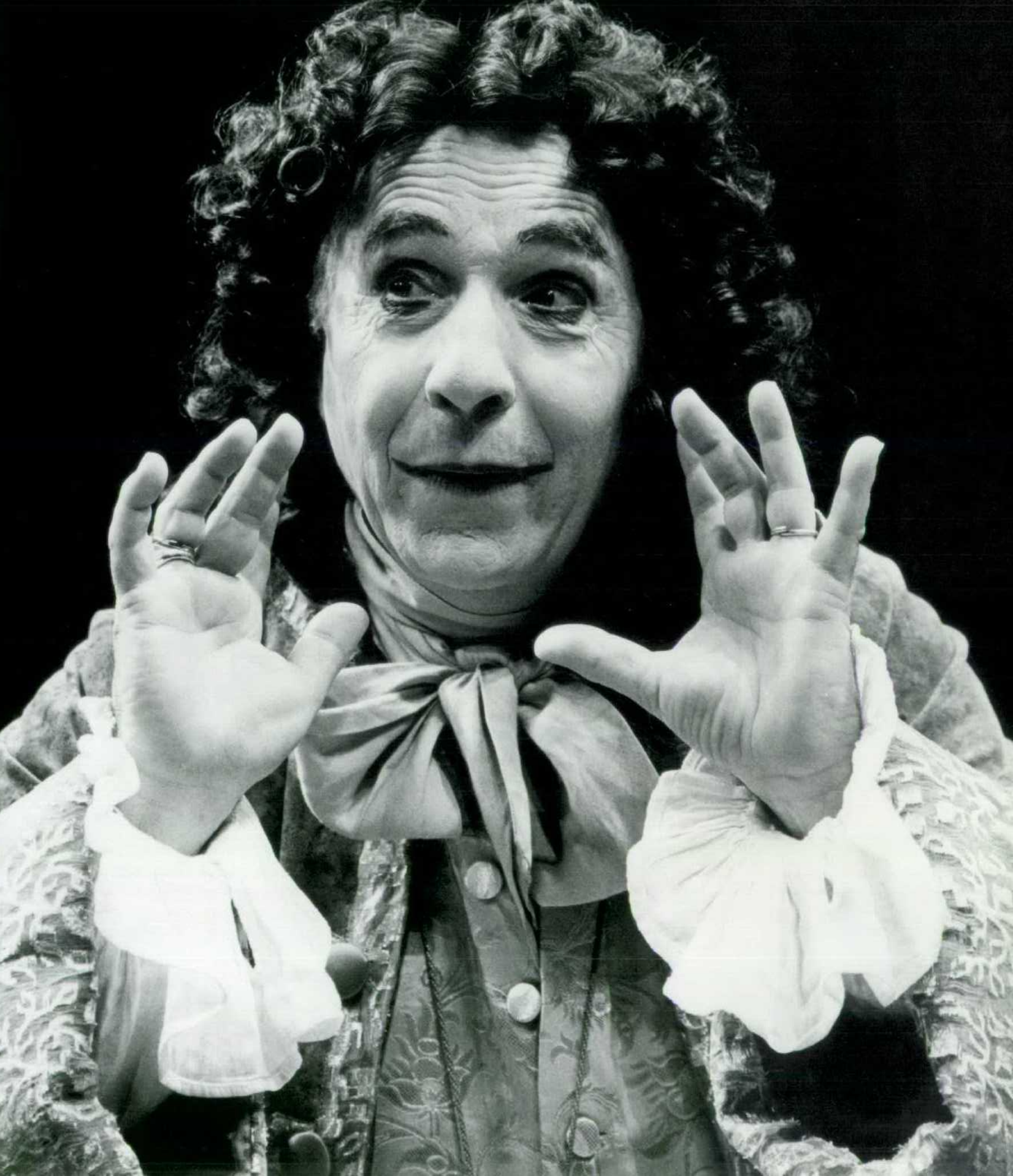
International drama highlights included the Maly Dramatic Theatre of St Petersburg, Peter Brook’s *The Man Who...* and Odéon Theatre of Bucharest’s *Richard III*, all of which played to audience and critical acclaim. The department sustained its commitment to culturally diverse work with *Moti Roti*, promoted by Arts Admin, and a new show from The Posse, *Pinchy Kobi and the Seven Duppies*.

In dance, one of the year’s highlights was a visit from the US-based Mark Morris Dance Group, promoted by Dance Umbrella. Other international successes included two further Dance Umbrella tours from Urban Bush Women and Stephen Petronio.

The department funded a number of successful tours by British dance companies including Phoenix Dance Company and Shobana Jeyasingh Company’s production of *Raid*. Kate Flatt and Sally Jacobs formed a new company, Firewheel, which received funding to tour *The Dancing Room*. Department funds also supported the English National Ballet’s middle-scale tour, Scottish Ballet and Adzido.

Contemporary Music Network had a very successful year. Memorable initiatives included a tour by Latin jazz master Hermeto Pascoal and the world première of *Gloria* by Opera North.

In opera and music theatre, the department funded a tour of *The Soldier’s Tale* and *Goblin Market* as well as tours by exciting and challenging companies such as Compact Opera, Opera Factory and Music Theatre Wales.



Visual Arts

"Of course, the Arts Council's funding role is absolutely crucial. But its influence spreads far beyond the balance sheet. For example, it has recently supported the development of a new code of practice for visual artists. The code will establish a professional framework for the benefit of artists, their agents and those who pay for artists' work. This initiative – which is long overdue – represents an enormous step forward."

Antony Gormley, artist



Visual arts audiences grew significantly during the year. *The Photography of Robert Doisneau*, presented by Oxford's Museum of Modern Art (MOMA) and toured to eight international venues, attracted over 500,000, while the Serpentine Gallery's Man Ray show drew 100,000. However, both public and private funding are declining and galleries are working more closely with peers abroad to compensate.

Arts Council-funded independent galleries presented strong programmes of major 20th Century artists – Franz Kline at the Whitechapel, Donald Judd at MOMA and Ettore Spalletti at the Arnolfini – alongside shows of young and established artists and curators. Birmingham's Ikon Gallery presented the work of American architect Siah Armajani and a show of New British Architecture. Under the National Collections Touring Scheme the Tate showed Constable's *The Opening of Waterloo Bridge* at four venues in England and the National Gallery toured Hobbema's *The Avenue at Middelbarnis*. The V&A presented landscape photography by Camille Silvy with an interactive programme in collaboration with the ARTEC multimedia agency. Partnership and collaboration between venues and agencies, nationally and internationally, has had spectacular successes: inIVA (the Institute of International Visual Arts) worked with the British Museum on *Time Machine*, an innovative exhibition of contemporary art in the Museum's Egyptian galleries that drew 300,000 visitors. As well as 26 exhibitions toured to 80 venues, the department supported *Signals* – an unprecedented festival of work by emerging and established women photographers.

The department's training initiatives include the MA course in Curating and Commissioning Contemporary Art, a partnership between the Arts Council and the Royal College of Art in association with the Tate Gallery and Middlesex University. The first graduates have all secured jobs in the visual arts. A strong educational programme included four new publications to help schools meet the demands of the National Curriculum: *Resourcing and Assessing Art, Craft and Design; Close Collaborations: Art in Schools and the Wider Environment; Creating Visions; and Picture my World: Photography in Primary Education*. The latter was published to coincide with the widely acclaimed exhibition *The Amazing Me and Other Stories* at the Photographers' Gallery, London. New technologies and their cultural impact are being addressed by conferences and teacher development posts.

New technology featured strongly in the successful bid by Yorkshire & Humberside region for 1998 Year of Photography and the Electronic Image in the Arts Council's Arts 2000 initiative. Glasgow won the bid for 1999 Year of Architecture and Design.

Closer links between artists worldwide are forging a new internationalism, which was the focus of the inIVA Conference in April 1994. The Artline International Broadband Network demonstrated how rapidly information about contemporary artists can be exchanged and AXIS, the national artists register, launched its new information service in December. Featuring over 1,000 British-based artists, this is a major resource for Lottery-funded arts venues buying contemporary art and craft works.

Jean Luc Vilmouth's *Channel Fish*, commissioned by the Public Art Commissions Agency on behalf of European Passenger Services for Nicholas Grimshaw's Waterloo International Terminal in London – and a winner of a British Gas/Arts Council award – exemplified the closer collaboration the department encourages between artists, architects, planners, designers and engineers.



Departures Departs
Domestic Terminal
Left luggage Consignes

Underground
Waterloo & City line

Education and Training

In July 1994, the Arts Council's Education and Training units merged to form the new Education and Training department, which has its own director and officers. The department spent much of 1994/95 integrating the old with the new. Having recognised the need to devote more resources to education, the Council increased the department's budget by £146,000 and the department established the New Education Fund. In all, 39 arts organisations received funding for education projects.

Local Education Authorities (LEAs) collaborated with the department on its *Valuing the Arts – Governor Training* initiative. Twenty LEAs across the country hosted days for governors and artists to work side by side and discuss curriculum issues. Several Governors' Days also involved the Crafts Council.

Twenty-two trainees received bursaries to learn from – and contribute to – the development of arts organisations through year-long placements. Full-time opportunities were available in administration, creative, performing and technical areas of the arts. The department also commissioned research into past trainees, documenting how the placement scheme had contributed to their development. Those who have benefited from this training include Yvonne Brewster (Artistic Director at Talawa Theatre Company), Bob Carlton (TV and theatre producer), Phyllida Lloyd (theatre director), Damien Robinson (assistant to the ACE Disability Apprenticeship Scheme) and Catherine Sutton (Education and Music Officer at the South Bank Centre).

Research into the arts education of young people with disabilities concluded that there were too few disabled artists working in schools, providing role models; that some teachers and arts organisations had limited knowledge of the needs of young disabled people; and that there should be appropriate training opportunities for able-bodied and disabled artists. In February 1995, the department assumed responsibility for the Disability Employment Initiative. One aspect of this scheme involves placing people with disabilities into arts organisations. ACE funds posts for a year, on condition that the arts organisations concerned then offer the individual permanent employment. The scheme also includes the Employment Seminars where Regional Arts Boards (RABs) host a day for practitioners. These events are designed to raise issues and promote a wider understanding of the arts and disability.

The Regional Training Centres Network launched its National Foundation Programme in arts management. The programme involves 64 arts administrators who – supported by mentors – take part in distance learning modules and intensive weekends.

On Course, the arts training bulletin, was redesigned and now has a new editor. The publication, funded by the department and seven RABs, provides comprehensive training information and appears three times a year.

Finally, the National Foundation for Education Research (NFER) completed its extensive study on youth participation in the arts. *Arts in their View*, funded by the NFER, Baring Foundation, Gulbenkian Foundation and ACE, revealed that young people want more contact with the arts – both in and out of school. Researchers interviewed 700 people aged between 14 and 24 throughout England.



Policy Research

In 1994/95, Policy Research undertook a range of projects covering a variety of arts areas. In some cases these projects supported specific policy initiatives; in others they yielded valuable information on key developments within the arts sector as a whole.

In July 1994, the Arts Council published the results of a major research study into careers and training in dance and drama. Commissioned by the Council and carried out by the Institute for Employment Studies (formerly the Institute of Manpower Studies), it was designed to inform the continuing debate surrounding the current system of discretionary funding for dance and drama training in England.

Based on an extensive survey of dance and drama professionals, the study concluded that professional training was an essential prerequisite for a successful career in these fields. In dance, 93% of respondents had undergone formal professional training; the equivalent figure for drama was 86%. Overall, around 80% of respondents said that their training had been either important or very important in helping them to find work. The study has been followed by further research into the early career patterns of actors and dancers and there has also been a more detailed analysis of current training provision in both fields.

Research into local government support for the arts continues to be a key area of the department's work. This year – in collaboration with the Regional Arts Boards and local authority associations – it completed its second survey of local authority arts spending. This revealed that, in 1993/94, local authorities' net spending on the arts fell by 5% in real terms over the previous year.

Statistics on employment in the arts and cultural sector provide a particularly useful indicator of the relative health of the cultural economy as a whole. To examine the current pattern of arts employment, the Arts Council commissioned special data analyses based on the 1991 Census.

As well as providing a unique insight into the complexities of arts employment, the data also provide firm evidence of growth in the cultural sector over the last decade. Between 1981 and 1991, there was a 47% increase in the number of individuals employed in cultural occupations. In 1991, the total number of people working in the cultural industries – or in cultural occupations – stood at around 650,000.

The Arts Council Collection

The Arts Council Collection is the largest national loan collection of post-war British art. Its works are loaned on a temporary basis to exhibitions or longer-term to museums and public buildings. The Collection also forms an integral part of the National Touring Exhibitions service which, from its base at the Hayward Gallery on London's South Bank, enables art to be seen throughout the UK. The Collection is administered by the Hayward Gallery for the Arts Council of England.

This year the Collection launched *Art Limited*, an exhibition of multiples from the 1960s and 1990s. This collaboration with the CCA in Glasgow is touring eight venues including Cornerhouse in Manchester, the Royal Festival Hall in London, and the University of Brighton Gallery. Among the exhibits were specially commissioned multiples by 10 artists, among them Cornelia Parker, Mona Hatoum and Richard Wilson.

Recent British Sculpture and *New Painting* also continued touring and a new *Spotlight on William Tucker* – featuring six sculptures from the Collection – opened at Leeds City Art Gallery in March 1995. This event was a collaboration with the Henry Moore Institute, Leeds.

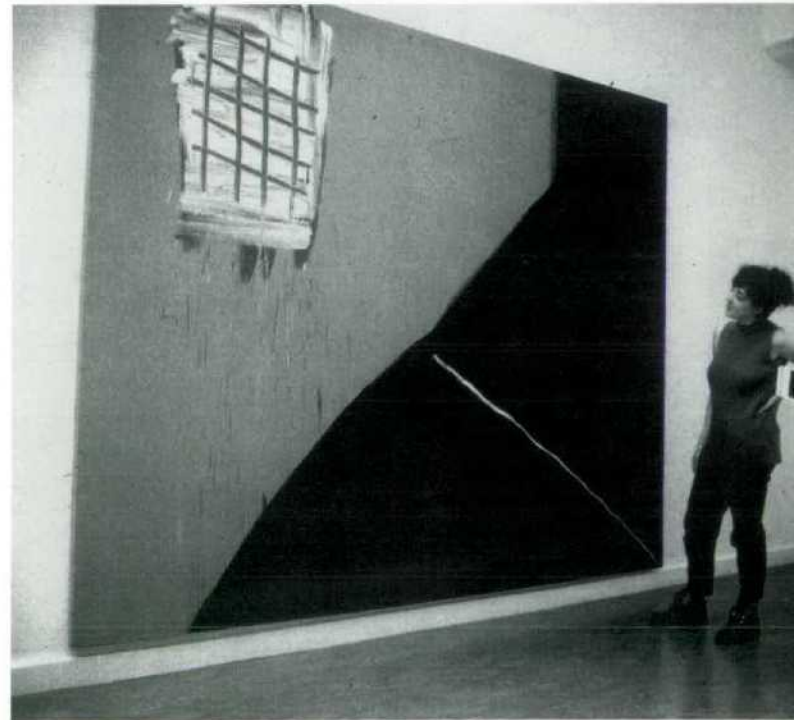
The Purchasing Committee between April 1994 and March 1995 consisted of: Marjorie Allthorpe-Guyton, Martin Caiger-Smith, Isobel Johnstone (Curator), Simon Linke, Nima Poovaya-Smith and Richard Shone.

Funds have been raised from the National Art Collections Fund and the Henry Moore Foundation to buy Antony Gormley's installation *Field for the British Isles*. This was first shown at the Tate Gallery, Liverpool, in 1993 and recommended by the previous Purchasing Committee: Marjorie Allthorpe-Guyton, Greg Hilty, Shirazeh Houshiary, Isobel Johnstone (Curator), Vonphrachanh Phaophanit and Adrian Searle. Other purchases made by this group were not completed until April 1994 and they form the first part of this list:

Purchases: April 1994-March 1995, in order of acquisition

Bashir Makhoul	<i>Zig Zag</i> 1992
Zebedee Jones	<i>Blue Green</i> 1993
Grenville Davey	<i>Manubrium</i> 1994
Basil Beattie	<i>Imagine If</i> 1993
Gary Hume	<i>Moonbeam Rising</i> 1994
Catherine Yass	<i>Portrait, Selection Committee</i> 1994
Gary Hume	<i>Frankfurter Allgemeine</i> (one of four multiples) 1991
Tanya Kovats	<i>Virgin in a Condom</i> 1990
Craig Wood	<i>Untitled</i> 1990
Anya Gallaccio	<i>Couverture</i> 1994
Rachel Whiteread	<i>Untitled (Door Knob)</i> 1993
David Griffiths	<i>I Spy Stranger</i> 1994
Tony Kemplen	<i>SK 329858 1944-94</i> 1994
Julie Roberts	<i>Mortuary Table (green)</i> 1994
Giorgio Sadotti	<i>Giorgio's Balls</i> 1994
Jessica Voorsanger	<i>David Cassidy's Diet</i> 1994
Jessica Voorsanger	<i>Susan Dey's Beauty Tips</i> 1994
Jane Harris	<i>Aureole</i> 1992-94
Gerard Hemsworth	<i>Kiss my Arse</i> 1994
Various artists	<i>Factual Nonsense</i> (print portfolio)
Rachel Whiteread	<i>Untitled (Six Spaces)</i> 1994
Georgina Starr	<i>The Nine Collections of the Seventh Museum</i> 1994

Basil Beattie *Imagine If* 1993, oil on wax on linen, 259 × 305 cm



The Arts Council of England: an international perspective

Following the example of its predecessor – the Arts Council of Great Britain – the Arts Council of England (ACE) has been developing an international dimension to its policies and funding programmes. Until the late 1980s, the Council maintained that supporting arts from abroad fell beyond its remit. Now, in the mid-1990s, there is a growing belief that an international dimension to the work of ACE-funded organisations enhances artistic practice and provision alike – and that ACE's own policies should reflect this.

This new outlook arises from several factors. Firstly, the arrival of the single market in Europe and the impact of other EC legislation has had far-reaching consequences for the arts in England, leading the Arts Council to open its funding programmes to applicants from other EC countries. At the same time, there is a growing determination among arts organisations to present English audiences with international artists, while an increasing number of artists resident in England have been seeking training opportunities, collaborations and stimuli abroad.

The Arts Council is responding positively to these changes, regarding them as an opportunity to promote cultural diversity, to stimulate artistic development and to enrich the experience of audiences in England.

In 1994/95, ACE supported international programming, collaborations, artists' development, networking, training and education activities through its art form departments, the International Initiatives Fund (IIF) and its joint support for Visiting Arts (VA). In addition, the International Arts Bureau was set up to advise the English arts funding system on EC legislation and funding opportunities. The bureau also provides an information service to England's arts community.

The IIF, established in 1988/89, assists in the presentation of international artists who are likely to have a lasting impact on the English arts scene. VA was established some 10 years before IIF as a joint venture between the UK Arts Councils, the British Council and the Foreign and Commonwealth Office. It promotes and facilitates the flow of foreign arts into England – encouraging cultural awareness, fostering international arts contacts and contributing to bilateral and multilateral cultural relations.

In 1994/95, VA refocused its activities, strengthening its information service, initiating training activities (such as the Cultural Attachés Training and Briefing Programmes) and channelling the Arts Council element of its funding towards projects that complement its own grant-giving objectives: particular priorities are to promote culturally diverse work and to present international work outside London.

The Arts Council's art form departments work alongside VA and the IIF and maintain close links with the British Council. Together, the Arts Council and the British Council encourage English arts practitioners to network abroad. They also liaise when artists from England tour abroad with British Council support. ACE's support for the presentation of international artists in England has benefited the British Council in its efforts to promote British culture abroad. The Arts Council's increased international involvement has also had a positive effect on international cultural relations by creating more opportunities for foreign artists to visit the UK.

In 1994/95, the Arts Council funded a wealth of international activity. Peter Brook's *The Man Who...* and the Maly Dramatic Theatre of St Petersburg visited Manchester, Nottingham and Newcastle. These tours – unprecedented in scale – were made possible after several regional theatres combined efforts to form a ground-breaking producing partnership. The Pan African Orchestra brought the classical music of Africa to several cities on an orchestral scale for the first time, attracting widespread public acclaim. At the South Bank Centre in London, the week-long *Now You See It* season – comprising one-off collaborations across art forms and cultures – demonstrated the international perspective that lies at the heart of much contemporary art.

The London International Festival of Theatre explored the possibilities of education work with artists from abroad. The Place Theatre's participation in the international Bancs D'Essai project demonstrated the importance of international co-productions and networks in backing independent dance, theatre and performance in this country.

Outside In, part of the BBC's *Dance for the Camera* series (conceived and co-commissioned by ACE's Film, Video and Broadcasting Department) won international film and television awards. The Arts Council is now selling the programme with great success, helping to promote British dance company Candoco in the UK and abroad.

A sell-out tour by the Nuyorican Poets Café Live from New York introduced their performance poetry and competitive 'happening' poetry slams to the literary world and enthusiastic new audiences. Meanwhile, inIVA – the newly-formed Institute of International Visual Arts – established its programme in several cities, promoting visual arts practice and scholarship from a plurality of cultures not adequately represented to date.

The Arts Council's support for all these activities helped to attract funds from a range of new sources, benefiting artists and audiences alike.

Regional Arts Boards

Eastern Arts Board

Cherry Hinton Hall
Cherry Hinton Road
Cambridge CB1 4DW
Tel: 01223 215355
Fax: 01223 248075
Area covered: Bedfordshire, Cambridgeshire, Essex, Hertfordshire, Norfolk, Suffolk and Lincolnshire
Acting Chief Executive: Rosy Greenlees
Acting Chairman: Dr David Harrison

East Midlands Arts Board

Mountfields House
Epinal Way
Loughborough
Leicestershire LE11 0QE
Tel: 01509 218292
Fax: 01509 262214
Area covered: Derbyshire (excluding High Peak District), Leicestershire, Northamptonshire and Nottinghamshire
Chief Executive: John Buston
Chairman: Professor Ray Cowell

London Arts Board

Elme House
133 Long Acre
Covent Garden
London WC2E 9AF
Tel: 0171-240 1313
Fax: 0171-240 4580
Area covered: 32 London Boroughs and the City of London
Acting Chief Executive: John Sharples
Acting Chairman: Clive Priestley

Northern Arts Board

9-10 Osborne Terrace
Newcastle-Upon-Tyne NE2 1NZ
Tel: 0191-281 6334
Fax: 0191-281 3276
Area covered: Cleveland, Cumbria, Durham, Northumberland, Metropolitan Districts of Newcastle, Gateshead, North Tyneside, Sunderland and South Tyneside
Chief Executive: Peter Hewitt
Chairman: Cllr Stella Robinson

North West Arts Board

12 Harter Street
Manchester M1 6HY
Tel: 0161-228 3062
Fax: 0161-236 5361
Area covered: Lancashire, Cheshire, Merseyside, Greater Manchester and High Peak District of Derbyshire
Chief Executive: Sue Harrison
Chairman: Professor Brian Cox

Southern Arts Board

13 St Clement Street
Winchester SO23 9DQ
Tel: 01962 855099
Fax: 01962 861186
Area covered: Berkshire, Buckinghamshire, Hampshire, Isle of Wight, Oxfordshire, Wiltshire and East Dorset
Executive Director: Susan Robertson
Chairman: David Reid

South East Arts Board

10 Mount Ephraim
Tunbridge Wells
Kent TN4 8AS
Tel: 01892 515210
Fax: 01892 549383
Area covered: Kent, Surrey, East and West Sussex
Chief Executive: Christopher Cooper
Chairman: Roger Reed

Arts Board South West

Bradninch Place
Gandy Street
Exeter EX4 3LS
Tel: 01392 218188
Fax: 01392 413554
Area covered: Avon, Cornwall, Devon, Dorset (except Districts of Bournemouth, Christchurch and Poole), Gloucestershire and Somerset
Chief Executive: Graham Long
Chairman: Maggie Guillebaud

West Midlands Arts Board

82 Granville Street
Birmingham B1 2LH
Tel: 0121-631 3121
Fax: 0121-643 7239
Area covered: County of Hereford and Worcester, Shropshire, Staffordshire, Warwickshire, Metropolitan Districts of Birmingham, Coventry, Dudley, Sandwell, Solihull, Walsall and Wolverhampton.
Chief Executive: Michael Elliot
Chairman: Bob Southgate

Yorkshire & Humberside Arts Board

21 Bond Street
Dewsbury
West Yorkshire WF13 1AX
Tel: 01924 455555
Fax: 01924 466522
Area covered: Metropolitan Districts of Barnsley, Bradford, Calderdale, Doncaster, Kirklees, Leeds, Rotherham, Sheffield, Wakefield, Humberside and North Yorkshire
Executive Director: Roger Lancaster
Chairman: Sir Ernest Hall

Eastern Arts Board

The year began well with the announcement that the East of England had won the Arts 2000 Year of Opera and Musical Theatre award for 1997.

The Eastern Touring Agency continued to tour high-quality work around the region's consortium of 26 small- and medium-sized venues. Works included a co-production of *Thérèse Raquin* with the Royal Opera House Garden Venture and the first tour of *The Knocky*, part of a new, three-year relationship with the Royal Court Theatre.

In Peterborough, Glyndebourne Education produced a highly successful community opera, *In Search of Angels*, which culminated in four public performances at Peterborough Cathedral involving 500 local residents.

Suffolk Dance, the newly-created National Dance Agency, produced its first *Autumn Collection* festival and, in drama, the New Company Development Scheme was particularly successful.

It was also a significant year for the region's visual and media arts. Kettles Yard, Cambridge, reopened with improved facilities and Commissions East completed its first full year, generating public art projects worth £385,000. Norwich Gallery successfully extended EAST, its annual open competition, into Europe: of 1,400 submissions, 150 came from the Continent.

Signals, the Essex media centre, sold its production, *Three Hours in High Heels*, to Channel 4 while Anglia TV pledged two years' support, worth £240,000, to *First Take* – the critically acclaimed young film-makers' series.

Other notable milestones included exchanges with Russia and Estonia; new studios in Cambridge; and a regional training programme organised for artists by artists. In addition, the board launched a regional photography magazine, *Second Sight*.

Support for arts marketing was sustained through surgeries, workshops and the Print Power publications.

Meanwhile, Peter Dormer completed the first Fellowship in Critical Appreciation in the Applied Arts at the University of East Anglia. The second fellow, Tanya Harrod, has now taken up her post.

East Midlands Arts Board

Though funding remained tight, the year saw a growth in the diversity and range of artistic output across the East Midlands.

Audiences, which rose by 3.3% on the previous year, saw 90 premières, 200 new productions and a series of international collaborations: Nottingham welcomed the Maly Dramatic Theatre of St Petersburg and Peter Brook; Leicester hosted Habib Tanvir's Naya Theatre Company. *Island Voices*, the writers' exchange with Jamaica, also concluded successfully.

A black cultural centre, Imani Ujima, opened in Leicester. A network for black art was established along with the East Midlands African and Caribbean Art project, to increase opportunities for black artists.

The board's literature and rock and pop development workers secured sponsorship from a regional newspaper for a series of poetry competitions, organised more writers' workshops and live literature, and raised the profile of young music-makers.

Despite pressure on capital spending, new buildings opened and facilities were upgraded. The Montage Photographic Gallery and Arbor Gallery were unveiled in Derby. New studio and production facilities were inaugurated at the Broadway Media Centre in Nottingham. The Castle, a 500-seat theatre, opened in Wellingborough and facilities at Leicester's De Montfort Hall were upgraded. The region's touring network was extended following refurbishments to the Festival Hall in Corby and the Civic Theatre at Mansfield.

Two major sponsorship programmes continued throughout the year. The first, a joint venture with BT -- the BT/EMA Innovation Awards -- gave awards to a dance company that enables blind, visually impaired and sighted dancers to work together; to an electronic imaging project networking artists from Derby with New York; to a regional theatre for a co-production with a major London theatre; and to six individuals, enabling them to develop their work. The East Midlands Electricity Marketing fund awarded 21 grants, helping small organisations to develop marketing ideas.

The Royal Philharmonic Residency in Nottingham dramatically changed the focus of orchestral provision through its exciting concert programme and work with community groups and brass bands in Nottinghamshire.

London Arts Board

Organisations funded by the London Arts Board continued to produce the remarkable work that makes London one of the world's leading cultural capitals.

Tight control of overheads and judicious use of reserves enabled the board to maintain funding levels for most clients -- and provide a little extra for a few. The board provided support for over 140 organisations and, for the first time, produced funding agreements for 122 regularly funded organisations.

The board's responsibilities widened as it began funding 14 organisations previously supported by the Arts Council of Great Britain. Close liaison between all parties ensured a smooth transition.

London is one of the world's most culturally diverse cities. This was reflected by a 21.5% increase in revenue and fixed-term funding for culturally diverse organisations. A study of black arts began with a review of black theatre.

The board undertook several initiatives to increase access among practitioners and audiences. These included the *Capital Access* scheme, the *Partnership in the Classroom* music education project (with Yamaha Kemble Music (UK) Ltd), *Beyond the West End* and the London Radio *Playwrights' Festival*.

These projects not only reflect the board's commitment to education; they also demonstrate the importance of developing new partnerships to support new initiatives. Meanwhile, the board maintained close links with its traditional partners: 33 local authorities and the London Boroughs Grants Committee.

The board codified and published its procedures for making grants. To seek greater flexibility in its funding, it also began a review of its policies. The result was the widely circulated discussion document *Planning Propositions for the London Arts Board*.

Training initiatives benefited around 600 individuals and 1994/95 also saw the 200th placement under the Business in the Arts scheme. The board maintained its international role through the *Go & See* and *Cultural Capitals* programmes.

Northern Arts Board

Highlights of the year included the Brinkburn Summer Music Festival, featuring the Gabrieli Consort, Orlando Consort and Northern Sinfonia. The *20,000 Voices* project in Northumberland aimed to get the entire area singing.

Northern Stage's first Newcastle International Theatre Season hosted Peter Brook and the Maly Dramatic Theatre of St Petersburg. The city's Northern Electric Dance Festival included the *Alternative Motor Show* with Gary Lambert, Lee Baker and youngsters from Newcastle's West End. Antony Gormley's *Angel* -- 60ft tall and 169ft wide -- was commissioned for the southern gateway to Tyneside.

Middlesborough Mela hosted Amar Singh, Sangreeta, Anjana and the Pandesi Music Machine. Stockton's Riverside International Festival attracted 200 productions from around the world. In Ullswater, the RSC's *Henry VI Part 3* sold out in three days.

Of 20 poets featured in Bloodaxe's *New Generation Poetry*, six are from the North. Amber Films produced award-winners *Letter to Katja* and *Eden Valley*.

Infrastructure developments included Gateshead's commitment to developing Baltic Flour Mills, set to become the largest contemporary gallery outside London. The £2.5m Customs House Arts Centre opened in South Shields and the refurbished Live Theatre reopened in Newcastle with a revival of Alan Plater's *Close the Coalhouse Door*. The Northern Centre for Contemporary Arts moved to Sunderland's new £2m arts centre.

Solicitors Dickinson Dees and accountants Ernst & Young joined Northern Arts in PartNAship, offering legal, financial and other professional advice to the arts. Chris Smith, Opposition Heritage Secretary, launched Blue Notes, a regional arts information service, and Northern Arts' Lottery information sessions attracted 800 customers.

Looking ahead, *The Case For Capital* -- a strategy for capital development -- was launched by Tony Blair MP and Stephen Dorrell MP, Secretary of State for National Heritage. Planning for Visual Arts UK 1996 -- an Arts 2000 initiative -- was boosted by sponsorship from Northern Electric, Air UK and the Tyne and Wear Development Corporation.

North West Arts Board

In the North West, 1994/95 began with the continuing success of Manchester's City of Drama project and closed with the City of Liverpool narrowly failing in its bid to become the 1999 City of Architecture. Both these Arts 2000 initiatives – reflecting the vitality of the region's arts and its widespread enthusiasm for fresh ideas – developed with direct involvement from the North West Arts Board.

The City of Drama project, involving the whole of Greater Manchester, achieved a turnover of £11m and created over 100 theatre-related jobs. Performers and companies from over 40 countries took part.

On Merseyside, 1994/95 saw the successful relaunch – with the board's support – of the Liverpool Everyman Theatre and the continued progress of the city's cultural industries. Major events included the *V-Topia* multimedia exhibition produced by NWAB client Moviola.

The region's reputation in the visual arts was enhanced by a series of large-scale public and environmental art programmes. Most notable among these was the Tern Project in Morecambe and a series of initiatives in Burnley. Partnerships with the region's local authorities led to the creation of three new literature development posts – in Cheshire, Oldham and Wigan.

The board's remit widened as it took responsibility from the Arts Council of Great Britain for six of the area's repertory theatres: Bolton Octagon, Liverpool Playhouse, Liverpool Everyman, Manchester's Contact Theatre and Royal Exchange, and Oldham Coliseum. This move increased the board's annual turnover to £8.8m.

During the year, the board began using electronic mail to develop its information services to the region's arts community.

Finally, 1994/95 was the board's first year under the chairmanship of Professor Brian Cox and marked the arrival of new chief executive Sue Harrison.

Southern Arts Board

Undeterred by the austere financial conditions prevailing throughout 1994/95, Southern Arts focused on raising the region's artistic profile and enhancing its own efficiency. This involved creating more opportunities for new work; reinforcing partnerships with key arts organisations; honing administrative procedures; streamlining communications; and fostering effective relationships.

The board undertook a range of initiatives to stimulate greater artistic innovation. These included a pilot programme to establish an associate dance company for the region, leading to the appointment of the Aletta Collins Dance Company.

The board paid particular attention to music theatre, notably the Mecklenburgh Opera at the Bournemouth International Festival.

An exciting programme of five year-long artist residencies generated new work, established extensive education and community programmes and forged local partnerships. The artists in residence included visual artist Bruce Williams at the Aspek Gallery, Portsmouth; writer David Neville with Basingstoke's Proteus Theatre Company; glass artist Sasha Ward at the Russell-Cotes Art Gallery, Bournemouth; Candoco Dance Company and artist Samantha Clarke in Buckinghamshire; and Lulu Quinn working in video and multimedia in Swindon.

By clarifying what it expects from its core funded organisations, Southern Arts was able to align its aims and strengthen its relationships with key arts organisations responsible for delivering a substantial proportion of the region's arts activity. The board promoted coherence, clarity, simplicity and transparency in its administrative procedures and launched a more focused communications policy, which included a series of consultative seminars on issues such as cultural diversity, education and arts in rural areas.

A structural review led to a reduction in administrative staff which enabled the board to appoint two new officers. This has already paid dividends – strengthening the board's links with local authorities and generating significant benefits, notably in education, tourism and rural arts.

South East Arts Board

The South East region, renowned for combining the mainstream with the radical, has become a microcosm of the national arts funding picture: a mix of exciting new initiatives from some clients; managerial and financial problems for others.

The year opened with a quickfire series of major events and a rapid pace was sustained throughout the year. To keep abreast of developments, South East Arts increased its arts spend, drawing over £140,000 from reserves and reducing administrative and salary costs by over 2%.

Within the first few months of the year, the board developed its first mime roadshow, its first cultural diversity showcase and *Leisure the Lifeline* – a conference which focused on regeneration through leisure. The new Glyndebourne Opera House then made a spectacular entrance with an award-winning building and a challenging programme of new opera.

In Spring, as the new Regional Film Archive collected material for 1996's Centenary of Cinema, Lord Gowrie opened the privately-owned, 20-acre public sculpture park in West Sussex, devoted exclusively to living British artists. Gavin Henderson celebrated his last Brighton Festival after a decade as its brightest director.

Michael Grade opened the Media Development Association in East Sussex and the Queen and President Mitterand opened the Channel Tunnel, accompanied by community and orchestral celebrations in Kent and Nord-Pas de Calais.

An Arts Council Appraisal Team visited the region to pilot an appraisal process which will be introduced across all RABs in the next five years.

While the whole of 1994/95 will be remembered for its achievements, it will also be remembered as the year in which one theatre had to close temporarily and problems forced two other clients to fold permanently.

Nevertheless, South East Arts Board remains grateful that prompt management action and financial support from partners fostered growth elsewhere and averted further unplanned closures.

Arts Board South West

Despite frequent funding crises, the region continued to produce new work of quality, imagination and ambition.

One of 1994/95's most memorable events was *Arion and the Dolphin*, a collaboration between the local community, Plymouth Theatre Royal, the Bournemouth Orchestras, English National Opera, South West Arts, Marks & Spencer and the Royal Navy. From Vikram Seth's libretto, composer Alec Roth created an epic community opera performed before 7000 people at HMS Drake, Plymouth.

Such creative spirit remains conspicuous across all art forms. In collaboration with two other regional arts boards, South West Arts commissioned David Massingham to produce a dance piece specifically for touring small rural venues. The board granted music commissions to John Woolrich, Michael Berkeley, Graham Fitkin and Gavin Bryers. 1994/95 also saw the launch of the New Words imprint, in collaboration with Bristol publishers Redcliffe Press. The HTV/South West Arts Film Awards was particularly successful, offering broadcast opportunities to independent film-makers.

Several long-term public art projects came to fruition. One of the most remarkable was the programme of works commissioned for the new Acute Illness Unit in Cheltenham.

Perhaps surprisingly, business sponsorship showed a dramatic increase of 61% on 1993/94. South West Arts Business Partners continued to play an important role, promoting the benefits of arts sponsorship and supporting several events themselves.

But the climate of uncertainty persists. The impact of local government reorganisation remains unpredictable and many organisations remain concerned about its potential impact on arts funding. South West Arts continues to work closely with local authorities on this issue, notably in Avon.

With little prospect of increased funding, the board restructured to combat rising administration costs, cutting staff by a third. The savings will allow greater investment in the region's creative talent.

West Midlands Arts Board

The board's aim is straightforward: to create an environment in which the region's arts can flourish.

To this end, WMA has established a strong track record in attracting investment through partnerships with local authorities and other agencies, devoting increasingly limited resources to maintaining the area's arts infrastructure.

But, while an encouraging number of new relationships emerged during 1994/95, the region's arts remain comparatively underfunded. Although the arts infrastructure survived the difficult financial climate without dramatic loss, many artists and arts organisations struggled to maintain a full range of work.

Nevertheless, the Birmingham Repertory Theatre and the Warwick Arts Centre, among others, attracted critical acclaim and West Midlands-based companies continue to take national awards.

The National Lottery offers the most significant source of new investment. The region led the way in preparing for its introduction and those efforts bore fruit as Birmingham's Ikon Gallery featured among the first bodies to receive a Lottery grant.

However, lotteries cannot replace local government funding – which in 1993/94 fell by 6% in real terms, mainly affecting metropolitan areas.

Although there were no major cuts to revenue funded organisations in 1994/95, the threat of more severe cuts in 1995/96 led to greater emphasis on partnerships with metropolitan authorities.

Relationships with other non-arts agencies strengthened, particularly with English Heritage, which committed £20,000 to a programme of contemporary work at Witley Court.

This was the first full year of the board's Asian, Caribbean and African Arts Strategy. Seven groups received enhanced funding and – with support from City Challenge and the Department of the Environment – The Drum's development as a major Asian, Caribbean and African arts centre in Birmingham made slow but identifiable progress.

Finally, the board's responsibilities widened significantly as it began funding the Birmingham Repertory Theatre, Belgrade and New Victoria theatres.

Yorkshire & Humberside Arts Board

Despite a 1.7% cut in Arts Council funding, the region recorded real achievements across all arts sectors in 1994/95. New initiatives were launched and the region secured its first National Lottery grants. The board sought to minimise the impact of funding cuts by maintaining standstill grants to the majority of its funded organisations and by reducing the proportion spent on administration overheads by 4%.

The year started on a high as the region was chosen to hold the 1998 Year of Photography and the Electronic Image. Preparations began immediately. The West Yorkshire Playhouse, Opera North, Northern Ballet Theatre, the Henry Moore Sculpture Trust and the Stephen Joseph Theatre all received Prudential Awards. Huddersfield Contemporary Music Festival and Salts Mill won Arts Council/British Gas Working for Cities awards. IOU Theatre won a Barclays New Stages award; and Phoenix Dance Company won a Digital Dance award.

The region responded positively to the launch of the National Lottery. The board drew up a capital strategy and audit in consultation with local authorities and arts organisations. These identified priorities for future capital spending. Three of the first nine National Lottery grants were awarded to the region and there are plans to build on this early success.

YHA partnerships with local authorities continued to provide the bedrock of arts funding and planning in the region. Local government reorganisation in Humberside and North Yorkshire provided an extra incentive in those counties to ensure that the arts continue to thrive.

International links were strengthened, particularly with the EU and the Samara province of Russia. The British Tourist Authority promoted the region's arts as a tourist attraction; a new theatre opened in Huddersfield; a new media centre opened in Sheffield; the *New Voices* project was launched with Yorkshire Television; and a South Asian Arts Forum was established.

The Council

Members of the Arts Council of England at 31 March 1995

Lord Gowrie PC (Chairman)
Sir Richard Rogers (Vice-Chairman)
Richard Cork
Professor Christopher Frayling
Maggie Guillebaud
Peter Gummer
Sir Ernest Hall OBE DL
Gavin Henderson
Thelma Holt CBE
Trevor Nunn CBE
Stephen Phillips
Usha Prashar CBE
David Reid
Stella Robinson
Prudence Skene
Robert Southgate

Observer: Denys Hodson CBE

Members of the Audit Committee

Peter Gummer (Chairman)
Lord Gowrie PC
Sir Ernest Hall OBE DL
Clive Priestley CB
Prudence Skene

Members of the Preparation of Business Committee

Lord Gowrie PC (Chairman)
Peter Gummer
Sir Ernest Hall OBE DL
Clive Priestley CB
Prudence Skene

Members of the Presentation Committee

Lord Gowrie PC (Chairman)
Peter Gummer
Stephen Phillips
Clive Priestley CB
Observer: Denys Hodson CBE

Lord Gowrie PC Chairman

Lord Gowrie was appointed Chairman of the Arts Council of England for a five-year term from 1 April 1994. He is a director of Sotheby's Europe, having been Chairman between 1987 and 1993, and Provost of the Royal College of Art. He is also a non-executive director of Ladbroke, Guinness Mahon Holdings and Yeoman Investment Trust and was Chairman of the Really Useful Group from 1985 to 1990. His political career included service as Minister of State for Employment 1979-81, Minister of State and Deputy Secretary of State for Northern Ireland 1981-83, Minister for the Arts 1983-85 and in the Cabinet as Chancellor of the Duchy of Lancaster 1984-85. Educated at Eton, Balliol and Harvard, he has been a visiting lecturer at the State University of New York, a fellow and tutor at Harvard and a lecturer in English and American literature at UCL. He worked as a fine art consultant during the 1970s and was until recently Chairman of the Serpentine Gallery and a director of the London Symphony Orchestra. He has published books on politics and the arts and is a literary critic for *The Daily Telegraph*.

Sir Richard Rogers Vice-Chairman

Sir Richard is Chairman of Richard Rogers Architects. He was educated at the Architectural Association, Yale University and is a member of the Royal Institute of British Architects. His many awards for architecture include the RIBA Gold Medal, the Légion d'Honneur and the International Union of Architects' August Perret Prize for the Pompidou Centre. He is a former Chairman of the Board of the Tate Gallery. His recent works include new headquarters for Channel 4 in London and the European Court of Human Rights in Strasbourg. Amongst current projects are the proposed Terminal 5 at Heathrow Airport, headquarters for Lloyd's Register of Shipping and Daiwa Europe in the City of London, and for Daimler-Benz in Berlin.

Richard Cork

Richard Cork has been Chief Art Critic for *The Times* since 1991 and the Henry Moore Foundation Senior Research Fellow at the Courtauld Institute since 1992. A critic, editor, broadcaster and historian, he has organised many exhibitions including shows in Milan, Paris, Berlin and at the Royal Academy, Tate and Hayward galleries in London. He has also published several books including *Vorticism and Abstract Art in the first Machine Age* and, most recently, *A Bitter Truth: Avant-garde Art and The Great War*. In 1989-90, he was appointed Slade Professor of Fine Art at Cambridge University. He is currently co-selecting *British Art Show 4*, a South Bank National Touring Exhibition which opens in Manchester in November.

Professor Christopher Frayling

Christopher Frayling is Pro-Rector and Professor of Cultural History at the Royal College of Art. A historian, critic, writer and broadcaster, he was educated at Repton School and Churchill College, Cambridge where he studied history. After completing his doctorate there, he lectured at Exeter and Bath Universities and became a film archivist at the Imperial War Museum. In 1979 he founded the Department of Cultural History and Faculty of Humanities at the RCA. He was a governor of the British Film Institute, a member of the Crafts Council 1981-86 and Chairman of Freeform Arts Trust 1982-88. He is a trustee of the Victoria and Albert Museum, Chairman of the Crafts Study Centre in Bath and a regular commentator – on radio, television and in print – on the fine and less fine arts. His latest television work includes the series *The Face of Tutankhamun* and *Strange Landscape*.

Maggie Guillebaud Chairman of South West Arts Board

Maggie Guillebaud was educated at Wycombe Abbey School and graduated in English from Exeter University. She had a career in education before taking up a wide variety of voluntary appointments. She has been a committee member with South West Arts for many years and is a former Chairman of the English Regional Arts Boards. She is currently on the board of Cheltenham Festivals Ltd and Cheltenham International Festival of Music. She is also Chairman of the Bristol Cultural Development Partnership. A lover of music, theatre and the visual arts, and founder Chairman of the Friends of Cheltenham Art Gallery and Museums, she also sat until recently on the board of Gloucestershire Everyman Theatre.

Peter Gummer

Peter Gummer is Chairman of Shandwick, one of the world's largest public relations groups. Educated at Selwyn College, Cambridge, he spent a period working on local newspapers and held a number of public relations posts before forming Shandwick in 1974. He is a non-executive director of the Halifax Building Society, a member of the National Health Service Policy Board and Chairman of Understanding Industry Trust.

Sir Ernest Hall OBE DL

Chairman of Yorkshire & Humberside Arts Board

Sir Ernest founded Dean Clough, the enterprise, arts and educational centre in Halifax, West Yorkshire. He studied piano and composition at the Royal Manchester College of Music in the 1950s. In 1961 he launched his own textile company, Mountain Mills, which in the late 1970s turned from textiles to property. After retiring from the company in 1983 he bought Dean Clough, a derelict Victorian carpet mill, which he began transforming into a 'practical Utopia'. It now houses around 200 companies, over 3,000 workers, an art gallery, the Henry Moore Sculpture Trust Studio, two theatre companies and educational initiatives Design Dimension Project and the Calderdale College Enterprise Campus. Sir Ernest continues his career as a musician and performs as a soloist with several orchestras. In 1994 he was appointed Chairman of Northern Ballet Theatre and became a member of the Design Council. He is also deputy Chairman of EUREKA!, the museum for children.

Gavin Henderson

Gavin Henderson recently stepped down as Director of the Brighton Festival, following his appointment as Principal of Trinity College of Music, London. He is Artistic Director of the Dartington International Summer School and Artistic Consultant to the Bournemouth Festival, and his wide experience of working with orchestras includes a period as General Manager of the Philharmonia. He is President of the National Piers Society, Chairman of the British Arts Festival Association, Vice-President of the European Festival Association, and a Governor of the University of Brighton and of Chethams School, Manchester. He is also Chairman of the independent film and television company Palindrome Productions.

Thelma Holt CBE

After a successful career as an actress, Thelma Holt founded and ran the Open Space Theatre, the pioneer of the fringe theatre in the UK. She subsequently spent eight years as Director of The Roundhouse until its closure, and then became Head of Touring and Commercial Exploitation at the Royal National Theatre, for which she received the Laurence Olivier/*Observer* Award for Outstanding Achievement in the Theatre. An independent producer since 1990, her most recent productions in the West End have been *Much Ado about Nothing* and *The Clandestine Marriage* starring and directed by Nigel Hawthorne. In 1994, she received an honorary doctorate from Middlesex University.

Trevor Nunn CBE

Trevor Nunn is Director Emeritus of the Royal Shakespeare Company (RSC). He was educated at Northgate Grammar School, Ipswich, and Downing College, Cambridge. He began his theatre career at the Belgrade Theatre, Coventry, as a trainee and then Resident Director. He joined the RSC in 1964 as Associate Director, becoming Chief Executive and Artistic Director in 1968. From 1978 to 1986 he was the company's Joint Artistic Director, and since then he has worked as a freelance director in both theatre and film.

Stephen Phillips

Stephen Phillips is a broadcaster and series editor of Meridian's arts series *The Purr*. He was formerly Arts Correspondent for Channel 4, administrator of the Prospect Theatre Company and Chairman of the Tricycle Theatre. He has been a member of the Arts Council's Advisory Board on Touring, of which he is now Chairman, since 1990. He is also a critic on the *Daily Express*, a BBC reporter and a presenter of Radio 4's *Kaleidoscope*.

Usha Prashar CBE

Usha Prashar is Chairman of the Executive Committee of the National Literary Trust and a Non-Executive Director of Channel 4. She is also a part-time Civil Service Commissioner. She served on the Arts Council of Great Britain, 1979-81 and was a member of Greater London Arts Association 1984-86. Her distinguished record of public service includes terms of office with the Race Relations Board, the Executive Committee of the Child Poverty Action Group, the BBC Educational Broadcasting Council and the Royal Commission on Criminal Justice. She was Director of the Runnymede Trust 1977-84 and Director of the National Council for Voluntary Organisations 1986-91. Her present appointments include membership of the Lord Chancellor's Advice Committee on Legal Education and the Council of the PSI.

David Reid

Chairman of Southern Arts Board

David Reid is a former IBM resident director. He spent several years in Scotland, where he headed the company's activities and established a reputation for his commitment to the arts. He was a member of the Executive Council of Scottish Business in the Community and was Chairman of the Scottish Committee of ABSA. Since returning to Hampshire, he has chaired the newly-formed Business in the Arts South Company. He is also a governor of Portsmouth University where he is Chairman of the Human Resources Committee.

Stella Robinson

Chairman of Northern Arts Board

Born in Leeds, Stella Robinson was educated at Aireborough Grammar School and Leeds University. After taking a degree in English she worked in housing in York and Rotherham. In the 1960s she was a Warden of Lodgings for King's College, Newcastle-upon-Tyne. During this period she joined the newly-formed Regional Arts Association, later to become Northern Arts Board, which she has chaired since 1990. She has been a Labour Councillor in Darlington and County Durham since 1972 and is a member of Durham County Council's Arts, Libraries and Museums Committee, a Vice-Chairman of the North of England Open Air Museum at Beamish, and serves on the Council of the Museums Service, Durham City Arts and Durham Theatre Company. She has recently been elected Mayoress of Darlington. She is a registered disabled person with partial sight.

Prudence Skene

Prudence Skene's early experience in arts administration included work with John Gale Productions, The Australian Elizabethan Theatre Trust and The Roundhouse. She worked with Ballet Rambert from 1975 to 1986, first as Administrator and then as Executive Director. From 1987 to 1990, and again in 1992, she was Executive Director of the English Shakespeare Company. She has worked as a freelance arts administrator for clients including the Royal National Theatre and in May 1993 she became Director of the Arts Foundation. Until her appointment to the Arts Council she was President of the Theatrical Management Association and Chairman and Vice-Chairman respectively of the Dancers' Resettlement Trust and Fund.

Robert Southgate

Chairman of West Midlands Arts Board

Robert Southgate is the former Managing Director of Central Broadcasting and is currently a consultant to Central Television. His career in journalism included executive posts on national newspapers before he joined ITN as a reporter and newscaster in 1969. He was a founder member of the successful TVS franchise application group for South and South East England in 1982 and played a major role in Central's franchise application in 1991. He is Chairman of the City of Birmingham Touring Opera, a member of the Advisory Board of Birmingham Royal Ballet and a Non-Executive Director of Central Broadcasting and Meridian Broadcasting.

Membership of Council and staff

Directors or Heads of Department/Unit are noted. Staff within departments/units are otherwise listed in alphabetical order. List current as at 31 March 1995.

Council

Arts Council of England – changes to Council during 1994/95: Richard Cork and David Reid were appointed as Council members in March 1995. Michael Holroyd CBE and Clive Priestley CB retired from the Council in March 1995.

Honours

Our congratulations to the following who received honours during the year:

Sir Ernest Hall OBE DL (Albert Medal of the Royal Society of Arts), Council member;
Thelma Holt (CBE), Council member;
Michael Hopkins CBE (knighthood), member of Advisory Group on Architecture;
Usha Prashar (CBE), Council member;
David Puttnam (knighthood), member of the National Lottery Advisory Board;
Ruth Mackenzie (OBE) member of the National Lottery Advisory Board and the Advisory Board on Touring.

Obituaries

We record with great sorrow the following deaths:

Lord Cottesloe, Chairman of the Arts Council of Great Britain from 1960 to 1965
Lord Goodman CH, Chairman of the Arts Council of Great Britain from 1965 to 1972
Andrew Milne, National Lottery Operations Director from December 1994 to May 1995.

Secretary-General's Office

Mary Allen * •
(Secretary-General)
Brenda Whitehead

Chairman's Office

John Dowling *
Margaret Howl

Deputy Secretary-General's Office

Susan Hoyle * •
(Deputy Secretary-General)
Jae Shannon

Press and Public Affairs

Sue Rose
(Head of Press and Public Affairs)
Andrew Barnett
Kimberley Bate +
Caroline Leech
Jane Parley
Jean Stevens +

Secretariat

Lawrence Mackintosh
(Head of Secretariat)
Brenda Carruthers-Jones

Finance and Resources Division

Lew Hodges * •
(Director)
Margaret Shackleton

Business Assessment and Planning

Peter Greig
(Head of Business Assessment and Planning)
Olivia Lacey
Emer O'Sullivan
Janet Robinson
Toby Scott
Carol Stone
Peter Verwey

Finance

Jennifer Oakley
(Financial Controller)
Chris Austin
Jackie Baptiste
Sherma Batson
Monica Chestnovitch
Mike Danks + *
Andrea Davidson +
Sonia Dressekie
Lyn Gathercole
Laurelie Gifford
Denagh Hacon
Janet Higgs +
Marcus Henry *
Shirley Larbi
Rosemarie Lewis
Elizabeth Sell
Jill Skyers
Vanessa Truss

Information

Annie Thackeray
(Information Manager)
Stephen Chappell
Jon Feldmann +
Neil Lawson *
Jacqueline Lomas
Sanjay Macwana
Sara Newman
Andrew Watt

Office Services

Sam Turner
(Property and Services Manager)
Cornelius Desmond
Emma Dunster
Mike Fouracre
Steven Gould
Pamela Hurst +
Tony Patience
Eric Pickersgill
Judith Rein
William Roache
Jean Stevens +
Alan Wheatley
Roy Wood
Walter Woodley
Roger Wormull +

Personnel

Mary Wratten
(Director)
Marion Brown
Amanda Hunnings
Louise Nunn

- * fixed term contract
- member of the Senior Management Team
- + part-time
- ~ secondment from Personnel Department

Combined Arts

Iain Reid * (Director)
Janet Baillie
Anna Hackett
Daniela Karsten
Jo Scanlan
Fiona Scagrove +

Dance

Hilary Carty * (Director)
Juha Carruthers
Beverley Griffiths
Anna Hayward
Brendan Keaney
Jeanette Siddall
Janet Stephenson

Drama

Nick Jones * (Director)
Sian Ede +
Karin Gartzke +
Kathleen Hamilton
Charles Hart
Terry Hawkins
John Johnston
Penny Laloz
Mary Ling
Claire Templeton

Film, Video and Broadcasting

Rodney Wilson (Director)
Vicki Allsebrook
Will Bell
David Curtis
Richard Gooderick
Jem Legh
Alicia Matthews
Anne Sinclair
Gary Thomas

Literature

Alastair Niven * (Director)
Anne Bendall
Gary McKeone
Valerie Olteanu +
Jilly Paver +

Music

Kathryn McDowell * (Director)
Celia Hill
Georgina Holt
Rajan Hooper
Olivia Lowson
Isabel Murphy
Andrew Pinnock
Deborah Smith

Touring

Kate Devey * (Director)
Alison Chapman*
Samantha Klinger
Rose Langer
Alexandra Lingard
Vivienne Moore
Shyama Persaud
Deborah Rees +
Alison Smith
Dorothy Wright *

Visual Arts

Marjorie Allthorpe-Guyton *
(Director)
Jane Bilton
Rory Coonan *
Nicole Crockett *
Eileen Daly +
Hannah Daws
Timothy Eastop +
Tania Guha * +
Barry Lane
Mary McDonagh +
Claire Pollock
Vivienne Reiss +
Mark Stewart
Jeremy Theophilus

Arts and Disability

Wendy Harpe (Head of Unit)

Education and Training

Maggie Semple (Director)
Jillian Barker
Marjorie James + ~

Policy, Research and Planning

Julia Crookenden (Director)
Ruth Aldridge
Sara Breen
Christopher Davies +
Christine Eastman +
Andy Feist
Marjorie James + ~
Nikki McGregor + *
Jane O'Brien
Pat Swell

National Lottery

Jeremy Newton * • (Director)
Alexandra Ankrah
Alison Atkinson
Margaret Bolton
Angela Cook
Joan Cunningham
Mark Dunford
Peter Ellison
Helen Furlong
Shreela Ghosh
Donna Iles +
Iqbal Khanem
Sarah Macnee
Heather May +
Andrew Milne
Nicola Mulligan +
Sally Stote
Monica Tross

Advisory structure

A key element of the Council's organisation is its advisory structure of panels, boards, committees and groups. These advise and assist the Council and its officers on the formulation and implementation of policy. Members are appointed by the Council from nominations which are open to the public and are generally specialists in the relevant arts discipline: working artists, arts administrators, scholars and critics. Listed here are the members of the Council's advisory bodies as at 31 March 1995.

Abbreviations used:

BC, British Council
DSS, Department of Social Security
HMI, Her Majesty's Inspector
RAB, Regional Arts Board
SBC, South Bank Centre

Advisory Panel on Visual Arts & Photography

Sir Richard Rogers (Chairman)
Helen Chadwick
Andrew Dewdney
David Elliott
William Furlong
Philippa Goodall
David Hevey
Robert Hopper
Tess Jaray
Julia Peyton-Jones
Rita Keegan
William Kirby
Sarat Maharaj
Jenni Lomax
Helen Rees
Mark Sealy
Jem Southam

Art Projects Committee

Robert Hopper (Chairman)
Sutapa Biswas
Michael Corris
Professor Thomas Crow
Emma Dexter
Jayne Earnscliffe
Balraj Khanna
Peter Ride
Stephen Snoddy
Isabel Vasseur

Advisory Group on Photography

Andrew Dewdney (Chairman)
Jov Gregory
David Hevey
Amanda Hopkinson
Janet Ibbotson
Valerie Lloyd
Mark Sealy
Jem Southam
Kim Walden
Observers:
Alastair Haines, RAB
Brett Rogers, BC

Advisory Group on Architecture

Richard Burton (Chairman)
Joanna Drew CBE
Eldred Evans
Sir Michael Hopkins CBE
David Lea
Eric Parry
Hugh Pearman
Andrew Saint
Chris Shepley
Victoria Thornton
Stephanie Williams

Combined Arts Committee

Professor Christopher Frayling
(Chairman)
Gavin Henderson
Michael Holroyd CBE
Thelma Holt CBE
Stephen Phillips
Sir Richard Rogers
Prudence Skene

Advisory Panel on Dance

Prudence Skene (Chairman)
Peter Badejo
Professor Christopher Bannerman
Stephen Barry
Terry Braun
Kate Flatt
Nigel Hinds
Professor Stephanie Jordan
Marie McCluskey MBE
Ashley Page
Dr Glyn Perrin
Piali Ray

Dance Development Advisers

Theresa Beattie
Siobhan Davies
Emma Gladstone
Jean Johnson-Jones
Ross McGibbon
Anthony Peppiatt
Sanjeeveni Dutta
Jeanefer Jean-Charles
Jane Mooney

Advisory Panel on Drama

Thelma Holt CBE (Chairman)
Paul Allen
David Brierley
Roger Chapman
Hilary Hammond
Bush Hartshorn
Vikki Heywood
Phyllida Lloyd
Penny Mayes
Deborah Paige
Michael Ratcliffe
Jenny Topper
Jatinder Verma
Observers:
Tim Butchard, BC
Brian Debnam, RAB
Michael Convey, HMI

Drama Projects Committee

Hilary Hammond (Chairman)
Bush Hartshorn
Vikki Heywood
Carolyn Lucas
Penny Mayes
Joanna Reid
Nona Shepphard
Charles Washington
Denise Wong

Theatre Writing and Bursaries Committee

Paul Allen (Chairman)
Giles Croft
Deborah Paige
Nona Shepphard
Jenny Topper
Michael Wilcox
Rita Wolf
Maggie Woolley

Advisory Panel on Film, Video and Broadcasting

Professor Christopher Frayling
(Chairman)
Helen Baehr
Karen Brown
Ian Christie
Jonathan Curling
Mick Csaky
Steve Dwoskin
Kim Evans
Dianne Nielmes
Michael O'Pray
Trevor Phillips
Gillian Reynolds
Observers:
Dr Sean M Lewis, BC
John Bradshaw, RAB

Arts Film Production Committee

Mick Csaky (Chairman)
Debra Hauer
John Ellis
Elizabeth Wood

Artists' Film and Video Production Committee

Michael O'Pray (Chairman)
Vivienne Dick
Tina Keane
Simon Field
Tony Warcus

Advisory Panel on Literature

Michael Holroyd CBE (Chairman)
Fleur Adcock
Sue Butterworth
John Coldstream
Ferdinand Dennis
David Godwin
Tony Gould
David Lodge
Suniti Namjoshi
Verna Taylor
Marina Warner

Advisory Panel on Music

Gavin Henderson (Chairman)
Professor Margaret Bent
Richard Bernas*
Dr Graham Dixon
Dr Jonty Harrison
Dr Jane Manning
Dr Janet Ritterman
Janis Susskind
Gail Thompson
* In the 1993/94 Annual Report of ACGB, Richard Bernas was erroneously described as acting chairman of the Advisory Panel on Music (Jan-June 1994). During that period Janis Susskind was invited by the panel members to take the chair.

National Lottery Advisory Board

Peter Gummer (Chairman)
Jon Foulds
Lady Hopkins
Cleo Laine OBE
Ruth Mackenzie OBE
Paddy Masefield
Tony Pender CBE
Nima Poovaya-Smith
Sir David Puttnam CBE

Contemporary Music Network

David Patmore (Chairman)
Bruce Cole
Tony Dudley-Evans
Sally Groves
Brian Morton
Observers:
Mark Monument, RAB
Graham Sheffield, SBC

Advisory Board on Touring

Stephen Phillips (Chairman)
Stephen Browning
Graham Devlin
Ruth Eastwood
Ruth Mackenzie OBE
Peter Mason
Brian McMaster
Lucy Neal
David Patmore
Bob Ramdhanic
Judi Richards
John Buston RAB
Observer:
Stephen Barry

Education Committee

Maggie Guillebaud
Professor Eric Bolton CB
Bruce Gill
Geraldine Hurl
Nargis Rashid MBE
Neil Rathmell
Professor Peter Renshaw
Observer:
Tony Knight

Arts & Disability Monitoring Committee

Stella Robinson (Chairman)
Audrey Barker
Joe Bidder
Kwabena A Gyedu
Laura Guthrie
Mary Holland
Meena Jafarey
Bushy Kelly
Emma McMullan
Paddy Masefield
Michele Taylor
Paul Whittaker
Aziz Zeria
Observer:
Paul Smith, DSS

Women in the Arts Monitoring Committee

Sir Richard Rogers (Chairman)
Paul Allen
Shelley Collins
Fiona Ellis
Kim Evans
Bruce Gill
Jane Grant
Suniti Namjoshi
Dr Janet Ritterman

ACCOUNTS 1994/95

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The Arts Council of England accounts

30 March 1994 – 31 March 1995

Foreword

Introduction

The Arts Council of England was established by Royal Charter on 30 March 1994, and on 1 April 1994 took over responsibilities for work in England from the Arts Council of Great Britain. At the same time, the new Scottish Arts Council and the Arts Council of Wales took over responsibilities for Scottish and Welsh affairs respectively. All the assets, liabilities, and undertakings of the Arts Council of Great Britain were transferred to the new Councils on 1 April 1994. The Arts Council of Great Britain will be formally wound up after its final accounts have been agreed.

The Arts Council receives a grant-in-aid from the Department of National Heritage, and is also one of the bodies required to distribute funds generated by the National Lottery, under the National Lottery etc. Act 1993.

The Arts Council of England is governed by a Royal Charter; its objects are set out in its Annual Report. It is a registered charity.

The grant-in-aid is expended in accordance with policies identified by the Council, which operates at arm's length from Government, but within the framework of a Financial Memorandum issued by the Secretary of State for National Heritage. Accounts for 'Mainstream Activities' (ie those funded by the grant-in-aid) and Lottery activities have been prepared separately as required by the Secretary of State.

The names of the Members of the Arts Council are set out on page 42. Its advisory structure and its staffing establishment are explained in the Annual Report.

Review of the year

The Council's principal activity is the support of the arts, which it does by means of subsidies to arts organisations, Regional Arts Boards, and through other activities. The Secretary-General's report and departmental reports in the Annual Report provide further details of the policies and activities which have been pursued.

The accounts in respect of the Government's grant-in-aid have been prepared in accordance with the relevant Accounts Directions issued by the Secretary of State. Accounts in respect of the Arts Council's Lottery activities have been prepared separately, as required by the Directions.

The accounts for activity funded from the Government's grant-in-aid (set out on pages 50 to 61) show a surplus of £3.907m, which includes the surplus of £3.101m which was transferred from the Arts Council of Great Britain. Of this figure, £2.114m represents funds uncommitted in 1994/95 which the Council has agreed may be carried forward and expended in 1995/96.

The arts funding structure

The Regional Arts Boards are independent companies, and grants to them from the Arts Council are subject to conditions set by the Arts Council of England. The Council made operating grants of £58.062m to the Regional Arts Boards during the year, as detailed in Note 4 of the accounts. In addition the Council made further grants of £595,053 to Regional Arts Boards for a range of other activity. These grants are itemised in the relevant sections of Schedule 1.

Statement of Council's and Secretary-General's responsibilities

Under the Royal Charter, the Council is required to prepare a statement of accounts for the financial period in the form and on the basis directed by the Secretary of State for National Heritage, with the consent of Treasury. The accounts are prepared on an accruals basis and must show a true and fair view of the Council's state of affairs at the year end and of its income and expenditure and cash flows for the financial year.

In preparing the accounts the Council is required to:

- Observe the Accounts Direction issued by the Secretary of State, including the relevant accounting and disclosure requirements, and apply suitable accounting policies on a consistent basis
- Make judgements and estimates on a reasonable basis
- State whether applicable accounting standards have been followed, and disclose and explain any material departures in the financial statements
- Prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the Council will continue in operation.

The Accounting Officer for the Department of National Heritage has designated the Secretary-General as Accounting Officer for the Council. The relevant responsibilities as Accounting Officer, including the responsibility for the propriety and regularity of the finances for which the Secretary-General is answerable and for the keeping of proper records, are set out in the Non-Departmental Public Bodies' Accounting Officers' Memorandum, issued by the Treasury and published in *Government Accounting* (HMSO).

Other matters

The Comptroller and Auditor General acts as auditor to the Arts Council, and his report is presented on page 49. The Council maintains a register of interests of its Members, which is available for public inspection by appointment at the Council's Great Peter Street address.

The Arts Council is committed to a policy of equality of opportunity in its employment practices. In particular, the Council aims to ensure that no potential or actual employee receives more or less favourable treatment on the grounds of race, colour, ethnic or national origin, marital status, gender, sexual orientation, disability or religious beliefs.

During the year, arrangements have been made to promote effective consultation and communications with all staff. All departments have regular staff meetings at which matters relating to the Council's activities are discussed and staff are regularly briefed on the matters discussed at senior management and Council meetings. Meetings of all staff are held periodically. The Council recognises the trade union MSE, with which it has established a procedural agreement; representatives of management and union meet regularly.

Statement on corporate governance

The Arts Council of England, a body governed by Royal Charter, is not formally required to comply with the Code of Best Practice published in December 1992 by the Cadbury Committee on the Financial Aspects of Corporate Governance. However, as a publicly funded body the Council believes it should meet the highest standards of corporate governance and accordingly complies voluntarily with key aspects of the code.

Members of the Arts Council are appointed by the Secretary of State for National Heritage for specified terms of office, and are unpaid. Council Members work within a specific Code of Practice (based on a Treasury model for non-departmental bodies) which has been agreed with the Secretary of State. The Council meets in formal session about ten times each year, and it monitors the work of the Secretary-General and her staff. Overall policy is determined by the Council itself, and the Council has a schedule of matters reserved for its own decision, including key points of strategy, policy, resourcing, and staffing. All Council Members have access to the Secretary-General and senior staff as they require; the Head of Secretariat ensures that the Council follows its established procedures.

The Annual Report provides information about the Council's overall financial position. Objective and professional relations are maintained with the National Audit Office which acts as auditor of both the Arts Council's mainstream accounts and its Lottery distribution account. The Council has established an Audit Committee, with specified terms of reference.

Mary Allen
Secretary-General

**The certificate of the Comptroller
and Auditor General to the
Arts Council of England**

I have audited the financial statements on pages 50 to 61, which have been prepared under the historical cost convention as modified by the revaluation of certain fixed assets and the accounting policies set out on page 53.

*Respective responsibilities of the Council,
Secretary-General and Auditor*

As described on page 48 the Council and Secretary-General are responsible for the preparation of the financial statements. It is my responsibility to form an independent opinion, based on my audit, on those statements and to report my opinion to you.

Basis of opinion

I certify that I have examined the financial statements referred to above in accordance with the National Audit Office auditing standards, which include relevant Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the Council and Secretary-General in the preparation of the financial statements, and of whether the accounting policies are appropriate to the body's circumstances, consistently applied and adequately disclosed.

I planned and performed my audit so as to obtain all the information and explanations which I considered necessary in order to provide me with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming my opinion I also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In my opinion the financial statements give a true and fair view of the state of affairs of the Arts Council of England at 31 March 1995 and of the surplus, total recognised gains and losses, and cash flows for the period then ended and have been properly prepared in accordance with the direction made by the Secretary of State for National Heritage.

Nigel Gale
*Associate Director,
for Comptroller and Auditor General*
National Audit Office
157-197 Buckingham Palace Road
London SW1W 9SP

30 June 1995

The Arts Council of England

Income and expenditure account

for the period 30 March 1994 – 31 March 1995

	£000s	1995 £000s
Parliamentary grant-in-aid <i>Note 2</i>		185,990
Other income <i>Note 3</i>		1,645
		<hr/> 187,635
Grants <i>Note 4</i>	118,404	
Grants to Regional Arts Boards <i>Note 4</i>	58,062	
Other activities <i>Note 5</i>	3,455	
	<hr/>	
General expenditure on the arts:		179,921
Management and services <i>Note 6</i>	7,695	
Less costs apportioned to the Lottery <i>Note 10</i>	(515)	
Net cost of management and services	<hr/>	7,180
		<hr/> 187,101
Operating surplus for the year before exceptional items and interest		534
Exceptional item: transfer from Arts Council of Great Britain <i>Note 22</i>		5,242
Interest receivable		280
		<hr/> 6,056
Operating surplus for the year		6,056
Transfer (to) reserves and provisions:		
Restructuring provision <i>Note 14</i>		(261)
Capital reserve <i>Note 21</i>		(1,888)
		<hr/> 3,907
Net surplus <i>Note 11</i>		<hr/> 3,907
Accumulated surplus carried forward		3,907

The Council has no recognised gains or losses other than those shown in the income and expenditure statement for the period. There are no discontinued activities.

Balance sheet

At 31 March 1995

		1995
	£000s	£000s
Fixed assets		
Tangible assets <i>Note 9</i>		3,682
Investments <i>Note 12</i>		3
		<hr/> 3,685
Current assets		
Stocks <i>Note 13</i>	49	
Debtors and prepayments:		
Grant-in-Aid receivable <i>Note 2</i>	11,874	
Other	1,531	
Due from National Lottery	575	
Grants paid in advance	2,299	
Cash at bank and in hand	358	
	<hr/> 16,686	
Current liabilities		
Grants outstanding	10,204	
Creditors: amounts falling due within one year	4,372	
	<hr/> 14,576	
Net current assets		2,110
Total assets less current liabilities		<hr/> 5,795
Financed by		
Income & expenditure account		3,907
Capital reserve <i>Note 21</i>		1,888
		<hr/> 5,795

Mary Allen
Secretary-General

Lord Gowrie
Chairman of the Arts Council of England

28 June 1995

Cash flow statement

For the period ended 31 March 1995

1995

	£000s	£000s
Operating activities		
Grants received from the Dept of National Heritage	174,116	
Other cash receipts	106	
Cash received from ACGB	319	
Net current assets received from ACGB	1,307	
Grants paid to arts organisations and other bodies	(172,056)	
Cash paid to and on behalf of employees	(3,758)	
Cash payments on behalf of the National Lottery	(549)	
Other cash payments (net)	847	
	<hr/>	
Net cash inflow from operating activities		332
Investing activities		
Purchase of tangible fixed assets	(262)	
Proceeds from sale of fixed assets	8	
	<hr/>	
Net cash outflow from investing activities		(254)
		<hr/>
Net cash inflow before returns on investments		78
Returns on investments and servicing of finance		
Interest received on short term cash deposits	280	
	<hr/>	
Net cash inflow from returns on investments		280
		<hr/>
Net cash inflow after returns on investments		358
		<hr/>
Increase in cash and cash equivalents		358
		<hr/>
Movements of cash and cash equivalents		
Cash at beginning of period		0
		<hr/>
Cash at end of period		358
		<hr/>

1 Accounting policies

A) Basis of accounts

These financial statements are prepared under the historical cost convention. The accounts have been prepared in accordance with the Accounts Direction issued by the Secretary of State for National Heritage, and they meet the requirements of the Companies Acts, and of the Statements of Standard Accounting Practice/ Financial Reporting Standards issued and adopted by the Accounting Standards Board, so far as those requirements are appropriate.

Separate accounts have been prepared for the Council's Lottery activities, in accordance with the Directions issued by the Secretary of State. Consolidated accounts have not been prepared.

On 30 March 1994, the Arts Council of England was established by Royal Charter, and on 1 April 1994 it took over responsibility for all the affairs of the Arts Council of Great Britain insofar as they related to England.

All the assets, liabilities and undertakings of the Arts Council of Great Britain relating to its affairs in England were transferred to the Arts Council of England on 1 April 1994. The relevant assets and liabilities have been brought into these accounts by means of an exceptional item; because of the continuity from the Arts Council of Great Britain to the Arts Council of England, the assets and liabilities have been brought into the Arts Council of England's accounts at their balance sheet value as it existed on 1 April 1994.

Since 1994/95 is the first year of operation for the Arts Council of England there are no comparative figures.

B) Accruals convention

All income and expenditure is taken into account in the financial year to which it relates.

Subsidy expenditure is incurred in the form of grants and guarantees which are formally offered to and accepted by the organisations funded by the Council. Grants and guarantees are charged to the income and expenditure account in the year in which funded activities take place; if this is not determinable they are charged in the year in which activities begin. Any amounts unpaid from grants and guarantees at the year end are shown in the balance sheet as creditors and any advance payments to funded organisations in anticipation of grants and guarantees to be charged in the following financial year are shown as assets in the balance sheet. The Arts Council of England has accepted the responsibilities formerly attributable to the Arts Council of Great Britain for undischarged grants and guarantees, and for grants and guarantees paid in advance, insofar as they relate to English affairs.

C) Depreciation and fixed assets

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value of each asset systematically over its expected useful life as follows:

Freehold land – not depreciated

Freehold buildings – over 50 years
Leasehold buildings – over the life of the lease
Equipment, fixtures and fittings – over 4 years
Motor vehicles – over 4 years

On 1 October 1994, the Council reduced its 'capitalisation limit' (the minimum amount which can be regarded as capital) from £1,000 to £500, in order to establish a policy consistent with that required for Lottery activities by the Secretary of State. This change did not materially affect the accounts for the year.

A full year's depreciation is provided in the year of an asset's acquisition, and none in the year of its disposal.

Works of art are shown at historical cost, and an amount equal to the value of the net purchases each year is transferred out of the income and expenditure account to a separate capital reserve (*Note 21*). This policy reflects the fact that works of art are not assets which have a finite useful economic life.

D) Stocks

Stocks are stated at the lower of cost and net realisable value.

E) Leases

Costs in respect of operating leases are charged to the Income and Expenditure Account on a straight line basis over the life of the lease.

F) Taxation

The Arts Council of England as a registered charity (No 1036733) is exempt from corporation tax under the Income and Corporation Taxes Act 1970 and accordingly no provision is made for any such liability.

G) Pensions

The Arts Council provides a defined benefit pension scheme for its employees, the costs of which are charged to the income and expenditure account.

H) Apportioned costs

The Arts Council incurs indirect costs which are shared between activities funded from the Grant-in-Aid and activities funded from the National Lottery. It is required to apportion indirect costs properly between the two activity areas on a full cost basis in accordance with good accounting practice. Indirect costs have been apportioned on the basis of the time spent on the relevant activities or the consumption of the relevant resource, as appropriate (*Note 10*).

2 Grant in aid

The Parliamentary grant-in-aid as shown in the income and expenditure account reconciles with the cash sum voted by Parliament in 1994/95 as follows:

1995

£000s

Cash grant-in-aid voted by Parliament and paid in full in 1994/95 as published in the Parliamentary Supply Estimates Class X11 Vote 2

185,990

Less: Debtor for grant-in-aid transferred from ACGB by exceptional item

11,874

174,116

Plus: Debtor for accrued grant-in-aid outstanding as at 31 March 1995

11,874

Grant-in-aid as shown in income and expenditure account

185,990

3 Other income

1995

£000s

Grants, sponsorship and donations received

219

Joint funding for traineeships

14

Conference fees

24

Publications and royalties

56

Profit on sale of fixed assets

4

Grants and guarantees accrued by ACGB in past years now not required

429

Contemporary Music Network income

116

Film production income

559

Sundry income

61

Contributions from Scottish and Welsh Arts Councils for common services

163

1,645

The grants, sponsorship and donations are analysed as follows:

1995

£000s

David Cohen Trust

15

London Arts Board

88

Other

7

Southern Arts Board

9

Calouste Gulbenkian Foundation

9

Building Centre Trust

5

Arts Council of Wales

29

The Scottish Arts Council

52

The Architects' Journal

5

219

4 Grants by art form

	Regularly Funded Organisations	Project Grants	1995 Total Grants
	£000s	£000s	£000s
Architecture	0	158	158
Combined Arts	14,359	1,001	15,360
Arts 2000 (Cities of Culture)	0	275	275
Cross-disciplinary initiatives	176	321	497
Dance	20,351	1,272	21,623
Drama and Mime	25,192	1,573	26,765
Film, Video and Broadcasting	13	321	334
International Initiatives Fund	0	517	517
Literature	729	738	1,467
Music	34,949	1,182	36,131
Touring	6,852	3,384	10,236
Education & Training	21	782	803
Visual Arts	2,650	1,588	4,238
	105,292	13,112	118,404

Grants to Regional Arts Boards

	1995 £000s
Eastern Arts Board	4,842
East Midlands Arts Board	4,184
London Arts Board	13,621
Northern Arts Board	5,513
North West Arts Board	7,713
Southern Arts	3,394
South East Arts Board	2,594
Arts Board South West	4,254
West Midlands Arts Board	5,524
Yorkshire & Humberside Arts Board	6,423
	58,062

5 Other funded activities

	1995 £000
Architecture Unit	19
Combined Arts	116
Cross-disciplinary initiatives	483
Dance	55
Drama and Mime	4
Film, Video and Broadcasting	1,293
Literature	227
Music	59
Touring	854
Education & Training	148
Visual Arts	197
	3,455

'Other funded activities' include a very wide range of different initiatives comprising film production, promotion of the Contemporary Music Network, research, consultancies, publications and conferences. Income arising from these activities has been included in 'other income' (Note 3).

6 Management and services **1995**

£000s

Staff costs <i>Note 7</i>	3,634
Operational costs <i>Note 8</i>	3,872
Depreciation <i>Note 9</i>	189
	<hr/>
	7,695
	<hr/>

7 Staff costs **1995**

£000s

Salaries and wages	3,005
Employer's National Insurance	247
ACGB Retirement Plan (1975)	382
	<hr/>
Total	3,634
	<hr/>

The Chairman, Council and panel members are not paid for their services. In the course of discharging their duties, Council members assess artistic work. This assessment involves attending music, dance, drama and other performances, as well as attendance at poetry readings, films, exhibitions and galleries, etc. The cost of tickets for these performances and events is met by the Arts Council of England. In 1994/95, the total cost of tickets purchased for this purpose was £14,514.

During 1993/94 a new actuarial valuation of the pension scheme was carried out. The actuary concluded that assets fully covered accrued liabilities as at 1 April 1993. With effect from 1 April 1994, in accordance with the advice of the actuary, the employer's contribution was increased to 13.2%.

The scheme is financed by payments by the Council and employees into a trustee-administered fund independent of the Council's finances. These contributions are invested by a leading fund management company. The net market value of scheme assets at 31 March 1994 was £16,626,176.

The average weekly number of employees during the year was made up as follows:

Administration of subsidies and services	132
	<hr/>
	132
	<hr/>

8 Operational costs **1995**

£000s

Travelling, subsistence and entertainment	432
Rent and rates	1,300
Fuel, light and house expenses	258
Publicity and promotions	75
Postage and telephone	125
Agency staff costs	143
Professional fees	228
Accrued Value Added Tax	663
Office and sundry	648
	<hr/>
	3,872
	<hr/>

9 Tangible fixed assets

	Land and Buildings	Equipment Fixtures and Fittings	Vehicles	Works of Art	1995 Total
	£000s	£000s	£000s	£000s	£000s
Cost transferred from ACGB on 1 April 1994	1,907	1,061	11	1,848	4,827
Additions	6	216	0	40	262
Less: Disposals	(4)	(88)	0	0	(92)
Cost at 31 March 1995	1,909	1,189	11	1,888	4,997
Depreciation transferred from ACGB on 1 April 1994	284	919	11	0	1,214
Provided for 1994/95	69	120	0	0	189
Less: Depreciation on disposals 1994/95	0	(88)	0	0	(88)
Depreciation at 31 March 1995	353	951	11	0	1,315
Net book value transferred from ACGB on 1 April 1994	1,623	142	0	1,848	3,613
Net book value at 31 March 1995	1,556	238	0	1,888	3,682

The net book value of land and buildings comprises: **1995**

	£000s
Freehold	284
Short leasehold improvements	1,272
	1,556

The net book value as at 31 March 1995 includes assets with a historical cost of £790,827 which have been fully depreciated.

Art Collection

The Arts Council Collection has been valued by the curator at £19.74m at 31 March 1995.

The purpose of the collection is to increase the understanding and appreciation of contemporary art and to widen its audience through loans to other galleries, public institutions and exhibitions. It is not held for investment or resale.

10 Costs apportioned to the Lottery

The Financial Directions issued by the Secretary of State require that indirect costs shared between grant-in-aid funded activities and Lottery funded activities should be apportioned between the two in accordance with good accounting practice. Indirect staff costs have been apportioned on the basis of time spent, and depreciation and other operating costs have been apportioned on the basis of estimates of the amount of each resource used by Lottery activities. The costs are analysed as follows:

	Apportioned to Lottery	Mainstream activity	1995 Total
	£000s	£000s	£000s
Staff costs	138	3,496	3,634
Operational costs	351	3,521	3,872
Depreciation	26	163	189
Total	515	7,180	7,695

The costs apportioned relate to the establishment of the Lottery function during the first nine months, and its operation during the last three months of 1994-95.

11 Surplus for the year**1995**

£000s

Stated after charging:

(a) Auditors remuneration	44
(b) Operating leases	1,241
(c) Employees receiving remuneration over £30,000	Number
£30,000 - £39,999	4
£40,000 - £49,999	6
£50,000 - £59,999	1

(d) The total remuneration of the Secretary-General, including taxable benefits, was £68,496. She was an ordinary member of the Council's pension scheme.

12 Investments

On 31 March 1994 the Arts Council of Great Britain transferred ownership to the Arts Council of England 5,870 Charifund Units valued at £41,178 on that date. The historical cost transferred was £3,082.

1995

£000s

Equities Investment Fund for Charities 5870 units
market value £39,570

3

13 Stock**1995**

£000s

Films	17
Stationery	14
Publications	18
	49

14 Provision for redundancy & restructuring

The provision was established by the Arts Council of Great Britain in 1993/94 for a programme of redundancies and completed by the Arts Council of England in 1994/95

1995

£000s

Provision for cost of redundancies	293
Provision no longer required	(32)
Net charge to Income & Expenditure Account	(261)
Provision at 31 March 1995	0

The cost of redundancies in 1994/95 comprised £251,000 in salaries and £10,000 in other costs.

15 Grant offers**1995**

£000s

Forward funding:	
1995/96	172,413
1996/97	761
1997/98	4
	173,178

These figures represent the total value of the grants offered for the years indicated at 31 March 1995.

16 Leases

At 31 March 1995 the Council had annual commitments under non-cancellable operating leases as set out below. In March 1995 the Council agreed to enter into a property lease of up to £12,600pa over five years. The terms of the lease were being negotiated as at 31 March 1995.

	1995
	Land & Buildings
	£000s
Operating leases which expire:	
within one year	0
inclusive	5
over five years	1,236
	<hr/>
	1,241
	<hr/>

17 Capital commitments

	1995
	£000s
Authorised but not contracted	25
Contracted	59
	<hr/>
	84
	<hr/>

18 Tax and social security creditors

	1995
	£000s
	<hr/>
	1
	<hr/>

19 South Bank Centre lease

The Council owns the National Film Theatre, the Museum of the Moving Image, the Hayward Gallery, the Queen Elizabeth Hall, the Purcell Room and the Royal Festival Hall, which are leased to the South Bank Centre. In light of the terms of the lease, no value has been placed on these assets in the accounts.

20 Royal National Theatre

The Council owns the freehold of the Royal National Theatre, which is leased to the South Bank Theatre Board Limited and occupied by the Royal National Theatre Board Limited under licence. In light of the terms of the lease and licence arrangements, no value has been placed on the assets in the accounts.

21 Capital reserve	1995
	£000s
Balance at 1 April 1994	0
Appropriations in 1994/95	1,888
	<hr/>
Balance at 31 March 1995	1,888
	<hr/>

As stated in Note 9, the Arts Council's collection is not held for the purposes of investment or resale and is not depreciated. The Council sets aside a capital reserve equal to the cost of the collection, net of disposals and write-offs. The appropriations shown include the sum of £1,848,000 transferred from the Arts Council of Great Britain on 1 April 1994, and an appropriation in 1994/95 of £39,700.

22 Exceptional item: Transfer from the Arts Council of Great Britain

On the 1st of April 1994, all English assets and liabilities belonging to the Arts Council of Great Britain were inherited by and transferred to the Arts Council of England.

Arts Council of Great Britain balance sheet at 31 March 1994

	1994
	£000s
Fixed assets	
Tangible assets	3,613
Investments	3
	<hr/>
	3,616
	<hr/>
Current assets	
Stocks	32
Debtors and prepayments:	
Grant-in-aid receivable	11,874
Other	1,091
Grants and guarantees paid in advance	3,812
Cash at bank and in hand	319
	<hr/>
	17,128
Current liabilities	
Grants and guarantees outstanding	12,153
Creditors: amounts falling due within one year	3,349
	<hr/>
	15,502
Net current assets	<hr/>
	1,626
Total assets less current liabilities	<hr/>
	5,242
	<hr/>
Financed by	
Restructuring provision (See Note 14)	293
Income and expenditure account	3,101
Capital reserve (See Note 21)	1,848
Transferred to ACE income and expenditure account as exceptional item	<hr/>
	5,242
	<hr/>

23 Reconciliation of movement in government funds **1995**

£000s

Balance at 30 March 1994	0
Operating surplus for 1994/95	6,056
Redundancy costs 1994/95	(261)
Capital reserve	(1,888)
Accumulated surplus carried forward	3,907

24 Cash flow reconciliation

Reconciliation of operating surplus/(deficit) to net cash inflow from operating activities

1995

£000s

Operating surplus before interest receivable	534
Depreciation charges	189
Transfer from restructuring provision	32
Transfer to restructuring provision	(293)
Current assets and liabilities transferred from ACGB:	
Grant receivable	11,874
Stock	32
Debtors and prepayments	1,091
Cash	319
Grants paid in advance	3,812
Grants outstanding	(12,153)
Creditors	(3,349)
Net current assets transferred	1,626
Profit on disposal of fixed assets	(4)
(Increase) in stocks	(49)
(Increase) in debtors and prepayments	(13,980)
(Increase) in grants paid in advance	(2,299)
Increase in grants outstanding	10,204
Increase in creditors	4,372
Net cash inflow from operating activities	332

The Arts Council of England

Lottery distribution account 1994/95

Foreword

History

The Arts Council is one of the bodies required to distribute funds generated by the National Lottery, under the National Lottery etc. Act 1993. The Arts Council of England is governed by a Royal Charter, granted in March 1994. On 1 April 1994, the Arts Council of England took over responsibility for work in England from the Arts Council of Great Britain.

The Arts Council's chartered objects are:

- To develop and improve the knowledge, understanding and practice of the arts
- To increase the accessibility of the arts to the public
- To advise and co-operate with departments of Government, local authorities, the Arts Councils for Wales, Scotland and Northern Ireland and other bodies on matters concerned, whether directly or indirectly, with the foregoing objects.

Background and principal functions

The role as a Distributor of Lottery funds is an important new activity for the Council. The Council also receives a grant-in-aid from the Department of National Heritage. The Arts Council is a registered charity.

Funds from the National Lottery are expended in accordance with Policy Directions issued by the Secretary of State for National Heritage. Accounts for Lottery activities and grant-aided activities have been prepared separately as required by the Secretary of State.

Financial results

The National Lottery Accounts have been prepared in accordance with the Secretary of State's National Lottery Accounts Directions. These directions require that all costs properly attributable to National Lottery activities should be funded from that income stream. Accounts for the activity funded from the grant-in-aid have been separately prepared.

The accounts for activity funded from the National Lottery (set out on pages 64 to 70) showed a surplus of £47,489m, which was transferred to the Lottery income and expenditure account.

Review of activity

The National Lottery made a successful start in 1994/95, and the Arts Council of England incurred modest costs in preparing to take on its new distribution role. The costs incurred relate to the establishment of the Lottery function during the first nine months of 1994/95, and its operation in the last three months; they are not representative of the costs to be incurred in a full year of operation. The Council's principal activity is the support of the arts through grants to arts organisations and other bodies involved in

promoting the arts. The Council developed its policies and systems, published material about its plans, and invited applications. Applications were assessed, using both internal and external assessors. No grants had been offered by the end of the financial year, although grants totalling £1.951m were approved for commitment early in 1995/96.

During the coming year the Arts Council will continue to process applications for funding, which it will assess according to its published criteria.

Membership of Council

The Members of the Arts Council during the year were as follows: Lord Gowrie (Chairman), Sir Richard Rogers, Professor Christopher Frayling, Maggie Guillebaud, Peter Gummer, Sir Ernest Hall OBE DL, Gavin Henderson, Michael Holroyd CBE, Thelma Holt CBE, Trevor Nunn CBE, Stephen Phillips, Usha Prashar CBE, Clive Priestley CB, Stella Robinson, Prudence Skene, and Robert Southgate.

Membership of the Lottery Advisory Board

The Members of the Council's National Lottery Advisory Board during the year were as follows: Peter Gummer (Chairman), Jon Foulds, Lady Hopkins, Cleo Laine OBE, Ruth Mackenzie OBE, Paddy Masefield, Tony Pender CBE, Nima Poovaya-Smith and Sir David Puttnam CBE. The members of the Board were not remunerated for their services.

Appointment of auditors

The Comptroller and Auditor General acts as auditor to the Arts Council, and his report is presented on page 63.

Equal opportunities

The Arts Council is committed to a policy of equality of opportunity in its employment practices. In particular the Council aims to ensure that no potential or actual employee receives more or less favourable treatment on the grounds of race, colour, ethnic or national origin, marital status, gender, sexual orientation, disability or religious beliefs.

Employee communication and consultation

During the year, arrangements have been made to promote effective communication and consultation with all staff. All departments have regular staff meetings at which matters relating to the Council's activities are discussed and staff are regularly briefed on the matters discussed at senior management and Council meetings. Meetings of all staff are held periodically. The Council recognises the trade union MSE with which it has established a procedural agreement; representatives of management and union meet regularly.

Statement of Council's and Secretary-General's responsibilities

Under Section 35(2) and (3) of the National Lottery etc. Act 1993, the Council is required to prepare a statement of accounts for the financial period in the form and on the basis directed by the Secretary of State for National Heritage with the consent of Treasury.

The financial statements are prepared on an accruals basis and must show a true and fair view of the state of affairs of the Arts Council of England Lottery distribution activities at the year end and of its income and expenditure and cash flows for the financial year.

In preparing the accounts the Council is required to:

- Observe the Accounts Directions issued by the Secretary of State, including the relevant accounting and disclosure requirements, and apply suitable accounting policies on a consistent basis
- Make judgements and estimates on a reasonable basis
- State whether applicable accounting standards have been followed, and disclose and explain any material departures in the financial statements
- Prepare the financial statements on the going concern basis, unless it is inappropriate to presume that the Council will continue in operation.

The Accounting Officer for the Department of National Heritage has designated the Secretary-General as the Accounting Officer for the Council. Her relevant responsibilities as Accounting Officer, including the responsibility for the propriety and regularity of the finances for which she is answerable and for the keeping of proper records, are set out in the Non-Departmental Public Bodies' Accounting Officers' Memorandum, issued by Treasury and published in *Government Accounting* (HMSO), and in the Financial Directions issued by the Secretary of State for National Heritage under section 26 of the National Lottery etc. Act 1993.

Mary Allen
Secretary-General

The certificate and report of the Comptroller and Auditor General to the Houses of Parliament

I have audited the financial statements on pages 64 to 70, which have been prepared under the historical cost convention as modified by the inclusion of fixed assets at their fair value to the business and stocks valued at the lower of cost and net realisable value, and the accounting policies set out on page 67.

Respective responsibilities of the Council, Secretary-General and Auditor

As described on page 62 the Council and Secretary-General are responsible for the preparation of financial statements. It is my responsibility to form an independent opinion, based on my audit, on those statements and to report my opinion to you.

Basis of opinion

I certify that I have examined the financial statements referred to above in accordance with the National Lottery etc. Act 1993 and the National Audit Office auditing standards, which include relevant Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures in the financial statements. It also includes an assessment of the significant estimates and judgements made by the Council and Secretary-General in the preparation of the financial statements, and of whether the accounting policies are appropriate to the Council's circumstances, consistently applied and adequately disclosed.

I planned and performed my audit so as to obtain all the information and explanations which I considered necessary in order to provide me with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming my opinion I also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In my opinion the financial statements give a true and fair view of the state of affairs of the Arts Council of England Lottery distribution activities at 31 March 1995 and of the increase in funds available, total recognised gain and losses, and cash flows for the year then ended and have been properly prepared in accordance with the National Lottery etc. Act 1993 and the direction made thereunder by the Secretary of State for National Heritage.

I have no observations to make on these financial statements.

John Bourn
Comptroller and Auditor General
National Audit Office
157-197 Buckingham Palace Road
London SW1W 9SP

30 June 1995

The Arts Council of England

Lottery distribution account 1994/95

Income and expenditure account

For the year ended 31 March 1995

		1995
	£000s	£000s
Share of proceeds from the National Lottery (from November 1994)	48,397	
Investment returns on the Distribution Fund	497	
Investment income on bank accounts	3	
Other income <i>Note 2</i>	3	
	<hr/>	<hr/>
		48,900
		<hr/>
Total grants <i>Note 3</i>		0
		<hr/>
Staff costs <i>Note 4</i>	188	
Other operating costs <i>Note 5</i>	692	
Depreciation <i>Note 6</i>	16	
Costs apportioned by the Arts Council of England <i>Note 1</i>	515	
	<hr/>	<hr/>
Total operating costs		1,411
		<hr/>
Total expenditure		1,411
		<hr/>
Increase in Lottery funds <i>Note 9</i>		47,489
		<hr/>

The Council has no recognised gains or losses other than those shown on the income and expenditure statement for the period. There are no discontinued activities.

Balance sheet

at 31 March 1995

	£000s	1995 £000s
Fixed assets		
Tangible assets <i>Note 6</i>		47
		<hr/> 47
Current assets		
Debtors and prepayments	3	
Investments: balance in Distribution Fund <i>Note 7</i>	48,028	
Cash at bank and in hand	82	
	<hr/> 48,113	
Current liabilities		
Creditors: amounts falling due within one year <i>Note 8</i>	575	
Accruals	96	
	<hr/> 671	
Net current assets		47,442
Total assets less current liabilities		<hr/> 47,489
Represented by		
Grant commitments		0
Reserves		47,489
		<hr/> 47,489

Mary Allen
Secretary-General

Lord Gowrie
Chairman of the Arts Council of England

28 June 1995

Cash flow statement

for the year ended 31 March 1995

		1995
	£000s	£000s
Operating activities		
Funds received from the National Lottery Distribution Fund	866	
Other cash receipts	3	
Cash paid to and on behalf of employees	(188)	
Other cash payments	(536)	
	<hr/>	
Net cash inflow from operating activities		145
Investing activities		
Purchase of tangible fixed assets	(63)	
	<hr/>	
Net cash out flow from investing activities		(63)
		<hr/>
Net cash inflow		82
		<hr/>
Increase in cash and cash equivalents		82
		<hr/>
Movements in cash and cash equivalents		
Cash at beginning of period		0
		<hr/>
Cash at end of period		82
		<hr/>

1 Accounting policies

A) Basis of accounts

These financial statements are prepared under the historical cost convention. The accounts have been prepared in accordance with the Accounts Direction issued by the Secretary of State for National Heritage, and they meet the requirements of the Companies Acts, and of the Statements of Standard Accounting Practice/ Financial Reporting Standards issued and adopted by the Accounting Standards Board, so far as those requirements are appropriate.

There are no comparative figures because 1994/95 was the first year of Lottery operations.

Separate accounts have been prepared for the activities funded from the grant-in-aid, in accordance with the Directions issued by the Secretary of State. Consolidated accounts have not been prepared.

B) Accruals convention

All income and expenditure is taken into account in the financial year to which it relates.

As required by the Secretary of State, a distinction is made in respect of Lottery grants between 'hard commitments', where the Council has made a firm offer of grant which (together with appropriate conditions) has been accepted by the recipient, and 'soft commitments' where the Council has agreed in principle to fund a scheme and made an offer, but the offer and associated conditions have not been accepted.

Hard commitments are recognised in the income and expenditure account, whereas soft commitments are recognised by way of note.

Hard commitments payable within one year of the balance sheet date are recognised in the balance sheet as current liabilities. Those payable more than one year from the balance sheet date are shown as Grant Commitments under Provisions for Liabilities and Charges.

C) Depreciation and fixed assets

Depreciation is provided on all tangible fixed assets financed by Lottery funds at rates calculated to write off the cost less estimated residual value of each asset systematically over its expected useful life as follows:

Equipment, fixtures and fittings – over 4 years

A full year's depreciation is provided in the year of an asset's acquisition, and none in the year of its disposal.

D) Stocks

Stocks are stated at the lower of cost and net realisable value. No value is ascribed to stocks of application packs, as the cost is written off in the year in which it is incurred.

E) National Lottery Distribution Fund

Balances held in the National Lottery Distribution Fund remain under the stewardship of the Secretary of State for National Heritage. However, the share of these balances attributable to the Arts Council of England is as shown in the

accounts and, at the balance sheet date, has been certified by the Secretary of State for National Heritage as being available for distribution by the Arts Council of England in respect of current and future commitments (note 7). The amount attributable to the Arts Council has been treated as income within these accounts.

F) Leases

Costs in respect of operating leases are charged to the income and expenditure account on a straight line basis over the life of the lease.

G) Taxation

The Arts Council of England as a registered charity (No 1036733) is exempt from corporation tax under the Income and Corporation Taxes Act 1970 and accordingly no provision is made for any such liability.

H) Pensions

The Arts Council provides a defined benefit pension scheme for its employees, the costs of which are charged to the income and expenditure account.

I) Apportioned costs

The Arts Council incurs indirect costs which are shared between activities funded from the grant-in-aid and activities funded from the National Lottery. The Council is required to apportion indirect costs properly between the two activity areas in accordance with good accounting practice. Indirect costs have been apportioned on the basis of the time spent on the relevant activities or the consumption of the relevant resource, as appropriate.

2 Other income **1995**

£000s

Sales of publications	3
	<hr/>
	3
	<hr/>

3 Grants

The Council considered a first batch of applications at the end of March, but at the balance sheet date offers had not been made and accepted so that no grants can be shown in these accounts. There are no hard or soft commitments at the balance sheet date.

4 Staff costs **1995**

£000s

Salaries and wages	158
Employer's National Insurance	11
ACGB Retirement Plan (1975)	19
	<hr/>
Total	188
	<hr/>

These costs relate to the establishment of the Lottery function during the first nine months, and its operation during the last three months of 1994/95.

The Chairman, Council and Lottery Advisory Board Members are not paid for their services.

During 1993/94 a new actuarial valuation of the pension scheme was carried out. The actuary concluded that assets fully covered accrued liabilities as at 1 April 1993. With effect from 1 April 1994, in accordance with the advice of the actuary, the employer's contribution was increased to 13.2%.

The Scheme is financed by payments by the Council and employees to a trustee-administered fund independent of the Council's finances. These contributions are invested by a leading fund management company. The net market value of the Scheme assets at 31 March 1994 was £16,626,176.

The average weekly number of employees engaged directly on lottery activities during the year was made up as follows:

	Number
Lottery operations management	1
Operational	4
Administrative	3.5
	<hr/>
	8.5
	<hr/>

The majority of staff were appointed in the latter part of the year, hence the relatively low averages.

5 Other operating costs**1995**

£000s

Travelling, subsistence and entertainment	8
Publicity and promotions	166
Postage and telephone	38
Agency staff costs	15
Professional fees	96
Accrued Value Added Tax	79
Office and sundry	201
External assessment costs	89
	<hr/>
	692
	<hr/>

These costs relate to the establishment of the Lottery function during the first nine months, and its operation during the last three months of 1994/95.

6 Tangible assets**1995**

	Equipment Fixtures and Fittings	Total
	£000s	£000s
Cost at 1 April 1994	0	0
Additions	63	63
	<hr/>	<hr/>
Cost at 31 March 1995	63	63
	<hr/>	<hr/>
Depreciation at 1 April 1994	0	0
Provided for 1994/95	16	16
	<hr/>	<hr/>
Depreciation at 31 March 1995	16	16
	<hr/>	<hr/>
Net book value at 1 April 1994	0	0
	<hr/>	<hr/>
Net book value at 31 March 1995	47	47
	<hr/>	<hr/>

7 Investments

Balances held in the National Lottery Distribution Fund remain under the stewardship of the Secretary of State for National Heritage. However, the share of these balances attributable to the Arts Council of England is as shown in the accounts and, at the balance sheet date, has been certified by the Secretary of State for National Heritage as being available for distribution by the Arts Council of England in respect of current and future commitments.

The funds are invested on behalf of the National Lottery Distribution Fund by NILO. The Arts Council's share of the Camelot payover is in accordance with the National Lottery etc. Act 1993. The share of interest is based on each distributing body's balance at the time interest is paid and accrued.

8 Creditors**1995**

£000s

Due to the Arts Council of England	575
	<hr/>
Total due at 31 March 1995	575
	<hr/>

9 Increase in Lottery funds**1995**

£000s

Stated after charging:

(a) Auditors' remuneration	18
(b) Staff travel, subsistence and hospitality	5
(c) Council members' travel, subsistence and hospitality	3

(d) The remuneration of senior employees attributable to the National Lottery was as follows:

	Number	Total Salaries £000s	Lottery Charge £000s	Lottery Proportion
Director of National Lottery	1	42	42	100%
ACE employees earning between £40,000 - 49,999	2	89	19	21%
ACE employees earning between £50,000 - 59,999	1	58	7	13%

10 Capital commitments**1995**

£000s

Authorised but not contracted	0
Contracted	7
	<hr/>
	7
	<hr/>

11 Cash flow**1995**

£000s

Reconciliation of operating surplus/(deficit) to net cash inflow from operating activities

Operating surplus before interest receivable	47,489
Depreciation charges	16
Increase in debtors and prepayments	(48,031)
Increase in creditors	671
	<hr/>
Net cash inflow from operating activities	145
	<hr/>

12 Movement in Lottery funds**1995**

£000s

Lottery reserve at 1 April 1994	0
Transferred from the income and expenditure account	47,489
	<hr/>
Lottery reserve at 31 March 1995	47,489
	<hr/>

Grants and guarantees awarded 1994/95

Schedule 1 to the Accounts

For the period to 31 March 1995

Architecture	£	£	£	£
<i>Projects</i>				
Architectural Association Publications	4,000		Bradford on Avon Arts Centre Project	1,500
Architecture Centre, Cambridge	3,000		Brewery Arts	1,000
Architecture Foundation	33,000		Bristol Craft & Design Centre	1,000
Arnolfini Gallery	2,000		The Citadel	1,000
Arts For Health	5,000		Clean Break Theatre Company	1,250
Bristol Society of Architects	800		Cockpit Arts	2,000
Building Experiences Trust	11,000		Crash Arts	3,000
Buildings Books Trust	10,000		Customs House Trust	2,000
Hilary Clarke	1,000		The Ensemble	1,000
Docomomo - UK	5,000		Exeter City Council	2,000
Dog Rose Sound	1,000		Hoxton Hall	3,000
Eastside Association	2,000		Mayflower Theatre Trust	1,893
Hattie Hartman	2,500		Millom Amateur Operatic Society	1,000
Ikon Gallery	3,000		Museum of Women's Art	2,000
Kettle's Yard Gallery	9,000		Neale-Wade Community College	1,500
Norfolk Art in Architecture Group	380		Newlyn Orion	2,000
Norfolk Professional Firms Group	2,500		Norwich Circus Centre	1,000
L Perkins	2,000		Ovatones	2,400
Public Art Forum	7,000		Oxford Playhouse	3,000
Rowan Roenisch	2,000		The Palace Steering Committee	1,000
Royal Institute of British Architects	20,000		Ship Street Visual Arts Steering Committee	3,000
Serif	3,000		Soho Theatre Company	3,500
Sheffield Society of Architects	500		St Albans at Teddington Lock	2,000
University of Brighton	4,000		St Edmunds Arts Trust	5,000
University of Cambridge	2,500		The Sixth Form College	1,500
Victorian Society	2,000		Stockwell Studios	1,500
Vision for London	4,000		Teignbridge District Council	1,000
Voluntary Arts Network	10,000		Trowbridge Centre Committee	3,500
Peter Wayne	1,300		Victoria Theatre	5,000
Roger Wollen	4,200		Wrekin District Council	3,000
		157,680	York Arts Development Forum	1,500
		<hr/>		
Total Architecture		157,680		72,043
		<hr/>		
Arts 2000			<i>Live Art Commissions</i>	
Swansea City of Literature 1995	275,000		Arnolfini Gallery	5,900
			Bluecoat Gallery (Nina Edge)	6,000
			Camerawork (John Jordan)	5,000
			Ferens Art Gallery	7,000
			Hull Time Based Arts	7,000
			Institute of Contemporary Arts (R Pacitti)	14,500
			Leeds Metropolitan University	5,128
			Locus +	6,100
			Salisbury Festival (Gracme Miller)	15,500
			Serpentine Gallery (Brian Catling)	3,000
			Strike (Anne Tallentire)	5,000
				<hr/>
				80,128
			<i>Live Art in Higher Education</i>	
			Intersect	1,900
			Manchester Metropolitan University	3,100
			Middlesex University	5,000
			Nottingham Trent University	2,000
			University of Humberside	3,000
			Performance Studies Journal	10,000
				<hr/>
				25,000
			<i>Live Art Publications</i>	
			Arts Administration	10,000
			Black Arts Alliance	1,000
			Book Works London	5,000
			Film & Video Umbrella	3,000
			Forced Entertainment Theatre Co-operative	4,995
			Adrian Heathfield	6,390
			Institute of Contemporary Arts	10,312
			Richard Layzell	5,000
				<hr/>
				72,043
				<hr/>
<i>Regularly Funded Organisations</i>				
Institute of Contemporary Arts	815,000			
South Bank Board	13,330,400			
				<hr/>
				14,145,400
				<hr/>
<i>Fixed-term Funded Organisations</i>				
Artangel Trust	35,000			
Artec	25,000			
Fine Rats International	20,000			
Hull Time Based Arts	24,000			
Second Stride	88,000			
Shinkansen	22,000			
				<hr/>
				214,000
				<hr/>
Total grants to funded organisations		14,359,400		
		<hr/>		
<i>Building For the Arts</i>				
Acava	2,000			
Access to Music	3,000			
Belgrade Theatre Trust	2,000			

	£	£		£	£
Sound & Language	3,500		Walk the Plank	5,000	
Virgil Tracy	2,400		Walks on Water	18,000	
Theatre Record	5,000		Whalley Range All Stars	5,000	
		56,597			385,092
<i>Live Art Travel and Research</i>			<i>Notting Hill Carnival Bands</i>		
'3 or 4 Composers'	713		Arts Neuville Carnival Club	750	
Michael Atavar	750		Balisaye Carnival Club	2,000	
Helen Cadwallader	750		Bayie Busufo	2,500	
Brian Catling	750		Burroquets Cultural Club	2,000	
Maya Chowdhry	750		Caribbean Carnival Club	850	
Rachel Clare	750		Chats Palace	2,000	
Colchester Arts Centre	290		Cocoyea	3,500	
Rose English	250		Coffee Boys International	265	
Tanja Farman	520		Colombian Carnival Group	1,000	
Forced Entertainment Theatre Co-operative	600		Dallaway Masquerade Band & Cultural Association	1,000	
The Institution of Rot	725		Dalston Children's Centre	2,000	
Susan Lewis	750		Design in Mind	1,000	
Linda Ludwin Associates	2,000		Dragons Sporting Cultural Club (UK)	3,500	
Raw Material	725		Ebony Steelband Trust	1,000	
Reckless Sleepers	750		Elimu Mas	4,500	
Station House Opera	750		Flamboyan Carnival Club	3,500	
Hilary Westlake	750		Flamingo Carnival Club	4,000	
Fiona Wright	750		Genesis Carnival Group	4,500	
		13,323	Hackney United Carnival Club	2,000	
<i>Live Art - Unallocated</i>			Harambee Cultural & Social Organisation	1,000	
Zap Art	1,305		Hippos Mas Band	1,000	
		1,305	London School of Samba	2,000	
<i>Live Art Development</i>			Mahogany Carnival Club	7,100	
Arnolfini Gallery	6,074		Mangrove Steel Band	1,000	
Film & Video Umbrella	2,800		Mas-O-Rama Arts	3,500	
Grey Suit	5,000		Masquerade 2000 Associates	4,500	
Institute of Contemporary Arts	5,750		Misty Carnival Club	3,500	
Mid Pennine Arts	7,000		New Dimensions	2,000	
Nottingham County Council	5,000		People's War Carnival Band	3,500	
Raw Material	1,000		Perpetual Beauty Carnival Club	4,200	
		32,624	Phoenix Carnival Costume Band	2,000	
<i>New Collaborations</i>			Pioneers and their Offspring	1,500	
Anti-ROM Collective	4,000		Quilombo Do Samba	2,000	
Artists' Agency	15,000		Shademakers Carnival Club	850	
Rosemary Butcher	25,000		South Connections	3,500	
David Bailey	35,000		Spektakular	2,000	
Bobby Baker	35,000		St Clement & St James Community Project	3,000	
Blast Theory	20,000		St Mary of the Angels	2,000	
Chol Theatre	17,910		Stamford Hill Carnival Club	2,000	
John Carson And Conor Kelly	25,000		Stardust Mas	3,000	
Coral Arts	5,000		Sugumugu Sunday	1,000	
Anna Douglas	20,000		Tabernacle Children's Costume Band	850	
Film & Video Umbrella	2,200		Trinidad & Tobago Carnival Club	1,000	
Forced Entertainment Theatre Co-operative	5,000		Twelfth Century Carnival Designs	2,000	
Peter Fluck	5,000		West Indian Development Organisation	1,000	
Iain Gregory	5,000		Yaa Asantewaa Arts Centre	3,500	
Home Ideals	5,000				106,365
Housewatch	4,982		<i>Unallocated</i>		
Impossible Theatre	5,000		Arnolfini Gallery	5,000	
Index Theatre Co-operative	4,000		Artec	8,500	
Industrial & Domestic	5,000		The Green Room	20,000	
International Arts	5,000		Locus +	8,900	
Mayhew and Edmunds	4,000		Prema Arts Centre	6,100	
Graeme Miller	5,000				48,500
Moti Roti Company	5,000		<i>Youth Arts</i>		
Multi-Image	30,000		Aditi	22,500	
Pirate Productions	30,000		British Federation of Young Choirs	10,000	
Public Parts Theatre Company	5,000		British Youth Opera	13,500	
Tony Sinden	5,000		National Association of Youth Theatres	20,000	
Station House Opera	5,000		National Youth Brass Band of Great Britain	12,000	
Trevor Stuart	15,000		National Youth Choir	6,000	
Tilda Swinton	5,000		National Youth Dance Company	15,000	

	£	£		£	£
National Youth Music Theatre	10,000		Inkworks Project	1,300	
National Youth Orchestra	13,500		Negussa Design Promotions	1,000	
National Youth Theatre of Great Britain	20,000		North West Arts Board	550	
National Youth Wind Orchestra	7,500		Dickson Osa-Omorogbe	550	
World Student Drama Trust	12,000		South East Arts Board	550	
Young Persons Concert Foundation	8,000		Southern Arts Board	550	
Youth Clubs UK	10,000		Dawn Taylor	550	
		180,000	Yorkshire & Humberside Arts Board	550	
		<hr/>			11,600
<i>Total project grants</i>		1,000,977	<i>Cultural Diversity – National Development</i>		
		<hr/>	Artrage Intercultural Agency	12,210	
		<hr/>	Arts Board South West	3,750	
Total Combined Arts		15,360,377	Bra Arts And Management Services	3,750	
		<hr/>	East Midlands African-Caribbean Artists	7,250	
			Equator Communications Group	12,500	
Cross-disciplinary Initiatives			Heights	3,750	
<i>Arts and Disability – Fixed-term Funded Organisations</i>			North West Arts Board	3,750	
National Disability Arts Forum	45,000		Northern Arts Board	3,750	
Yorkshire & Humberside Arts Board	30,000		South East Arts Board	4,750	
		75,000	Southern Arts Board	7,250	
			Yorkshire & Humberside Arts Board	3,750	
<i>Arts and Disability - Employment Initiative</i>					66,460
<i>Apprenticeship Scheme</i>			<i>Cultural Diversity – South Asian Profile</i>		
Bulgrade Theatre Trust	9,500		Asian Arts Access	10,000	
English National Opera	7,500		British Chinese Artists' Association	22,000	
Royal Liverpool Philharmonic Society	10,000				32,000
Royal Shakespeare Company	15,000		<i>Cultural Diversity – Strategic Initiatives</i>		
		42,000	Middlesex University	1,500	
					1,500
<i>Arts and Disability – Project Grants</i>			<i>Total Cultural Diversity</i>		216,060
Fitzroy Bickford	1,000				<hr/>
Michelle Baharier	260		<i>Information Department</i>		
Janet Edmeades	260		English Regional Arts Boards	3,500	
Kwabena Gyedu	1,343		North West Arts Board	1,850	
Susan Gobourne	770		Southern Arts Board	2,550	
Ray Harrison Graham	1,000		West Midlands Arts Board	1,300	
Lois Keith	1,500				9,200
Maria Oshodi	1,062		<i>Total Information Department</i>		<hr/>
Jazz Shaban	1,000		<i>Participation Fund</i>		
		8,195	National Music Day Events	40,000	
		<hr/>	Voluntary Arts Network	40,000	
<i>Total Arts and Disability</i>		125,195			80,000
		<hr/>	<i>Total Participation Fund</i>		<hr/>
<i>Business Assessment & Planning</i>			<i>Women in the Arts – Project Grants</i>		
Split – Signed Performances in Theatre	2,000		National Alliance of Women's Organisations	10,500	
		<hr/>	Calabash for The Arts of Africa	3,400	
<i>Total Business Assessment & Planning</i>		2,000	Talawa Theatre Company Ltd	1,500	
		<hr/>	Sia	488	
<i>Cultural Diversity – Regularly Funded Organisation</i>			Museum of Women's Art	275	
Artrage Intercultural Agency	101,000				16,163
		101,000	<i>Women in the Arts – International Networking</i>		
<i>Cultural Diversity – European Development</i>			Artec	500	
Bob Ramdhanie	3,500		Black Arts Alliance	300	
		3,500	Bradford Art Gallery	500	
<i>Cultural Diversity – Intercontinental Development</i>			Brouhaha International	200	
Artrage Intercultural Agency	3,000		Debjani Chatterjee	500	
Morenga Bambata	550		Cinema City	250	
Peter Blackman	800		Cinenova	480	
Vanley Burke	550		Coventry Artists Co-operative	450	
East Midlands Arts Board	550		Doo Cot	300	
Eastern Arts Board	550		Durham Photography Group	500	
			Foursight Theatre	300	

	£	£		£	£
Great Georges Project	500		Green Room	11,400	
Institute of Contemporary Arts	500		North West Arts Board	15,000	
London International Festival of Theatre	500		South East Arts Board	15,000	
Shaskeen Theatre Company	250				
Shiva Nova	500				61,900
Signals	200				
Sally Tonge	250		<i>Total grants to funded organisations</i>		20,311,316
Rose Whyman	300				
Women's Art Library	500		<i>Black Dance Development</i>		
Women's Audio Visual Education Scheme	486		Adzido Pan African Dance Ensemble	1,500	
		8,266	Africa 95	1,000	
<i>Total Women in the Arts</i>		24,429	Assoc. of Dance of the African Diaspora	6,500	
			Badejo Arts	10,000	
<i>Cross-disciplinary grants to funded organisations</i>		176,000	Gail Claxton-Parmel	600	
			Cultural Industry	350	
<i>Cross-disciplinary project grants</i>		280,884	Brenda Edwards	800	
			Irie! Dance Theatre	5,850	
Total Cross-Disciplinary Initiatives		456,884	Kokuma	750	
			Labanotation Institute	5,000	
			Ursella Lawrence	900	
			H Patten	800	
			RJC Dance Theatre	1,000	
			Sakoba	5,000	
					40,050
Dance			<i>Education and Outreach</i>		
<i>National Organisations</i>			BBC Education	1,000	
Royal Opera House	10,890,000		Bedford Interactive	10,000	
		10,890,000	Rachel-Anne Rist	400	
<i>Regularly Funded Organisations</i>			Roehampton Institute	1,718	
Adzido Pan African Dance Ensemble	618,016		Sampad	700	
English National Ballet	3,528,000		Bisakha Sarker	500	
Northern Ballet Theatre	1,065,000				14,318
The Place Theatre	2,500		<i>Independent Projects</i>		
Rambert Dance Company	1,125,000		Aditi	5,000	
		6,338,516	Akshaya Dance Theatre Company	25,000	
<i>Fixed-term Funded Organisations</i>			Aletta Collins Dance Company	25,000	
Aditi	75,000		Arc Dance Company	44,000	
Adventures in Motion Pictures	145,000		Badejo Arts	34,000	
Birmingham National Dance Agency	52,000		Bi Ma Dance Company	12,000	
Contemporary Dance Trust	807,900		Laurie Booth	55,000	
The Cholmondeleys & Featherstonehaughs	180,000		Brighton Festival Society	3,000	
Community Dance and Mime Foundation	70,000		Bullies Ballerinas	1,500	
Dance 4	50,000		Candoco	48,000	
Dance City	104,000		Nigel Charnock	20,000	
Dance UK	60,000		Cheshire Dance Trust	9,000	
Dance Umbrella	186,000		Chitraleka and Company	7,500	
DanceXchange	15,000		The Cholmondeleys & Featherstonehaughs	2,000	
DV8 Physical Theatre	89,000		Emilyn Claid	5,000	
Green Candle	110,000		Dance City	15,000	
The Kosh	150,000		Dance Umbrella	35,000	
Michael Clark Company	50,000		Brenda Edwards	7,200	
The Place Theatre	100,000		Fiona Edwards & Jamie Watton	14,000	
Siobhan Davies Dance Company	155,000		Fishpool	10,000	
Shobana Jeyasingh Dance Company	170,000		Gandini Dance Juggling Project	10,000	
Suffolk Dance	60,000		Harlemation Dance Company	7,000	
Thamesdown Dance Studio	100,000		Irie! Dance Theatre	35,000	
Union Dance Company	60,000		Jabadao	4,000	
V-Tol	74,000		Jonathan Burrows Group	40,000	
Yolande Snaith Theatredance	83,000		Kokuma	15,000	
Yorkshire Dance Centre	75,000		Mark Baldwin Dance Company	11,000	
		3,020,900	David Massingham	4,500	
<i>National Dance Agencies – Development and Expansion of the Network</i>			Merseyside Dance Initiative	2,500	
Crucible Theatre Trust	2,000		MJW Productions Ltd	300	
Dance UK	16,500		Motionhouse	50,000	
East Midlands Arts Board	2,000		Nahid Siddiqui and Company	30,000	
			Pan Project	4,500	
			H Patten	20,000	
			The Place Theatre	37,500	
			Random Dance Company	5,000	

	£	£		£	£
RJC Dance Theatre	20,000		Drama		
Salamanda Tandem	5,000		<i>National Organisations</i>		
Shobana Jeyasingh Dance Company	772		Royal National Theatre Board	11,167,000	
Small Bones Dance Company	10,000		Royal Shakespeare Theatre	8,470,000	
Valli Subbiah & Mira Balchandran Gokul	20,000			<hr/>	
Thamesdown Dance Studio	10,000				19,637,000
University of Surrey	8,000		<i>Regularly Funded Organisation</i>		
Ellen Van Schuylenburch	5,000		English Stage Company	861,000	
Yorkshire Dance Centre	25,000			<hr/>	
		757,272			861,000
<i>Management Scheme</i>			<i>Fixed-term Funded Organisations</i>		
Dance Services	3,500		Actors Cabal (Compass Theatre Company)	103,500	
Eastern Arts Board	5,000		Actors Touring Company	131,200	
London Arts Board	20,000		Bath Arts Workshop (Natural Theatre Company)	104,000	
South East Arts Board	5,000		Black Mime Theatre Company	102,500	
Southern Arts Board	5,000		Black Theatre Co-operative	137,300	
		38,500	Cheek By Jowl Theatre Company	106,700	
<i>Policy Research</i>			Cambridge Theatre Company	501,500	
Dance 4	1,000		English Touring Theatre	396,500	
Dance City	1,000		Forkbeard Fantasy Theatre Company	71,700	
The Place Theatre	1,000		Gay Sweatshop	118,900	
Sadler's Wells Trust	10,000		Glass Mime	50,000	
Suffolk Dance	1,000		Galactic Smallholdings (Welfare State International)	137,000	
Thamesdown Dance Studio	1,000		Gloria Theatre	89,100	
Yorkshire Dance Centre	1,000		IOU	105,500	
		16,000	International Workshop Festival	31,600	
<i>Training</i>			Kaboodle Productions	86,600	
Aditi	7,500		Oily Cart Company	84,500	
Adzido Pan African Dance Ensemble	8,500		Oxford Stage Company	484,100	
Chisenhale Dance Space	3,000		Paines Plough	147,000	
Sue Cox	2,000		People Show	88,100	
Creative Dance Artists Trust	25,000		Pop-Up Theatre	95,500	
Dance Umbrella	3,500		Right Size	97,000	
Forum For Professional Dancers	5,000		Red Ladder Theatre Company	132,700	
Green Candle	200		Red Shift Theatre Company	94,800	
Independent Dancers Resettlement Trust	2,500		Shared Experience	153,200	
Independent Theatre Council	5,000		Tara Arts Group	174,700	
International Workshop Festival	9,000		Theatre Centre	277,100	
Northern Ballet Theatre	2,000		Theatre de Complicité	135,700	
The Place Theatre	10,000		Trestle Theatre Company	127,000	
Colin Poole	2,000		Theatre of Thelema (Quicksilver Theatre)	114,700	
Meredith Power	2,000		Women's Theatre Group (The Sphinx)	112,700	
Piali Ray	800			<hr/>	4,592,400
Shinkansen	10,000		<i>Total grants to funded organisations</i>		25,090,400
Shobana Jeyasingh Dance Company	1,200				<hr/>
Adrian Sinclair	2,000		<i>Middle Scale Touring</i>		
		101,200	English Touring Theatre	60,500	
<i>Touring Fund</i>			Oxford Stage Company	50,000	
Adzido Pan African Dance Ensemble	25,000			<hr/>	110,500
English National Ballet	75,000		<i>National Touring: Cultural Diversity Projects</i>		
Kokuma	10,000		African Players	20,710	
Michael Clark Company	50,000		Alarmist Theatre	30,000	
Northern Ballet Theatre	35,000		Tamasha Theatre Company	34,000	
Phoenix Dance Company	25,000		Umoja Theatre Company	44,530	
Rambert Dance Company	75,000			<hr/>	129,240
Royal Opera House	50,000		<i>National Touring: Disability Projects</i>		
		345,000	Graeae Theatre Company	58,000	
<i>Total project grants</i>		<hr/>	Mind the Gap	33,400	
		1,312,340	New Breed Theatre	48,000	
Total Dance		<hr/>	Show of Hands Theatre Company	35,022	
		21,623,656		<hr/>	174,422
			<i>National Touring: Experimental Project</i>		
			Forced Entertainment Theatre Co-operative	61,265	

	£	£		£	£
Insomniac	45,000		Kenneth McLeish	3,000	
Stan's Café Theatre	13,890		Paul Sirett	3,000	
	<hr/>		Parveen Sodhi	1,500	
		120,155	Craig Warner	3,000	
<i>National Touring: Mime Projects</i>			Louise Warren	3,000	
Brewery Arts Centre	12,970			<hr/>	
David Glass New Mime Ensemble	30,000				41,000
Garden Productions	13,600		<i>Theatre Writing: Commissions or Options Awards</i>		
John Wright Company	17,000		Action Transport Theatre Company		
London International Mime Festival	67,557		(Bill Taylor)	2,000	
Mime Action Group	33,000		Albany Theatre (Brendan Murray)	2,000	
	<hr/>		Alison Andrews (Mike Kenny)	1,066	
		174,127	Allegresse (Efose Ebowe)	2,000	
<i>National Touring: New National Touring</i>			Andrew Bancroft Productions (Bernard Kops)	2,000	
Clean Break Theatre Company	18,820		Angels on Bicycles (Julie Everton)	2,132	
Foursight Theatre	15,620		The Arts Catalyst (Hilary Westlake)	2,000	
Glee Club Performance Company	13,830		Big Brum Tie Company (Edward Bond)	2,704	
Lip Service	28,350		Bruvvers Theatre Company (Andy Griffin)	2,000	
Neti-Neti Theatre Company	20,500		Charivari (Maureen Lawrence)	2,150	
Pilot Theatre	6,800		Clean Break Theatre Company		
Quondam Arts	9,567		(Louise Page & Winsome Pinnock)	4,132	
Snarling Beasities Theatre Company	26,712		Community Arts Mobile Workshop Team(NW)	500	
Theatre sans Frontieres	17,927		Gay Sweatshop (Stella Duffy & Philip Osment)	5,000	
Volcano Theatre Company	10,558		Græac Theatre Company (Ray Harrison		
Yorkshire Theatre Company	24,180		Graham)	2,000	
	<hr/>		Hathi Productions (Deepak Verma)	1,414	
		192,864	Humberside Theatre In Education		
<i>National Touring: New Writing Projects</i>			(Mary Cooper)	2,500	
Besht Tellers	9,514		Kaboodle Productions (Charlotte Keatley)	2,750	
Midnight Theatre Company	33,258		Live Theatre Company (Sarah Daniels)	5,500	
Plain Clothes Productions	37,500		Liverpool Lunchtime Theatre (Jack Bradley)	2,000	
	<hr/>		M6 Theatre Company (Neil Duffield)	1,924	
		80,272	Manchester Young People's Theatre		
<i>National Touring: Puppetry Projects</i>			Company (James Poyser)	2,500	
Bradford Festival	10,000		Moti Roti Company (Ashish Kotak)	2,000	
Festival of International Animated Theatre	25,000		Neti-Neti Theatre Company (Penny Casdagli		
Little Angel Marionette Theatre	10,323		& Shadin Khosru)	2,625	
Open Hand Theatre Company	23,889		Otley Community Play Association (Phil Smith)	2,750	
Puppetcraft	19,290		Out Of Joint (Philip Kingston)	1,766	
	<hr/>		Paines Plough (Anna Reynolds)	2,000	
		88,502	Pentabus Theatre Company (Peter Cann)	4,000	
<i>Small Scale Touring</i>			Pilot Theatre (Mick Martin)	2,250	
Age Exchange Theatre Trust	17,560		Pit Prop Theatre (Phil Smith)	2,632	
Angela de Castro	8,000		Pop Up Theatre (Robin Skynner		
Fifth Amendment	11,500		& Piers Partridge)	2,500	
Gate Theatre Touring	37,000		Public Parts Theatre Company (Jeff Young)	2,000	
Magnificent Theatre Company	33,490		Quondam Arts (Julia Darling)	2,100	
Red Ladder Theatre Company	14,180		Red Shift Theatre Company		
Wild Iris Theatre Company	24,000		(Nicholas McInerny)	2,132	
Wrestling School	22,500		Remould Theatre Company (Jim Hawkins)	2,000	
Y Touring	16,000		Shaker Productions (Marian Baraitser)	2,132	
	<hr/>		Shared Experience (Diane Samuels)	2,700	
		184,230	South Leeds Youth Theatre (Martin Riley)	1,784	
<i>Regional Black Theatre Initiative</i>			The Sphinx (Bryony Lavery)	2,132	
Leeds Theatre Trust	21,300		Theatre Alibi (Michael Bourdages)	2,069	
Leicester Theatre Trust	30,000		Theatre of Thelema (M Kenny,S Prendergast		
Nottingham Theatre Trust	20,000		& N Shepphard)	6,200	
Open Door Theatre	30,500		Tie Break Theatre Company (Robert Rigby)	2,000	
	<hr/>		Triptych Theatre Company (Jack Shepherd)	2,150	
		101,800	Unity Theatre (Jenni Potter)	1,750	
<i>Theatre Writing: Bursaries</i>			Watermill Theatre (Brian Jordan)	1,882	
Martin Ancketill	1,500			<hr/>	
Biyi Bandele-Thomas	4,500				105,826
Penny Black	3,000		<i>Theatre Writing: National Prizes</i>		
Paul Boakye	3,000		Helen Edmundson	3,000	
Malcolm Campbell	3,000		Jonathan Harvey	3,000	
Claire Dowie	3,000			<hr/>	
Rod Dungate	1,500				6,000
Barrie Keffe	5,000		<i>Theatre Writing: Resident Dramatist Attachments</i>		
Deborah Levy	3,000		Action Transport Theatre Company		
			(Nick Fisher)	4,000	

	£	£		£	£
Chester Gateway Theatre Trust (Lavinia Murray)	8,000		London Arts Board	2,000	
Clean Break Theatre Company (Winsome Pinnock)	4,000		North West Arts Board	2,000	
English Stage Company (Phyllis Nagy)	4,000				14,100
Gay Sweatshop (Pete Lawson)	4,000		<i>Research Projects</i>		
Live Theatre Company (Karin Young)	8,000		De Montfort University	5,000	
M6 Theatre Company (Neil Duffield)	4,000				5,000
Paines Plough (Anna Reynolds)	4,000		<i>Regional Training Centre Development</i>		
Red Ladder Theatre Company (Maya Chowdhury)	4,000		Arts Training Network	48,000	
Soho Theatre Company (Paul Goetzee)	4,000				48,000
Talawa Theatre Company (Biyi Bandele-Thomas)	4,000		<i>Traineeships</i>		
Warehouse Theatre (Roy Smiles)	4,000		Michael Bailey	9,000	
Y Touring (Judith Johnson)	4,000		Joanne Booth	12,000	
		60,000	Hilary Clarke	9,000	
<i>Theatre Writing: Theatre Translators</i>			Sarah Clarke	9,000	
Black Theatre Co-operative (Gwynne Edwards)	1,500		Dominic Everett	8,000	
Gate Theatre Company (L Boswell, J Farrell, D Johnston & K McLeish)	4,400		Lowena Faull	9,000	
Northern Broadsides (Tony Harrison)	2,000		Nelson Fernandez	12,000	
Trilogy Theatre Company (Mary Luckhurst)	2,132		Kate Fowle	9,000	
		10,032	Graeae Theatre Company	1,000	
<i>Drama Training Projects</i>			Louise Grove-White	9,000	
APTCHYP	3,300		Colin Hambrook	9,000	
Catherine Denford	750		Rosemary Heather	9,000	
Leeds Theatre Trust	5,000		Alfred Hickling	9,000	
Andrew Manley	1,000		Joanne Holding	9,000	
Simon McBurney	1,000		Rajika Jalan	9,000	
Salisbury Arts Theatre	2,500		Harjinder Matharu	9,000	
York Citizens' Theatre Trust	1,750		Rachel Meller	9,000	
		15,300	Simon Nicholson	9,000	
<i>Special Initiatives</i>			Denise Roach	9,000	
Arts Board South West	6,500		Damien Robinson	1,212	
Birmingham Repertory Theatre	1,500		Joanna Tapsell	9,000	
Black Theatre Forum	12,000				178,212
Bristol Old Vic Trust	4,767		<i>One-Year Training Projects</i>		
Geraldine Connor	500		Association of British Theatre Technicians	5,000	
Forkbeard Fantasy Theatre Company	15,000		Black Arts Alliance	4,995	
Kaboodle Productions	7,000		Neil Blunt	500	
Libra Theatre Company	600		Business in the Arts	5,000	
London Arts Board	15,000		Circomedia	5,000	
London International Festival of Theatre	15,000		City University	2,500	
New Breed Theatre	3,000		Community Music East	5,000	
		80,867	Gail Dudson	500	
<i>Total project grants</i>		1,675,137	Deborah Durrant	500	
			English Stage Company	3,000	
Total Drama		26,765,537	Festival of International Animated Theatre	2,500	
Education and Training			Format Partners Photo Agency	3,000	
<i>Regularly Funded Organisation</i>			Graeae Theatre Company	5,000	
Independent Theatre Council	21,000		Green Candle	200	
		21,000	The Guild	5,000	
<i>Total grants to funded organisations</i>		21,000	Hull Time Based Arts	5,000	
<i>Regional Arts Board Development</i>			Independent Theatre Council	3,000	
Arts Board South West	2,000		Sue Isherwood	5,000	
Arts Training South	4,000		Jah Children!	5,000	
East Midlands Arts Board	2,100		The Library Association	6,000	
Eastern Arts Board	2,000		Linda Ludwin Associates	5,000	
			Mime Action Group	3,000	
			Open Theatre Company	7,000	
			Performing Arts Labs	5,000	
			Keith Pickard	500	
			Pioneer Theatres	1,000	
			Regional Training Unit South West	5,000	
			Resolve Consortium	2,500	
			Seeing The Light	5,000	
			Duncan Sones	500	
			Theatrical Management Association	5,000	
			University of Warwick	4,575	
			Katie Venner	500	
			West Midlands Arts Board	2,000	

	£	£		£	£
Zippo's Academy of Circus Arts	5,000		Trentham Books	1,200	
	<hr/>		University of Birmingham	20,000	
		123,270	Yorkshire & Humberside Arts Board	8,700	
<i>Two-Year Training Projects</i>				<hr/>	
Administration Research Training Service	4,396				112,750
Circus Space	4,500				<hr/>
Leeds Theatre Trust	5,000		<i>Total project grants</i>		781,938
Norwich Puppet Theatre	5,000				<hr/>
	<hr/>				<hr/>
		18,896	Total Education and Training		802,938
<i>Three-Year Training Projects</i>					<hr/>
Arts Board South West	2,500		Film Video and Broadcasting		
Arts Training South	5,000				
Association of British Orchestras	4,000		<i>Regularly Funded Organisation</i>		
Community Music	5,000		London Video Access	13,000	
Leicester Theatre Trust	5,000			<hr/>	
Merseyside Moviola	5,000				13,000
Music Unlimited	5,000				<hr/>
National Association for Gallery Education	5,000		<i>Total grants to funded organisations</i>		13,000
North East Media Training Centre	5,000				<hr/>
Physical State International	5,000		<i>Artist's Film and Video Initiatives</i>		
Theatrical Management Association	5,000		British Film Institute	1,000	
	<hr/>		Cinema City	1,500	
		51,500	Judith Goddard	5,008	
<i>New Education Fund</i>			Institute of Contemporary Arts	10,745	
Access to Music	4,000		Pervaiz Khan	3,200	
Felicity Allen	3,500		Stephen Littman	1,455	
APTCHYP	8,000		London Filmmakers Co-operative	723	
Artec	8,000		Merseyside Moviola	15,000	
Arvon Foundation	5,000		Pix	12,500	
Birmingham Repertory Theatre	4,000		The Royal Photographic Society	5,000	
Bluecoat Gallery	1,890		Signals	5,900	
Candoco	8,000		Tate Gallery, St Ives	1,900	
Chester Gateway Theatre Trust	7,870		Travelling Light	2,000	
Contemporary Dance Trust	7,900			<hr/>	
Eastern Touring Agency	8,000				65,931
Film & Video Umbrella	8,000		<i>Production Awards</i>		
Folk South West	6,000		Breda Beban & Hrvoje Horvatic	10,000	
Green Candle	6,000		Tim Cole	2,454	
Huddersfield Contemporary Music Festival	3,665		Nicky Hamlyn	4,000	
Impossible Theatre	4,225		David Larcher	2,500	
Jackdaw Media	8,000		Charlie Lovett	3,000	
Leeds Theatre Trust	5,000		Barbara Meter	5,000	
Merseyside Moviola	8,000		Steve McQueen	5,000	
National Association of Writers in Education	8,000		Jo Pearson	10,000	
Northamptonshire Libraries	3,500		Cordelia Swann	3,787	
Nottingham Theatre Trust	7,000		Hans Scheirl	10,000	
Phoenix Arts	6,500		Nick Stewart	5,000	
Picture House Centre for Photography	7,450		Guy Sherwin	3,500	
Pioneer Theatres	8,000		Anna Thew	5,000	
Platform	4,000		Chris Welsby	1,471	
Polka Children's Theatre	6,390		Bev Zalcock	4,000	
Royal Liverpool Philharmonic Society	8,000			<hr/>	
Sampad	8,000				74,712
The Showroom	5,000		<i>Unallocated Fund</i>		
Somerset Arts Promoters	8,000		Northern Arts Board	5,000	
Suffolk Dance	7,320			<hr/>	
Theatre Design Umbrella	8,000				5,000
University of Leeds	5,000		<i>Touring Fund</i>		
Walsall Museum & Art Gallery	8,000		Film & Video Umbrella	58,000	
Watershed Media Centre	3,500		Merseyside Moviola	27,000	
Word Hoard	3,500		Institute of Contemporary Arts	24,600	
	<hr/>			<hr/>	
		230,210			109,600
<i>Education Projects</i>			<i>Artist's Film and Video Touring Fund</i>		
Arts & Media Training Consortium	7,000		Coil	5,150	
British American Arts Association	26,850		Film & Video Umbrella	17,125	
British Federation of Festivals	7,000		London Video Access	500	
Nat. Institute of Adult Continuing Education	20,000		Merseyside Moviola	34,000	
Royal Society of Arts	6,000		Museum of Modern Art (Oxford) Ltd	4,800	
Southern Arts Board	16,000			<hr/>	

	£	£
Andrew Stones	4,650	
		66,225
<i>Total project grants</i>		321,468
Total Film Video and Broadcasting		334,468
International Initiatives		
Act Theatre Company	6,000	
Alternative Theatre Company	2,000	
Apna Arts	5,000	
Bath Festivals Trust	11,000	
Belgrade Theatre Trust	7,500	
Theresa Bergne	6,000	
Camerawork	3,000	
Centre for Contemporary Arts	25,000	
Centre for Performance Research	3,000	
Chapter Arts Centre	10,000	
Chard Festival of Women in Music	5,000	
Chisenhale Dance Space	4,000	
Chisenhale Gallery	7,500	
City of Nottingham	4,000	
Como No	2,880	
Rachel Clare	15,000	
Cultural Co-operation	6,000	
Cultural Industry	10,000	
Dance Umbrella	25,000	
Festival of International Animated Theatre	8,000	
Ffotogallery Wales	5,000	
Fifth Amendment	25,000	
Grand Union	1,000	
Grey Suit	820	
Hjinx Theatre Co-operative	5,000	
Thelma Holt	12,000	
Huddersfield Contemporary Music Festival	10,000	
Institute of Contemporary Arts	10,000	
International Animation Festival Cardiff	3,200	
Locus +	6,550	
London Festival of Bangladesh	10,000	
London Musicians' Collective	12,200	
The Magdalena Project	5,000	
Manchester City of Drama	50,000	
Mayfest	10,000	
Mostyn Gallery	8,000	
Museum of Modern Art	10,000	
Nottingham Theatre Trust	15,000	
Oldham Museum and Art Gallery	19,000	
Pan African Arts Management	15,000	
Portugal 600	7,500	
Salisbury Festival	5,000	
Scottish Sculpture Workshop	7,500	
Serpentine Gallery	10,000	
The Showroom	2,000	
Nick Sweeting	3,000	
St David's Hall	4,300	
Street Level Photography Gallery & Works	4,000	
Swansea City of Literature 1995	6,270	
Talawa Theatre Company	9,000	
Tramway	30,000	
Whitechapel Art Gallery	6,000	
William Wilkinson	9,000	
Yorkshire Sculpture Park	15,000	
		517,220
Total International Initiatives		517,220

Literature

Regularly Funded Organisations

Ambit	8,740
Anvil Press Poetry	61,600
Arvon Foundation	95,600
Book Trust	63,800
British Centre For Literary Translation	50,000
Carcanet Press (PN Review)	17,580
Carcanet Press	67,800
Federation of Worker Writers	21,860
Interzone	4,380
London Review of Books	27,640
Password Books	83,300
Poetry Book Society	48,600
Poetry Society	147,800
London Magazine	23,300
Wasafiri	7,000

729,000

Total grants to funded organisations

729,000

Writers' Awards

Donald Atkinson	7,000
Subniv Babuta	7,000
Nicola Barker	7,000
Sally Cline	7,000
Charlotte Cory	7,000
Robert Edric	7,000
Olivia Fane	7,000
Jocelyn Ferguson	7,000
David Gale	7,000
Lavinia Greenlaw	7,000
Ruth Padel	7,000
Jon Silkin	7,000
Duncan Sprott	7,000
Sue Thomas	7,000
Jonathan Treitel	7,000
Margaret Wilkinson	7,000

112,000

Raymond Williams Community Publishing Prize

Ethnic Communities Oral History	2,000
Island History Trust	3,000

5,000

Cultural Diversity

Africa 95	6,100
Commonwealth Institute	8,000
East Midlands Arts Board	1,000
Man Mela Theatre Company	4,875
Nat. Association of Teachers in Education	2,000
Peepal Tree Press	5,000
Queen Mary & Westfield College	3,000
Tiger Books	4,000
Wasafiri	6,000

39,975

Disability Projects

Snowball Arts	2,000
Survivors' Poetry	7,572
University of Bristol	6,587
Westminster Health Care	5,000

21,159

Education

British Broadcasting Corporation	21,700
Commonwealth Institute	5,000
Crick-Crack Circuit	5,000
National Library for the Handicapped Child	7,405

	£	£		£	£
Open University	2,500		Heinemann International	10,000	
Readathon Promotions	5,000		Index on Censorship	5,000	
Westminster College	4,000		Institute of Translation and Interpreting	2,000	
	<hr/>		Iron Press	3,324	
		50,605	King's College	9,696	
<i>Libraries Fund</i>			Mare's Nest	1,755	
Cheshire County Council	10,000		Peterloo Poets	4,500	
City of Sunderland Libraries & Arts	4,400		Quartet Books	4,115	
Coventry City Libraries	7,750		Reality Street Editions	1,700	
Durham County Council	1,000		Norma Rinsler	216	
Humberside County Council	6,000		Serpent's Tail	14,347	
Kirklees Metropolitan Council	2,500		Shad Thames Books	1,760	
Leeds City Libraries	4,400		St Jerome Publishing	2,000	
Liverpool Libraries & Information Service	5,000		Tagore Centre	2,785	
London Borough of Lambeth	7,500		Thimble Press	2,000	
Oxfordshire County Council	3,000		Transitions	4,000	
Royal Borough of Kensington & Chelsea	6,450		Translators Association	3,500	
Wiltshire County Council	7,000				<hr/>
	<hr/>				113,553
		65,000	<i>Writers & Prisons</i>		
<i>Libretti</i>			HM Prison Cookham Wood	5,000	
Cheltenham International Festival of Music	2,500		HM Prison Frankland	5,000	
English National Opera	5,000		HM Prison Garth	2,500	
South Bank Gamelan Players	2,000		HM Prison Huntercombe	5,000	
	<hr/>		HM Prison Rudgate/Thorp Arch	5,000	
		9,500	HM Prison Springhill	5,000	
<i>Literature Development Workers</i>			HM Prison Stocken	5,000	
Arts Board South West	8,000		HM Prison Wellingborough	5,000	
East Midlands Arts Board	12,000				<hr/>
Eastern Arts Board	8,000				37,500
London Arts Board	14,000		<i>General Project Fund</i>		
North West Arts Board	12,000		57 Productions	5,000	
Northern Arts Board	12,000		British Broadcasting Corporation	3,000	
South East Arts Board	8,000		British Council	2,500	
West Midlands Arts Board	8,000		English Centre of International Pen	2,100	
Yorkshire & Humberside Arts Board	10,000		Female Eye	4,488	
	<hr/>		Forward Publishing	16,180	
		92,000	Helen Arkell Dyslexia Centre	4,750	
<i>Magazine Development</i>			Institute of Contemporary Arts	4,250	
Bete Noire	9,700		Jackie Litherland	315	
Panurge	2,500		National Association of Writers in Education	7,000	
Printer's Devil	12,339		Oxford Brookes University	4,500	
Rialto	5,000		Password Books	2,000	
Sunk Island Publishing	4,000		Society for Storytelling	8,000	
Wasafiri	5,000		Society of Authors	16,000	
Writing Women	2,500		University of Reading (WATCH)	6,000	
	<hr/>		University of Wales	4,000	
		41,039	World One-Day Novel Cup	1,000	
<i>Small Presses</i>					<hr/>
Allison & Busby	375				91,083
Cleveland Arts	750		<i>Literature Touring</i>		
Commonword	385		Apples & Snakes	5,000	
Dangaroo Press	350		Arts Marketing Company (AMCO)	3,400	
Enitharmon Press	200		Theresa Bergne	5,000	
Headland Publications	250		Cheltenham Festival of Literature	1,000	
Katabasis	500		East Midlands Arts Board	2,000	
Many Press	320		Eastern Arts Board	3,000	
Pennine Press	229		London Arts Board	6,000	
Peterloo Poets	325		North West Arts Board	1,453	
Skoob Books	350		Northern Arts Board	9,500	
Sunk Island Publishing	250		South East Arts Board	5,000	
	<hr/>		Survivors' Poetry	3,600	
		4,284	West Midlands Arts Board	2,000	
<i>Translations</i>			Yorkshire & Humberside Arts Board	7,000	
Absolute Press	7,120				<hr/>
Andre Deutsch	3,000				53,953
Atlas Press	4,200		<i>Total project grants</i>		<hr/>
Bloodaxe Books	2,290				736,651
Dedalus	11,915				<hr/>
Garnet Publishing	10,000		Total Literature		<hr/>
Harbord Publishing	2,330				1,465,651
	<hr/>				<hr/>

	£	£		£	£
Music					
<i>National Organisations</i>					
English National Opera	11,655,000		Sruthi Laya Seva (UK) Trust	3,000	
Royal Opera House	8,581,000		Tam-Tamu	3,500	
	<hr/>		Abdul Tejan-Jalloh	2,500	
		20,236,000	Tomorrow's Warriors	1,500	
			Vuka	2,000	
			Women In Music	1,100	
			Woolwich Simba Project	1,200	
				<hr/>	
<i>Regularly Funded Organisations</i>					110,060
African & Caribbean Music Circuit	199,000		<i>Artist Research and Development Fund</i>		
Asian Music Circuit	195,000		Diana Ambache	3,500	
British Music Information Centre Trust	38,000		Jacey Bedford	1,940	
Bournemouth Orchestras	1,570,400		Bedlam Dance Company	3,400	
City of Birmingham Symphony Orchestra	1,149,000		Michael Blake	1,000	
Early Music Centre	73,200		Bournemouth Orchestras	10,000	
Halle Concerts Society	1,251,000		Chris Burn	2,700	
Jazz Services	127,500		John Butcher	1,200	
London Philharmonic Orchestra	700,000		Paul Clark	600	
London Symphony Orchestra	1,140,000		Kirsteen Davidson Kelly	2,000	
National Federation of Music Societies	25,000		James P. Dvorak	4,000	
National Opera Studio	100,000		Vivien Ellis	2,000	
Northern Sinfonia Concert Society	625,800		English National Opera	10,000	
National Youth Jazz Orchestra	7,600		Ian Gardiner	1,800	
Opera Factory	120,000		Tim Garland and Lammas	2,000	
Opera North	3,815,000		John-Marc Gowans	1,300	
Philharmonia	700,000		Haydn-Mozart Society	10,000	
Royal Liverpool Philharmonic Society	1,482,800		Philip Herbert	2,500	
Royal Philharmonic Orchestra	250,000		Tunde Jegede	2,000	
Sonic Arts Network	117,000		Billy Jenkins	1,511	
South Bank Board	400,000		Adrian Gareth Lee	3,783	
Society for the Promotion of New Music	51,000		David Liffen	1,000	
Sinfonietta Productions	407,200		Amanda Lowe	1,350	
Youth And Music	50,000		Neil Mackay	1,500	
	<hr/>		Howard McCrary	2,800	
		14,594,500	Hans Mittendorf	750	
<i>Fixed term Funded Organisations</i>			Nada	2,520	
Mecklenburgh Opera	50,000		Katharine Norman	3,000	
Pimlico Opera	50,000		Opera North	10,000	
Sound Sense	18,000		Orlando Consort	3,070	
	<hr/>		The Palace Theatre	2,500	
		118,000	Neil Robinson	1,000	
			Jenni Roditi	3,500	
<i>Total grants to funded organisations</i>		<u>34,948,500</u>	Royal Liverpool Philharmonic Society	10,000	
			Satrang Theatre	1,500	
<i>African, Caribbean and Asian Music</i>			Andrew Scott	1,500	
African Music Agency	4,000		Loz Speyer	4,207	
Ancestral Rites	4,600		Emmanuel Tagoe	4,500	
Anglo Chinese Arts Council	4,000		Mikel Toms	1,000	
Apna Arts	2,500		The Chamber Music Company	2,000	
Baboma	2,500		Alejandro Vinao	3,000	
Alfred Bannerman	4,500		Christian Weaver	1,500	
Bessa Band	3,000		Ian Willcock	2,500	
Black Voices	4,000			<hr/>	
Bravo Bravo	3,500				131,931
Couvade Consultants	5,500		<i>Early Music Projects</i>		
Dev Sangeet Shala	3,500		Avison Chamber Ensemble	5,000	
Diabate Arts	6,000		Beverley Early Music Festival	2,000	
Ebony Steelband Trust	7,000		Cheltenham Arts Festivals	3,069	
Graeme Ewens	3,000		Consort of Musicke	750	
Hands Across Seas	1,400		Dartington International Summer School	3,200	
Nina Jaffa	3,000		Early English Opera Society	7,000	
Jamma Caribbean Jazz	3,500		European Recorder Teachers' Association	600	
Jazz Every Week	6,500		Ex Cathedra	5,000	
King Masco	2,000		Fiori Musicali	4,000	
London Chinese Orchestra	3,000		Florilegium	3,400	
Mick Jo Lusala and the Soukous Gang	2,000		Fretwork	1,300	
Multi Asian Arts	1,450		I Fagiolini	2,700	
Oriental Arts	3,000		King's College Cambridge	1,160	
Rhythm Space	210		London Baroque	3,500	
Nitin Sawhney	2,000		London Handel Society	3,000	
Shiva Nova	6,600		Lufthansa Festival of Baroque Music	5,000	
Dharambir Singh	3,000				

	£	£		£	£
Lute Society	550		Gig Payne (Sarvar Sabri)	1,000	
Magenta Music International	5,000		Philharmonia (Nicholas Maw; Mark-Anthony Turnage)	7,500	
Midlands Early Music Forum	3,800		Royal Liverpool Philharmonic Society (Alfred Schnittke; Richard Gordon-Smith)	6,000	
Musical Offering	3,250		Royal Philharmonic Orchestra (Martin Dalby)	4,000	
Salomon String Quartet	4,237		Andrew Sparling (Richard Barrett)	1,200	
Ashley Solomon	750		Serious Speakout (Andy Sheppard and John Harle)	2,500	
York Early Music Festival	5,000		South Bank Gamelan Players (Adrian Lee)	2,000	
Yorkshire Baroque Soloists	2,600		Vanbrugh Quartet (Michael Berkeley)	2,500	
		75,866			91,200
<i>EOB Replacement Fund</i>			<i>Opera/Music Theatre Development</i>		
Southern Arts Board	45,000		Aldeburgh Foundation	15,000	
Yorkshire & Humberside Arts Board	30,000		Almeida Theatre	30,000	
		75,000	Buxton Opera Festival	15,000	
<i>Improvised Music Touring</i>			Compact Opera	1,000	
Bevan/Noble/Rogers Trio	1,715		Eastern Touring Agency	3,000	
Birmingham Jazz	3,000		English Bach Festival Trust	10,000	
Cats Cradle	2,275		International Arts	10,000	
Certain Ants	1,085		Kent Opera	2,000	
Jim Denley	2,000		Lontano	5,000	
Gus Garside	3,000		Midland Music Theatre	4,000	
Stefan Jaworzyn	2,000		Modern Music Theatre Troupe	2,000	
Liar	1,720		Moving Music Theatre	5,000	
John Lloyd	2,500		Performing Arts Labs	5,000	
Phil Minton	2,830		Pimlico Opera	5,000	
Pool	2,600		Selfmade Music Theatre	3,000	
Real Time	2,260		Vocem	14,000	
Stir Fry	1,015		Women's Playhouse Trust	15,000	
		28,000			144,000
<i>London-based Chamber Orchestras</i>			<i>Period Instrument Ensembles</i>		
City of London Sinfonia	33,000		Buxton Opera Festival	7,500	
Haydn-Mozart Society	24,000		Gabrieli Consort and Players	19,000	
Orchestra of St. John's Smith Square	33,000		Hanover Band	18,000	
		90,000	London Bach Society	12,000	
<i>Music and Disability</i>			New London Consort	8,000	
Genie Cosmas	5,000		New Queen's Hall Orchestra	16,000	
Heart 'n' Soul	15,000		Orchestra of the Age of Enlightenment	18,000	
Mind the Gap	5,000		Purcell Quartet	10,000	
National Music and Disability Information Service	5,000		Raglan Baroque Players	8,000	
		30,000			116,500
<i>Music Commissions</i>			<i>Recordings</i>		
Banff Centre for the Performing Arts (Graham Collier)	2,000		33 Records	4,000	
Baylis Programme (Alec Roth)	2,000		Academy Sound and Vision	8,000	
Cheltenham International Festival of Music (Simon Holt)	5,000		Collins Classics	16,000	
City of London Sinfonia (Barry Guy)	6,000		Crocodile Music	4,000	
Coma (James Harrison)	400		Future Music Records	750	
Cultural Industry	2,000		Keda Records	4,000	
English National Opera (Mark Anthony- Turnage)	10,000		Mrs Casey Records	4,000	
Ensemble Bash (Javier Alvarez, Michael Daugherty, Orphy Robinson)	4,000		NMC Recordings	9,000	
EOS (Martin Harry)	4,000		On U Sounds	4,000	
Festival Ars Musica (Jonathan Harvey)	2,700		Shades	550	
Haffner Wind Ensemble of London (Antony Powers)	2,500		Slam Productions	1,780	
Hilliard Ensemble (Michael Finnissey)	3,500		Smallworld Records	6,000	
Interfusion (John Michael Clark)	1,500		World Circuit Records	8,000	
London Sinfonietta (Magnus Lindberg)	7,000				70,080
London Symphony Chorus (Peter Maxwell-Davies)	5,000		<i>Strategic Initiatives</i>		
London Symphony Orchestra (Judith Bingham)	1,000		Brighton Festival Society	7,000	
Nexus (Gavin Bryars)	5,000		Folkworks	2,500	
Performing Rights Society	900		Musicians' Union	1,000	
			Women in Music	214	
					10,714

	£	£		£	£
<i>Training</i>			Welsh National Opera	3,708,000	
Bournemouth Orchestras	9,000				
Coma	6,000				4,979,800
		15,000	<i>Fixed-term Funded Organisations</i>		
<i>Touring: General</i>			City Of Birmingham Touring Opera	157,900	
Bournemouth Orchestras	14,000		English Touring Opera	682,600	
Royal Philharmonic Orchestra	50,000		Glyndebourne Productions	610,000	
		64,000	London City Ballet Trust	250,000	
<i>Early Music Network (Touring)</i>			Visiting Arts	172,100	
Early Music Centre	25,215				1,872,600
National Federation of Music Societies	1,500		<i>Total grants to funded organisations</i>		6,852,400
		26,715			
<i>Folk/Roots Tours</i>			<i>Contemporary Music Network</i>		
Folkworks	20,000		Assembly Direct	6,500	
		20,000	Bath Festivals Trust	1,125	
<i>Jazz Touring</i>			Jazz North West	2,770	
John Burch	4,000		Nod Knowles Productions	12,000	
Peter Fairclough	2,600		Serious Speakout	12,000	
Fish Krish Agency	5,000		South Hill Park Trust	6,500	
Geoff Castle's Expanded Band	4,500				40,895
Inner City Music	10,000		<i>Dance Projects</i>		
Jazz Moves	5,500		Brighton Festival Society	5,000	
Jazz North West	2,900		Dance Umbrella	198,500	
Martin Speake Group	3,500		Kate Flatt and Sally Jacobs	24,500	
Moving Forward	4,000		Matthew Hawkins Dance Company	3,000	
Nod Knowles Productions	4,000		Phoenix Dance Company	30,000	
Serious Speakout	1,000		The Place Theatre	14,000	
Tom Bancroft Orchestra	4,000		Scottish Ballet	144,152	
Tomorrow's Warriors	2,000		Shobana Jevasingh	6,700	
		53,000	Siobhan Davies Dance Company	10,000	
<i>Small Scale Opera Touring</i>			Voltaire Chamber Ballet	1,000	
Compact Opera	4,000				436,852
Huddersfield Contemporary Music Festival	4,875		<i>Drama Projects</i>		
Mecklenburgh Opera	3,000		Arts Administration	37,000	
Opera Circus	10,000		Birmingham Contemporary Music Group	15,000	
Solid State Opera	7,994		Carmen Jones, London	16,050	
		29,869	Carnival Theatre	80,000	
<i>Total project grants</i>		1,181,935	Channel Theatre Company	21,000	
			Communicado Theatre Company	35,000	
Total Music		36,130,435	David Glass New Mime Ensemble	56,000	
			Dual Control Theatre Company	12,600	
Policy, Research and Planning			Gloria Theatre	15,800	
Arts Research	9,400		Handstand Productions	51,000	
Eastern Arts Board	5,000		IOU	15,000	
Independent Theatre Council	5,000		Lip Service	31,000	
Loughborough University of Technology	2,000		Major Road Theatre	15,000	
Policy Studies Institute	8,500		Manchester City Of Drama	63,783	
Voluntary Arts Network	10,000		Millstream Touring	67,900	
		39,900	New Shakespeare Company	75,000	
Total Policy, Research and Planning		39,900	Northern Broadsides	30,400	
			Open Door Theatre	20,000	
Touring			Out of Joint	132,000	
<i>Regularly Funded Organisations</i>			The Posse	63,000	
Opera North	721,000		Royal Exchange Theatre Company	57,600	
Royal Shakespeare Company	550,800		Royal National Theatre	98,000	
			Royal Shakespeare Company	14,254	
			Theatre Centre	29,000	
			Thelma Holt	95,500	
			The Touring Partnership	112,500	
			The Wrestling School	22,500	
					1,281,887
			<i>International Projects</i>		
			Tramway	98,200	
			Tyne Theatre Trust	49,600	
					147,800

	£	£		£	£
<i>Marketing</i>			Watford Civic Theatre Trust	15,000	
Arts About Manchester	3,000		Winchester Theatre Royal	120	
Arts Marketing Company	4,700		Worthing Connaught Theatre	15,000	
Arts Marketing Hampshire	4,500				340,888
Arts Marketing Warwickshire	13,830		<i>Touring Fund</i>		
Birmingham Arts Marketing	2,410		Adzido Dance Company	37,000	
Bristol & Bath Arts Marketing Agency	5,336		English National Ballet	170,000	
Chichester Festival Theatre	5,000		English Touring Opera	130,300	
Eastern Touring Agency	3,000		Nottingham Theatre Trust	24,800	
Max – Marketing the Arts in Oxfordshire	3,970		Opera North	98,000	
Midlands Arts Marketing	3,500		Welsh National Opera	93,500	
Strategic Arts Marketing Initiative	12,600				553,600
Sussex Arts Marketing	5,760				
The Team	3,000				
		70,606	<i>Total project grants</i>		3,383,528
<i>Opera /Music Theatre Projects</i>			Total Touring		10,235,928
Birmingham Contemporary Music Group	10,000				
Compact Opera	10,000		Visual Arts		
Crystal Clear Opera	3,000		<i>Regularly Funded Organisations</i>		
Cultural Industry	7,000		Arnolfini Gallery	270,000	
D'Oyly Carte Opera Company	18,000		Artic Producers Publishing Company	32,000	
Glyndebourne Productions	25,000		Autograph	52,000	
Grand Union	15,000		Cornerhouse	20,000	
Kneehigh Theatre Trust	17,000		Creative Camera	54,000	
Lontano	13,000		Free Form Arts Trust	65,000	
Modern Music Theatre Troupe	10,000		Ikon Gallery	298,000	
Music Theatre Wales	18,000		inIVA	398,170	
Opera Factory	5,000		inIVA (Organisation for Visual Arts)	60,000	
Scottish Opera	360,000		inIVA (Eddie Chambers)	34,230	
		511,000	Museum Of Modern Art, Oxford	370,000	
<i>Venue Development</i>			Serpentine Gallery	248,000	
Arts About Manchester	15,000		Whitechapel Art Gallery	471,000	
Arts Centre	28,600				2,372,400
Arts Marketing Company	1,000		<i>Fixed-term Funded Organisations</i>		
Birmingham Repertory Theatre	31,500		African and Asian Visual Artists Archive	38,000	
The Brewhouse Theatre & Arts Centre	120		Axis	50,000	
Chichester Festival Theatre	15,000		Royal College of Art	70,000	
The Corn Exchange, Newbury	120		Arts Board South West (Watershed Trust)	80,000	
Crucible Theatre Trust	12,500				238,000
Darlington Civic Theatre	30,000		<i>Total grants to funded organisations</i>		2,610,400
Derngate Theatre Trust	5,000		<i>Art Development Funds</i>		
Equator Communications Group	1,290		National Artists' Association	25,000	
Forum 28	120		Public Art Forum	15,000	
Gardner Arts Centre	10,620				40,000
Gordon Craig Theatre	120		<i>Arts Council Collection</i>		
The Green Room	30,000		South Bank Board	23,800	
The Harlequin	120				23,800
Horsham Arts Centre	120		<i>Artists Resource Centre</i>		
Alby James	1,500		Everything Magazine	5,500	
Jan Ryan Productions	1,000		National Artists' Association	3,000	
Kirklees Theatre Trust	21,500		Norfolk Institute Of Art & Design	5,640	
Little Theatre	120				14,140
The Maltings Arts Centre	120		<i>Black Exhibition Franchise</i>		
Midlands Arts Centre	14,500		EMACA Visual Arts	27,000	
Nottingham Theatre Trust	30,000				27,000
Oxford Playhouse	9,000		<i>International Development</i>		
The Palace Theatre, Newark	120		Autograph	15,970	
Queen's Theatre	15,000		Open University	19,825	
Queens Hall Arts Centre	120				
South Hill Park Trust	120				
Southport Arts Centre	120				
Square Chapel Centre for the Arts	120				
Strode Theatre	120				
Theatre Royal Bath	9,718				
Theatre Royal, Bury St.Edmunds	13,120				
Tyne Theatre Trust	120				
Victoria Theatre, Halifax	10,000				
Wakefield Theatre Royal & Opera House	120				
Neil Wallace	3,000				

	£	£		£	£
Triangle Arts Trust	4,000				
	<hr/>				
<i>Disability</i>		39,795			
The Art Studio	4,000				
	<hr/>				
		4,000			
<i>Exhibitions & Events</i>					
Artangel Trust	15,000				
David A Bailey	8,000				
Bank	8,750				
Birmingham Museum and Art Gallery	4,000				
Bluecoat Gallery	2,000				
Cambridge Darkroom	10,000				
Camden Arts Centre	10,000				
Cartwright Hall, Bradford	5,975				
Chisenhale Gallery	19,550				
Cornerhouse	16,000				
F-Stop Photography, Gallery & Darkrooms	6,250				
Festival of Women's Photography	10,000				
Harris Museum & Art Gallery	6,000				
Institute of Contemporary Arts	7,500				
Ipswich Museums & Galleries	5,000				
James Hockey Gallery	8,500				
John Hansard Gallery	6,000				
Kettle's Yard Gallery	13,000				
Locus +	10,000				
Montage Gallery	5,000				
Susan Morland	2,800				
New Contemporaries	8,000				
Newlyn Orion	10,000				
Norfolk Institute of Art & Design	20,000				
Northern Centre for Contemporary Art	6,000				
South London Art Gallery	10,675				
	<hr/>				
		234,000			
<i>Interactive Multi-Media</i>					
Artec	25,000				
	<hr/>				
		25,000			
<i>International Travel & Research</i>					
Judy Adam	750				
Arnolfini Gallery	935				
Art Project Management	1,500				
Arts Catalyst	700				
Aspex Visual Arts Trust	775				
Autograph	750				
Axis	200				
Barbican Art Gallery	2,500				
Joanne Bernstein	516				
Sutapa Biswas	1,500				
Henry Bond	716				
Book Works London	1,279				
Cambridge Darkroom	1,500				
Camerawork	2,918				
Maria Carvalho	1,000				
Contemporary Art Society	450				
Frederico Contreras-Rojas	880				
Cornerhouse	1,320				
Creative Camera	1,500				
David Goldenberg and John Roberts	1,500				
EMACA Visual Arts	1,500				
F-Stop Photography, Gallery & Darkrooms	1,500				
Jean Fisher	900				
Anna Fox	1,500				
Frontiers	595				
Ikon Gallery	2,415				
Institute of Contemporary Arts	1,500				
Rita Keegan	500				
Kent Institute of Art and Design	700				
Kettle's Yard Gallery	2,400				
LARCAA				1,500	
Rob Le Frenais				866	
Leicestershire Museums & Arts Service				329	
David Lewis				1,430	
Montage Gallery				1,500	
Museum of Modern Art, Oxford				2,149	
Newlyn Orion				1,000	
Norwich Gallery				1,420	
Photographers' Gallery				852	
Public Art Commissions Agency				1,668	
Public Arts Development Trust				1,500	
Kay Roberts				875	
Serpentine Gallery				1,300	
Sheffield City Art Gallery				950	
Southampton City Art Gallery				1,500	
Kathryn Standing				760	
Sarah Staton				1,300	
Maud Sulter				900	
Rumiko Torii				1,462	
Towner Art Gallery				779	
Walsall Art Gallery				750	
Watershed Media Centre				900	
Whitechapel Art Gallery				1,200	
Val Williams				1,500	
				<hr/>	
					65,089
<i>Magazines</i>					
Art Monthly				25,000	
Audio Arts				19,000	
Durian Publications				20,000	
Kala Press				41,000	
Untitled Magazine				6,000	
Versus Contemporary Arts				3,000	
Women's Art Library				27,000	
				<hr/>	
					141,000
<i>National Collection Touring</i>					
The National Gallery				21,000	
National Museum of Photography, Film & Television				10,000	
Tate Gallery				20,000	
				<hr/>	
					51,000
<i>Photography Education</i>					
Brighton Media Centre Consortium				15,000	
Central School of Speech and Drama				4,770	
Manchester Metropolitan University				16,000	
Middlesex University				18,000	
National Association for Gallery Education				4,000	
Photographers' Gallery				3,520	
Sainsbury Centre for Visual Art				7,000	
University of Central England in Birmingham				2,500	
University of Portsmouth				12,000	
Watershed Trust				10,000	
				<hr/>	
					92,790
<i>Photography Publishing</i>					
Artec				29,550	
Cambridge Darkroom				7,451	
Creative Camera				1,500	
Dewi Lewis Publishing				3,225	
Island History Trust				1,000	
Ken. & Chelsea Community History Group				1,000	
Manchester University Press				7,100	
Reportage				5,000	
Scarlet Press				14,108	
Verso				7,993	
Virago Press				11,989	
Watershed Media Centre				6,500	
Westcountry Books				27,000	

	£	£		£	£
Zelda Cheatle Press Ltd	6,753		Cabinet Gallery	9,550	
	<hr/>		Cambridge Darkroom	5,000	
		130,169	Camden Arts Centre	4,000	
<i>Photography Touring</i>			Camerawork	4,888	
Artec	22,000		Jane Connarty	1,700	
Dewi Lewis Publishing	5,000		David Goldenberg & John Roberts	4,490	
Impressions Gallery	16,600		Hatton Gallery	5,000	
Montage Gallery	2,751		Ikon Gallery	3,950	
Northern Arts Board	3,000		Institute of Contemporary Arts	3,450	
Untitled Gallery	15,000		John Hansard Gallery	2,930	
Watershed Trust	23,000		Kent Institute of Art and Design	2,560	
	<hr/>		Leicestershire Museums & Arts Service	3,000	
		87,351	New Contemporaries	5,000	
<i>Photography Training & Development</i>			Northern Centre for Contemporary Art	3,000	
Artivan	6,000		October Gallery Trust	3,623	
Seeing the Light	9,000		Oldham Museum and Art Gallery	2,500	
West Midlands Arts Board	25,000		The Pavilion	5,000	
	<hr/>		Photographers' Gallery	3,092	
		40,000	Public Art Commissions Agency	5,000	
<i>Pioneer Fund</i>			S.W.A.P.P.	3,000	
Art of Change	6,000		Shearman/Trevor Partnership	3,000	
Institute of Contemporary Arts	6,593		Touring Exhibitions Group	7,250	
Norfolk Museums Service	3,347		Towner Art Gallery	6,800	
Organisation and Imagination	4,000		Walsall Museum & Art Gallery	1,600	
Oxford Brookes University	4,000		Zone Gallery	4,900	
Second Sight	6,060				<hr/>
	<hr/>				117,013
		30,000	<i>Venue Development</i>		
<i>Public Art Initiatives</i>			South East Arts Board	36,000	
Architecture Centre	3,870		West Midlands Arts Board	27,000	
Centre for the Study of Sculpture	500		Yorkshire & Humberside Arts Board	27,000	
Hampshire Sculpture Trust	5,000				<hr/>
Public Arts Development Trust	5,000				90,000
	<hr/>		<i>Visual Arts Development</i>		
		14,370	Book Works London	6,500	
<i>Public Art Posts</i>			Cornerhouse Publications	2,000	
Lancashire County Council	5,000		The Laboratory at the Ruskin School of Drawing	4,000	
		5,000	Philip Riley	265	
				<hr/>	12,765
<i>Strategic Initiatives</i>			<i>Visual Arts Education</i>		
Arts About Manchester	19,000		National Association for Fine Art Education	5,000	
Axis	10,000		National Association for Gallery Education	20,000	
British Museum	5,000		Open University	50,000	
Eastern Arts Board	3,000				<hr/>
European Pepinieres GB	15,000				75,000
Festival of Women's Photography	60,000		<i>Visual Arts Publications</i>		
Henry Moore Sculpture Trust	2,000		Artists' Agency	2,000	
National Sound Archive	5,500		David A Bailey	3,962	
Northern Free Form	15,000		Block	6,400	
South Coast Gallery Network	3,000		Book Works London	4,000	
South East Arts Board	2,000		Cornerhouse	2,000	
Visual Arts and Galleries Association	8,000		Durian Publications	3,820	
Yorkshire & Humberside Arts Board	70,000		John Hansard Gallery	2,175	
	<hr/>		Magpie Press	2,000	
		217,500	Manchester University Press	2,000	
<i>Symposia Fund</i>			South Asian Contemporary Visual Arts Festival	4,000	
Association of Art Historians	2,500				<hr/>
Block	2,400				32,357
Falmouth College of Arts	2,500		<i>Total project grants</i>		<hr/>
Institute of Contemporary Arts	2,500				1,629,139
Museum of Women's Art	2,500				<hr/>
Museums' Association	1,855		Total Visual Arts		<hr/>
Organisation for Visual Arts	2,500				4,239,539
Public Art Forum	1,380				<hr/>
Watershed Trust	1,865				<hr/>
	<hr/>				
		20,000			
<i>Touring Exhibition Development</i>					
David A Bailey	4,730				
Susan Banton Moody	3,000				
Larry Berryman	5,000				

This annual report is available in large print. If you require the report in additional formats such as audiotape, braille or computer disc, please contact Jane Parley, Press and Public Affairs Assistant, at the Arts Council of England. Telephone 0171-973 6565.

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Back cover: Taking a bow – from *Talking Loud Saying Something* at the Institute of Contemporary Arts.

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